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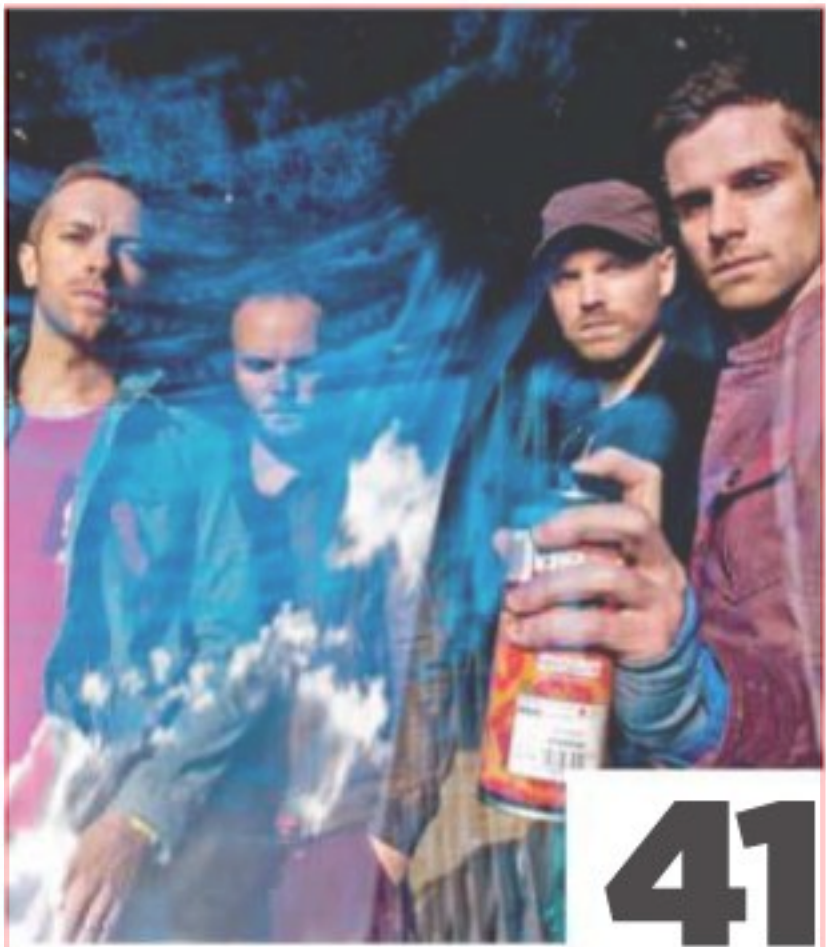
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22/10/2011



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ON REPEAT

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



ST VINCENT

She Is Beyond Good And Evil (The Pop Group cover)

"I hold you like a gun", Annie Clark draws with evil smoulder on this scorched, itching cover of the Bristolian post-punkers' late-'70s classic. Stamping like a mule in the live video, she tears at her guitar with the force of someone trying to rip their own skin off – despite having stepped out of hers long ago.

Laura Snapes, Assistant Reviews Editor

JUSTICE

Canon

The apex of sublime, too-big-to-fail ridiculousness on the monolithic bosh-beasts' second album, 'Canon' lures you in with a medieval-themed restaurant interlude, only to then splurge its huge, dirty, proggy, armour-plated synth riffs all over your banquet.

Emily Mackay, Reviews Editor

KATE BUSH

Wild Man

In a song about monsters rolling in the Himalayan mountains (obvs), KB gives us her most atmospheric, piercingly *Bushman* track for years. Appropriately enough, it's a complex, spirited and deeply satisfying hymn to the shadow of a myth that reveals more of itself on each subsequent listen, like the lady herself.

Priya Elan, Assistant Editor, NME.COM

LANA DEL REY

Video Games (Jamie Woon remix)

Whatever you may think of Mr Woon, he knows his way round a remix. And this unapologetic restructure of summer 2011's most exalted emergence takes it to a new dimension altogether, messing with the pitch, rhythm and overall ambience of the original like a deranged toddler, to striking effect.

Tim Chester, Deputy Editor, NME.COM

SUUNS

Bambi

In times of branded 'Unknown Pleasures' capes (CAPES!), primary rays of murk are a rare commodity. Enter Suuns – overcoat lurkers orbiting

Canadian dancefloors like they're bleeding funk instead of strutting it. This asthmatic new single, stalked by eagling krautrock guitars, sounds like Bradford Cox bemoaning unexpected abduction by space aliens.

Jazz Monroe, writer

ARCTIC MONKEYS

Evil Twin

The Monkeys have come full circle, going all 'Whatever People...' musically and lyrically with this spiky B-side tale of break-up woe. Hankies at the ready – it's uneasy listening for those still mourning the end of the Alexa fairytale with lyrics like: "There's not somewhere I need to be/It's just your looks aren't what I need..."

Rick Martin, News Editor

PARAMORE

Renegade

Hooray, Paramore have a singles club! Boo, it's a vehicle for three pre-Xmas tracks. (Their bezzie mate God vetoed the original idea of a fan circle-crank trading nudey Hayley pics.) This, the first, is standard cheery pop-punk, sounding like Therapy?'s 'Screamager' and a deranged *X Factor* audition in one. And it works, bless 'em.

Mike Williams, Deputy Editor

JACK WHITE

Love Is Blindness (U2 cover)

The final song on U2's 'Achtung Baby' is also the dreariest. But White has jolted life into this cover, turning in one of his most electrifying vocal performances ever. "LAV IS BLAAANDNESS", he shrieks, with all the high-pitched, apocalyptic blues hysteria of Robert Plant catching his wang in his zipper.

Luke Lewis, Editor, NME.COM



ICEAGE

IIIIIIII

The Japanese album bonus track from 'New Brigade' is the most traditionally punk thing the Danish oiks have ever done. A short, frantic blast of disobedience, it kinda sounds like it's crawled out of some disused wastebin from Kings Road in 1979.

Matt Wilkinson, New Music Editor

TRACK
OF
THE
WEEK

THE VACCINES

Tiger Blood

Obviously, musical lore doth dictate that you're not allowed to step foot inside Albert Hammond Jr's upstate New York studio unless you're prepared to tighten the guitar strings to snapping point and help him relive those halcyon, better days of 'Is This It'. And so it is with the AHJ-produced B-side of The Vaccines' new single, which couldn't really sound much more like The Strokes if it grew a shaggy 'fro and started using the trust fund to woo Agnetha Deyn.

Is this a good thing? Hell *yeah*. With its sped-up 'Marquee Moon'-icy riffs and wallpaper-peeling lo-fi shudder, it's clear who dominated proceedings on 'Tiger Blood'. (Clue: not

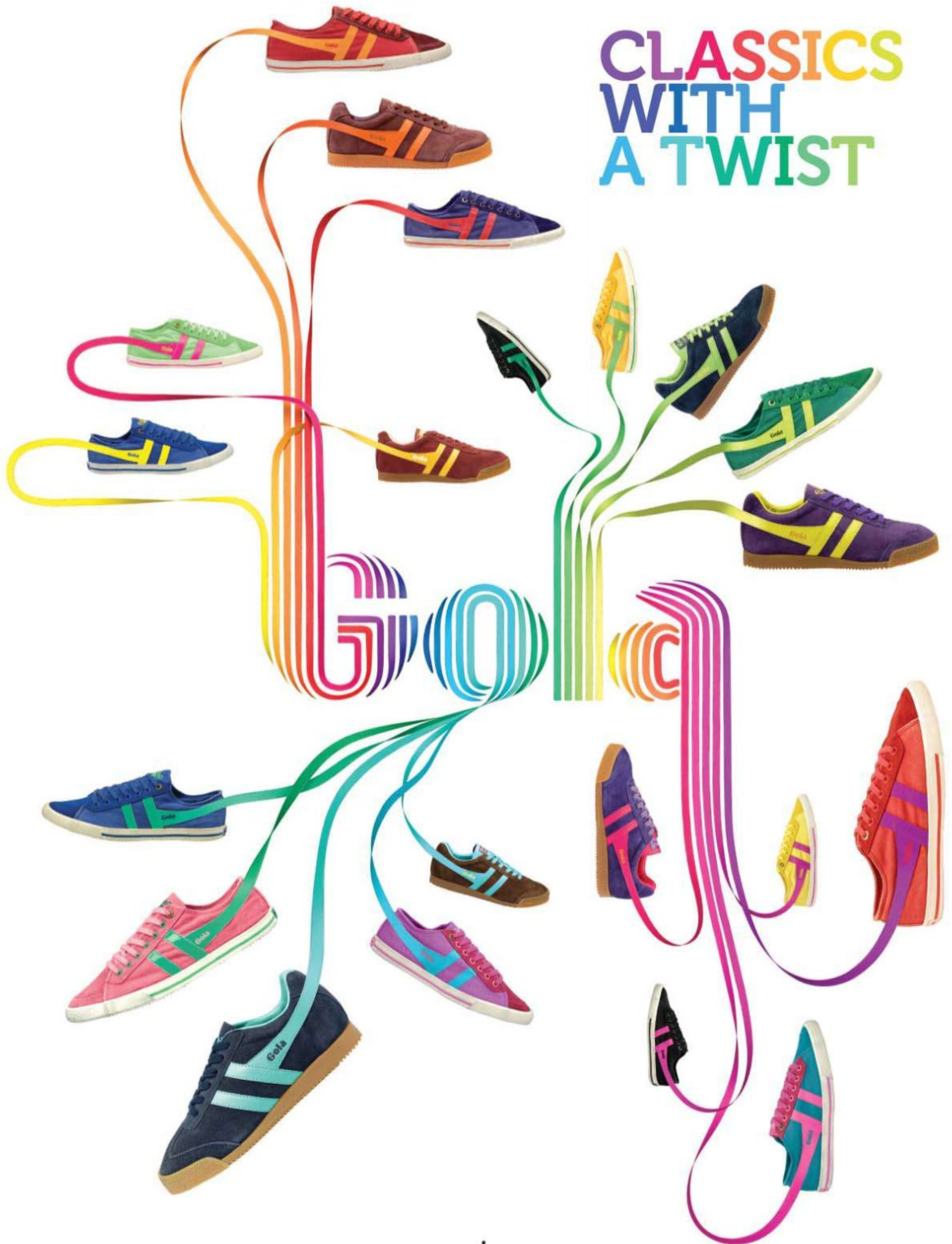
Justin and co.) However, they say that imitation is the sincerest form of flattery and, given that The Vaccines clearly learned their trade from The Strokes, this track confirms a brilliant

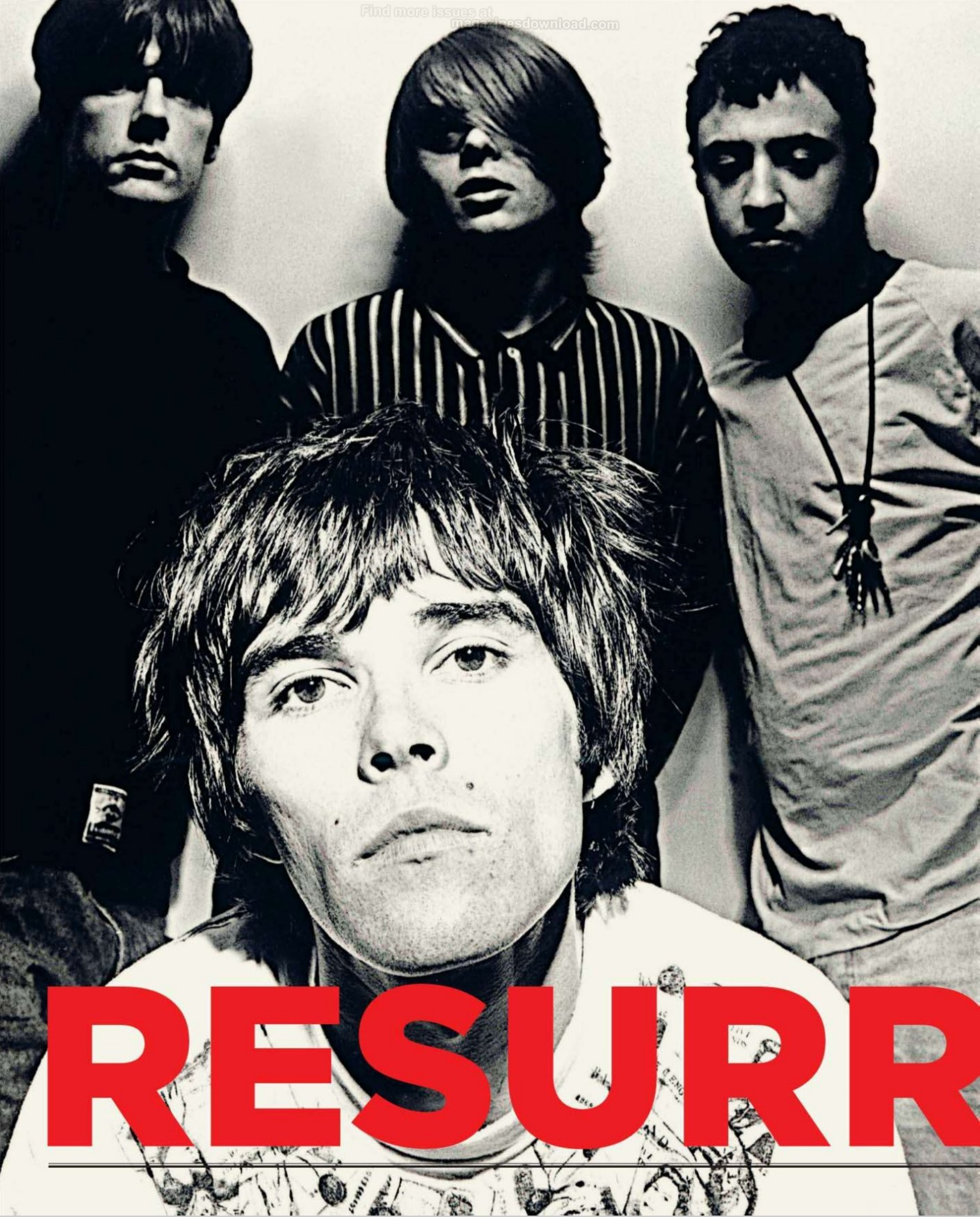
It confirms a brilliant kind of passing the torch from Strokes to Vaccines

kind of passing of the torch, and proves the London boys' unwavering commitment to the kind of quickfire rollick'n'roll that they're doing better than any other debut-toting British band right now. 'Tiger Blood' is just one of the increasingly large number of reasons why they're not just going to survive the first-year hype maelstrom – and their upcoming biggest tour to date – but use it to catapult themselves into a place where they're sharing more than a mixing booth with The Strokes – perhaps a legacy too.

Jamie Fullerton, Features Editor

CLASSICS WITH A TWIST





RESURRE

*The dream is reality. They swore it'd never happen, but **The Stone Roses** are reuniting. **Barry Nicolson** explains why this moment could be music's biggest since their split 15 years ago*

There's a layer of ground frost in Hell today. Pigs are taking flight. This is real. This is happening. The Stone Roses have announced their intention to reform next June for huge gigs, contradicting a decade of set-in-stone rebuttals like, "The Stone Roses will reform the day after Man City win the European Cup" (Mani, 2006), "Not in the next three lifetimes" (Ian Brown, 2008) and "I have no desire whatsoever to desecrate the grave of seminal Manchester pop group The Stone Roses" (John Squire, 2009). Brown and Squire's meeting at Mani's mother's funeral earlier this year has blossomed into the unthinkable.

It all started on Friday evening, when a major PR firm invited selected journalists to a "special press conference for a very important announcement" at The Soho Hotel on October 18. The invite was dotted with cryptic clues; the bottom half of the word 'June' in the top left corner, the tops of the letters T-H-E-S at the bottom. Then Reni sent a cryptic message, "Not before 9T will I wear the hat 4 the Roses again", to *NME*, casting doubts about his involvement. But on Monday a text from Ian Brown to his friend, TV magician Dynamo, was leaked. "We are going to rule the world again," it read. "It's happening."

Once the shock has subsided, talk will turn to whether or not it *should* be happening, what the motives are and what chance it stands of actually being any good. These are all valid questions: The Stone Roses are one of the most important bands the UK has ever produced, and their legacy must be handled with appropriate caution.

First of all, however, let's just bask for a moment in the knowledge that – yes – The Stone Roses actually exist once again. This news dwarfs the Pixies, Pulp and Blur reunions; even as the rumours swirled year after year, as the calls grew louder and louder, no-one really thought it would happen. Only a reformed Smiths seemed a longer shot.

In fact, the only recent reunion these shows bear comparison to in terms of scale and audience anticipation is Led Zeppelin in '07. But whereas that one-off London date proved prohibitively expensive to regular fans and had the appearance of a gold-plated industry junket, these gigs

promise to be events for the people, be they seasoned baggy survivors or coltish newcomers to the Roses' significance. There's an entire generation of fans – this writer is one of them – who were too young to see the band at their ignominious end, let alone their peak. We're a generation that never had a Knebworth, a Spike Island... and a Stone Roses reunion – done right – could be the closest we'll ever get.

Dismiss any notion that these gigs will be, in the words of John Squire this June, "a get-together for a big payday and everyone gets their old clothes out". They will be seismic. The response to the news proves that much: the band began trending on Twitter; the consensus among *NME.COM* users was almost unanimously positive. And have no doubt of the scale. Last April, when rumours were ignited, Emily Eavis told us she'd book The Stone Roses in an instant to headline Glastonbury. People want this. They need this. But why do the band?

It would seem safe to assume that money alone – astronomical though the figures involved will be – was not the driving force behind this decision. Brown was recently divorced from his wife so financial incentives can't be disregarded, but they don't explain the presence of Squire, who didn't speak to Brown for over a decade and with whom the only thing he could agree on was that The Stone Roses would never, ever reform. Clearly, something changed when they met back in April,

and after years of resisting temptation and debunking every rumour, the decision to go through with it speaks more about a fire in their bellies than a lightness in their wallets. The Roses, after all, have some big wrongs to right.

The band's final performance at Reading in '96 – minus Squire and Reni, who had already quit – has become a textbook example of how not to bring the curtain down on a career. What (thankfully little) footage of it that can be found online is best viewed through clasped fingers, muttering "not like this..." to yourself while Brown stands

frozen in the spotlight, looking hopelessly lost and sounding, as *NME* put it at the time, less like the resurrection and "more like the eternal crucifixion".

It was a harrowing nadir, but even at their zenith the Roses were never particularly accomplished onstage.

Despite that, Reading '96 and the band's reputation for being erratic live are the most compelling arguments for why it has to happen. No-one begrudges them a payday, but they're owed something more than money: the opportunity to lay The Stone Roses to rest with proper dignity.

There's an impulse in this country to drag down our icons – be they musical, political, literary or artistic – and to reduce the once-sacrosanct to smithereens. In Manchester today, the vogue among some new bands is to decry the legacy of the city's musical history, to rail against nostalgia in the belief that destruction breeds creation. Yet The Stone Roses have proven a hard totem to topple, perhaps because they were adherents to the same philosophy. They were reviled by the Factory Records clique that ran the Manchester scene in the mid-'80s and, according to original rhythm guitarist Andy Couzens, the feeling was mutual: "We didn't want to be associated with Manchester at all. It was a horrible place. We went out and sprayed all Manchester's monuments."

Later, they would sneer disdainfully at the attempts of journalists to link their

"We are going to rule the world again"
IAN BROWN

"There are new songs"

The Stone Roses biographer John Robb on the band's secret rehearsals and new material



"When Mani's mother died in the spring the band finally met at her funeral, and on that saddest of

days they found they were still friends. In the months that followed, there was talk of Ian and John meeting up. By now it had gone beyond money. Last summer a friendship rekindled, and then a band. A big-name Manchester musician told me he had known for months about the reformation but had been sworn to silence. The Roses were back, and somehow in the internet age they had kept it quiet – at least until last Friday.

The band have been rehearsing; this has been going on for months now, and no-one announces a comeback without substance. There is talk of new songs (there must be new songs, someone who cannot be named insists that there are new songs) – you just can't see the Roses knocking out a greatest hits set like other bands on the comeback trail. And by extension there must be a new album. We always said the band ended too soon, that there was unfinished business to take care

of and a third album – the third coming – would make sense, and my guess is that it will happen. After all, it took them five years to make the first album, five years the second, why not 15 for the third...?"



REJECTION

This is the one

What the reunion means to all of us



FELIX WHITE
THE MACCABEES

"The Stone Roses were a huge influence and we listened to them while making our [new] record. This will feel like a celebration of their music."

"The Stone Roses were more than a fine band. They were the last important band this country has produced. I want them to reform so thousands of Roses fans can see them play."

"Fuck 'legacy' - it's a load of shit. The world will love this reunion!"



ROB DA BANK

"Bring on The Stone Roses reunion - and please don't ask me to book them for Bestival next year. I'd love to, but it just won't happen..."

"From the moment I heard the guitar sounds of 'I Wanna Be Adored' I was hooked. It was life changing. I have two words to say: Thank you."

AVIHAY BERLINSKY,
NME.COM USER

"It'll be amazing to see those four guys together again onstage."

FAY LUN VICARS-HARRIS,
NME.COM USER



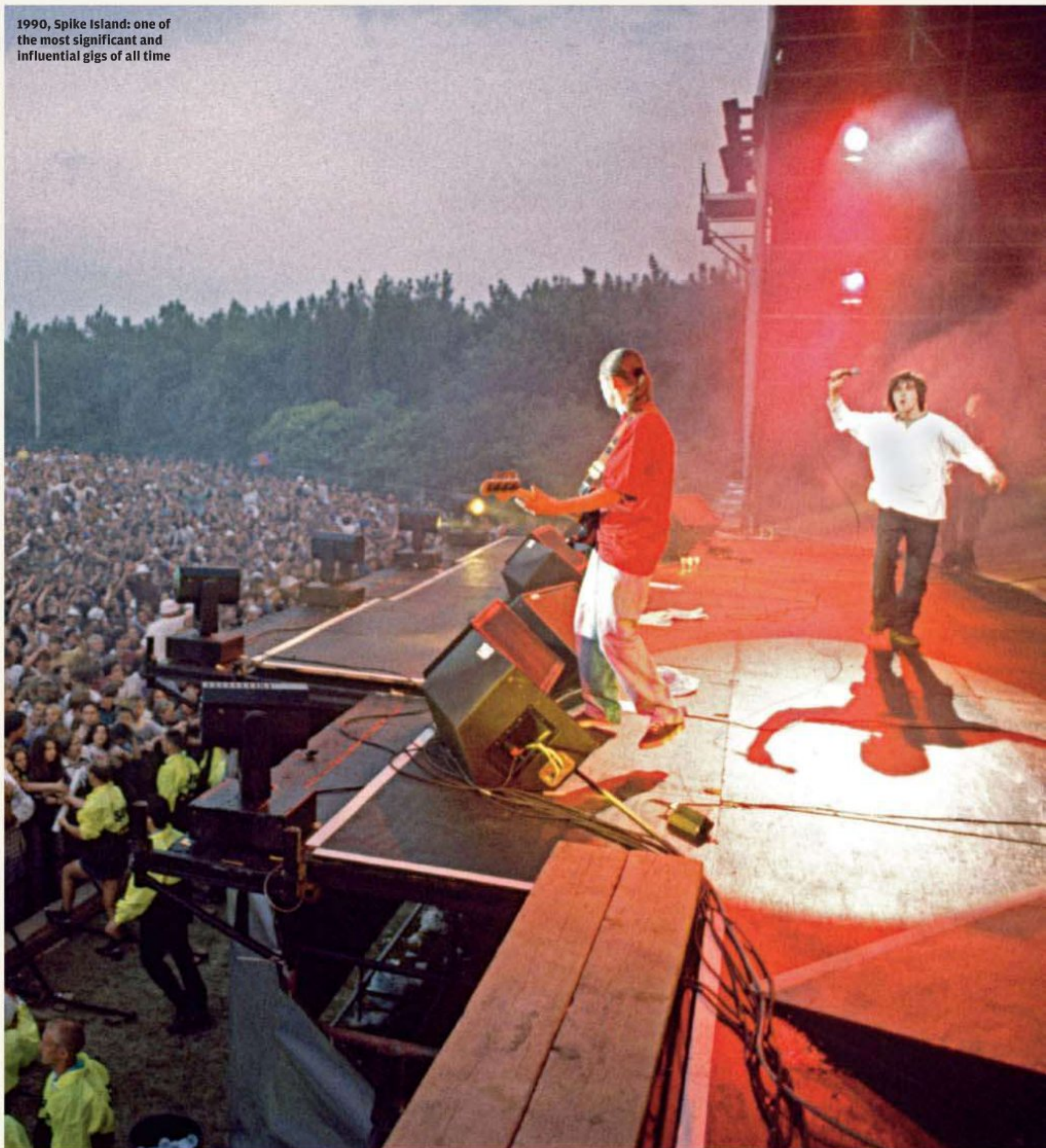
KYLE FALCONER
THE VIEW

"It was Oasis who first inspired me, but without The Stone Roses the guitar music revolution in the mid-'90s wouldn't have happened. The reunion is a dream come true."

"For everyone saying 'leave it alone', what the fuck are you on about? The band self-destructed and ended in a way that definitely didn't befit it. They have nothing to lose by reforming - this will give the story the ending it deserves. Long live the Roses!"

RICHARD BOALER,
NME.COM USER

1990, Spike Island: one of the most significant and influential gigs of all time



sound to anything that had gone before, with Ian Brown lecturing that, "The Stone Roses aren't a band who've been around before. It might remind people of certain records, it might remind people of the sound of the '60s, the sound of the '70s, who cares? It's not been done before. Has it?"

The question was rhetorical: of course it hadn't. Though you can pick apart individual influences - Squire's

Byrdsian 12-string jangle, Mani's lolling dance-oriented basslines, Brown's Jaggeresque stage persona - the package was greater than the sum of its parts. Melding the songcraft of classic '60s pop with the ecstasy-fuelled Epicureanism of the age, it was unique, and would influence a generation of bands - not least Liam Gallagher, who pretty much decided to become a frontman after seeing the Roses.

You may shake your head ruefully as 'She Bangs The Drums' or 'Waterfall' receives its six millionth spin at your local indie shed, but next time you do, try actually listening to the way each note from Squire's Gretsch enraptures the senses like an undiscovered colour, the way that Brown sings like someone who can



PATH TO THE THIRD COMING

The Roses timeline

OCTOBER 1984

First gig, supporting Pete Townshend at the Moonlight Club, London

MARCH 1989

The self-titled debut album is released to a rare 10/10 review from NME

MAY 1990

Spike Island attracts 27,000 fans and soon passes into legend

MAY 1991

The band escape their contract with their label Silvertone and sign to Geffen

DECEMBER 1994

'Second Coming' peaks at Number Four, despite critics' mainly poor reviews

MARCH 1995

Drummer Reni leaves the band and is replaced by Robbie Maddix

HOW THE ROSES CHANGED MUSIC

1 RHYTHM IN BRIT BANDS
Technically 'rhythm' existed before – but in guitar music, a proper, bass-driven groove had never been so pronounced. See this year: Bombay Bicycle Club and The Horrors' new albums.

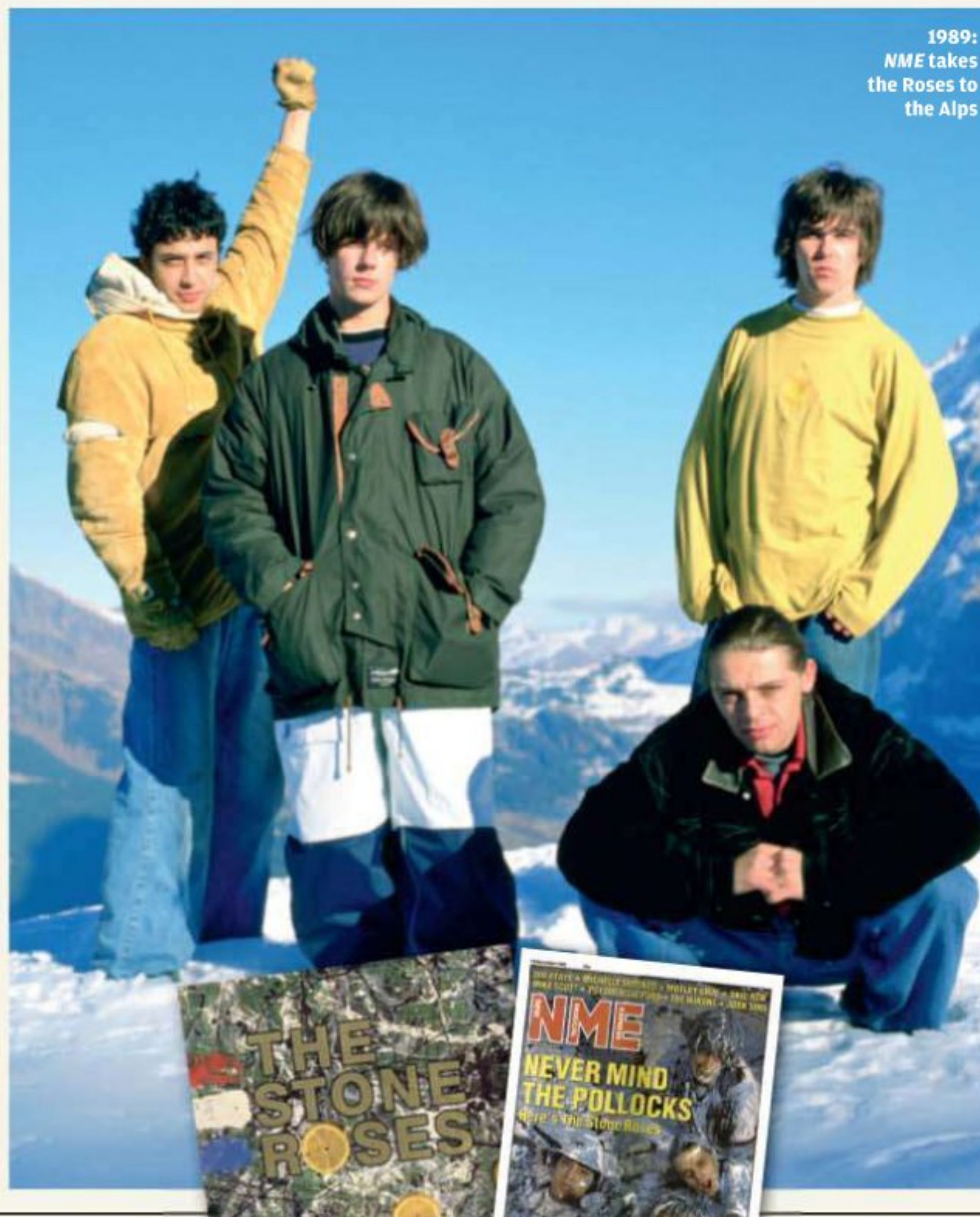
2 STATEMENT INDIE GIGS
Spike Island was like saying: 'We're so fucking colossal we need our own landmark venues.' Then came Oasis at Maine Road and Knebworth, Blur at Mile End, The Verve at Haigh Hall, Arctic Monkeys at Old Trafford.

3 THE SWAGGER-SINGER
Even Liam Gallagher would have to admit

he's pretty green next to King Monkey, the ruler of the ten-to-two walk and fuck-em-all soundbite.

4 FESTIVAL FASHION
Even John Bonham didn't have a hat named after him. 'The Reni' fishing hat became as ubiquitous at music festivals in the '90s as The Levellers.

5 BOYS DANCING
Prior to the Roses, if British blokes were on the dancefloor they were doing air guitar to hair metal while scrunching their face into constipated spasms. Then everyone could swagger in circles to 'I Wanna Be Adored' instead.



1989:
NME takes
the Roses to
the Alps

scarcely comprehend what he's feeling but somehow finds exactly the right words anyway. If you can truly listen, the songs still sound remarkable.

The Stone Roses were born of punk's sensibilities, but unburdened by its nihilism. Though they didn't lack opinions or intelligence, the task of addressing the realities of Thatcher's Britain was left to other bands; the Roses made music to escape it. They were about love, not hate – love of hedonism, of music, and (especially) of themselves. In the 1980s, like today, the mantle of 'rock star' was something to be assumed reluctantly by British indie musicians, but the Roses embraced the concept. They wanted to be the biggest, the best, the most adored band on the planet.

They almost were, too. Their mind-blowing self-titled debut made them a sensation, and within a year they had made their first *Top Of The Pops* appearance with 'Fools Gold' (YouTube it) and had played Spike Island

in front of 27,000 stoned teenagers. Bedevilled by chaotic organisation, the gig wasn't actually very good ("I don't think I got to hear even one of the songs properly," recalled Noel Gallagher) but it didn't have to be: Spike Island was about the spectacle, the "gathering of the clans", as Mani put it. The reviews weren't glowing, but the band didn't care: "Back then," Brown told *NME* last year, "we were just northern barbarians who'd left school at 16 and now had thousands of kids following us and dressing like us."

But they had no idea what they were leading those kids towards: a disappointing second album released after an agonising

The burden of expectation is huge

five-year wait, and the gradual estrangement of Brown and Squire, culminating in Squire quitting the band just before that ill-starred Reading show. They seemed to have managed the rare feat of burning out *and* fading away.

Now resurrected, from today until next June, The Stone Roses are about to feel a 15-year burden of expectation unlike anything they have ever experienced, one they'll need every ounce of that youthful arrogance and self-assurance to meet. The world is about to get what it's been waiting for. It cannot be disappointed again.

To view classic Stone Roses photos, vote for their greatest track, see Ian Brown discuss the making of 'The Stone Roses' and for all the reunion news, head to NME.COM



APRIL 1996
John Squire quits the group. "He left me to sink or swim," said Brown later

AUGUST 1996
Reading Festival, and a chaotic press call (above). The band split weeks later

NOVEMBER 1998
Brown is jailed for four months after an altercation with an airline stewardess

MAY 2005
Reni fans the flames of reunion: "Never say never, but it won't be this year"

APRIL 2011
A reunion is mooted after both Squire and Brown attend Mani's mum's funeral

OCTOBER 2011
Reunion announced



NME's dream setlist

In case they're struggling to decide...

1. 'I Wanna Be Adored' Imagine it when the drums kick in: the greatest start to a gig ever?
2. 'She Bangs The Drums' The Stone Roses were never as brazenly ballsy as they were when Ian Brown sang the line, "The past was yours but the future's mine".
3. 'Waterfall' We're not just hoping for the debut album in order here – but the opening trio is pretty much unbeatable.
4. 'Elephant Stone' Mainly for those mesmeric Reni drums at the beginning.
5. 'Ten Story Love Song' You'd have to be a fool to say 'Second Coming' didn't have its moments...
5. 'Bye Bye Badman' Home to one of Squire's cleverest, most effervescent guitar solos.
6. 'One Love' It's filled with sturdy riffs, it'll stretch to about 35 minutes and it'll sound massive.
7. 'Something's Burning' A great Roses B-side that deserves some love.
8. '(Song For My) Sugar Spun Sister' The ultimate mid-pacer of a Roses singalong?
9. 'Mersey Paradise' This'll be where you'll be able to tell if Squire has retained his genius.
10. 'Your Star Will Shine' The tune that proves the band can play acoustic with the best of 'em.
11. 'Fools Gold' Blur didn't save 'Girls & Boys' until last for their reunion gigs, and The Stone Roses should take a leaf out of their book. It's not like they're short on classic material, is it?
12. 'Shoot You Down' The bit where Brown sings all quiet and breathy gave him a cocky confidence which pretty much invented the likes of Liam, Pete D et al. The ultimate 'Roses cool' moment.
13. 'This Is The One' One of the all-time great indie singalongs.
14. 'Where Angels Play' Usually a massive crowd favourite when Ian Brown has played it solo.
15. 'Love Spreads' Their highest-charting single – it's a no brainer.
16. 'Sally Cinnamon' The quintessential Squire/Brown co-write.

ENCORE

17. 'Made Of Stone' The riff. The bass. The James Bond shuffle. And, of course, the chorus...
18. 'Elizabeth My Dear' Because if ever a curtain raiser was needed, it'd be now.
19. 'I Am The Resurrection' Come on, seriously – what else?



Happier times:
Gordon and Moore

THE END FOR SONIC YOUTH?

The future is uncertain as Kim Gordon and Thurston Moore announce split after 27 years

Kurt'n'Courtney grabbed more headlines, sparked more intrigue and were, frankly, better known to the man in the street. But when it comes to US alt.rock power couples of the late '80s and early '90s, Sonic Youth's Kim Gordon and Thurston Moore towered over all others, not just in terms of the genre-defining noise they made as musicians and bandmates, but also in how rock-solid their marriage seemed, from the outside at least.

That was until last Friday (October 14), when a short statement from their label Matador confirmed that Moore and Gordon were separating, 27 years after getting hitched. Perhaps unsurprisingly, the announcement immediately cast doubt over the future of the New York band, going on to confirm that they would honour five scheduled live dates in South America next month. "Plans beyond that tour are uncertain. The couple has requested respect for their personal privacy and does not wish to issue further comment," the statement read.

So is this the end for Sonic Youth, the band that practically invented US indie-rock? Maybe not quite yet. The fact that the gigs aren't being canned hints that the separation could well be amicable and that Moore and Gordon can bear to share the same stage, for five more gigs at least. And there are some pretty notable precedents for staying together for the music, albeit bands a million miles away aesthetically and ideologically from Sonic Youth (Fleetwood Mac, White Stripes, er, ABBA).

Right now, though, recording and releasing more new material (in June, Moore told *NME* that the band were planning to hit the studio this year) seems less likely – especially given that they're both prolific solo musicians, composers, collaborators and (in Gordon's case) artists away from the band.

But if they can overcome this giant heart-shaped hurdle, that mooted 17th Sonic Youth album should make for some pretty interesting, ear-splitting listening.

POP WILL TWEET ITSELF

This week's Twittersphere gold

LIAM FRAY, THE COURTEENERS
I've just seen a picture of Jodie Marsh's "sculpted" body. Oh, wait, there it is, I've just been sick.
[@what_liam_said](#)

BETHANY COSENTINO, BEST COAST
I've been Google image searching Lindsay Lohan for the last 30 minutes. I need to get back to work ASAP.
[@bestycoasty](#)

REBECCA TAYLOR, SLOW CLUB
Why isn't my BBM working? I'm trying to send a picture of my dick (shaped bruise) to my friend Stacey – this is an OUTRAGE
[@slowclubrebecca](#)

TYLER, THE CREATOR
Some 11-year-old kid plays piano cause he seen me do it. That is fucking crazy.
[@fucktyler](#)

EXAMPLE
Music videos with robots in them are so stupid (I'm mainly saying this 'cos I'll never be able to afford robots in my videos).
[@example](#)

NME MUSIC PHOTOGRAPHY AWARDS 2011 – THE SHORTLIST

Sixty talented snappers have been shortlisted as contenders for NME's annual photography awards

Our annual search for heart-stopping, retina-searing photography is reaching its final stages, with thousands of entries from budding Pennie Smiths and Anton Corbijn now whittled down to a shortlist of just 60.

Both pros and amateurs have been submitting their snaps in six categories – Live, Portrait, Reportage, Festivals, Under-18 and Professional – and, once again, we've been amazed by the quality of the submissions.

Some swanky Nikon photography gear awaits the winner of each category, along with a photography masterclass at NME Towers with our picture desk and one of our photographers. From the six winners, two will then be picked to shoot a gig for *NME*, before one snapper is finally crowned the overall winner and sent to a festival as our official photographer.

Speaking about how difficult it has been to draw up the shortlist, *NME*'s Picture Director Marian Paterson said: "The *NME* picture desk and I have had a great time looking at the thousands of entries. The standard has been incredibly high and we've seen some real gems."

The winners will be announced on Wednesday, November 12 – in the meantime check out [NME.COM/photoawards](#) to see a full gallery of the shortlisted entries.



NME EXTRA GET MORE FROM YOUR ISSUE

WIN!

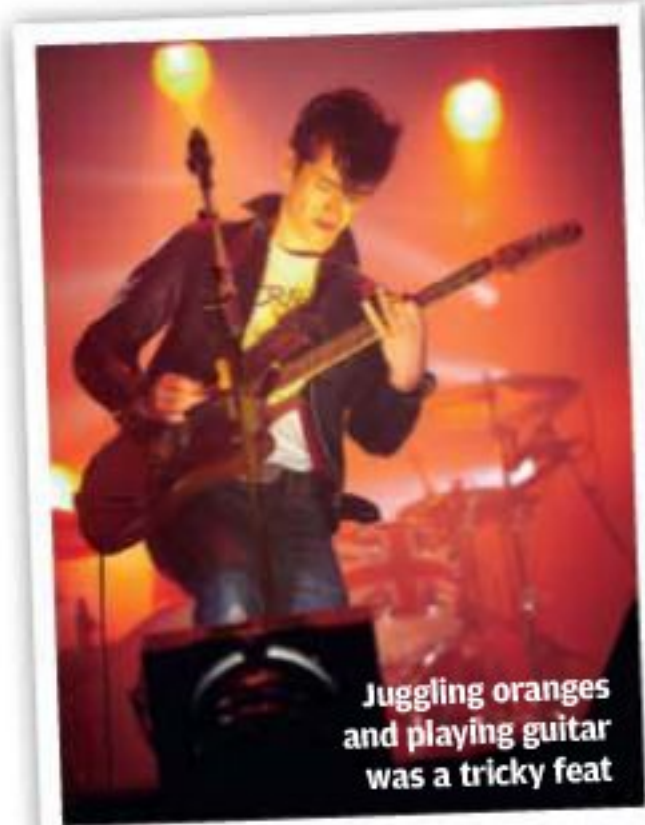
- Two tickets to any date on Arctic Monkeys' forthcoming UK arena tour
- Tickets to see Enter Shikari on their March 2012 UK tour
- One of five bundles of signed Justice albums and posters

READ!

- A classic Björk interview reflecting on the release of 'Debut', from way back in 1993

HEAR!

- 'Laughing', an exclusive track from MC, producer and *Radar* star Dot Rotten
- Listen to this issue via the playlist, featuring tracks from Arctic Monkeys, Enter Shikari and Letlive



For all this and much more, head to [NME.COM/extra](#) (only available to UK readers until midnight on Tuesday, October 25). And for more goodies and exclusive content, check back next week



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generation



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TALKING
HEADS

TUPAC'S SEX TAPE: HIS KEY POST-DEATH 'RELEASE'

He may have been dead for 15 years, but it hasn't stopped the rapper releasing seven 'new' albums. Now comes his coup de grâce, and Mark Beaumont is applauding vigorously



Sex sells. Just ask the people behind the nuddy videos for Matt & Kim's 'Lessons Learned', The Flaming Lips' 'Watching The

Planets', Yeasayer's 'Ambling Alp', Viva Brother's 'New Year's Day', Girls' 'Lust For Life' and Skepta's proper hardcore 'All Over The House'. Actually, come to think of it, none of those records sold twat all, so perhaps I should say sex *usually* sells.

Particularly if it's a celebrity sex tape. Having bored of ordinary people crushing their grotty grubblies against each other all over the internet, humanity (me in particular) yearns for the celestial sexiness of seeing our pop culture gods wield their gleaming platinum shwang-staffs towards glistening pools of vajazzlement. It's become a sure-fire career-launcher: these days everyone from Hollywood royalty to *Big Brother* evictees leave out pen drives marked 'intimate honeymoon moments' for builders like mince pies for Santa.

But who was the original mastermind behind this selling of scuzzy leftovers to the masses? Only the king of the artform himself, Tupac Shakur. It was revealed last week that, in 1991, Tupac made a tape of himself receiving oral pleasure from a woman at a party, while rapping and dancing to an unreleased track in the background. Early reports that he also managed to fit in a spot of ironing, 20 minutes on the cross-trainer and complete the *Sunday Times* crossword during the 'act' have proved sadly unfounded. As strange as it sounds, it could well turn

out to be the most important, ahem, release of his post-bucket career.

This, remember, is Tupac, the supernatural rap mystic who so clearly foresaw his death by drive-by in 1996 that he left behind enough material for – count 'em – *seven* studio albums-worth of material. Is it so outlandish to think that he might have also predicted the rise of the sex tape-as-cash cow? Could he have known that, one day, his rhyme vault would run perilously dry, and left a profile-boosting mucky movie to be released once the income stream dried up? In fact, the tape itself has only fetched an offer of \$150,000, whereas the track being played in the background is being courted by a drinks company for \$1m – so is this Tupac's (entirely correct) vision of what a music video would look like in 2011?

A film of him getting his lob gobbled can earn as much as albums' worth of material

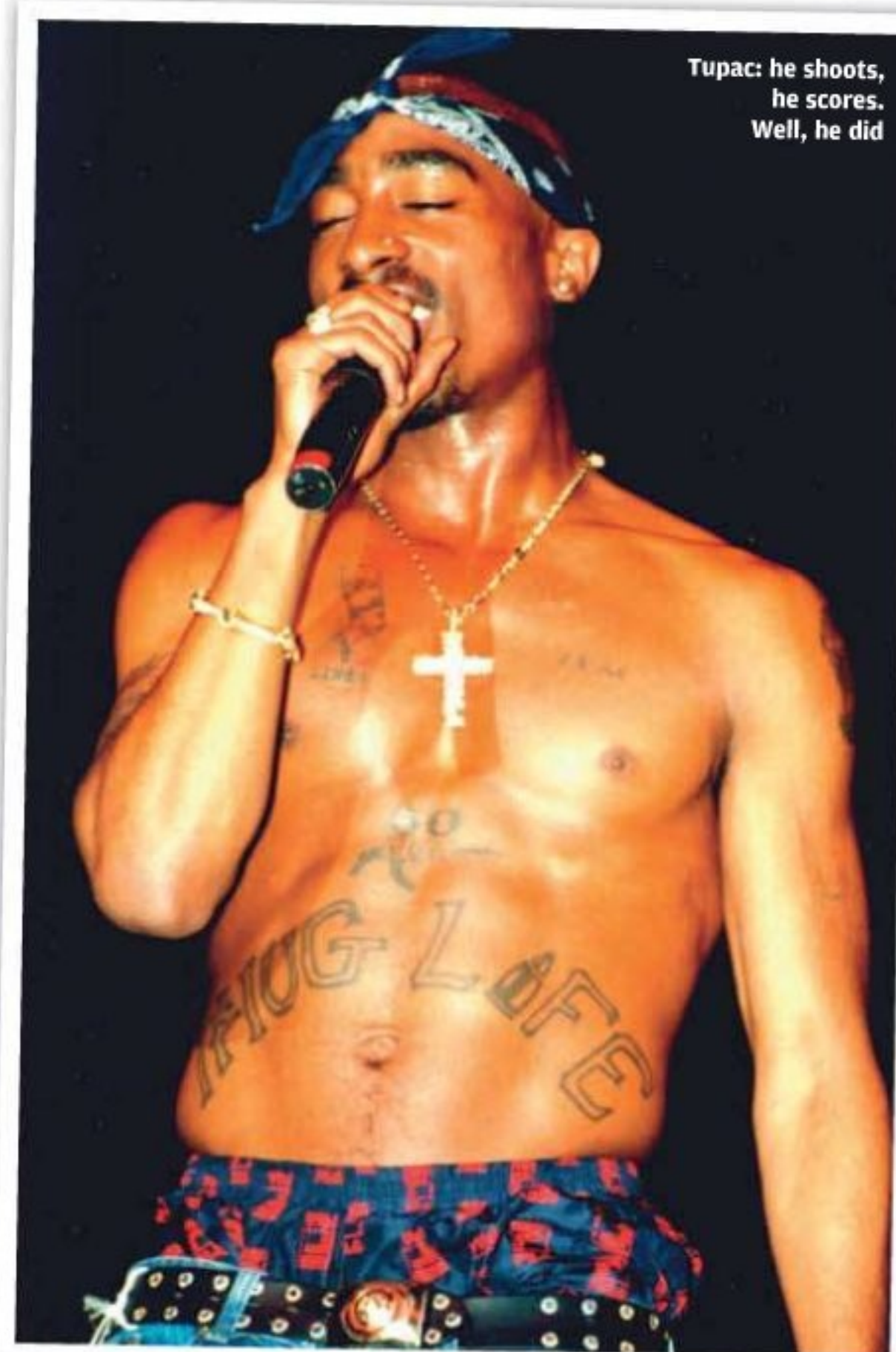
And, most prescient of all, did he conceive a way to eke out his remaining songs long after his death, track by lucrative track? After all, why leave whole albums' worth of material behind if one song accompanied by a film of him getting his lob gobbled can earn just as much? No longer was he a prolific bloke who happened to write about death a lot and then – doh! – got shot; he was actually a true cultural oracle, a hip-hop Nostradamus.

Mystic or not, his sex tape certainly un-plastinates Tupac's image, makes him – 15 years after his death – a distinctly

modern figure. The edgiest dead dude ever. I hope Tupac's porn period will mirror that of his post-mortem albums: milked dry from increasingly thin and disappointing raw materials. Next up will be the second half of the party video, where he prematurely ejaculates over a prized antique Egyptian cushion and chucks everyone out while frantically fretting over the dry cleaning bill. Then we'll get a recording of his first ever cry-wank. Then a film of a time he couldn't get it up, fell asleep and the dog ate his condom. Eventually they'll be cobbling together footage of every time he swore, licked his lips or suggestively raised his eyebrows while watching the diner scene from *When Harry Met Sally*. Dunno about you, but I'll be watching.

Any shameless exploitation of Tupac's artistic and raunchtastic legacy, of course, can't take away from the man's visionary brilliance, in rap and now in dick-flick. And, if the video is ever released to the public, Tupac scholars will be less interested in the sex, and more concerned

with any premonitory references to his forthcoming demise. Is there significance to any mentions of 'bone' or 'boning'? Does he refer to his manhood at any point as a 'fully-loaded love pistol' or claim to be 'going down'? Can it *really* be coincidence that the film ends with something known as a 'money shot'? Be assured, reader, in the name of historical research, I shall let no frame go un-dissected...



Tupac: he shoots, he scores. Well, he did

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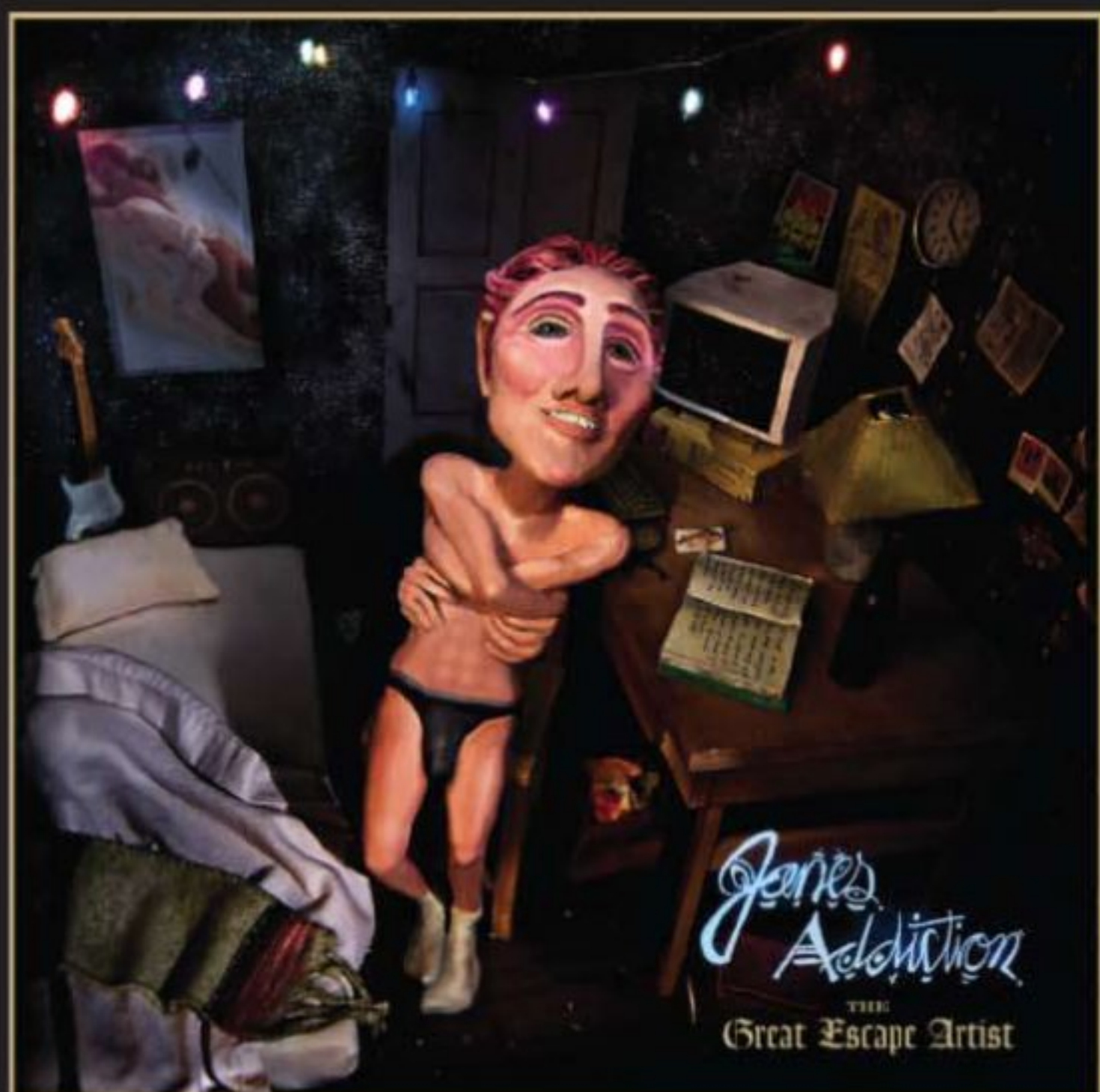
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PETER ROBINSON Vs LABRINTH

The popster explains why he wears fake glasses and reveals his dirty plans for the NME Awards



• Apols re the scatological nature of this interview. It happened by accident

• It's hard to know whether Labrinth definitely should or definitely shouldn't be invited to next year's NME Awards

• (Definitely shouldn't, to be honest)

Hello, Labrinth. Are you well?
"Do you know what? I'm very excited to be in the NME, I really do value you guys..."

Well, we value you too, Labrinth.
"You know, commercial business is very much focused on product more than music, but there are key artists out there who are trying to change things – Plan B for example is trying to stretch himself. It's really inspirational, and I'm hoping that the more I push it the more I'm going to stay around. I've got to let it come naturally and not just force it out like a pile of shit."

Have you been responsible for any piles of shit?
"The 'Let The Sun Shine' video. That was a pile of shit. There were random girls in the video that didn't need to be there. It was just some random guy wandering around. It wasn't great."

Who is the best UK guitar band of the moment?
"I know they're old school but Radiohead, man. They continue. They smash it, man."

They're a bit light on tunes.
"I know they are, but they're a band who've stayed around and grown. They stand out in terms of musicality; they've developed and they're not coming out with the same old shit."

There it is again, that spectre of the big pile of shit. Did you approach Thom Yorke to be on your album?
"No, but I approached Björk to be on the album. She was like, 'Fuck off man.' But that's how it goes, man. I'm sure if I was very, very famous she would consider it. It would have been nice but I think she had a lot of things to do."

The thing I like most about you is that you're responsible for 2011's most famous pop toilet break.
"Oh my God!"

This was at the Brits when Tinie Tempah tried to get you onstage with him, but couldn't find you. I know a lot of people spend a lot of time in the toilets at the Brits but that was very exciting indeed – live TV, an audience of millions and Labrinth is having a shit.
"It wasn't even that though! I wish it was that. I wish I was having a shit at the Brits. I actually walked to the toilet but there were so many artists who



kept coming up to me and I was like, 'Just let me go to the toilet'. I wish I'd been doing some fucking drugs or something. I wish. I was just taking a piss, I took too long, that's the way it goes. Do you know what? The Brits was fucking boring, man. There needs to be more fucking madness. You need people walking in with a bucket of booze. Brandy. Smashing up shit."

Blimey. Are you likely to be Specsavers Spectacle Wearer Of The Year anytime soon?
"Do you know what, see, I'm a fake. None of my glasses are real."

WHAT?
"I just like the way they look. I don't need glasses [but] I love wearing glasses. So I do."

When Liam Howlett from The Prodigy was asked how he celebrated 'The Fat Of The Land' going to Number One in America, he replied, "By having a wank." How would you celebrate a similar success?
"(Laughs) I don't know. I'm going to shit on NME's awards ceremony. I'm gonna shit on the stage, bruv."

That would be a talking point.
"Yes. And also, I would go into the studio and make an even more credible album. You're only as good as your last hit, know what I mean? You want to have more moments. I want to have Stevie Wonder status."

Stevie Wonder never shat onstage at the NME Awards.
"Very true (bursts into 'You Are The Sunshine Of My Life')."

THIS WEEK'S TOP 20

THE NME CHART

- 1 6 KASABIAN 'DAYS ARE FORGOTTEN' Columbia
- 2 24 BRETT ANDERSON 'BRITTLE HEART' BA Songs/EMI
- 3 1 NOEL GALLAGHER'S HIGH FLYING BIRDS 'AKA... WHAT A LIFE!' Sour Mash
- 4 18 FRIENDLY FIRES 'HURTING' XL
- 5 13 COLDPLAY 'PARADISE' Parlophone
- 6 3 GIVERS 'UP UP UP' Glassnote
- 7 5 BOMBAY BICYCLE CLUB 'LIGHTS OUT OUT WORDS GONE' Island
- 8 43 THE DRUMS 'HOW IT ENDED' Island
- 9 11 NIKI & THE DOVE 'THE DRUMMER' Mercury
- 10 12 THE BIG PINK 'STAY GOLD' 4AD
- 11 2 BEN HOWARD 'KEEP YOUR HEAD UP' Island
- 12 4 MILES KANE 'COME CLOSER' Columbia
- 13 NEW LANA DEL REY 'VIDEO GAMES' Polydor
- 14 9 THE HORRORS 'I CAN SEE THROUGH YOU' XL
- 15 19 TRIBES 'WHEN MY DAY COMES' Island
- 16 10 KASABIAN 'RE-WIRED' Columbia
- 17 17 HOWLER 'I TOLD YOU ONCE' Rough Trade
- 18 16 MARINA & THE DIAMONDS 'RADIOACTIVE' Atlantic
- 19 7 FLORENCE + THE MACHINE 'SHAKE IT OUT' Island
- 20 44 WARPAINT 'BILLIE HOLIDAY' Rough Trade

NME RADIO

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NME.COM/RADIO

NME TV

Watch the Top 10 video chart countdown every weekday on NME TV
SKY CHANNEL 382
FREESAT 516

NME.COM

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



NEW TO NME RADIO PLAYLIST

• KURT VILE 'So Outta Reach'
• BENJAMIN FRANCIS LEFTWICH 'Shine'
• RED HOT CHILI PEPPERS 'Monarchy Of Roses'

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.

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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT
TO
BREAK

DOT ROTTEN

South London MC puts his head and his heart into a hotly tipped debut

Dot Rotten wrote his first bars aged seven, started taking music seriously aged 13 and by 15 had already recorded his first grime mixtape. "My uncle had a studio in his bedroom," says the 23-year-old man known to his mum as Joseph Ellis. Now sitting on a bright pink sofa in the offices of his plush new major label – the undeniably affluent Mercury – he muses that he simply "grafted and got better".

Following spots in south London crews the Essentials and OGz, where he was known as Young Dot, he returned to producing and writing under his current name in 2009. "It stands for many things," he says, clarifying that it's not a nod to *EastEnders*' badass Dot Cotton. "Originally it was 'Dirty – or Descriptive – On Tracks' and 'Righteous Opinions Told To Educate Nations'. But if I could change my name now I would! It gives you a new identity."

Rotten talks a lot about identity. Even though big, crunching tracks on his most recent EP, like 'Earthquake'

("They can't measure me now, I'm off the Richter scale") and the ballsy 'Signature Sound' ("I'll hold your fanbase captive!"), were recorded years ago, he says he's less reckless now than the days when he was the toast of Rinse FM and SB.TV. There will be fewer controversies too, even if he has no regrets concerning his notorious battle track 'It's Over (Ft Wiley's Mum)'. "It's not as raw or as 'fuck it', but more intellect might come out," he says of his subtly changing sound. "I've played Ghetts songs and he's gone, 'I like the other Dot!' but it's not about forgetting who you are – it's just wanting to better what you have done."

Of his album, 'Voices In My Head' (due out next year), he says simply that "it's less grimey" than people might expect. "It's very emotional. I've been through a lot of ups and downs recently." What would make Dot Rotten happy in a year's time then? "Everything that is new to a fan is new to me," he says, explaining that he wants to be seen as something more than just the next Tinchy, Tinie or Dizzee. "I just want people to *really* buy into it..." *Sian Rowe*

NEED TO KNOW

BASED: Brixton, London

FOR FANS OF: Wiley, Giggs

SEE HIM LIVE: Dot supports Chase & Status throughout October

ON NME EXTRA: Exclusive stream of new track 'Laughing'. See p10 for info

BUY IT NOW: The 'Above The Waves' EP is available from Itsdotrotten.com

BELIEVE IT OR NOT: Dot knows his internet conspiracy theories. "I was looking at a subject called Hollow Earth. It says the core of the earth isn't as hot as it is meant to be"



Swim Deep scoured the crowd for the guy who nicked their drumkit

SWIM DEEP, COVES

BARFLY, LONDON
TUESDAY, OCTOBER 4

CAUGHT LIVE

Less celebrated than London and the north west, the Midlands isn't exactly the first region to pop into your head when you think of the UK's new music scene. But whisper it: right now it seems like there's something in the water. *Radar* tips Peace might be leading the pack, with the dubby Troumaka close behind, but there's also a wealth of other interesting stuff going down too, as tonight's show in the Smoke shows. You'd be hard-pushed to find anyone as potently self-assured on only their second gig as Leamington-based duo Coves. Sashaying onstage like they've done it a thousand times before, their confidence is as magnetic as the thunderous backing track for set opener 'No Ladder'. The good news? They seem to skyrocket the longer they go on.

Despite this, *some* moments are hit and miss. When they drop the bone-shaking, riff-heavy glam-pop for something slower and softer the energy

falters, and the arrival of a silver megaphone in singer Beck Wood's hand signals a brief derailing.

Similarly, Birmingham's Swim Deep suffer from a nervy start, but when they get going they soar, even with the crowd reduced to around 10 people. It's still damn near impossible to take your eyes off the four-piece – not least because drummer Zack is a furious blur as he switches between his minimal kit of two floor toms and a drum machine.

You'd be hard-pushed to find anyone as self-assured as Coves on just their second gig

Part Egyptian Hip Hop, part Wavves, their tropical surf-pop is best summed up by set highlights 'Santa Maria' and 'Barefoot' – luminescent melodies peeking out through layers of fuzz. There's a youthful buzz to it that's compounded when singer/guitarist Austin joins in the drumming onslaught for the last song. There are minimal faults – with a little time and honing we could have a bona fide Midlands scene on our hands... *Rhian Daly*

The Buzz

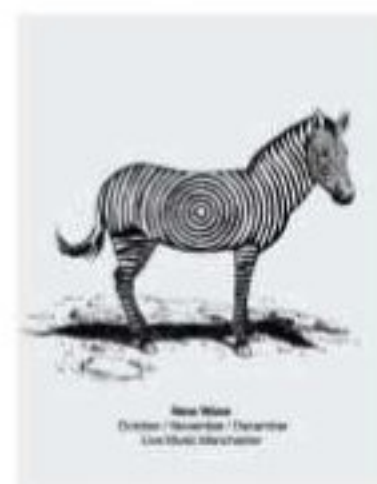
The rundown of the music, videos and scenes breaking forth from the underground this week



1

AZEALIA BANKS

After a dalliance with XL petered out last year, you could have been forgiven for thinking 19-year-old Harlem rapper Azealia Banks would have given up. Not so: the angst queen with the dirtiest mouth in America returned with '212' and raised her game massively. The track's been online a while now, but it's the video that has pushed her back into the limelight. Inexplicably removed from UK YouTube – OK, maybe it's something to do with the word "cunt" being repeated over and over – it's available to view on NME.COM/newmusic now, along with a frankly superb cover version of Interpol's 'Slow Hands'. Harlem's killing it right now – we buzzed ASAP Rocky recently, now it's the turn of Azealia.



2 NOW WAVE'S ZINE

As if bringing the likes of Iceage, Best Coast and Gil Scott-Heron to Manchester wasn't praiseworthy enough, the city's premier promoter Now Wave has released a 40-page zine filled with posters of all its upcoming gigs, and selected pop musings by some of the city's best music writers. It's free from various local venues now.



3 CRUSHED BEAKS

Bored of pedal-gazing two-pieces obsessed with drones and 'Loveless'? Look away now, then, 'cos London-based Crushed Beaks are the latest export in lo-fi swampiness. With a hefty wodge of the industry going loopy over them, they'll release 'Close Ups'/'Sun Dogs', their first single proper, through Too Pure on November 21.



4 ADEPTUS' MIXTAPE

Not content with being one of electro's most talked about names this year, Adeptus' 'Undernet' mixtape description offers a curious insight into the mind of the San Franciscan. "This mix is 4 the DALnet, EFnet, and Undernet," he says. "For people who run multiple proxy and connect with shell accounts." It's a lot more fun than it sounds.



5 JAMIE N COMMONS HEADS TO BOOT CAMP

The London-born troubadour will be putting his voice – frequently mistaken for that of a US blues veteran – to the test by hooking up with swamp pop legend CC Adcock. For some reason he's enlisted on a boot camp-style boat in New Orleans with Adcock and other musicians for a few weeks. Good luck!

BAND CRUSH



Louis Jones of Spectrals on his favourite new acts

"There are a few good bands that've come out of Leeds recently – there's Eagulls who I'm sure you already know, and then there's another one called Hookworms. They've got this sort of repetitive, psychedelic rock thing going on."

THE DRUMS: BREAKING NEW WAVES

*Jacob Graham digs deep into
the thrift store of new music*



I just got back from Canada, the homeland of Vancouver-based **Shimmering Stars**. The most extreme revival of the Phil Spector sound I've heard to date, the band's reverb-heavy tracks call to mind the 'Wall Of Sound' technique he pioneered. Their strong songwriting stands up alongside its antecedents, with updated lyrics tackling subject matter that the bands of the '50s and '60s wouldn't have touched. Despite their best efforts, there is something intrinsically modern about them.

From Montreal come French-Canadian electro-pop outfit **Le Couleur**, whose album 'Origami' was self-released last year. Pairing energetic instrumentals with soft vocals – all sung in French – this band has, fittingly, created colourful songs, invoking a sort of 21st-century Françoise Hardy (admittedly my only reference point for French music). What is it about women singing in French?

Closer to my own home, Brooklyn-based **ADR** – Aaron David Ross of Gatekeeper's solo project – released an eight-song album, 'Solitary Pursuits'. Part ambient movie score and purely instrumental, this is the perfect album to put on your portable music device as you walk around EPCOT Center by yourself.

Halfway around the world are **Palms On Fire**, a band I've been obsessed with for a while. Hailing from rural Russia, these teens conjure up an image of bored kids in a garage bringing adolescent angst to life. They write about love, chocolate and feeling sexy – everything teenagers care about.

And finally, back stateside is the LA band **Black Elephant**, who just arrived to my inbox this morning. Their sound is self-described as "indie pop, minimalist, lo-fi". The group has promising, Strokes-y sensibilities, with lots of tambourine thrown in.

That's my latest round up: bands that share my reverence for the past with hopefulness for the future. Amen!

JACOB'S TOP 5

**SHIMMERING
STARS**
'Sabians'

LE COULEUR
'Télé-Jeans'

ADR
'Jupiter Rising'

PALMS ON FIRE
'Sweet Desire'

BLACK ELEPHANTS
'Four Years'

NEXT WEEK'S COLUMNIST:
BBC Radio 1's Huw Stephens

5 To SEE This week's unmissable new music shows

CAVE PAINTING
Hoxton Square Bar &
Grill, London,
October 19

VARIOUS CRUELITIES
Club NME @
KOKO, London
October 21

NOVELLA
Power Lunches Arts
Cafe, London
October 21

VERONICA FALLS
Captains Rest,
Glasgow
October 22

**THEME PARK
(pictured)**
The Castle,
Manchester
October 24



Looks like War Of
Words have lost
their keys again

GIRL POWER II: WAR OF WORDS

Introducing pop's new duo, powered by La Roux

RADAR NEWS

"We'll probably just give away the Kelis track..."

The boy from La Roux has a girlband and they're already turning down R&B

royalty. Confused? Let us explain.

You've not heard of War Of Words. That photo is the first band one that's ever been taken of them. But they've been creating such a buzz that Kelis offered them one of her songs for the album. They might take it. Or not.

"The only thing is it was done a while ago now and we've written since then. It doesn't really go with our new stuff, so we might give it away as a little freebie," reckons Abi Browning when we quiz her about it.

Abi and Lucy Duffield are two motor-mouths running on GTX. They couldn't be further away from the media-trained, preened world of The Saturdays. They have no idols, no industry bullshit. They just tell it how it is. Case in point, we ask them who they write their songs with and Lucy answers: "We work with Ben from La Roux and Geoff from Barnsley." Brilliant.

The girls met as Abi was finishing Brit

School and Lucy had been rejected from an Andrew Lloyd Webber talent contest. Ben (Langmaid, the silent one in La Roux) started making tracks for them, approving of their love for TLC and Destiny's Child. They've ended up somewhere between 'Blue Lines'-era Massive Attack and, well, the Spice Girls. And War Of Words come with their own brand of girl power too. They call it "womanology", although we don't think it'll be bothering Judith Butler yet.

"There are some things about women

*"We work with Ben from
La Roux and Geoff from
Barnsley"* **LUCIE DUFFIELD**

that men are never going to understand," explains Abi. Can you give us an example? "Yeah, I can, right, because the other day I made a really nice fish pie and I told my boyfriend to come for dinner. Then I got a text right, as it was coming out the oven. 'Ah, I'm going out tonight actually.'"

War Of Words are aware that there are suddenly lots of new girlbands. How will they get ahead of the competition? "I think a lot of bands coming out at the moment, we're just better singers, to be honest. I'm not gonna be lie. We love competition." **Sam Wolfson**



Ben needs
the hat more
than you, Elly



It was the end of
the world... but at
least Shimmering
Stars looked good

YOU WILL ROCK YOU

With riffs now as heavy as their beats, **Justice** are set to storm the worlds of both dance and rock with their long-awaited new album. **Gavin Haynes** says the Parisian pair can become the stars the music world needs

PHOTOS: **DEAN CHALKLEY**





It's early evening in Paris, on a Saturday in May, and a soft reddish light is falling on the suburbs by Montmartre. Pedro Winter, boss of Ed Banger records, former manager of Daft Punk, present manager of Justice, hovers by the entrance to a residential courtyard. He plugs in the numbers. The gate swings open. Through the courtyard, into a white room, sparsely furnished.

A large white neon cross dominates one end of a dim basement. Marshall amp stacks are wreathed in cigarette smoke as if by incense. Guitars stand around like neatly aligned cherubs. Next to it, two men who, in their own unique ways, resemble Jesus. And there, on a beaten-up old Mac is the miracle itself, arrayed in little Tetris blocks of raw sound files: the incontrovertible proof that Justice have made a second album.

It's enough to make our stigmata start weeping spontaneously, our leprosy slough off in one easy sheet, and to turn our Evian straight to Vin De Pays d'Oc. Four years and three weeks after 2007's '†', they're finally back to save dance music from people who like nothing but dance music.

The pair have made most of the final touches to 'Audio, Video, Disco' in the past few days. By the time the evening is out, Xavier de Rosnay, the lupine-looking one with the leather jacket, will be back in London, tending to his pregnant English girlfriend. Gaspard Augé, the Lemmy lookalike with the denim jacket, sticks around long enough to swill vodka backstage at tonight's Ed Banger crew party up at Parc de la Villette. But within a few weeks, he too will have Eurostar-ed it to London, to stay in Xavier's spare room in the west London suburb of Queen's Park.

By the time the 150bpm exit music of the title track has wended its last heavily harmonised loon-disco tangent, three things seem obvious. One: despite the fact that the Ed Banger sound is so tightly associated with the year 2007, Justice have not become irrelevant. Two: the duo are much better songwriters than they were ever given credit for. Three: they haven't exactly spent the last four years listening to Burial. Jimmied together with sprockets of Van Halen and AC/DC riffs, set about with Led Zep and Queen drum patterns, the new album is proof, if proof were needed, that they are the accidental electro act; barbarians at the gates of rock'n'roll, taking the aspects they like most, smashing up its supporting tissue, tearing out the meaty bits, and treating the rest with refreshing sacrilege. True 21st-century rock stars.

At first the pair don't want to talk about what they've been getting into while making the record: "Just the same sort of stuff in the same sort of quantities as always." But eventually they admit to a disproportionate amount of '70s British rock. Hence the whiff of Led Zep. Hence the tang of rocc. Hence the big gulp of studied uncool that comes at you off 'Audio, Video, Disco' like diesel fumes.

"We really don't mind having taken a long time," Xavier explains, a Marlboro Light in his hand. This is what they did: having rinsed the global festival circuit thrice, the pair finished touring in 2009. Xavier went off to produce Jamaica, a silvery French indie band he got involved with alongside Daft Punk's sound engineer. He also groomed, then songwrote for, then produced a young French girl with big prospects and mercurial talent, who unfortunately was so mercurial that she went uncontactably missing just before he had got it all together for her. Gaspard made a soundtrack album with fellow Ed Banger godhead Mr Oizo called 'Rubber', for a short film helmed by their impish visual guru Romain Gavras about a, um, psychopathic tyre.

Then, having filled their bellies with side-projects, they decided to make their new one on proper instruments, rather than the 70-100 micro-samples that they fused into each track of '†'. This meant that they now needed a proper studio. Maybe because they still claim to be 'just' graphic designers who got lucky, it



took them six months just to build a rig they liked. They'd send off for bits of kit. Have a fiddle. If it wasn't what they were after, they'd send it back. Then, having finally assembled the studio of their dreams, it

took them nine months to sculpt 'Audio, Video, Disco'. They played their own guitars and sang on it too, often with their backs turned to one other in embarrassment.

"But we were ready," says Xavier. "Producing Jamaica made me get all my perfectionism out of my system, so we could come into this and be more loose about it all."

Gaspard nods his agreement. A sort of Jay and Silent Bob of music, Gaspard, the less English-happy of the

"WE LOVE HAWKWIND BUT WE DON'T LISTEN TO THEM. WE JUST LIKE THEIR RECORD SLEEVES"

Xavier de Rosnay

two, tends to chip in with a few wise words about every 25 minutes or so, while Xavier talks for them both. Do they ever fight? A shrug. No. Never. They swear that there is no division of labour in who does which

bits. Before Xavier shipped out to London, they shared a flat together in Paris for nearly a decade. While most bands come off a three-year tour gasping for a bit of personal space, these two seem to have their personal boundaries fully defined.

Xavier: "We know each other's tastes. We know what the other would want. There isn't the same pressure about who is playing what that there might be in a real



band." Perhaps the real reason they can relate to each other is that before they were born, both of their mothers desperately wanted girls, not boys. If Xavier had been one, he would've been called Cecile. Gaspard would have been Zena.

The Kronenbourg cans empty. The ashtray fills. Pedro sends us off to Ed Banger's big party, Justice speed away in a taxi, time passes.

Four months later, autumn's in the post. In the back corner of a Dalston, east London pub, there's a yawning cultural chasm opening up as *NME* is

"WE TRIED TO MAKE MUSIC THAT SOUNDED LIKE CONCRETE IN THE COUNTRYSIDE"

Gaspard Augé

went off and... well, the important point is that no-one knows which one is which. And that's a lot like you guys – everyone probably knows you two by sight as Justice, but very few people know who is who. Xavier clicks. He raises his finger to a poster on a far wall.

"You mean," he says, "Like [famed artist duo] Gilbert and George?"

Yes. Kind of. ▶

trying to explain to Justice who Ant and Dec are. They're entertainers, see. They used to be rappers, but not really. Xavier de Rosnay raises an indulgent eyebrow. Then they did a lot of kids' TV, then they

"WE LIKE HARD SHREDDING"

Justice pick their fantasy band



STEWART COPELAND, THE POLICE DRUMS

Xavier: "He has a great way of subtly shifting the rhythm, and he tends to play everything slightly too fast – he's excitable."

LUKE JENNER, THE RAPTURE SINGER

Xavier: "We listen to a lot of bands and think that they would be better with a different singer. But we love The Rapture – especially the new record. I know it got a bad review in *NME*, but for me, I think it's amazing."



NICK VALENSI SECOND LEAD GUITAR

Xavier: "I like Nick Valensi a lot: that sort of hard shredding, heavy metal style, but really positive and really musical."



PRINCE LEAD GUITAR

Gaspard: "People forget that he is an amazing guitarist. But I'm a bit worried he would draw all the attention to him, and then there'd be no space left for anyone else."

BERNARD EDWARDS, CHIC BASS

Xavier: "If you're going to have something like this, you need someone who can bring it all together on the bass. And he wrote the bassline of 'Rapper's Delight!'"

ALBERT HAMMOND JR RHYTHM GUITAR

Xavier: "I just think The Strokes have really great guitars."



STEVIE WONDER KEYBOARD

Xavier: "Who wouldn't want Stevie Wonder in their dream band? Once we did 'DANCE' for a show in the US. Instead of us performing it, we recruited a band of lookalikes just walking down the street on Hollywood Boulevard. We had Stevie Wonder, Rick James, Prince, Rod Stewart. And they were just playing to the track while we stood around."



This Isn't Spinal Tap. But it could well be

The bar's manager comes over and enquires whether the bleeping heart of French electro would like to participate in this evening's pub quiz, and if none of us do, then would we mind clearing off the table sharpish? Without a working knowledge of Ant and Dec it seems foolish to remain. Xavier grabs his dog from under the table – an instantly loveable year-old Labrador – and they shuffle out to the front yard.

It is Monday. In 72 hours, Xavier's partner is due to have their first child. In 24 hours, the pair will learn of the death of DJ Mehdi – Ed Banger label mate, good friend, all-round amazing guy, in a freak accident while partying with his Carte Blanche collaborator Riton. It is shaping up to be a brittle, strange, heaven and hell of a week.

In the past four months, Xavier has barely been back to Paris at all, being in the thick of a press campaign that has been brought forward so that he can take some time off to do the daddy thing. Most-asked question so far? "So... Where exactly have you guys been for the past four and a half years?"

"The second most popular is, 'So, we've heard this record is like prog rock...'" Xavier explains. "But it's nothing like prog rock."

But it does have a lot of rock elements in the mix.

"Yeah, but we've always been influenced by those sorts of bands. What inspires us about rock is as much the imagery as the music. A lot of people see a lot of heavy metal inspiration in our music. But mainly, our influence for that is more for images than the music."

It is, for the record, a bit like prog rock, infused at least with the garish kitchen-sink-plus spirit of prog. Though additional confusion may have been caused by that cover – the massive concrete cross in a green field, with its Stonehenge-y, Arthurian overtones, a very Hawkwind kind of statement.

JUSTICE IN NUMBERS

They've got some big 'uns

600,000

Albums sold worldwide

100,000

Albums sold in the UK

1,134,984

Facebook fans accumulated in six months

4

Grammy nominations

3

MTV Europe Music Awards

1,596

Days between album release dates

873

'Dislikes' on YouTube for their 'Stress' video.

25,000

Number of espressos they probably drank making '†'

3.46

Height in metres of Justice if you laid them end to end



"We love Hawkwind!" Xavier stops toying with his dog. "But we don't listen to their music. You see, that's a perfect example of how we get inspired by bands without listening to them. We just like the T-shirts and the record sleeves."

Gaspard: "We had this idea in mind right from the start. It's not meant to be like Stonehenge – we liked the idea of placing something which was very urban – concrete – in a countryside setting. We tried to make music that sounded something like that."

Later on, Xavier will point to an asymmetric aluminium guitar the pair bought on eBay, that "looks just like the album sounds". The pair take the relationship between package and product very seriously. As they have confessed in the past, they are essentially creative directors of their own careers – the music is one part of the mix, but they also micro-manage the whole deal. "I guess," Xavier explained back in Paris,

"that we're just the sort of guys who didn't grow up with dance music in its '90s incarnation. Anonymity was an aesthetic to that generation. But we like bands who look good. Like The Strokes. Part of the reason we like them is because they are really good-looking. That's a part of music. It's part of what you buy into."

Last time out, the narky aesthetic of '†' was accompanied by a narky campaign of flash and dazzle: what Xavier calls "powder in your eyes". There was Romain Gavras' notorious 'Stress' video that saw a gang of nihilistic youths doing terrible things in Paris' badlands *banlieue* neighbourhoods; and the 'A Cross The Universe' pseudo-biopic that saw them flicking lit matches at vodka-soaked girls, giving animals headache tablets and marrying groupies in Vegas, Axl-style. It's a mischief-making aesthetic he suggests may be toned down this time around.

"It's not really what we are aiming for," he considers, "because we already did it in the past. Also, it doesn't really suit the aesthetic of our new album, that is much more laidback. The music is way less low-key than before, but the production isn't. Stuff like 'A Cross The Universe' is almost the opposite of that – it's a lot of powder in your eyes – like: 'Hey! Look at that!'"

Given that thirst for subversion, you could question why they chose to announce their return by attaching



Someone's thrown their Day-Glo Y-fronts at Xavier



The Ed Banger crew, with Gaspard (left), Pedro Winter (centre) and the late DJ Mehl (far right)



Worlds apart: 2011's single 'Civilization'...



...and the controversial 'Stress' video

their music to one of the world's biggest sports brands, tacking 'Civilization' onto an Adidas commercial featuring Katy Perry, BOB, and various other walking dollar signs. It did at least obey the third law of artistic commerce: If You're Going To Sell Out, Sell To Someone Mega-Big.

"How much were we paid?" Xavier doesn't seem too embarrassed by the question. "It's complicated to calculate. Because then you have the total amount, and then it's split into like so many different things. But it was less than if we did a regular DJ gig."

So are we to assume that you did it chiefly for the promotional opportunity?

"...And just because a big commercial is such a great media to use. You always think of commercials as a friend – one that would give a friendly disguise to something that is not actually friendly, in the sense that

a commercial is the best way to enter people's mind. Because first the track is being broadcast a lot of times, it creeps up on people. They don't think 'What is this?'. They don't realise what it is until they've heard it maybe 10 times."

"WE LIKE BANDS WHO LOOK GOOD, LIKE THE STROKES. THAT'S PART OF THE MUSIC"

Xavier de Rosnay

that. They may be wannabe rockers at some level, but working in dance has given them the fluidity to conquer all corners of the world in just the sort of way that an Adidas brand manager might strategise. They specialise in the sort of music that blogs were made for: svelte electro that's culturally transferrable in a globalised world in a way that rock music seldom is. The beating of a million drums. The fire from a million guns.

It's a kind of moral agnosticism that underlines how Justice are a peculiarly 21st century entity. Even if your game is subversion, first of all you need to achieve penetration, and they seem streamlined for

Civilisation. Bam. From Latvia to New Zealand, it works equally well.

"We love the lyric for 'Civilization,'" Xavier considers. "We think it's the best we've ever done. We were like, 'That's just on the line between being smart and dumb'. We are always trying to find that, because you can't be too serious – we are not a lyric band. But we would be embarrassed writing lyrics like Jennifer Lopez, which happens a lot in dance music. 'Get on the dancefloor, come dance with me', things like this."

That's partly why Justice are such an enticing proposition. They're smart-playing-dumb-playing-smart-dumb: in conversation you often get the sense that the pair are holding something in reserve, that what's not said is an integral part of the conversation. And for all their talk of not being fussed, their brains tick with the same kind of whole-package strategic genius that fuelled Daft Punk's rise and rise. With the new record 'Audio, Video, Disco' now gated in the traps, they may well stand on the brink of that same stadium-stuffing global reach.

Outside, their taxi is on its way. A couple of small boys are hanging round the front garden of the pub with their own dog, which quickly discovers Xavier's, and soon, dog nose is plumed into dog anus in the usual way. "They're sniffing each other's bums," the smaller of the boys says, "that's what dogs do, you know."

"Ah," Xavier grins in reply, "But you know sometimes people also do that to each other..."

That tang of subversion isn't going to go away any time soon: after all, Justice, deep down, still have the instincts for flash and dazzle. They're boys without guitars who understand how to be boys with guitars better than most boys with guitars. The barbarians are at the gates, and they're only going to knock once – time for some very 21st-century rock stars to push things forward.

NME EXTRA For exclusive hidden content, including the chance to win one of five bundles of signed Justice albums and posters, go to NME.COM/extra. See pro for details.

Hear the new album exclusively on NME.COM all week



Ahead of **Arctic Monkeys'** UK tour, we test them with questions from fans and bands. Did you ask about the Middle East? The future of music? Nope... Shakira or Rihanna, weed or 'shrooms?

If you could be reincarnated as an animal, what animal would you be?

Catherine Crisp

Alex Turner: "She should be a poet with that name."

Nick O'Malley: "I would be a honey badger, definitely. Because it's pound for pound the toughest, most fearsome animal on the planet."

Alex: "Have you seen that video clip of it?"

Nick: "Where it's, like, fending off a lion? Yeah! Much like Manny Pacquiao, pound for pound one of the toughest creatures on the planet. They're not big at all, they're like this big (puts hands apart at average badger

size). But they're very, sort of... stout."

Alex: "That's the answer. I can't top that."

Do you keep in touch with Andy Nicholson, your old bassist?

Colin Ratcliffe

Matt Helders: (All nod) "I see him nearly every day when I'm at home. We go and get our haircut together."

Alex: "That gives you a gauge of how cool it is."

Matt: "His name's Jordan, the hairdresser. He'll get too big-headed about this if you put it in. Andy calls him Darth Vader, 'cos he's the best at doing your fade."



What happened to all the flat-caps and whippets?

Nicky Wire, Manic Street Preachers

Jamie: "I'd like a whippet, actually. It's like a small greyhound."

Alex: "I don't know what happened to my flat-cap. Someone stole it that night [at the Brit Awards in 2008, when the band went dressed as country gents]."

Matt: "I've still got mine – I actually wore it for a wedding the other day."

Alex: "I didn't even leave the Brits in that flat-cap."

NME: Would you do that sort of thing again?

Alex: "I think we'd have to think of summat, stormtroopers or summat. Which would probably be the most... uncool thing you could ever do. But it'd be sort of awesome too..."

Nick: "We might win over a whole new audience."

Matt: "The *World Of Warcraft* crew!"



Quizzing the quiff (l-r): Alex, Jamie, Nick, Helders

You said that Arctic Monkeys were a great first date band. If you were to take a girl on a first date, which band would you see?

Leah Marchasano

Nick: "Ol' Dirty Bastard if he was still around, for me."

Matt: "Ludacris. Someone who was gonna be a bit explicit, just to break the ice a little bit."

Nick: "Yeah that's my reasoning for choosing Ol' Dirty too."

Matt: "See if she gets it and finds it funny, y'know?"

When will you be back in The Last Shadow Puppets, Alex?

Nicolas Wolstenholme

Alex: "I don't know."

NME: Is it likely to happen?

Alex: "Yeah, but I don't know when. Miles [Kane] is having it right now and we're here [on a US tour]. So I don't know. One day, but it's not imminent."



Alex, I really liked your soundtrack for *Submarine*, is film work something you'd like to do more of in the future?

Paloma Faith

Alex: "Not really, Paloma. It was a bit of a one-off. Richard [Ayoade, director] made the film, [he's a] good friend of ours. I mean, it is obviously the soundtrack for that film, but I don't feel like I'm nearly equipped enough to do film soundtracks in the way that someone like Jonny Greenwood does or whatever. I can write some songs, which this was, rather than a score."

Weed or 'shrooms?

Christopher Barry

Jamie Cook: "Who was that off?"

Nick: "Chris Barrie who plays Kryten in *Red Dwarf*!?"

Jamie: "How has he spelt 'shrooms? With a Z, yeah?"

Nick: "Or with a skull?"

Alex: "He sounds like a right lad."

Jamie: "In answer to the question: both, in a protein smoothie."

Do you think your latest album, 'Suck It And See', is your best one so far? Could you have done better?

Alex Marshall

Alex: "I dunno... it could have been better if we'd have put that picture of Helders in rollerskates on the cover. I like the current one but I sort of wish we'd have done that."

"WE SHOULD HAVE PUT HELDERS ON SKATES ON THE ALBUM COVER"

Alex Turner



Alex feeling horny at the Brits 2008



Helders, how did you get so tight? Musically, I mean!

Robbie Furze,

The Big Pink

Matt: "I've no idea, I really don't. I can put it down to my bandmates – we all learned together, you see. I've never played in another band, so maybe I wouldn't be tight if I played in another band. That's the chemical. It must be a natural thing because I don't try that hard."

NME: Serious?

Matt: "Nah, I honestly never practise!"

Alex: "Go on, tell him your latest drummer joke..."

Matt: "What does a stripper do with her arsehole before she goes to work?"

NME: Go on...

Matt: "Helps him load his drumkit into the van. But



Helders tries to think up another drummer gag

I do like to think I'm one of these drummers who isn't a victim of these jokes – I'm an exception to the rule. So I'm allowed to tell these jokes instead."

Who looks best on the dancefloor – Shakira or Rihanna?

Daniel Williamson

Alex: "I think you're gonna get a split here, right down the middle."

Nick: "I'd say Shakira, probably."

Matt: "No – the 'She Wolf' video blew it for me. Crap dancing. I'm gonna say that, technically, Rihanna is the better dancer, but I don't necessarily think she looks better on the dancefloor."

Jamie: "Yeah, is it a dance competition or a club situation?"

Nick: "And we're taking music out of the equation? It's Shakira for me."

Jamie: "That 'She Wolf' video, though..."

Nick: "(Offended) It's great! It's meant to be shit!"



If you could be any scientist from any era in history, who would it be and why?

Ana Matronic, Scissor Sisters

Alex: "Steve Jobs."

Nick: "I think he's gonna go down with like Einstein and people like that."

Matt: "The fella from D:Ream – Brian Cox."

Alex: "I'd be him too! Brian Cox! Hang on, he's the one from D:Ream? (Everyone else nods, disbelievingly) Fuckin' hell! I'd just never put those two things together before..."

NME: Where the hell have you been for the past few years?!

Alex: "I knew he'd tried to do a black hole or summat, but I didn't realise he were *that* guy from D:Ream. (Puts Brian Cox voice on) 'Billion... billion... billion... billion... billion... billion... of a per cent'. Oh, that's coming out onstage. I'll find a way!"

Should we now believe the hype?

Shannon Hewitt

Alex: "Fuck yeah!"



For exclusive hidden content, including the chance to win a pair of tickets for any date on Arctic Monkeys' arena tour, go to NME.COM/extra. See p10 for more details



Björk's new earrings were a bit of a hindrance



“THIS IS DANGEROUS. MY MIND COULD GO BERSERK!”

***Björk** combines music, nature, technology and activism in ‘Biophilia’ – she’s just worried it’ll send her loopy. That’s why **Emily Mackay**’s gone to Iceland*

“Come on. You can do this.” Björk Guðmundsdóttir is staring intently at her troubled iPad. “It fell on the floor,” she explains. The mournful machine wears a cracked scar across its face, its battery bled to a mere four per cent. Björk frowns. “I might just try switching it off.”

We’re in Iceland to plunge into the heart of ‘Biophilia’, Björk’s brave new world of touchscreen technology, music and science, but there are... technical difficulties. The classy 1930s-themed surrounds of Reykjavík’s Hotel Borg (Björk’s granddad worked on the wiring) are no place to fix the problem. Pin-sharp in a bright-green wool coat and curiously sculptured ankle boots, her hair the same shock of coral-textured red as on the ‘Biophilia’ sleeve, Björk ushers us into her farmer-style old-school Land Rover for a rattling ride through town. We’re soon sitting in the front room of her seashore home, a small, black, wooden house. We drink coffee from tiny earthenware cups, and nibble on a bowl of crowberries, which it’s traditional to gather at this time of year. “The best thing about them is that they turn your teeth black,” Björk laughs. “Already looking like a vampire...”

“WE MADE IT TOUCHY-FEELY” BJÖRK’S ‘BIOPHILIA’ VISION

Björk coaxes, tilts and prods the iPad into cooperation. Amazing things begin to spring from

its screen. A tiny galaxy of singing stars, each one opening up to a unique little realm, as she runs us through the world of ‘Biophilia’, occasionally leaping up to the nearby upright piano or organ to demonstrate a point about scales or harmonies. As she herself says (usually untruthfully – our interview spans four hours), I’ll try and give you the short version: the project encompasses the album of 10 songs and their accompanying apps. Each app has an animation and an ‘instrument’ mode, where you can play around with the musicological theme the song relates to. The project also includes the live show and educational workshops, which will, over the next three years, visit eight cities around the world – Manchester is already done, Reykjavík about to get under way, and plans to visit New York are in the pipeline. The shows include custom-built instruments such as the Sharpsichord, a giant steampunk-looking pin-barrel organ and enormous gravity-driven pendulum harps. ‘Biophilia’ is a creation that, when you try to cram it into paper and words, begins to balloon and baffle. When you’re in it with your hands and eyes, though, it feels natural, instinctual and fun.

“We spent three years trying to make it so that it was just touchy-feely,” Björk nods, “and then you get a press release written and it brought it back into that academic world. Like (*affects hoity-toity voice*), ‘Then, you travel three circles around the galaxy and tap into...’ and you just read it and you go, ‘What?’ This project was about taking it out of the manuals.” ▶

"IT'S PUNK ALL OVER AGAIN" BJORK RETURNS TO DIY

It's not just musicology that 'Biophilia', a digital incarnation of Björk's long-treasured dream to build her own music school, rips from the rule books. Most people are familiar with Björk the art-pop space alien. Less have made the acquaintance of the determined girl from a politicised working-class family who, having released her first self-titled album aged 11, joined her first punk band, the charmingly named Spit And Snot, at 14, her second, Tappi Tíkarrass ('Cork The Bitch's Arse', for you non-Icelandic speakers), a few years later, and started raising her first child at 19. The classically trained musical polymath rebelled against the strictures of endless Bach and scales by rote, and scat-sang in jazz bands before joining dark Icelandic post-punk legends Kukl. Deciding seriousness was for bores, she co-founded the Day-Glo, ridiculous, brilliant pop-punkers The Sugarcubes. That fearless, roving DIY spirit is key to really understanding 'Biophilia'. Because, yes, it's very clever and highbrow and all about crystals and chords and whatever else. But it's also the most political, the most anarchistic album that Björk's ever done, and what it's even more about is seizing the moment as established power structures crumble, and, y'know... doing it yourself.

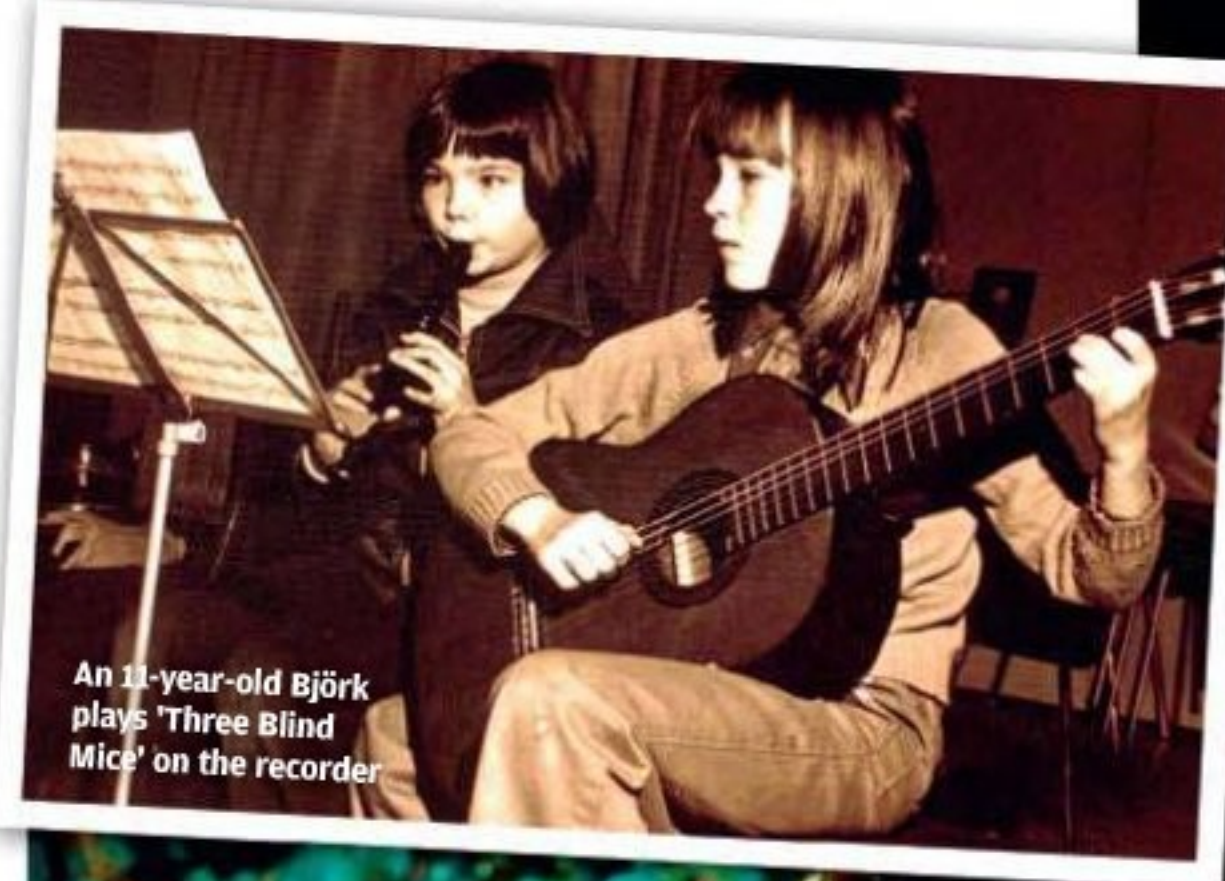
At the end of the tour for her last album 'Volta', Björk returned to Iceland exhausted. She'd lost her voice, having fallen victim to a throat infection that left her unsure if she'd ever sing again. All her distribution deals had, by chance, expired at the same time. "It had an emotional effect on me," she explains. "I felt like I was off the grid, and maybe it was time to address how for 10 years I'd just been listening to people moan about how the internet was killing music. And I was like, 'Hang on, technology is not the enemy of music. Maybe it's because we've let businessmen set up the model of how we distribute music. If artists would just get involved... That's why I've been comparing this project to punk, obviously not literally in the songs, but it's kind of like when I was 16. There was one label in Iceland, a commercial one that sold ABBA records, and the musicians that worked with them didn't get any freedom. When we wanted to put out an album, we just... put out an album. And made the poster ourselves. For me in that sense, it feels like punk all over again.'"

'Biophilia' could be a step further than punk in that it's not only Björk doing it herself, it enables the user to do it for themselves too. While Björk's insistent that it can and should exist just as a conventional CD album, she also plans to add new songs, updates and apps in between her live city residencies. Listeners can also save their own musical segments from the apps and swap them, with the potential for remixing songs and sharing fan versions.

"It's been quite humbling to work on something that just grows its own ways," she smiles. "iTunes have agreed that I can just add app by app. That's like any musician's wet dream. I think it's important, while the internet is still moving, to try and make it into what you want it to be." She laughs. "Although then my mind was like, 'Uh-oh, this is dangerous for a musician,' because I'm gonna be like, 'Oh, does that mean I could add a glockenspiel in February...?' Don't give me that option, or my mind will just go berserk."

"IT'S FORWARD TO NATURE" BJORK: THE ACTIVIST

At the same time, Björk learned of the Icelandic government's plans to fill the small, geothermally active island with energy-hungry, high-pollution aluminium smelters. "I haven't really been involved in any of these green things or environmental things or politics or anything," Björk wrinkles her nose. "I just thought it



An 11-year-old Björk plays 'Three Blind Mice' on the recorder



Getting caught short in 1998

was rubbish. I just wanted to do music. But I was like, 'At least so I can look my grandchildren in the eye, I'll do my little bit.'"

She organised a successful protest concert in Reykjavík. But protest song just wasn't pragmatic enough for Björk. "I woke up the next day," she remembers, "I was really like, 'Fuck, nothing's gonna happen. Everything's just gonna go back to normal.' I decided I would just have to get my hands dirty and just go to the core."

So she and her friend, Icelandic writer Oddný Eir Ævarsdóttir, formed the Náttúra Foundation to protest the plans and try and find alternatives – Björk released a stand-alone single, 'Náttúra', featuring Thom Yorke, to draw attention to campaign's work.

Part of the problem was that villagers in rural Iceland couldn't get any other work than jobs related to the smelters. Endless meetings with local people, economists and start-up business owners later, Björk and Oddný had formulated a plan about how to get small businesses thriving, collected a quarter of the population's signatures and bombarded the Icelandic press with articles aimed at convincing people that there was another way.

"Everyone was like, 'Oh, are you just going to move back into mud houses and light a fire?'" she chuckles. "It was like, 'No, no, no, it's not like, back to nature, it's like... forward to nature. Solar-powered watches and windmills and iPads that should work on sun-power or whatever.'"

If you do your little bit, of course, you'll get a whole lot back you didn't expect. "Afterwards, I did realise that it had coloured my project in a way that I couldn't have



The Sugarcubes failed the audition to be Santa's helpers

predicted," Björk says. "Four months, just convincing unemployed people that, come on, it's not such a big deal doing your own start-up company... when you go back to the studio, you have to give it your best shot, you know? You have to practise what you preach. And suddenly, the problems that I'd been having with my voice, or problems with, 'Ooohhhh the internet is killing music' and 'CDs are dead, booo-hooo'. Y'know... those are just like... rubbish problems."

A decidedly real problem arrived in October 2008 with the Icelandic bank crash, the biggest in any nation's history. "The only time in my life I'd been hanging out with economists," says Björk wryly. "And suddenly, you just saw it. And everybody just lost their jobs, they lost their houses, they lost their pensions.



At the Manchester International Festival in June



Early Björk: Kuki and (right) Tappi Tikarrass

Just the fury... and it was totally violent and scary. But it was also strangely liberating, because all those power structures that used to work and suppress, didn't work anymore... all the corruption and all the rubbish and all the unnecessary bureaucracy that doesn't work anymore it's just... 'get out of the way!'

She wasn't the only former punk to seize the day. Reykjavík hit world headlines in May 2010 when the Best Party, headed by comedian, Sugarcubes associate, former punk-poet and absolute hero Jón Gnarr, won its mayoral election. Running on a ticket including such pledges as "a polar bear for the zoo!" "sustainable transparency!" and "all kinds of things for the unfortunates!" the satirical, surrealist party also includes Björk's former Sugarcubes bandmate Einar Örn. Björk agrees there are parallels between the Best Party and 'Biophilia' (even if their theme tune is an



adaptation of Tina Turner's 'Simply The Best'), and she shows us a Danish booklet on 'Anarconomy' that she says has influenced both their thinking. Of course, you'd never pick any of this up from the lyrics. Where

'Volta', is according to Björk, "the album where I was complaining", 'Biophilia' is "about solutions. Mostly emotional. Because you could be like, 'Oh, it would be better if this was like here. Or it would be better if you wore trainers all day long,' but, it doesn't get you anywhere. If you criticise things, you can't just expect that other people are going come up with solutions. You have to sort of... do it yourself. 'Biophilia' for me is more political because it's more proactive. The spirit, nature and emotional stance of 'Biophilia' is like, OK, you've got the internet and you've got CDs; can you make this work? It's got nature and it's got technology – let's make this work. You've got acoustic instruments, you've got electronic sounds – let's make this work."

Making it work and making it fun and doing it all ourselves – Björk's moulding punk spirit into new and future forms. Why not lend a hand?

NME EXTRA For exclusive hidden content, including a classic Björk interview in which she reflects on 'Debut', go to NME.COM/extra. See pro for more details.

Check out our Twitter interview with Björk at NME.COM/blogs

BIOPHILIA

Track-by-track (and app-by-app)

MOON

Björk: "Normally it's called a sequencer, like a drum machine. But this doesn't make drum sounds, it makes harp sounds – you control the

the first level, you'll have the name of the scale – like pentatonic scale or whatever – and it'll light up, and you'll have to repeat it. And then level two, it won't light up, you'll just hear it."



flow of water through the beads by turning the moon."

THUNDERBOLT

"This app is more like you're the bass player in the band. The song will play in the background, and you draw the bassline higher, faster or slower with the lightning bolts. It was one of the first songs I wrote."

CRYSTALLINE

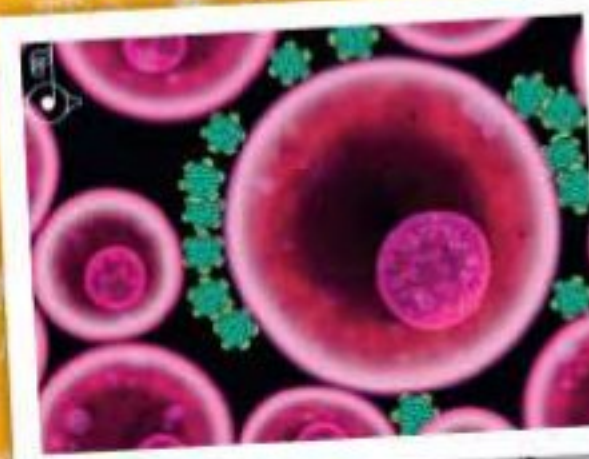
"It's about a connection between two people, that's stagnated, crystallised. You wanna

HOLLOW

"You can see how DNA moves. Each protein is a part of the song. And you can cue up what you want to happen. The lyric came from when I took part in this incredible DNA survey on *National Geographic*. On both sides, I was from boat people."

VIRUS

"The hang [turtle-shaped steel drum] is the good bacteria. And the gameleste [instrument],



is the virus. It's trying to teach kids that an arrangement can be sort of like the multiplying of viruses."

SACRIFICE

"M/M, the guys who design my album covers with me, made these fonts, and you can write your name. A B C D are the same as the notes and the other letters are just sounds."

MUTUAL CORE

"If you put your hands on the hemispheres of the Earth and push them together, you can move the rock strata up and down. You are changing the magnets and trying to create an eruption."

SOLSTICE

"The tempo in the song is built around gravity with the pendulum harp. If you were to do the math, it'd be really complex. But it's not. It's just a pendulum. The lyric is a Christmas poem written by my friend Sjon."

bring out the pickaxe. In the app you have the verses where you are in the tunnels and it's tight, and at the chorus it changes into gas and nebulae."

COSMOGONY

"I noticed when I was studying all the research that sound behaves really similarly to an atom or a galaxy. It's a bit like a billiard table – you have one ball and you hit it and three come back to you."

DARK MATTER

"There are lights and all the scales in the world: European, Indonesian, Japanese, Arabic. On

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THE STONE ROSES

Photo: Steve Double/Camera Press

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THE STONE ROSES
Photo: Kevin Cummins/Getty

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THE STONE ROSES

Photo: Paul Slattery/Retna

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As *Enter Shikari* and *Lethive* team up for 2011's most bone-snappingly raucous tour, *Dan Martin* dives into the moshpit

It's fair to say that the University Of East Anglia isn't used to this sort of thing. As evening descends, the Enter Shikari circus is being built. There are cannons of carbon dioxide, which will fire bursts of gas into the crowd. Then there's the lighting. The band's manager, a gregarious scouser called Ian, tuts with barely strained sarcasm: "Oh god, we've brought arena lights into UEA *again*."

At the back of the room, *NME* is sat with frontman Rou Reynolds, contemplating this spectacular lightshow centred around three inverted triangles, which later illuminate in flashes of bright red and green, in time with the machine-gun kick of Shikari's rock'n'rave. "We're trying to work out what they're supposed to mean," he admits. "The triangle is the most stable shape, but if you turn it upside down, it's gonna fall over pretty quickly. And it's like... *inverting the pyramid of society*, y'know?"

Rou gives *NME* a look that says 'I know I sound like a bit of a sixth-former here'. But that's the thing about Shikari. They could well be Britain's most aggressive rock band onstage – so it's striking just how nice, polite and unassuming Rou, guitarist Rory Clewlow, bassist Chris Batten and drummer Rob Rolfe are. Aside from a casual game of knife-throwing (the object: hit the apple on the floor) all they really do in the run-up to the shows is watch episodes of *Breaking Bad* on their laptops – making the transformation onstage all the more shocking, like someone's rammed an amphetamine shot into their spines.

This is the most ferocious tour of the year alright. Aside from Shikari and the boisterous hardcore of support act Your Demise, there's a raw, thrilling opening turn from LA ▶

All-out assault:
Lethive's Jason Butler
and (main pic) Enter
Shikari's Rou Reynolds



hardcore outfit Letlive, whose tornado of shows this past year have made them one of the most talked-about bands on the planet. Tonight, frontman Jason Butler hurls himself across all corners of the stage like an epileptic rabbit, flinging mic stands and spitting out his situationist emo stream of consciousness.

If Jason makes a case for the world's most captivating frontman, he's raised only by Rou. *Something* is stored up behind those mild manners; the transformation is fearsome, mutating into a cartoon cockney ringmaster as his band fire off hardcore stabs and rave sirens at every angle. As the show gathers pace, rattling off newbie 'Sssnakepit' next to upgraded old favourites like 'Return To Energiser', he clambers up the lighting rigging and trapezes over the top of the crowd from the ladder. The gas cannons fire. And so, on the drive back to St Albans, the first question has to be: 'Where does all this energy come from?'

"So many people go through their lives without ever really putting themselves in the moment," explains Rou. "It's about expressing that impulsive thing without thinking it through and without making it logical before you do it. It's like people going to football matches or something and you get in yelling and shouting and everyone's in that moment, if they wanna shout, they fucking shout – and this is a similar thing. It's expressing emotion without intellectualising it."

Except that they do intellectualise it. Hugely. The banner behind the stage roars 'If You Stand For Nothing You'll Fall For Anything'. They distribute propaganda pamphlets; the merch stand looks like an army surplus and their songs are a melting pot of social and political fury. And, of course, there are the triangles. "Well! We'll have to have a good sit down and think about what exactly this is going to mean. But obviously the way it's going in this modern age, something huge has to change otherwise we're literally doomed. It's no longer just 'it'd be nice if we used more renewable energy sources', 'oh it'd be nice if we banned nuclear weapons' – it's that we have to have a *huge* paradigm shift or we're fucked. So I guess with the triangles, we need to completely have a new perspective, we need to turn it upside down and start again."

Are you saying that you subconsciously spearheaded a revolution through awesome stage production?

He looks nervous. "Yeah."

It's a quirk of the hardcore world that the people who make the most aggressive music are usually the nicest. Going by that rule, Jason Butler must be the most extreme rock star in the world. Letlive's third album, 'Fake History', was a leap forward in hardcore with a swollen heart, but it's Jason's near-suicidal levels of onstage antics that made the world notice. He's also one of the most grinning, enthusiastic, not to mention handsome frontmen in the game. We catch up with him, shirtless and sweaty, the next day at O2 Academy Oxford. Is it scary in the eye of the storm?

"Yeah, proverbially, But it's the sort of storm that you welcome after a drought. We don't expect anything. Not that we don't feel it's deserved, but we haven't wrapped our comprehension around it. So for it to be this fervent and this strong and this wild, it's a gift – and we're happy to unwrap it."

So with this chance to make a mark on the world, what shape do you want this mark to take?

"I guess it's like a reclamation of a humanistic quality, to feel something emotional, allow yourself to be vulnerable so that others can do the same in understanding each other as beings that are not as technically regimented and emotionally stifled... It sounds so hippy when you say it! We're all human beings and we're all meant to move forward and the only way we're gonna move forward is to do it together."

"WE'RE EXPRESSING EMOTION, NOT THINKING"

Rou Reynolds, Enter Shikari



Clockwise from top: a fan's finger enters Enter Shikari's Chris; a fresher texts 'Get me out of here' to his mum; Letlive pause for a mid-set jumping competition

In moving forward, Jason has so far sustained a broken ankle and two large scars on his face.

All three acts have come off the road from Europe together, and mill in and out of each others' dressing rooms like they're members of the same band. Shikari first came across Letlive after seeing them at SXSW. "It was the most exciting thing I'd seen in a long time," says Chris. A toothy and enthusiastic Jason adds: "It's crazy to be playing with a band that you respect *ethically*. This is a very estimable and veritable band. They're gracious and they're so humble and so good at what they do."

It's tempting to suggest they all just get a room, but there are still lights to worry about. "I went and saw Cee Lo Green a few months back," seethes Rob. "He was headlining and it was quite a big venue. He just used the house lights, and I thought it was such a cop out. He didn't put any of the money from that show back into it. I was *really* disappointed."

For Shikari, it really is about putting their money where their mouths are. They worked it out back at their now-legendary breakthrough show at London Astoria in 2008. They were told they could have the giant green laser or a load of other cool lights. When it

clicked that they could actually afford both, they just wouldn't make any money on the show, there was no decision to be made. But the lasers also meant they were adopted by hipsters during the panicky summer of new rave. Uncomfortable, they retreated, making an aggressive second album, 'Common Dreads' that – for all its dubstep links – saw them delve back into the hardcore scene. Their faithful only grew. Now, with hardcore swelling once more, their time has apparently come. Shortly before showtime, they get the final masters back for their January-due third album, 'A Flash Flood Of Colour'. *NME* gets the first playback, and it's heavier, ravier, sillier and angrier than anything before – this time, bolstered by enormous pop songs.

Later on, as Oxford shakes, Rou clambers across the bar to the back of the venue and, hanging down from the merch stand, implores the crowd to "bend your legs slightly and *just creep around!*" The CO₂ cannons go off again. Ian turns to *NME* once again: "See that? That's why I'm not rich! You see most bands come into here, charge £20 a ticket and just use those 10 lights." Jeez, again with the lights! "It's a long game, this."

True, true – but it's one that very soon, Enter Shikari look like winning. How decent of them to try and save the world along the way.

NME
EXTRA

For exclusive hidden content, including the chance to win a pair of tickets to Enter Shikari's March 2012 tour, head to NME.COM/extra. See pro for details

FRONTMAN-OFF!

Rou and Jason: Who's the most raucous frontman?



ROU



JASON

STYLE

T-shirt and reverse baseball cap

Shirtless and heavily tattooed

WINNER: JASON

STUNTS

'Cowabunga!' style trapeze from lighting rig ladder

Elegant belly-flop onto hardwood stage

WINNER: ROU

BANTER

"Do that again and I'll bite your fucking fingers off!"

Emo stream-of-consciousness ramblings

WINNER: ROU

INJURIES

Minor cuts and bruises most evenings

One broken ankle

WINNER: JASON

RESULTS

YOU'RE BOTH MENTAL: IT'S A DRAW

DECIDE FOR YOURSELF – REMAINING TOUR DATES:

London Electric Ballroom (October 19, 20), Portsmouth Pyramids (22), Cardiff Coal Exchange (24), Nottingham Rock City (25)

REVIEWS

JANE'S ADDICTION, THE FIELD, KITTY, DAISY & LEWIS

Edited by Emily Mackay



COLDPLAY

MYLO XYLOTO PARLOPHONE

Nonsense titles, crazy artwork and top-drawer production can't hide the conservative tendencies that make Chris' megaband what it is



When Chris Martin admitted the other week that he doesn't make his kids, Apple and Moses, listen to Coldplay at home, it was the latest in an endless line of self-lacerating mumbles. It was typical of a man who consistently reminds us that names, as well as sticks and stones, can hurt. 'Yellow' might have been the colour that made them but, says the chatter of the blogosphere, it's magnolia that has sustained them. It's a charge they're familiar with: even at the beginning (and by this writer) they were dismissed as the less-interesting Starsailor.

So from the moment they reached their nexus as the planet's biggest band, they've spent the whole time apologising for themselves. They addressed all this last time round, with 'Viva La Vida, Or Death And All His Friends', turning up dressed as Vivienne Westwood supply teachers from the French Revolution and roping in Brian Eno on whirrs and vwoops. These were only ever surface upgrades, because the truth is that Coldplay have always been a far better proposition in practice than they ever were in theory. But it would appear those doubts still niggle – they've pulled off a similar stunt this time, with a zany colour scheme, a daring teaser

track (*not a single*, remember) in 'Every Teardrop Is A Waterfall', and a nonsense title – the rationale for the latter being that once upon a time 'Google' was just a nonsense word as well. And by accidentally making such a heroically grandiose claim, Martin has opened up the vital contradiction at the heart of Coldplay. See, his latter-day lyrical fixation with knights and royalty and regalia might not be quite as incongruous as it seems.

The truth is that Coldplay could *rule*. If nobody was excited at the prospect of them headlining Glasto *again*, up against U2 and Beyoncé, anyone who saw the performance would find it hard to deny that they stole the whole weekend (well, at least until *those* thighs advanced). With a preternatural knack for melody and one of the most deranged, charismatic frontmen of the modern age, they're only ever let down only by an unfortunate default setting that reads 'retreat back into plodding, mid-paced conservatism'. It's like they really, really do want to be Neu!, but they just can't bring themselves to quite shake off all those Waitrose parents who buy their records in their millions. That's hardly a hangable flaw, but neither is it one that 'Mylo Xyloto' does anything to resolve.

So there are moments of daring hubris. Eno's said whirrs and vwoops drench everything. 'Hurts Like Heaven' kicks things off with a caffeinated anxiety that's almost post-punk. 'Major Minus' occasionally threatens to erupt into a grunge anthem. And if you're going to have a mid-paced Coldplay-by-numbers *single-single*, you may as well have one as grand and gorgeous as 'Paradise'. But far, far too many of the songs – 'Us Against The World', 'A Hopeful Transmission', 'Don't Let It Break Your Heart' – are as cruelly magnolia as anything else in their catalogue. On the vague and hypnotic 'Princess Of China', Rihanna once again proves that badass and fabulous as she is on her own records, she's hopelessly un compelling on other people's. And, most crucially, there's no stand-out song as magnificent as 'Viva La Vida' itself, which saved the day last time.

There's nothing wrong as such with 'Mylo Xyloto'. It just feels like, once again, Coldplay have done the selfless thing and gone out to protect EMI's share price, and at the end of it remain peering off the edge of a cliff edge, wishing they had the courage to jump. **Dan Martin**

5

DOWNLOAD: 'Hurts Like Heaven', 'Major Minus', 'Paradise'

To see Coldplay discuss the making of 'Mylo Xyloto', see NME.COM/video

THIS IS HARDCORE
what our numbers add up to

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

KINSHASA ONE TWO WARP

Damon Albarn takes a step back as techno, hip-hop and Congolese rhythms collide to thrilling effect



The Democratic Republic Of Congo is a country ravaged by decades of civil war, military coups and disputed elections, not to mention the ongoing pillage of its natural

resources and the massacre, rape and torture of its citizens by bands of armed militia. It's incredible that any contemporary Congolese music has managed to reach Western ears. But we're lucky that it has, otherwise we'd have been denied the pleasures of Konono No 1's thrilling Afro-rave cacophony, or Staff Benda Bilili's exhilarating junkyard bop.

These days a seasoned African adventurer, Damon Albarn correctly divined that there must be more where Konono and Staff Benda Bilili came from, and so he corralled a posse of British and American electronic producers – among them London techno auteur Actress, Dan The Automator, Orlando Higginbottom aka Totally Enormous Extinct Dinosaurs, and XL label boss and former rave hitmaker Richard Russell – to join him on a jaunt to the Congo's capital Kinshasa to make an album with a bunch of crack local musicians. The aim of the mission was twofold: to hip the Western world to the Congo's extraordinarily vibrant music scene, and to raise money for Oxfam's humanitarian efforts.

Everyone loves a culture clash, and the first/third world frisson can't have been too

difficult to summon here, what with half the album's cast arriving iPads-in-hand, while the rest lugged along their homemade drumkits built from old bin lids and discarded fan belts. But 'Kinshasa One Two' is more about parallels than it is about contrasts, and there's a good reason why Damon chose to surround himself on this trip with a gang of techno and hip-hop heads. Congolese music tends to be loud, percussive and frenetic; when the traditional balaphones or thumb pianos get going, producing a barrage of distorted treble frequencies, it's like hearing the blurry echoes of an unhinged psychedelic rave.

Damon sings on just the one song, a spacious, muggy duet with Nelly Liyemge called 'Hallo' that's every bit as haunting as 'On Melancholy Hill'. But while you'd always gladly hear more of his wracked falsetto, it's appropriate that he cedes centre stage to the likes of Bebson, with his hot-tin-roof raps, or Yende Bongongo, who embellishes his sonorous vocal on 'Lourds' with a series of delirious grunts and whoops, or even DRC Music's security guard Love, who grabs the mic for 60 seconds of lithe a cappella MCing that would shame all but the most verbally dextrous Jamaican deejays. You finish the record hungry for more of these febrile, insistent Kinshasa sounds – and that, surely, is mission accomplished. **Sam Richards**

DOWNLOAD: 'Hallo', 'Three Piece Sweet', 'Lingala'

8



FACES TO NAMES...

What the reviewers are doing this week



ASH DOSANJH

"Booked up for Primavera, which better be as good as everyone says. Embraced early-'90s nostalgia by rediscovering Sugar. Fell deeper in love with children's author Maurice Sendak, who hates everyone and everything."



SAM RICHARDS

"I've been in Mexico City with The Horrors, who introduced me to a new cocktail sensation called a tamarind margarita. Frankly, your vodka Red Bulls just aren't going to cut it anymore..."



LEONIE COOPER

"I've swapped London for Los Angeles and am seeing if it's possible to survive on the Californian staples of tacos, margaritas and 'Pacific Ocean Blue' by the only Beach Boy who could actually surf, the dashing Dennis Wilson."

BRIAN WILSON

IN THE KEY OF DISNEY WALT DISNEY



Deny the sheer emotive glory of Disney's finest musical moments all you like, but you're only lying to yourself. Even errant genius Brian Wilson knows that it's not the devil who has all the best tunes, but cartoons. Try not to grin inanely as the banjo-led big band play 'The Bare Necessities', sob to Wilson's lounge lizard harmonies on 'When You Wish Upon A Star' or find lions sexy during his restrained 'Can You Feel The Love Tonight?'. Listening to a joyful Wilson sha-la-la his way through The Little Mermaid's 'Kiss The Girl' is almost enough for us to forgive him refusing to join the Beach Boys on their 50th anniversary tour.

Almost. **Leonie Cooper**

DOWNLOAD: 'Kiss The Girl'

8

WALLS

CORACLE KOMPAKT



London-based Walls duo Sam Willis and Alessio Natalizia put journals in floatation tanks to experience their new album 'Coracle'; it was a cunning ruse for a record whose luminous soundscapes are at once alien yet familiar, adding hazy heartbeat rhythms to their seductive take on ambient masters past and present such as Brian Eno, Harmonia and Tim Hecker. Opener 'Into Our Midst' proceeds from a throbbing bassline and gracefully wobbling synths reminiscent of Caribou's 'Sun', and 'Sunporch's' proto-electro glide is simply beautiful. So good it'll make you marvel at your complacency in not buying a return ticket out of your mum's vagina.

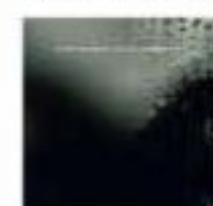
Alex Denney

DOWNLOAD: 'Sunporch'

8

GARY NUMAN

DEAD SON RISING MORTAL



Slowly but surely over the years, the perception of Gary Numan has shifted from faded pop relic to godfather of all electronic music – that Battles guest spot on 'My Machines' this year being something of a peak. The stage is now set for him to deliver a latter-day masterpiece that will spread his appeal beyond his hyper-devoted fanbase and into a new generation, but this – a collection of offcuts revamped in the industrial style that has characterised his recent work – isn't it. The likes of 'Big Noise Transmission' and 'The Fall' are serviceable, but it's the new album, due next year – 'Splinter' – that will more likely complete his resurrection. **Hamish MacBain**

DOWNLOAD: 'The Fall'

6

ACTIVE CHILD

YOU ARE ALL I SEE VAGRANT



There's been a recent glut of pasty bedroom boys making watered-down attempts at the sounds of a holy trinity of cultish female R&B singers (Aaliyah, Cassie and Amerie), but Pat Grossi stands out. While 'Hanging On' and 'Playing House' tip their hat to the aforementioned ladies' smooth grooves, Grossi's sonic palette stretches far wider. 'Ancient Eye' sounds like '70s Italian proggers Goblin meeting the city-chilled softness of The Blue Nile, and 'See Thru Eyes' blends the drums of the *Top Gun* OST with subtler, more kosmische strains. The epic emoting can feel a tad weighty towards the end, but you're left with a solid impression of who Active Child is, rather than who he wants to be. **Laura Snapes**

DOWNLOAD: 'Ancient Eye'

7



THE FIELD

LOOPING STATE OF MIND KOMPAKT

Is it techno? Shoegaze? Trance? It's no wonder Axel Willner has fans on both sides of the electronic divide



'If it ain't broke, don't fix it,' they say. But the work of Axel Willner is a musical manifesto for the kind of perfectionist who makes a habit of fixing things which appear fine

to us lumpen chumps.

Willner, a Swede who now lives in Berlin, was signed by German electronic label Kompakt in 2005 on the strength of a demo. Once his 2007 debut 'From Here We Go Sublime' took flight, the ATP shows and patronage of bands including LCD Soundsystem and Battles followed. The Field, now operating as a trio, have at least as many fans on the indie side of the fence as among technoheads. Not that this sounds specifically like it's catering to either.

It's expansively, ecstatically excellent for many of the same reasons as The Field's previous two: blissful, loop-based hymns at the intersection between shoegazing, trance and minimal techno.

But these seven tracks, which average around nine minutes apiece, contain moves that were at most hinted at on previous effort 'Yesterday And Today'. Opener 'Is This Power' leans on a kraut-funking bassline with a moody Mogwai strum in the middle; final number 'Sweet Slow Baby's' thumpingly 'real' drums render it a heavily deconstructed cousin of Talk Talk. 'Then It's White', while using a familiar Field motif – an unintelligible vocal sample – takes us further away from the dancefloor than ever.

Lest you fear The Field have left their hearts in Eggheadguitarville, the title track's core is a pulsating house piano, paired with spacious, humming fuzz. Its ethos might not be so different to Andy Weatherall's 20-year-old rerub of My Bloody Valentine, but Willner not only blasts it with his DNA, he makes it sound like the very definition of forward-minded music in 2011. **Noel Gardner**

8

DOWNLOAD: 'Is This Power', 'Looping State Of Mind', 'Sweet Slow Baby'

PINEY GIR

GERONIMO! DAMAGED GOODS



There's a very fine line between twee and twaddle and Angela Penhaligon is walking it with decidedly wonky balance. The Kansas native may have made a name for herself as the 'talented' one from extinct foghorns The Schla La Las, but with tracks such as the insipid 'Oh Lies', standards seem to have slipped somewhat. On 'The Gift' Penhaligon whines "I have a gift that just keeps on giving" but it would seem that something's got lost in the post. Much like gonorrhoea, 'Geronimo!' is something of an embarrassment. It's not quite pop enough to dance to, and almost shlock-country enough to make you give up listening to music altogether.

Ash Dosanjh

DOWNLOAD: 'Stay Sweet'

3

JANE'S ADDICTION

THE GREAT ESCAPE ARTIST EMI

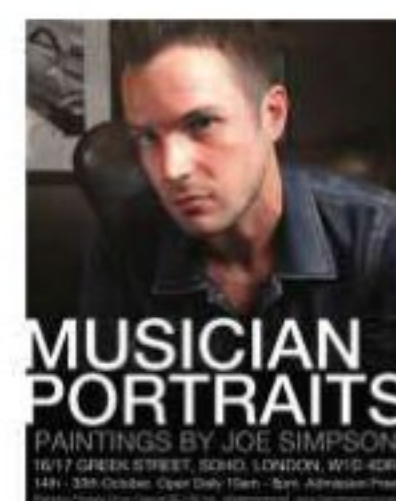


"We've become a big business", crows 52-year-old frontman Perry Farrell in his inimitable way on 'Immovable Force', and while that might be true of Jane's Addiction, having only produced their fourth album since 1985, they operate with the sort of diligence exercised by Enron before it went bankrupt. No matter: another long-awaited offering finally drops and it's wonderfully enchanting. Ostensibly Jane's Addiction are one of the true titans of alternative rock, but 'The Great Escape Artist' is a pop-wolf in rock-sheep clothing, laden with the kind of killer songs that kept Duran Duran in cocaine and yachts in the 1980s. Their stock is rallying. **Jeremy Allen**

DOWNLOAD: 'Splash A Little'

8

THE RIDER
What we're doing, watching and listening with this week



Exhibition

Musician Portraits

Joe Simpson has spent the year travelling the world painting musicians' portraits. He's captured Brandon Flowers, Anna Calvi, and many more.

16/17 Greek Street, Soho, until October 30. Free



Film

Contagion

Hailed as the scariest film of the year, this Kate Winslet thriller focuses on the rapid spread of a virus that kills in days – and has no cure, obvs. It makes *The Happening* look like a Lolcat sleepover.



Gadget

Monitor Audio i-deck

Not just any old iPod speaker system – this promises audiophile acoustics, converts digital to analogue, and has a fancy internal mic that monitors levels to ensure optimum sound wherever you are.

THIS WEEK'S SINGLES

reviewed by NME's
LAURA SNAPES



RIZZLE KICKS

WHEN I WAS A YOUNGSTER ISLAND



When Tribes sang "we were children in the mid-'90s" to snare a girl, you wondered quite how this could progress beyond "Yeah, I remember Otis The Aardvark too". Unfortunately for Rizzle Kicks, not only is this ringtone-lite ska tale of youth deeply muddled, it also reminds us of that '90s abomination of a boyband 5ive – as appealing a nostalgia trip as that time you pissed yourself in games.

TRIBES

WHEN MY DAY COMES ISLAND



"I wanna live by my rules/Do what I want without answering to you". Yeah mum, don't tell me what to do! In fact it's hard to know whether Tribes' brand new single – think The Killers joining forces with the Smashing Pumpkins – is about Johnny Lloyd's ma or his missus. Which makes the line, "You took your dress off and looked at me/You can't love what you can't see" pretty creepy, or ripped wholesale from the forthcoming *American Pie: The Oedipal Years*.

KORALLREVEN

AS YOUNG AS YESTERDAY ACEPHALE



Here's one we made earlier. Get a girl to coo "So, so, so, so young" into one Dictaphone, mumble some nonsense about being "as young as yesterday" into another, then drop both in a lagoon and record the results. Or just drown Chad Valley. (Just kidding, Hugo from Chad Valley.)

THE KILLS

BABY SAYS DOMINO



Finally, a bit of carnality to sink your teeth into with the sexiest song Alison and Jamie have made in years. This is all leathery slither and dark rumble. The line "Make your blood hum and tremble like pinball lights" is almost definitely code for "I'm gonna shag you so hard it makes your inner circuits fizz".

MONARCHY

YOU DON'T WANT TO DANCE WITH ME 100%



Considering that Monarchy sent journos to dick about in a Florida space centre to promote what was set to be the most stratospheric dance album of ALL TIME, this single's a total misfire: "The pounding of my heart can't be disguised/I feel electrical resistance/Oh, how I want your touch", singer Milke whines limply. Not only do Monarchy need a talking to from Alison Mosshart, if you're a young band, then they're the reason you'll never get a decent advance.

KITTY, DAISY & LEWIS

DON'T MAKE A FOOL OF ME

SUNDAY BEST



It's unfortunate for '50s-obsessed siblings Kitty, Daisy and Lewis that the opening chords of this song sound like *South Park's* Chef's Christmas classic, 'Chocolate Salty Balls', taking us neatly back to 1998. While their shtick was cute to start with, three albums in there's no excusing this piss-poor, cliché-addled pastiche any more.

LIVE

CHAPEL CLUB, SPIRITUALIZED, THE WOMBATS

Edited by Emily Mackay



FRANK TURNER & THE SLEEPING SOULS

JIMMY KIMMEL LIVE!, LOS ANGELES/THE GLASS HOUSE, POMONA
TUESDAY, OCTOBER 11

From the glamour of Hollywood to the reality of small-town Pomona, California is falling for the English troubadour just like the rest of us

The glorious rise and rise of Frank Turner has been such a heartening climb that only the meanest of indie fans could take umbrage against the good man and his trusty acoustic steed. And, brilliantly, it ain't over yet. A pair of monumental main stage sets at Reading and Leeds festivals might have been the pinnacle of a lesser artist's career, but for this waistcoated wonder, the truly epic ascent is yet to come. He might just have broken some extremely big news – that he'll be headlining Wembley Arena next year – but Frank continues to keep a cool, calm head as he trucks into California on his first full band tour of the United States. Well, almost. "I'm shitting my pants," he grins when we bring up his plans to play the 12,500-capacity London venue in April 2012. "I'd just about got over it, and then a friend of mine emailed me a photo of Wembley Arena when it's empty, and I just shat myself all over again."

Troublesome bowels notwithstanding, *NME* catches up with Frank in possibly the most unlikely place to find one of the least pretentious musos you're ever likely to meet: a swanky television green room on Hollywood Boulevard. If you've never been to

Hollywood, think Leicester Square but with more trashy underwear shops, an army of people dressed as Spider-Man and a roughly 97 per cent higher chance of bumping into Ryan Gosling. So, not all bad. Surrounded by free sushi and about to pre-record a couple of numbers for one of North America's biggest talk shows, *Jimmy Kimmel Live!*, Frank could be forgiven for letting the whole shebang bring out an unforeseen showbiz side. "Here's my showbiz fail," Frank whispers. "Every single wall of this building is covered with photos of Jimmy Kimmel with various guests. I didn't know which one was Jimmy Kimmel until I'd looked at a few."

I'm not the kind of person who knows what famous people look like." Thankfully, Frank figures out who the host is before Jimmy Kimmel

jumps up onstage with the band and starts tooting on the harmonica in his suit for 'I Still Believe'. The overexcitable studio audience clap their hands and whoop blindly. It's fun, dumb and it's so LA, but it isn't quite Frank. What is Frank though, is the ensuing 35-mile dash down the 101

freeway to suburban Pomona, famous for giving the world Tom Waits and not much else.

If it's true that big cities get the music that suits them – from the bright lights and glitz of The Killers to the urban clatter of The Clash and the metropolitan hugeness of The Throne – then smaller places have their own particular sound too. Hampshire lad Frank Turner prides himself on his small-town ethos, channelling the twinkle of the green belt and the thrum of the suburbs with a wallop of dogged persistence. Cocking a proudly anti-cool snook at inner-city hipsters and flashy mega-production, Frank Turner and Pomona have more in common than you might think.

Rolling into the barn-like venue with just a few minutes to spare, Frank and his men in white shirts hit the stage almost immediately. The crowd are more than ready – their fists start pumping as soon as

'Eulogy' rips open the set and they pretty much don't stop for a full hour-and-a-half. Piston-driven passion, bar-room romance and melodic vitriol seep through the likes of 'Love Ire & Song', 'Try This At Home' and 'I Knew Prufrock Before He Got Famous' – though the line "The only thing that's left to do/Is get another round in at the bar" is rendered somewhat obsolete by the fact that Glass House is only serving pink lemonade and pretzels.

"When you're young and you've read a bit of Noam Chomsky, it's very easy to have these armchair anti-American views," explains Frank before the show. "I've been on tour in the US since 2007

"When you've read a bit of Noam Chomsky, it's easy to have anti-American views"

FRANK TURNER

and I've played in 38 out of 50 states and America is absolutely not what it's made out to be on TV." He goes on to prove it by belting out atheist anthem 'Glory Hallelujah'. And lo, instead of a knee-jerk walk-out, a joyful, godless mini-mosh forms.

Dismissive of the notion of 'breaking America', instead Frank is more than happy to chip away at the States by giving them back a little Woody Guthrie wrapped in a whole load of hardcore howling. "I've always felt that the UK is peculiarly obsessed with this all-or-nothing view of America," he explains. "It's like, either you're The Beatles or you don't bother." So while Frank Turner might not quite be doing an Adele – and thank goodness for that – he's sold out three-quarters of the 29 shows on this tour, and the rest have been attended by the kind of dedicated fans that make living in a van for most of your life totally worth it. "Fuck it," he says. "There are shows to play. There's work to be done. I'll do it."

If there's a better way to end a show than with a heavy-oke version of Queen's 'Somebody To Love' and a rousing pep talk about the communal power of music that whips everyone into a frothing frenzy, then we haven't seen it in a while. England might keep Frank Turner's bones, but it looks like America has some hold over them too. *Leonie Cooper*

You could tidy yourself up for the telly, Frank





CHAPEL CLUB

SOUND CONTROL, MANCHESTER
MONDAY, OCTOBER 10

Guitars scream and synthesisers whirl as the five-piece unflinchingly open a new chapter

Before a sea of bedraggled onlookers, fresh from a ruck with Manchester's famously violent rain, Chapel Club take the stage amid a swathe of up-lit nonchalance. Only guitarist Michael Hibbert breaks the code of seriousness and cracks a smile.

The gigs on this tour are to be a game of two halves: they start by showcasing a collection of new songs – some only three weeks old – and end with the crowd-pleasers. With hands in sodden pockets, the audience is patient and gives due attention to the opening set. Initially, the stage is lit only with a string of bare bulbs, lending an air

overhead in a permanent cloud.

Chapel Club have moved away from the 'wall of guitars' that they have relied on until now and have made dynamic steps of progress, shaking off the template that was in danger of pigeon-holing them. The finale of this soul-baring first half ('Excuses/The Ice Thaw') is a roll of thunder, with rumbling bass and synthesiser. The band appear unaware of the devastating sound they've concocted, returning to the stage in a cloak of blue light and dry ice. With familiarity, of course, comes a sea of raised hands. The burlier males in attendance punctuate 'Surfacing'

with fervent punches to the air, while the still-relatively-new 'Waterlight Park' has them closed-eyed in reverence. The suggestion that this tour may be the last

time they play a lot of these songs is met with yelps of "LIAR!" from the front rows. Their guitars scream brutally to the very end – wringing the last breaths from their six-stringed friends before they take a back seat in favour of synthesisers and subtlety. Tonight, Chapel Club have laid their cards on the table, and though they'll surely have trouble shaking off their past completely, their gamble sounds like it's paying off. **Hayley Avron**

SPIRITUALIZED

ROYAL ALBERT HALL, LONDON
TUESDAY, OCTOBER 12

Ladies and gentlemen, who needs classic albums revisited when Jason Pierce is on form like this?

To all you bands moaning that you can't do new songs live because they'll end up on YouTube: tonight Jason Pierce steps up and, without any introduction, plays the seventh Spiritualized album in full. It is not out until March 2012. No-one

them instantly: especially if you're backed by a total of 54 people, including string players, brass players, gospel singers and choristers. Thus by the time 'Mary' brings the set to a close about an hour in, most people here are convinced

In a set of new songs, the air is one of hushed reverence rather than frustration

here's bought tickets knowing this is going to happen but, throughout, the air is one of hushed reverence rather than frustration. When you're playing simple, direct, confessionals of the likes of 'Too Late', 'Freedom' and 'Won't Get To Heaven', people will connect with

this is a record that could potentially rival the 1997 one Spiritualized were playing in full last year. The encore of familiar material – including Spacemen

3's 'Take Me To The Other Side' – is stunning, but no more or less than the set that precedes it. Yet it's the first half of the show that people are talking about. Tonight, Jason Pierce shows a lot of faith in his audience. It is totally reciprocated. **Hamish MacBain**



THE DARKNESS
100 CLUB, LONDON

MONDAY, OCTOBER 10

Seeing Justin Hawkins on stage again is surreal. With his conquistador moustache and hectic fire-and-lightning body art, he looks like Salvador Dalí's house on fire with Salvador still in it. This warm-up show for Japan, though, is proof The Darkness can still command the smallest venues as well as rule the stadiums. Hits greet us like long-lost pals while newbies 'Concrete Love' and 'Pat Pong Ladies' suggest that a band that soared and plummeted with unprecedented alacrity are about to write another chapter. Detractors have always accused them of a lack of seriousness, but tonight they really mean business. **Jeremy Allen**

PLANNINGTOROCK
SCALA, LONDON

TUESDAY, OCTOBER 11

Despite the obscuring nasal prosthetics and androgynous, Anthony Hegarty-inverted-in-antimatter warblings, PTR's Janine Rostron is consumed as much by elements of the vaudeville as anything more avant-garde. As she swings her mountain of hair and raises her arms, bat-like, over the crowd, she is part conjurer, part Noel Fielding having a laugh (though perhaps she'd disagree with that). Luckily, the four-piece female sax troupe and the pointillist visual show bring a complex science to the performance, an intellectual spookathon that carries the attendees into satiated sonic oblivion. **Alex Hoban**

Ms Dynamite is back. And she's not wearing any trousers



RINSE I7TH BIRTHDAY PARTY

O2 ACADEMY BRIXTON SATURDAY, OCTOBER 8

A celebration of dirty bass and lyrics is a glimpse of what our future holds

Listen up Bombay Bicycle Club minions, you're about to learn something. Rinse FM doesn't speak your language. Though you and your tweecore indie crew may have long held top of the hegemonic order as the white boy's favourite sound, the once-pirate radio station doesn't need to do you favours anymore. Just like the Chinese – who speak in a different tongue and are scheduled to have us straitjacketed and colonised by 2050 at the *latest* – Rinse has done a lot to organise people and set them to the task of world domination... without pandering to anyone. And tonight, on the occasion of the station's 17th birthday, the UK urban dance pioneers usurp another symbolic citadel: the O2 Academy Brixton (aka Your Sacred Temple Of Indie).

Original grime courtesans **Roll Deep** are the first to kick in with the righteous defilement, spitting relentless bars over seminal riddims. They even perform Wiley's 'Eskimo', despite him not actually showing up. He never turns up to anything these days lest he tarnish his myth-like status. They're just one of the many collectives on a line-up that

totals almost 50 artists throughout the night, spread like a machine-gun scatter across the three stages crammed inside one venue. The showcase is so admirably massive, you can't help but wonder how anyone's getting paid.

Main stage sets from an overzealously chirpy **Katy B** and Mr 'I basically invented all this' **Skream** are neatly slotted at the top of the bill. Further down, it's a more underground vibe, with appearances from Butterz Crew's **Elijah & Skilliam** and a crowd-hyping DJ **Spyro**. Together, they represent a branch of UK urban Darwinism – a sketch of how we evolved through the ages of garage, grime, dubstep, bass and UK funky. MCs including Tinchy, Skepta and Dizze (who all later went on to chase the mainstream buck) are revisited in their grittier days, with 'Underground', 'Duppy' and 'I Luv U'

respectively getting reloads throughout the night, as do underground classics and dubstep incisors like D Double E's 'Bad To The Bone (Wooo Riddim)' and Fis-T's 'Night Hunter'.

Proof that the scene has

been going strong since before you hit puberty, tonight's savviest appearance comes from urban music's first lady, who you've probably forgotten was still going – **Ms Dynamite**. Having paved her way back last year with explosive guest appearances on Magnetic Man's 'Fire' and Redlight's 'What You Talking About?', tonight's performance is as surprising as it is affirming. So, happy birthday Rinse FM! Keep the revolutions coming... and the indie fans in fear. **Alex Hoban**

BIG MOUTH

Who do you rate beyond anyone?



Chris Wood, 23, Kennington
"Wiley is like the Michael Jackson of grime. He'll merk anyone, even when he's not here. He's had more reloads than anyone"



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On The Road With **THE WOMBATS**

These once cuddly marsupials turned on NME after we dissed their second album. This time around, will they even let us in their dressing room?



Manchester, Saturday, 11pm
Murph's mum arrives to keep an eye on him and make sure he gets off to bed early



Manchester, Saturday, 10.30pm
Rock 'n' roll animal Dan panders shamelessly to the crowd

O2 ACADEMY GLASGOW, OCTOBER 7

While reports of attacks on humans are reassuringly rare, an angry wombat is capable of knocking over a human and leaving the victim with savage wounds. You'll forgive *NME*, then, for not displaying Steve Irwin levels of giddiness at the prospect of hooking up with our cuddly friends tonight.

Only this summer, The Wombats made *NME* distinctly unwelcome at their Ibiza Rocks aftershow following our lukewarm review of second album 'This Modern Glitch'. And, as we enter their dressing room tonight, we're greeted by an unsettling succession of slaps and yelps from beyond a toilet door.

Fortunately, it's not the sound of a fellow hack being disembowelled. "It's just one of those things that helps me get into the zone before a gig – I like to go to the toilet, try to have a crap and play the drums on my knees," Dan Haggis, Wombats drummer and creator of this blood-curdling racket, explains.

Getting the adrenaline pumping – regardless of how unhygienic or painful the methods – is a crucial part of the pre-gig routine for Dan and his fellow Wombats Matthew 'Murph' Murphy and Tord Øverland Knudsen. But as the band warm up backstage, Glasgow has already limbered up and is ready to put its own stamp all over the penultimate gig in The Wombats' biggest UK tour to date.

By the time the band make it onstage that adrenaline has become airborne, with the crowd rising as one from the first note of 'Our Perfect Disease' to the final screeches of encore tune 'Panda Jam', breaking up only occasionally to get some free water from the bar. After the show, Tord

tells us that Glasgow was the loudest crowd on the tour so far, while Murph describes the gig as "fucking ridiculous". Pouring us a glass of whisky given by the promoters as thanks for selling out the venue, Dan adds a bit of balance: "There's always an intensity here that you don't get in London. Then again, if you're playing in London, you're less likely to get soaked with beer!"

The gig may be over, but the night is yet young; after downing their "ammo", Tord and Dan are shortly to head to Propaganda at ABC for a slot behind the decks, where they'll be accused of being "really old" when they play a track by The Cure. "You should have just thrown down a bit of 'Swagger Jagger'," Murph will later advise.

Mindful of past excesses, however, the frontman decides to turn in. "We're definitely not as 'rock'n'roll' as we were," he admits.

So does that mean the days of being sent to bed by Pete Doherty are over? "Getting wrecked does still happen. I really want to go out tonight, but I've got to lock myself in." With that, *NME* leaves our knackered host to prepare to do it all again tomorrow.

SUPPORT REPORT



Steve Sparrow,
frontman,
*Morning
Parade*

"The best thing about touring with The Wombats is their fans – they've got amazing energy! I've seen them many, many times, but I still have highlights – I made sure I was on the side of the stage tonight to watch my favourite, 'Anti-D'."

O2 APOLLO MANCHESTER, OCTOBER 8

By mid-afternoon, gangs of girls are already descending on Ardwick, circling the Apollo in the hope of grabbing a Wombat in their brightly painted claws. Unfortunately, they'll have to make do with photos, autographs and lashings of Scouse-Nordic charm. Even the road crew get involved, with a fan innocently asking one grizzly member if he is the "Kenneth Clarke" of cult song 'Kenneth Clarke's Beard' fame. Following a short politics lesson, everyone's happy enough – but that isn't always the case.

"There was one weird experience in Yeovil," begins Murph. "I was having a cigarette outside the venue when about five girls – they must only have been about 15 – started running at me saying that they wanted my babies! I told them they were far too young to be thinking about having babies."

If there's any unease among the band about spending so much time with *NME*, they keep it admirably under wraps as we drag them to a rain-sodden park for our photoshoot. Dan wades on through another hangover – "I've got a massive boil developing in my mouth," he grimaces – and even Murph indulges in a bit of small talk about what exactly we're meant to be calling Diddy/P Diddy/Puff Daddy these days, while his umbrella spectacularly fails to keep him dry.

For our own part, it's becoming clear that, in spite of our judgments on 'This Modern Glitch', the peaks from that record now stand comfortably among the highlights of their live set. Tonight, 'Girls/Fast Cars' steps up a weight division with the addition of around 3,500 backing singers, while

the nagging synth hooks of 'Jump Into The Fog' and 'Tokyo (Vampires And Wolves)' sound more career-defining with every performance. 'Let's Dance To Joy Division' may light up their encore, but it's the sight of the Apollo's collective hands in the air to 'Anti-D' that will fill the band with the most optimism as they gear up for another six months of travel.

"I know I said it about Glasgow, but Manchester was fucking ridiculous too," says Murph, ushering *NME* outside for a cigarette afterwards. "There was expectation as it's close to home and the last date in the UK. We wanted the crowd to give it their all, and we wanted to give it our all. It was definitely one of my favourite shows."

Moving backstage, The Wombats seem to be in celebratory mood as their families arrive. The champagne is not quite getting Schumachered, but there's a bit of the stuff going around courtesy of Murph's dad, who's not going to let an opportunity to give *NME* a piece of his mind pass by. "I've got a bit of a problem with you lot," he says, prodding this hack's chest with one hand while pouring us a glass of Veuve Clicquot with the other. Murph is more than appreciative of his old man's support. "Manchester is close to Liverpool, but my folks would come and see us anywhere," he marvels. "Our dads are like a pair of tour managers," laughs Dan.

With just hours to go to before flying out to Australia, the real tour manager Sarah appeals to us all to leave, while Dan and Tord head out for yet another DJ gig. We even part on good terms with Murph's dad. *NME* may not always see eye to eye with The Wombats, but we can at least share the same enclosure without mauling each other. **Neil Condron**

TAKESHI SUGA



Glasgow, Friday, 8.30pm

A long tour, with all those lonely nights on the tourbus, can really take its toll on the wrists, as Dan discovers here



Glasgow, Friday, 10.30pm

The view from the side of stage during 'Panda Jam'. We wonder if Panda Bear plays encores dressed up as The Wombats. Probably not...



Manchester, Saturday, 9.45pm
Tord onstage. He's not actually wearing a panda mask, he just looks like that

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FRANK OCEAN

STARTS: London XOYO, Nov 11

DON'T
MISS

A cynic might consider the size of Odd Future and observe a canny approach to publicity: while Tyler's out of the spotlight for all of five minutes, the others have a chance to step to the fore and hold onto the headlines for a while. Our stony hearts were melted by Syd Tha Kyd's recent track under the guise of The Internet, proving that the girl got pipes as well as beats, and it was a ridiculously safe bet that we'd be seeing more of Frank Ocean in the near future. His cracking, smooth mixtape 'Nostalgia, Ultra' won massive acclaim, he's written songs for Justin Bieber, Beyoncé and worked with Nas – and he's just announced his debut UK solo date. A cynic would say go so you can tell everyone you were there; anyone with a brain can see that this guy has merit beyond some short-lived, calculated meme.



CROSSFIRE HALLOWEEN MASSACRE

STARTS: London Hidden Club, Oct 28

The gnarliest Halloween party in town: Cerebral Ballzy (pictured) play, plus a DJ set from Enter Shikari.



DANANANAN-AYKROYD

STARTS: O2 ABC Glasgow, Oct 29

Grab the Kleenex tissues – it's the Scottish six-piece's final tour before they split, and indie will be all the poorer for it.



ZULU WINTER

STARTS: London Camp Basement, Nov 1

The epic five-piece release their debut single on the hip Double Denim on Nov 7, before this solo show and supporting Friendly Fires at Brixton (Nov 24).



DJANGO DJANGO

STARTS: Bristol Thekla, Nov 3

Fresh from supporting Metronomy at the Albert Hall, the east London quartet bring their creepy electronic vibes to daggy toilet venues.



TROPHY WIFE

STARTS: Oxford Boot Factory, Nov 5

On the back of new EP 'Bruxism' – featuring production from Foals' Yannis Philippakis – the Oxford disco-lite trio are heading out on tour.



SUMMER CAMP

STARTS: Lancaster Library, Nov 9

Elizabeth and Jeremy transform the rural corners of the UK into their own made-up LA town where they're forever young and the sun's always shining.



TALL SHIPS

STARTS: Cardiff Undertone, Nov 10

The southwestern math rockers end their year with a handful of shows, including their biggest London headline show to date at The Lexington.



SHABAZZ PALACES

STARTS: London Jazz Cafe, Nov 17

Sub Pop's rap royalty, Shabazz Palaces and support THEESatisfaction, play four UK dates, ending at Bristol's Start The Bus.



MENCAP LITTLE NOISE SESSIONS

STARTS: London St John-at-Hackney Church, Nov 22

Elbow (pictured), Marina & The Diamonds, Goldfrapp, Example, Ed Sheeran and more play six charity dates.



CYMBALS EAT GUITARS

STARTS: London Garage, Jan 5

The heirs to Pavement's scruffy throne, the Staten Island four-piece tour their much acclaimed second album, 'Lenses Alien'.



THE WAR ON DRUGS

STARTS: London Electric Ballroom, Feb 28

After slaying the UK on a slew of recent dates, Philadelphia's finest return for your hearts and beards.



CAMDEN CRAWL

STARTS: Camden various venues, May 4

The north London band clusterfuck expands to three days and its own clubnight, with a special extended Club NME to run after the festival.

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PICK *of the* WEEK

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SWN FESTIVAL

STARTS: Cardiff various venues, Oct 20 - 23

NME
PICK

If we're being all Goldilocks about this, then Swn Festival is probably our favourite city crawl fest by a country mile. While absolutely brilliant in every other way, Texas' SXSW festival is too hot for our wet indie constitutions and the Camden Crawl is just too busy and bursting with liggers. Swn, on the other hand, is *just right*: the perfect balance of old favourites (The Fall, The Joy Formidable, Esben And The Witch) and brand spanking new talent (Deaf Club, Dancers, Patterns and more on the NME Radar Stage), of local Welsh acts (Y Niwl, Them Squirrels, Samoans) and brilliance from further afield (Niki & The Dove, DZ Deathrays, Skull Defekts). Yeah, it's chilly in Cardiff at the end of October, but what it lacks in degrees Celcius, it more than makes up for in the cozy warmth of its wonderful indie community. You'll have gone native by the end of the weekend.



Everyone's Talking About SPECTRALS

STARTS: Oxford Jericho Tavern, Oct 19

You are where you come from, so goes the old adage - though that seems to apply less in the case of Spectrals' Louis Oliver Jones. Hailing from Heckmondwike (a tiny village near Leeds), Jones' trade is more West Coast than West Yorkshire, with his debut album 'Bad Penny' making like a British equivalent to Best Coast's 'Crazy For You'.



Don't Miss TRIBES

STARTS: Exeter Cavern Club, Oct 20

They survived "The Wank Dungeon" and various other grotty student digs on their unconventional mini-tour - and to celebrate, Johnny Lloyd and co are back out on the road, playing um, more toilet dives. Suckers for punishment? Nah, Tribes are just rock'n'roll to the core, and never seem happier than when wheeling out the likes of 'Sappho' to a giddy crowd, no matter where the stage.



Radar Stars ZUN ZUN EGUI

STARTS: Manchester Ruby Lounge, Oct 19

This Tuesday marks the seventh anniversary of the death of legendary BBC Radio 1 DJ John Peel. Rather than the please-all-comers indie that gets stuck on his stage at Glastonbury, it's not hard to imagine him being big fans of Bristol's tropical thrashers Zun Zun Egui and their Bella Union debut 'Katang' - alive with the spirit of Beefheart, Boredoms and Lightning Bolt, it's brilliantly weird.

WEDNESDAY

October 19

ABERDEEN

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01224 624642

Sons And Daughters The Tunnels
01224 211121

BATH

Deva Bell 01225 460426

Julian Cope Komedia 0845 293 8480

BEDFORD

Sissy & The Blisters Esquires
01234 340120

BIRMINGHAM

The Answer O2 Academy 2

0870 477 2000

The Cat Empire O2 Academy
0870 477 2000

Ivoryrise O2 Academy 3 0870 477 2000

Japanese Voyeurs Rainbow
0121 772 8174

BOURNEMOUTH

Bowling For Soup O2 Academy
0870 477 2000

Pop Will Eat Itself Old Fire Station
01202 503888

BRIGHTON

A Glimmer/Icicle Thieves Latest
Music Bar 01273 687 171

Elephant Stone Sticky Mike's Frog
Bar 01273 749 465

It Came From Japan/Tokyo

Pinsalocks Prince Albert
01273 730 499

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Mechanical Bride Komedia

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Sam Amidon Cube Cinema
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Skeptat/Tempa T Thekla

08713 100000

Spector Start The Bus 0117 930 4370

CAMBRIDGE

Sam Duckworth Portland Arms
01223 357268

CARDIFF

Art Brut Clwb Ifor Bach 029 2023 2199

Ed Sheeran University 029 2023 0130

CARLISLE

Sonic Boom Six Brickyard
01228 512 220

DUNDEE

The Travelling Band Doghouse
01382 227080

EDINBURGH

The Horrors Liquid Room
0131 225 2564

EXETER

Emily Barker & The Red Clay Halo
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The Joy Formidable Oran Mor
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Miles Kane/Folks O2 ABC
0870 903 3444

Underground Railroad King Tut's
Wah Wah Hut 0141 221 5279

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Men's Club 020 7739 2772

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Taake Underworld 020 7482 1932

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0161 832 6625

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MaybesheWill/Lite Alter Ego
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Marble Valley Sticky Mike's Frog Bar
01273 749 465
Pop Will Eat Itself Concorde 2
01273 673 311
Spotlight Kid The Hope 01273 723 568

BRISTOL
Benjamin Francis Leftwich Fleece
0117 945 0996
John Foxx Thekla 08713 100000
Macklemore/Ryan Lewis Croft (Main
Room) 0117 987 4144
Niki & The Dove Thekla Social
(Clubnight) 0117 929 3301
Other Lives The Cooler 0117 945 0999
The Pierces/Marcus Foster Anson
Rooms 0117 954 5810
Theme Park/Little Victorles Start
The Bus 0117 930 4370
Thread/Sonance Croft (Front Bar)
0117 987 4144

CAMBRIDGE
The Whybirds Portland Arms
01223 357268

CARDIFF
SWN FESTIVAL The Joy Formidable/
The Fall/Esben And The Witch/Big
Deal/Zun Zun Egul/Zulu Winter/
Spector/H Hawkline/Summer Camp/
Fixers/Three Trapped Tigers/Niki &
The Dove/ The History Of Apple Pie/
Deaf Club 029 20230 130

COVENTRY
Vicki Swan The Maudslay
024 7671 3076

DERBY
Church Of Confidence Old Bell
01332 343701
Nero Assembly Rooms 01332 255800
The Paris Riots The Vic Inn
01332 74 00 91

DUNDEE
Autumn In Disguise/We Start
Partys Dexter's 01382 228894

The Dykeenies Doghouse
01382 227080

EDINBURGH
The Travelling Band Electric Circus
0131 226 4224

Tropics Sneaky Pete's 0131 225 1757
EXETER
Chris Wood Phoenix 01392 667080
The Computers Cavern Club
01392 495 370
Tribes Cavern Club 01392 495 370

GATESHEAD
Amphora/Face The Ocean Three
Tuns 0191 487 0666

GLASGOW
blessthefall/Pierce The Veil Cathouse
0141 248 6606

The Deadly Winters Black Sparrow
01412 215530

Josh Pyke/Passenger Nice'n'Sleazy
0141 333 9637

GLOUCESTER
Wakey! Wakey!/To Kill A King
Guildhall Arts Centre 01452 503050

GUILDFORD
Submotion Orchestra Boilerroom
01483 539 539

HATFIELD
GetSome The Forum 0844 477 2000

LEEDS
Diesel Park West New Roscoe
0113 246 0778

Jenni Noyes/Pippa Lloyd Royal Park
Cellars 0113 274 1758

Polarsets Cockpit 0113 244 3446

LEICESTER
April 33 Donkey 0116 270 5042

Chris Sherbern Musician
0116 251 0080

LIVERPOOL
Bastille/Push Fall Jump/Jessica's
Ghost Mojo 0844 549 9090

The Horrors Kazimier 0871 230 1094

Mike Watt Mello Mello 0151 707 0898

The Return/Deaf Havana Masque
0151 707 6171

Wretch 32 02 Academy 0870 477 2000

LONDON
Achilles New Cross Inn 020 8692 1866
Apparat KOKO 020 7388 3222
Bad Sex Proud Galleries 020 7482 3867
Band Of Skulls Heaven 020 7930 2020
Bardo Pond/Bo Ningen XOYO
020 7729 5959

The Birds/Julys Silver Bullet
020 7619 3639

Catcher/Mr Meeble Dublin Castle
020 7485 1773

The Cat Empire 02 Shepherds Bush
Empire 0870 771 2000

Copy Haho Garage 020 7607 1818
Dexy & The Hand Me Downs The
Shoreditch 020 7033 0085

Driver Drive Faster Bull & Gate
020 7485 5358

Drugdealer Cheerleader Underworld
020 7482 1932

Enter Shikari/letlive Electric Ballroom
020 7485 9006

Foe The Dalston Vic 020 7275 1711

Hayseed Dixie Dingwalls
020 7267 1577

Lesenfantsterribles/Druggs Old Blue
Last 020 7613 2478

Metals Monto Water Rats
020 7837 4412

MissDavinaLee/Scarlett & Viva
Monarch 0871 230 1094

The Neon Pop Orchestra/Raising
Maisie Nambucca 020 7272 7366

Random Axe/Sean Price Scala
020 7833 2022

Roddy Frame Bush Hall
020 8222 6955

Rudi Zygodlo MacBeth 020 7739 5095

Sam Amidon Cecil Sharp House
020 7485 2206

SkeptA/Tempa T 02 Academy
Islington 0870 477 2000

Skull Defekts Borderline
020 7734 5547

Son Of Dave Hoxton Square Bar &
Grill 020 7613 0709

Spector Shacklwell Arms
020 7249 0810

Stealing Signs Enterprise
020 7485 2659

Veronica Falls/Echo Lake The
Lexington 020 7837 5387

Yann Tiersen/Lanterns On The Lake
Roundhouse 020 7482 7318

MANCHESTER
Circle Islington Mill 0871 230 1094

Erasure 02 Apollo 0870 401 8000

Johnny Get The Gun Roadhouse
0161 228 1789

Leaves Eyes Academy 3 0161 832 1111

The Restarts Star & Garter
0161 273 6726

The Young Knives Deaf Institute
0161 330 4019

NEWCASTLE
The Joy Formidable Riverside
0191 261 4386

The Union 02 Academy 2
0870 477 2000

NORWICH
Ivoryrise Brickmakers 01603 441 118

NOTTINGHAM
Sam Duckworth Bodega Social Club
08713 100000

Sound Of Guns Rock City
08713 100000

The Twang/Dexters Rescue Rooms
0115 958 8484

READING
Ed Sheeran Sub89 0871 230 1094

SHEFFIELD
Chase & Status 02 Academy
0870 477 2000

Mr Scruff Leadmill 0114 221 2828

SOUTHAMPTON
The City Calls Guava Bar
07919 253 508

Curved Air Brook 023 8055 5366

WOLVERHAMPTON
John Cooper Clarke Robin 2
01902 497860

WREXHAM
Sonic Boom Six Central Station
01978 358780

YORK
The Answer The Duchess
01904 641 413

Emily Barker & The Red Clay Halo
Fibbers 01904 651 250

Pilgrims Way Black Swan Inn
01904 686 911

FRIDAY

October 21

ABERDEEN
The Dykeenies The Tunnels
01224 211121

BATH
Will & The People Komedia
0845 293 8480

BELFAST
Fever Queens University
028 9097 3106

Relish Auntie Annie's 028 9050 1660

Sons Of Caliber/Aaron Shanley
McHugh's 028 9050 9999

BIRMINGHAM
Bearsuit Victoria Bar 0121 633 9439

Herman Dune 02 Academy 3
0870 477 2000

SUPERSONIC FESTIVAL White Hills/
Wolves In The Throne Room/Teeth
Of The Sea/Silver Apples/Alexander
Tucker 0121 248 2252

BRIGHTON
The Berg Sans Nipple/AK/DK Sticky
Mike's Frog Bar 01273 749 465

Gyratory Allstars/Fur The Hope
01273 723 568

Tubelord/Twin BrotherThe Haunt
01273 770 847

Yann Tiersen/Lanterns On The Lake
Concorde 2 01273 673 311

BRISTOL
Ash 02 Academy 0870 477 2000

Capdown Fleece 0117 945 0996

Casella The Cooler 0117 945 0999

Hang The Bastard/Failure To Follow
Croft (Front Bar) 0117 987 4144

Let's Buy Happiness Croft (Main
Room) 0117 987 4144

The Lovely Eggs/Bucky Louisiana
0117 926 5978

Man Like Me Start The Bus
0117 930 4370

Pop Will Eat Itself Trinity
01179 351 200

Rachael Dadd Cube Cinema
0117 907 4190

Submotion Orchestra Thekla
08713 100000

CARDIFF
Drugdealer Cheerleader/Idol Dead
Bogiez 029 2034 1463

Katy B/Ms Dynamite/P Money
University 029 2023 0130

SWN FESTIVAL See Oct 20 for
details 029 20230 130

COVENTRY
Nero Kasbah 024 7655 4473

DERBY
John Cooper Clarke Flowerpot
01332 204955

Mark Chadwick Venue 01332 203545

The Sons Old Bell 01332 343701

Sponge The Vic Inn 01332 74 00 91

EDINBURGH
Stanley Odd Liquid Room
0131 225 2564

EXETER
Benjamin Francis Leftwich Cavern
Club 01392 495 370

Foreign Beggars University
01392 263519

GLASGOW
The Answer King Tut's Wah Wah Hut
0141 221 5279

Autumn In Disguise/We Start Partys
Soundhaus 0141 221 4659

Chase & Status 02 Academy
0870 477 2000

David Dondero Nice'n'Sleazy
0141 333 9637

Evile/Savage Messiah Cathouse
0141 248 6606

Foreign Office SWG3 0141 357 7246

The Patriots/Alcatraz Kids/Crazy
Alice Maggie May's 0141 548 1350

Toploader 02 ABC 0870 903 3444

GLOUCESTER
Emily Barker & The Red Clay Halo
Guildhall Arts Centre 01452 503050

The Maccabees Guildhall Arts Centre
01452 503050

GUILDFORD
Sam Carter Institute 01483 274389

LEEDS
Bardo Pond Brudenell Social Club
0113 243 5866

Izzy Thomas/The Walls Empire
01132 420868

Sons And Daughters Cockpit
0113 244 3446

LEICESTER
Mike Sanchez Donkey 0116 270 5042

LIVERPOOL
Bill Wells/Aidan Moffat Kazimier
0871 230 1094

Kevin Critchley Outfit Masque
0151 707 6171

Miles Kane/Folks University
0151 256 5555

Mojo Fury Shipping Forecast
0151 709 6901

LONDON
Adrian Sherwood & Congo Natty
Jamm 020 7274 5537

Bear Driver/Glaciars The Dalston Vic
020 7275 1711

Blackboard Jungle/Jah Sufferer
Soundsystem Scala 020 7833 2022

British Sea Power East Wintergarden
0207 418 2725

CLUB NIME

LONDON

**VARIOUS CRUELITIES/
WHALES IN CUBICLES**

KOKO

0844 847 2258

The Cat Empire 02 Academy Brixton
0870 477 2000

The Fabulous Penetrators Windmill
020 8671 0700

Joe Bonamassa HMV Hammersmith
Apollo 0870 606 3400

Joker Cable Club 020 7403 7730

Kaiser Chiefs HMV Forum
020 7344 0044

Kina Grannis Bush Hall 020 8222 6955

Leaves Eyes Underworld 020 7482 1932

Lucky Dragons Space Studios
020 8525 4330

Melic Borderline 020 7734 5547

Morcheeba KOKO 020 7388 3222

Nekromantheon Old Blue Last
020 7613 2478

Novella/The Catcher Nine Power
Lunches Arts Cafe

Patrick Kelleher & His Cold Dead
Hands Buffalo Bar 020 7359 6191

Pretentious Moi? Nambucca
020 7272 7366

Southside Johnny & The Asbury
Jukes 02 Shepherds Bush Empire
0870 771 2000

Throne MacBeth 020 7739 5095

Various Cruelties/Whales
In Cubicles Club NME @ Koko
0870 4325527

The Vichy Government/Gyratory
System The Lexington 020 7837 5387

Wake The President Wilmington
Arms 020 7837 1384

The Wild Furs/Maya Miko/Lightning
Strikes The Empire State Dublin
Castle 020 7485 1773

**Wolves In The Throne Room/
Wolvserpent** XOYO 020 7729 5959

8th Time Luckie 02 Academy 2
Islington 0870 477 2000

MANCHESTER
Ahab Band On The Wall 0161 832 6625

Jaguar Skills Sankey's 0161 661 9668

Jessie J 02 Apollo 0870 401 8000

John Foxx Academy 3 0161 832 1111

The Rainband FAC 251 0161 27 27 251

Stealing Sheep/All We Are Dulcimer
0161 860 0044

MILTON KEYNES
Your Demise/letlive Craufurd Arms
01908 313 864

NEWCASTLE
Daniel Wang/Jack Archer Star And
Shadow Cinema 0191 2610066

Hard-Fi/Dirty Goods University Of
Northumbria 0191 232 6002

Life Crisis Star Inn 0191 222 3111

Mugshot The Station 0871 230 1094

This Machine Trillians 0191 232 16

SATURDAY

October 22

Patrick Wolf,
Liquid Room,
Edinburgh

Pop Will Eat Itself O2 Academy Islington 0870 477 2000
Silvers/The Pretty Die Young/Junkyard Choir Enterprise 020 7485 2659
Younghearts 12 Bar Club 020 7240 2622
Zion Train New Empowering Church 0871 230 1094

MANCHESTER

Chase & Status O2 Apollo 0870 401 8000
Daniel Pearson Roadhouse 0161 228 1789
Decade Dry Bar 0161 236 5920
Evile/Savage Messiah Academy 2 0161 832 1111
Ghosting Season Kraak 07855 939 129
I Divide Satan's Hollow 0161 236 0666
Miles Kane/Folks HMV Ritz 0161 236 4355
Misty In Roots Band On The Wall 0161 832 6625
Pengu!ns Sound Control 0161 236 0340
Rook & The Ravens Deaf Institute 0161 330 4019
The Twang Sound Control 0161 236 0340

MILTON KEYNES

And So I Watch You From Afar Craufurd Arms 01908 313 864

NEWCASTLE

Rod Jokes & The Birthday Suit Cluny 0191 230 4474
Spunge O2 Academy 2 0870 477 2000
Wishbone Ash O2 Academy 0870 477 2000

Zun Zun Egui Star And Shadow Cinema 0191 2610066

NEWCASTLE UNDER LYME

The Black Apples Old Brown Jug 0191 478 6204

Exit State Rigger 01782 616602

NORWICH

Andrew Roachford Arts Centre 01603 660 352

NOTTINGHAM

Submotion Orchestra Stealth 08713 100000

OXFORD

Bowling For Soup O2 Academy 2 0870 477 2000

Scattered Few Folly Bridge Inn 01865 790 106

PORTSMOUTH

Becky Jerams/Chris Ricketts Cellars 0871 230 1094

Enter Shikari/Your Demise/letlive Pyramids 023 9235 8608

SHEFFIELD

Emily Barker & The Red Clay Halo Leadmill 0114 221 2828

Jon Allen Plug 0114 276 7093

Laura Marling/The Leisure Society Cathedral 0871 230 1094

New Riot Corporation 0114 276 0262

STOKE ON TRENT

Snake Eyes Jonnie Sugarmill 01782 214 991

TUNBRIDGE WELLS

Airship/The Virgin Soldiers The Forum 0871 277 7101

WARWICK

Tindersticks Arts Centre 024 7652 4524

WOLVERHAMPTON

Hard-Fi Wulfrun Hall 0870 320 7000

YORK

Blackbeard's Tea Party The Duchess 01904 641 413

Goldblade Fibbers 01904 651 250

SUNDAY

October 23

BELFAST

Gareth Pearson Black Box 00 35391 566511
Patrick Wolf Queens University 028 9097 3106
Volbeat/The Black Spiders Spring & Airbrake 028 9032 5968
Wakey! Wakey! Empire 028 9024 9276

BIRMINGHAM

SUPERSONIC FESTIVAL Klaus Kinski/Pekko Kappi/Lucky Dragons 0121 248 2252

Ugly Duckling Rainbow 0121 772 8174

Winter Storm Eddie's Rock Club 0121 643 2093

Wretch 32 HMV Institute 0844 248 5037

93MillionMilesFromTheSun O2 Academy 3 0870 477 2000

BOURNEMOUTH

Jessie J International Centre 0870 111 3000

BRIGHTON

Good Luck Mountain Prince Albert 01273 730 499

The Lovely Eggs Horse & Groom 01273 680696

Real Estate Ballroom 01273 605789

BRISTOL

The Cat Empire O2 Academy 0870 477 2000

General Fiasco/Wonder Villains Thekla 08713 100000

The Horrors Trinity 01179 351 200

Talking Endlessly/Alto Rising Croft (Front Bar) 0117 987 4144

The Union Fleece 0117 945 0996

Why?/Serengeti Colston Hall 0117 922 3683

CAMBRIDGE

Miles Kane/Folks Junction 01223 511511

CARDIFF

Capdown University 029 2023 0130

SWN FESTIVAL See 20th Oct for details 029 20230 130

COVENTRY

Jeffrey Lewis & The Junkyard Taylor John's House 024 7655 9958

The Maccabees Kasbah 024 7655 4473

DUNDEE

Toploader Doghouse 01382 227080

EDINBURGH

The Young Knives Electric Circus 0131 226 4224

GLASGOW

Charlie Simpson Garage 0141 332 1120

John Foxx The Arches 0141 565 1000

Miss May I/Chelsea Grin/Abandon All Ships Cathouse 0141 248 6606

Sound Of Guns O2 ABC2 0141 204 5151

Wolves In The Throne Room Stereo 0141 576 5018

Yann Tiersen/Lanterns On The Lake O2 ABC 0870 903 3444

LEEDS

The Dykeenes Cockpit 0113 244 3446

Hope&Social Brudenell Social Club 0113 243 5866

LEICESTER

Andrew Roachford Musician 0116 251 0080

LONDON

Amon Amarth HMV Forum 020 7344 0044

Architecture In Helsinki Heaven 020 7930 2020

Bon Iver HMV Hammersmith Apollo 0870 606 3400

Bruno Mars O2 Academy Brixton 0870 477 2000

Crystal Head Dublin Castle 020 7485 1773

Cypher16 Barfly 0870 907 0999

Juffage/Cats & Cats & Cats Old Blue Last 020 7613 2478

Michael Franti & Spearhead KOKO 020 7388 3222

Sun Airway/Coves Hoxton Square Bar & Grill 020 7613 0709

SLAGS Royal Vauxhall Tavern 020 7582 0833

MANCHESTER

Ash HMV Ritz 0161 236 4355

Eternal Quarter Academy 3 0161 832 1111

Josh Pyke/Passenger Deaf Institute 0161 330 4019

Puddle Of Mudd/Soil/Dear Superstar Moho Live 0161 834 8180

Sons And Daughters Ruby Lounge 0161 834 1392

Veronica Falls The Castle 0161 237 9485

NEWCASTLE

Emily Barker & The Red Clay Halo Cluny 0191 230 4474

Kono Michie The Tyne 0191 265 2550

NORWICH

Dirty Tricks/Second Hand Blues Brickmakers 01603 441 118

Ed Sheeran UEA 01603 505401

Rachael Dadd The Bicycle Shop 01603 625 777

NOTTINGHAM

DZ Deathrays Rescue Rooms 0115 958 8484

Foreign Office Bodega Social Club 08713 100000

OXFORD

The Correspondents Cellar 01865 244 761

PORTSMOUTH

Inmoria/Intense Edge Of The Wedge 023 9286 3911

Millie Hopkins Gunwharf Quays

Yes Sir Boss! Cellars 0871 230 1094

PRESTON

Hard-Fi 53 Degrees 01772 893 000

Mary Hampton/Stealing Sheep The Continental 01772 499 425

Sonic Boom Six 53 Degrees 01772 893 000

SHEFFIELD

Royal Republic/Tracer Corporation 0114 276 0262

SOUTHAMPTON

Airship Joiners 023 8022 5612

Benjamin Francis Leftwich Talking Heads 023 8055 5899

STOKE ON TRENT

Bowling For Soup Victoria Hall 0870 9080888

Rocky Tron Blakey's Cafe Bar 01782 617 585

TUNBRIDGE WELLS

Shapes/Tubelord/Joeyfat The Forum 0871 277 7101

WOLVERHAMPTON

Bastille Slade Room 0870 320 7000

Erasure Civic Hall 01902 552121

Funeral For A Friend/The Amity Affiliation/The Bunny The Bear Wulfrun Hall 0870 320 7000

WREXHAM

Foundation Central Station 01978 358780

GET IN THE GIG GUIDE!

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

MONDAY

October 24

ABERDEEN

Noah & The Whale Music Hall
01224 641122

BELFAST

Katy Perry Odyssey 028 9073 9074

BIRMINGHAM

The Chevin O2 Academy 3

0870 477 2000

The Dykeenes HMV Institute

0844 248 5037

James Symphony Hall 0121 780 3333

Josh Pyke/Passenger Glee Club

0870 241 5093

Starlings Vudu 0121 643 0859

BRIGHTON

Benjamin Francis Leftwich/Baxter

Dury Komedia 01273 647 100

The Rock Of Travolta Prince Albert

01273 730 499

BRISTOL

The Cat Empire O2 Academy

0870 477 2000

Japanese Voyeurs/Crossbreaker

Croft (Main Room) 0117 987 4144

Mbh/Little Rum Club/Ayre Point

Croft (Front Bar) 0117 987 4144

Silver Apples Fleece 0117 945 0996

CAMBRIDGE

The Campbell Apartment Portland

Arms 01223 357268

CARDIFF

Enter Shikari/Your Demise/letlive

Coal Exchange 029 2049 4917

FALMOUTH

Scott Matthews/Sam Brookes

Princess Pavilion 01326 211222

GLASGOW

Envy Stereo 0141 576 5018

Funeral For A Friend Queen Margaret

Union 0141 339 9784

Jon Allen King Tut's Wah Wah Hut

0141 221 5279

Michael Franti & Spearhead Oran Mor

0141 552 9224

River City Ransom/Hard Lines O2

ABC2 0141 204 5151

She Keeps Bees Captain's Rest

0141 331 2722

Volbeat/The Black Spiders Garage

0141 332 1120

Wilco/Jonathan Wilson Royal Concert

Hall 0141 353 8000

GUILDFORD

Airship Boilerroom 01483 539 539

HATFIELD

Atmosphere The Forum

0844 477 2000

LEEDS

Charlie Simpson Cockpit

0113 244 3446

LEICESTER

Emily Barker & The Red Clay Halo

Musician 0116 251 0080

Moonlight Sinatras Donkey

0116 270 5042

LIVERPOOL

Capdown O2 Academy 2

0870 477 2000

Skinny Lister Masque 0151 707 6171

LONDON

Bon Iver HMV Hammersmith Apollo

0870 606 3400

Bruno Mars O2 Academy Brixton

0870 477 2000

Chris Wood Slaughtered Lamb

020 8682 4080

Ghosting Season/Cloud Boat

MacBeth 020 7739 5095

Glasvegas KOKO 020 7388 3222

Hanni El Khatib Monto Water Rats

020 7837 4412

Hellish Flavours/We Are Knuckle

Dublin Castle 020 7485 1773

HTRK Garage 020 7607 1818

Immoria/Intense/Soundust Purple

Turtle 020 7383 4976

Katy B/Ms Dynamite O2 Shepherds

Bush Empire 0870 771 2000

Lindi Ortega/Jake Bugg The

Lexington 020 7837 5387

The Lovely Eggs Bull & Gate

020 7485 5358

Lo-Fi-Fnk/Sun Airway Shacklewell

Arms 020 7249 0810

MaybesheWill Borderline

020 7734 5547

Orange Goblin/Dirty DC O2 Academy

2 Islington 0870 477 2000

The Perishers/The Hamptons Barfly

0870 907 0999

The Social Club/The Attika State Old

Blue Last 020 7613 2478

White Hills Corsica Studios

0207 703 4760

MANCHESTER

The Answer/Gentleman's Pistols

Academy 2 0161 832 1111

Clear The Coast Dry Bar

0161 236 5920

Foundation/Dead End Path Star &

Garter 0161 273 6726

Hard-Fi/Dirty Goods HMV Ritz

0161 236 4355

Laura Marling Cathedral 0161 832 1111

Real Estate Islington Mill

0871 230 1094

The Singing Adams Dulcimer

0161 860 0044

Sophie Barker/Luke Ritchie Band On

The Wall 0161 832 6625

Theme Park The Castle

0161 237 9485

Yann Tiersen/Lanterns On The Lake

Academy 0161 832 1111

MILTON KEYNES

It Bites/Mostly Autumn Stables

01908 280800

NEWCASTLE

Autumn In Disguise/We Start

Partys/As We Climb Riverside

0191 261 4386

Jeffrey Lewis Cluny 0191 230 4474

NOTTINGHAM

Miss May I/Chelsea Grin/

Abandon All Ships Rescue Rooms

0115 958 8484

Tandy Maze 0115 947 5650

The Union/Fighting Wolves/Mad

Dog Rock City 08713 100000

OXFORD

The Maccabees Town Hall

01865 249811

Wretch 32 O2 Academy

0870 477 2000

PORTSMOUTH

The Horrors Wedgewood Rooms

023 9286 3911

SHEFFIELD

The Travelling Band The Bowery

0114 2723487

YORK

John Foxx The Duchess 01904 641 413

Rod Jones & The Birthday Suit

Fibbers 01904 651 250

Tindersticks Barbican Centre

01904 656688

TUESDAY

October 25

BELFAST

Britney Spears/Joe Jonas Odyssey

028 9073 9074

Wolves In The Throne Room Black

Box 00 35391 566511

BIRMINGHAM

Airship Rainbow 0121 772 8174

Autumn In Disguise Vudu

0121 643 0859

The Leisure Society Glee Club

0870 241 5093

Michael Kiwanuka Yardbird

0121 212 2524

Yann Tiersen/Lanterns On The

Lake O2 Academy 2 0870 477 2000

BRIGHTON

Chatham County Line Coalition

01273726858

The Horrors Concorde 2

01273 673 311

Josh Pyke/Passenger Sticky Mike's

Frog Bar 01273 749 465

Peggy Sue The Haunt 01273 770 847

The Specials/By The Rivers Centre

0870 900 9100

Why?/Serengeti Duke Of York

01273 818549

BRISTOL

The Armchair Committee Croft

(Main Room) 0117 987 4144

CAMBRIDGE

Ed Sheeran Junction 01223 511511

Mechanical Bride Portland Arms

01223 357268

Noah & The Whale Corn Exchange

01223 357851

CARDIFF

Baby Dee The Globe 07738 983947

The Dykeenes Clwb Ifor Bach

029 2023 2199

Knuckle Dragger/Conductors

Buffalo Bar 02920 310312

Tellison Undertone 029 2022 8883

DERBY

The Young Knives Venue

01332 203545

EDINBURGH

Jessie J Usher Hall 0131 228 1155

GATESHEAD

Call Of The Wild/ Black Magic Three

Tuns 0191 487 0666

GLASGOW

Abgott Ivory Blacks 0141 221 7871

General Fiasco King Tut's Wah Wah

Hut 0141 221 5279

The Kixx O2 ABC2 0141 204 5151

Other Lives Captain's Rest

0141 331 2722

The Union Cathouse 0141 248 6606

HATFIELD

Example The Forum 0844 477 2000

LEEDS

The Boats/Ten/Chris Tenz Royal

Park Cellars 0113 274 1758

Capdown Cockpit 0113 244 3446

Envy/False Flags Brudenell Social

Club 0113 243 5866

Moody Gowns/Thomas Truax

Oporto 0113 245 4444

Royal Republic/Tracer The Well

0113 2440474

LIVERPOOL

Elephant Stone/By The Sea/Lucky

Beaches Kazimier 0871 230 1094

The Maccabees Masque

0151 707 6171

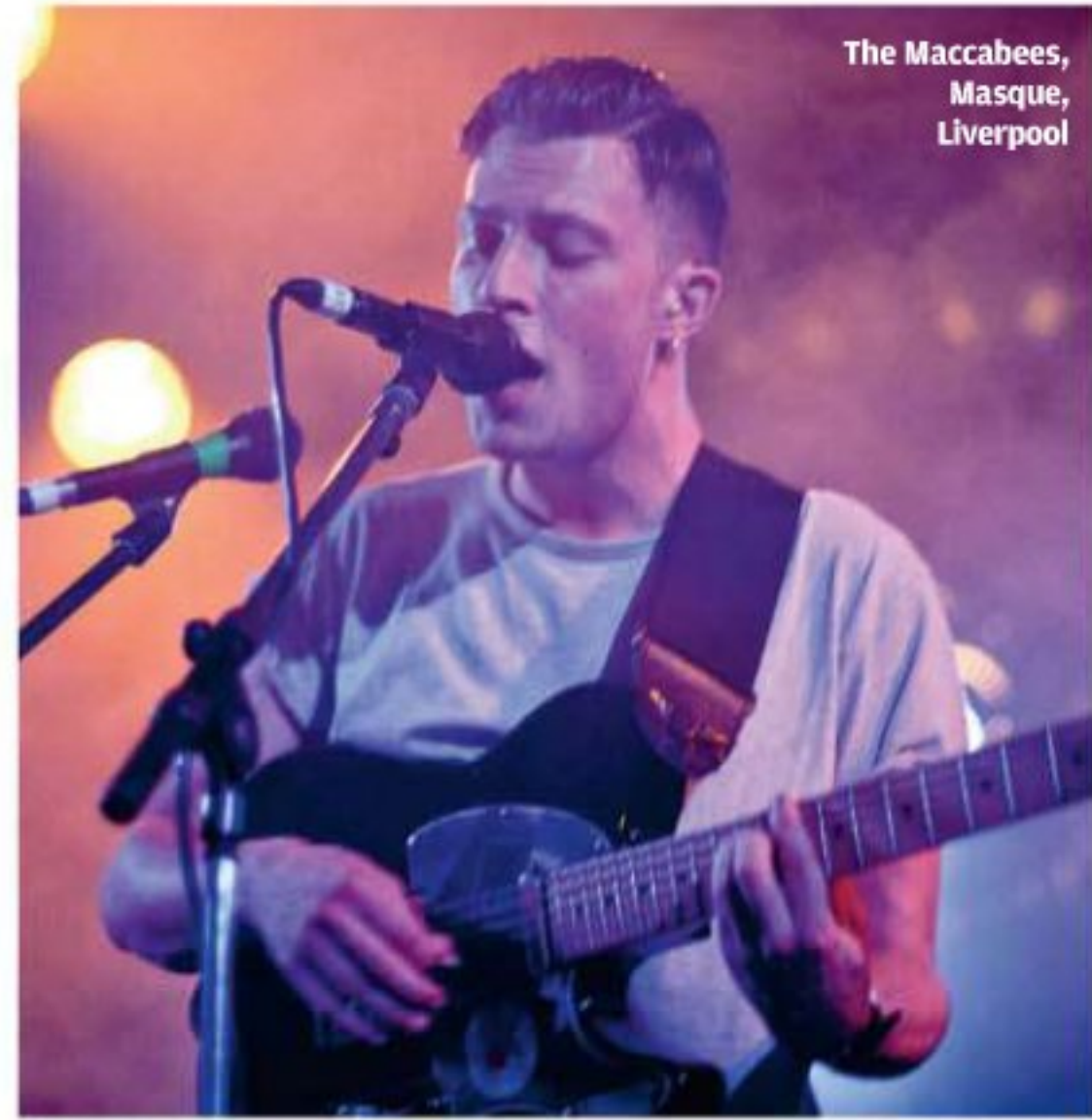
She Keeps Bees Shipping Forecast

0151 709 6901

LONDON

Ash HMV Forum 020 7344 0044

ASA KOKO 020 7388 3222



The Maccabees,
Masque,
Liverpool

Baxter Dury Hoxton Square Bar & Grill

020 7613 0709

Billy Rath & The Broken Hearts Arch

Angel 020 7938 4137

Cliff Richard The O2 Arena

0870 701 4444

Cliff Richard The O2 Arena

0870 701 4444

Darkside 93 Feet East 020 7247 6095

Erasure Roundhouse 020 7482 7318

George Michael Royal Albert Hall

020 7589 8212

Hatcham Social The Lexington

020 7837 5387

Jake Morley Borderline

020 7734 5547

Katy B/Ms Dynamite O2 Shepherds

Bush Empire 0870 771 2000

THIS WEEK IN 1985

WAITS WINS WITH 'RAIN DOGS', MARY CHAIN LOSE BOBBY



MAKER SHAKES

To Smiths obsessives, James Maker will be familiar as the man who danced onstage in high heels for their first two shows. He now has his own band Raymonde, and the first para of this live review is promising. "There are a hundred reasons why I'm thinking that Raymonde are the best band I've collided with since I became the first pop scribbler to fall into the arms of The Smiths," writes Jim Shelley, concluding they are "head and handsome shoulders above the rest".

BYE BYE BOBBY

The news section reports that The Jesus & Mary Chain, who are back in the charts with 'Just Like Honey', are losing their part-time drummer. "Bobby Gillespie is leaving to concentrate on his own group, Primal Scream," it says. "Potential replacements should write to the band c/o Rough Trade, 67-71 Collier Street, London N1. A mandatory requirement is that applicants should be familiar with Ginger Baker's solo on 'Toad' on Cream's LP 'Wheels On Fire'."

WAITS FOREVER

This year has already seen the release of Tom Waits' ninth album, 'Rain Dogs', which features Keith Richards and is the second in a trilogy of albums that are all produced by Waits himself and represent him finding his artistic feet in the '80s.

But he is all-too-aware of the transient nature of critical acclaim: "They pump you up for a little while, dye your hair, see you in a different shape. It's not something you can really build on." He adds: "Music paper interviews, I hate to tell ya, but two days after they're printed they're lining the trashcan. They're not binding, they're not locked away in a vault somewhere tying you to your word."

The interview, despite the attitude, is a long and interesting one, taking in topics from his former "professional drunk image" ("Sincerely I don't want to romanticise liquor"), to how Keith ended up on the album: "We're relatives, I didn't realise it. We met in a women's lingerie shop, we were buying brassieres for our wives."

He is finally asked how he would like to be remembered: "Jesus Christ, I'm 19 years old and you're asking me how I want to be remembered. On my grave I want it to say, 'I told you he was sick'. Achievement is for the senators and scholars. At one time I had ambitions, but I had them removed by a doctor in Buffalo. I have them in a jar at home now."

ALSO IN THE ISSUE THAT WEEK

• Steven Wells interviews the stand-up comedian Simon Fanshawe: "I can spot a heterosexual a thousand yards off," he brags. "There's a swagger to the way that straight men walk - as if they've got a mortgage up their bum."

• In the review for Single Of The Week - Madness' 'Uncle Sam' - David Quantick writes: "From an almost holy album, a transcendent single."

• Number One in the NME Independent Charts is The Smiths' 'The Boy With The Thorn In His Side', while the Official Top 40 is topped by Jennifer Rush's 'The Power Of Love'.

• In a review of Simply Red's album 'Picture Book', Don Watson writes: "Hucknall has nothing but a five-point guide to soul boy culture, an off-the-peg style and a sound you've heard before and better."

NME

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CLUES ACROSS

- 1+18D Clearly, you've got The Horrors (1-3-3-7-3)
 10 Kasabian disc needs a new plug as well (2-5)
 11 She was born Robyn _____ Fenty in Barbados, 1988 (7)
 12+28A The Enemy have a number concerning yourself (4-4-2-5-3)
 14 Dirty Pretty Things connection among the winebar attendants (5)
 15+30D To help others like The Brakes have would be in vein (4-5)
 17 (See 32 across)
 20 Paul Weller's Style Council with an album obtainable through 'Our Favourite _____' (4)
 22 Incubus get a difficult mix with '____ And Water' (3)
 23+34A He stepped out of The Velvet Underground to take a 'Walk On The Wild Side' (3-4)
 24+7D Not so pleasant for The Justified Ancients Of Mu Mu when going north of Watford (3-4-2-5)
 25 Bran Van 3000 were found 'Drinking In _____' (1-1)
 26 He has an LP by The Beatles (4)
 28 (See 12 across)
 32+17A "_____ made my life so wonderful / _____ helped me sleep at night", 1967 (8-2-4)
 34 (See 23 across)
 35 "Your skin, oh yeah, your skin and bones turn into something beautiful", 2000 (6)
 36 Gorillaz performance somewhere in the Bradford area (4)

CLUES DOWN

- 2 Feminine version of an unscrupulous business operator in The Underworld (7)
 3 Dry The River without a breather (2-4)
 4 (See 26 down)
 5 Natalie Imbruglia's futuristic version of 'Rip It Up' (4)
 6 "I don't ever wanna drink again / I just, ooh, I just need a friend", 2006 (5)
 7 (See 24 across)
 9+8D This could easily be the big break for Brett Anderson (7-5)
 13 'Honey Bunny' people that turned out 'Vomit' (5)
 16+25D LOL - everyone's going crazy about Monsoon's hit from 1982 (4-2-6)
 18 (See 1 across)
 19 David Gray's excuse of a song (5)

- 20 Member of The xx is a bit simple (3)
 21 Paul, I have changed nickname of Hadouken!'s Daniel Rice (5)
 23 'A Beautiful _____' as told by 30 Seconds To Mars on both album and single (3)
 25 (See 16 down)
 26+4D For this Mika song to finish is a pleasure (5-6)
 27 Dire Straits' frontman Mark Knopfler wrote the soundtrack to 1983 film '_____ Hero' (5)
 29 Single to stop the flow from DJ Shadow (4)
 30 (See 15 across)
 31 A number from Wedding Present (5)
 33 Muse's debut single was an unofficial start (3)

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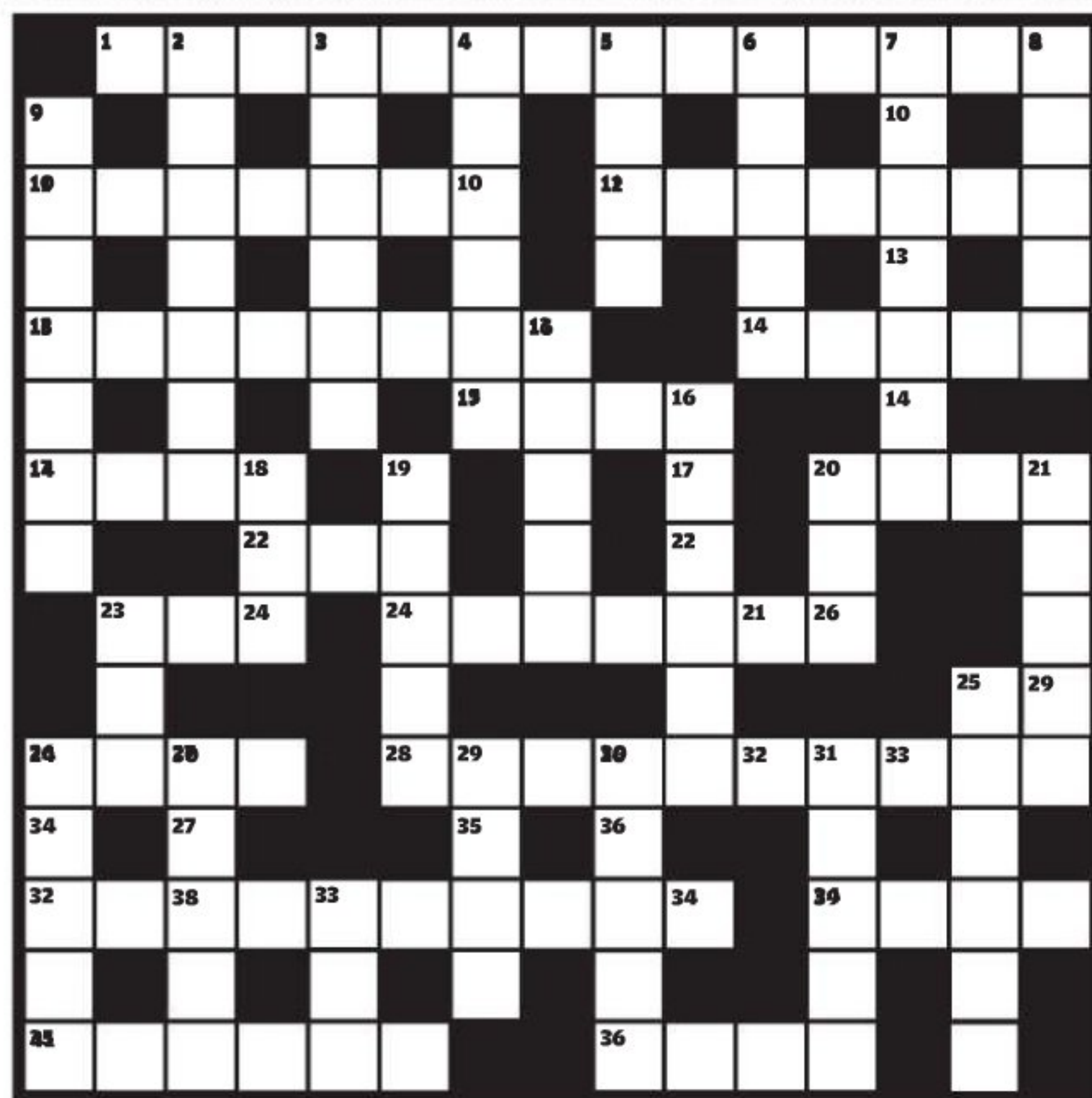
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First correct one out of the hat wins a bag of CDs, T-shirts and books!

OCTOBER 1 ANSWERS

ACROSS
 1 Junk Of The Heart, 8 I Told You Once, 9+11A Rick Astley, 10+30A Bob Dylan, 13 Easy, 14 Ruby, 15 Elenore, 16+26D All Ablaze, 17 Numb, 23 Yim, 25+19A Same Jeans, 31+36A Amazing Grace, 32 Age, 33 Ian, 34 Zen, 35 Plague

DOWN
 1 Jailbird, 2 Neon Bible, 3 Oldham, 4+20A Too Fake, 5 Honky Tonk, 6 Aberdeen, 7+27A Tracks Of My Tears, 12 Tull, 15 Elsie, 16 Anything, 18 Brennan, 21 Ausgang, 22 Woman, 24 Maggie, 28 My All, 29 Adeva



COLLECTORS' CORNER

JASON PIERCE

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



SPACEMEN 3 - FOR ALL THE FUCKED UP CHILDREN OF THIS WORLD WE GIVE YOU SPACEMEN 3

(1984)



The first ever recordings from Pierce's first band were made in a studio in their native Rugby. They had a few hundred cassette copies made, and produced their own artwork and booklet to accompany it. It was released again in 1995.

Need To Know: Pierce's bandmate Sonic Boom, aka Pete Kember, has called these recordings "really dreadful".

SPACEMEN 3 - PERFORMANCE

(1988)



Seven-track live album taken from a performance by Spacemen 3 at Amsterdam's Melkweg venue earlier in 1988. It was only released because the band were trying to free themselves from their contract with Glass Records, which still had a year to run. This came out by way of a compromise.

Need To Know: Three tracks the group performed at the gig were missing from the album, as they had not previously been released.

SPIRITUALIZED - ROYAL ALBERT HALL OCTOBER 10 1997



Audio document of one of the band's most acclaimed gigs, promoting 'Ladies And Gentlemen We Are Floating In Space' at the prestigious London venue in October 1997. The band were joined by The London Community Gospel Choir, a horn section and a string quartet - at one point there were 19 people onstage.

Need To Know: The cover photo is a shot of the venue taken from 8,000 feet above.

MISTER LONELY (OST)



(2008) Pierce scored half of the soundtrack to this film, directed by Harmony Korine, with the other half being tackled by experimental American rock band Sun City Girls. Pierce's bluesy incidental music, which gave the impression of being improvised, was reasonably well received, although the film itself, directed by Harmony Korine, got rotten reviews.

Need To Know: Pierce's good friend Samantha Morton plays Marilyn Monroe in the movie.

FANMAIL

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

Edited by Dan Martin



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YOUR LOVE ALONE: ENOUGH AFTER ALL

From: Bekah Peace

To: NME

Congratulations to Emily Mackay on her truly fabulous piece on the legacy of the Manic Street Preachers (October 8). And boys, great job choosing your favourite single as 'Faster', one of my all time favourite songs.

Having been a totally devoted Manics fan for a long while now, I can completely agree with everything Ms Mackay wrote, especially on what it is to be a Manics fan. It's the same for virtually all of us, though actually I don't think 'they changed my life' is enough. They saved my life would fit better.

I have made so many friends through a mutual love for this band and, yeah, while we are all "batshit crazy", Manics fans are some of the best people you could ever hope to know, and I absolutely cannot wait to spend my 18th birthday surrounded by them at the band's massive gig in December! I sincerely hope that after reading this whistle-stop tour of the Manics' astonishing, emotional and exciting career so far, more kids will be inspired to listen to them. I can remember the moment I fell in love with them after reading the issue of this very magazine with Richey and Nicky looking gorgeous on the cover in 2008, and really, I don't know where I would be without that.

NME's response...

Just one of the outrageously moving missives we've had in the wake of our historic Manic Street Preachers summit. And how wonderful to witness. I often need to check myself on the

intense emotional connection I feel to that band, which is a bit tragic and strange as much as anything else. But who cares - especially when we see somebody like Bekah, born the year 'Gold Against

The Soul' came out, proving that their legacy is one which echoes down the generations. It's properly heartening to see. Yep, Bekah, we'll see you down the front at The O2. We at Team NME are

already planning our outfits. It's going to be immense - DM

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

STAY BEAUTIFUL

From: Amy McMullen

To: NME

I was so happy to see the Manics on the front cover of the magazine last week. I've been a fan since I was 16 and now three years on, the Manics have become such an integral part of my life and helped shape who I am today. After enduring the dreary and bland world of chart music for years, it was as if a light switched on in my head. Despite being synonymous with sadness and despair, being a Manics fan has given me so many happy moments. Your article was correct about the fans too - I've yet to meet a Manics fan I dislike. They're a special band who attract special people, and it makes me so happy to think that even in 10 or 15 years, there will still be people my age going through the amazing process of discovering the band. Sometimes I feel like they are overlooked in favour of more 'cool' bands, so it was great to see NME give them the respect they deserve, to quote 'Archives Of Pain' by the incomparable Richey Edwards.

From: Freddie Mitchell

To: NME

Reading that retrospective celebration of the Manics was deeply emotional. They truly are an amazing band. But it made me start thinking: why are bands so unambitious these days? In the '90s great bands like the Manics and Suede became big because they had ambition and they wanted to succeed, and that's what being in a band is all about. They were special because of their naive desire for platinum

records and stadiums. But today's crop of indie bands, who are by no means making bad music, are just so half-arsed about everything and so rejecting of success that it looks unlikely that we'll ever get a really special, really ambitious band again. I mean, The Horrors are one of my favourite bands, but for all their wondrous music they just don't have that effervescent spark that all the best bands (Pulp, the Manics, Sex Pistols) had. Bands these days need to take a lesson from the Manics: want to be big, want to be special. However, indie bands: don't be a tit about it. No-one wants to be Viva Brother.

From: NME

To: Freddie Mitchell

You can't fault Viva Brother's ambition, even if it does display itself in remixes of Gallagher interviews. You're right that bands should take a lesson from the Manics but that doesn't mean that indie is doomed - this week alone we've got Enter Shikari channelling their politics, Laura Marling storming LA and Arctic Monkeys talking about, er, honey badgers - DM

DON'T BE A DRAG

From: Charlie Jones

To: NME

I'm sure Obama was serious about talking frankly with Lady Gaga about gay teens being bullied and being driven to suicide, and I'm sure Gaga finds the subject harrowing and distressful, but come on, seriously?! Surely there is someone more qualified to speak to the big man with the red button. I am also well aware that

this meeting would have brought around much publicity over the whole torrid affair, but what's better for the victims of this abuse? A professional speaking to a politician, or a pop star and a politician? While I'm sure the Gaga PR machine was foaming at the mouth at the prospect, does anyone know any more about this subject because of this meeting? Or has an already worldwide star gained a little more fame while a head of state gains some brownie points with a certain demographic?

From: NME
To: Charlie Jones
 I am uncomfortable with Gaga's often patronising championing of the gays (and I can speak with some authority on this subject). But the very fact that these suicides are still happening proves that the battle for acceptance is not won. And since fame does have political currency these days, an opportunistic pop star is an activist all the same. And unfortunately, we do still need those - DM

POP WILL BEAT ITS INNER CHILD

From: Jenny Young
To: NME
 Am I the only one to completely despise this cheaply made wannabe



STALKER

From: Caitilin, Newport

To: NME

"Me and Graham Coxon. He was really lovely - still can't believe I met him."

electronic pop? The likes of LMFAO, Ke\$ha and Cher Lloyd are probably quite talented when you strip back all the managers, producers and executives, which have ruined them with an album that's been made in a week and a disasterly image. I'm 17 in a couple of weeks and have grown up with the horrible sound of half-made beats. Where has the raw talent, meaningful lyrics and music writing gone? I look forward to seeing the day where my school mates can say, "Yeah, I heard that Jamie xx/ James Blake/ SBTRKT track, it's a bloody good one!"

From: NME

To: Jenny Young

Well, no, Jenny, you're not alone. Those pop stars you mention are slurs against music. Faced with the only

To say it revolutionised the way we listen to music is a vast understatement - it altered culture itself. House parties stopped being 12 people sat in a room getting miserable to 'OK Computer' and became musical symposiums full of people freely sharing tastes, genres and ideas.

The breadth of musical scope of an entire generation broadened, even if this MP3 deluge devalued music to the point they stopped thinking they should be paying for it. Sure, there were drawbacks. As a DJ you could no longer use

the excuse that you'd left your copy of 'Bandages' at home. And, as a rutting indie student you could no longer lure girls back to your place with the promise of seeing your collection of The Wedding Present's 1992 Hit Parade singles in their original sleeves *with the box and everything*.

But these were outweighed by the pros - having your entire musical world at your fingertips, the way the playlist revived the dead art of the romantic/lovelorn mixtape. And that rutting student no longer has to make the mistake of sleeping with anyone whose entire record collection can

Best of the responses...

It's so crazy how everyone thinks Steve Jobs invented the MP3 player. He was nowhere near. However, Apple (containing many engineers and designers other than Jobs himself) was responsible for

establishing a market leader due to style/fashion/marketing.
Rob Morbin

I've never owned an Apple product (I'm too skint!) but I use iTunes on an hourly



fit on an iPod Shuffle. So, for the iPod, Steve Jobs, we salute you. I suspect you might be the only thing Apple can't produce

a mildly improved version of next year.

Read Mark Beaumont's full blog at NME.COM

basis, and it's changed my life and the way I consume media, for the better.
Mark Andrew Riley

I would say that the genius of the iPod isn't so much that it was a better

product than its competitors, but that it's a beautiful and instantly recognisable piece of design that really seems to have been made by people who love music.
James Thomas

alternative being Ed Sheeran and Matt Cardle, we're somewhat tempted to just kill ourselves and save the effort of trying to avoid radio stations forever. But there really is some excellent electronic pop music out there as well you know. And most of it is made by Katy B. Also, top marks for use of the word 'disasterly' - DM

PETE'S BACK... WITH A BELLY

From: Kate Welch

To: NME

Pete Doherty is great again. I saw him in September, and he was incredibly good. Admittedly, he was still playing the Libs and Babyshambles, but he really got the crowd going. Of course, that was after we recognised him - have you seen that belly?! Ballet dancers also made a few appearances, which can only be described as

strange, but overall, a really good night.

From: NME

To: Kate Welch

Nah, still don't get it - DM

From: Matthew Wait

To: NME

So, it turns out that my girlfriend and mother were wrong, there is an advantage to being too drunk after all. Thanks Peter for proving me right. Will love you always.

LET THE ENGLISH RIVIERA SHAKE

From: Louis Judkins

To: NME

Being a big Metronomy fan I was appalled and annoyed when a less deserving PJ Harvey stole the Mercury Prize from the more deserving band. Earlier this month, Metronomy's performance at the Royal Albert Hall blew PJ Harvey and all the other Mercury

nominees out of the water. Their show was tremendously loud, gloriously entertaining and had an incredible setlist. The show had it all - from a guest appearance from ex-member Gabriel Stebbing, to Anna Prior singing the lead vocals in the penultimate song. I highly doubt that PJ Harvey will receive the same level of hysteria from the audience when she headlines the same venue later this month. It was an incredible night and has cemented Metronomy in the line-up for Britain's best band.

From: NME

To: Louis Judkins

Louis has identified himself as the only person alive to have an emotional reaction to the Mercury Prize. One can only conclude that he is a shapeshifting robot trying

to impersonate humanity and getting it slightly wrong. He's right about one thing: people won't be boshing to PJ Harvey at the Albert Hall. You're not supposed to do that at her gigs. You're supposed to nod along solemnly while clutching a glass of pinot grigio and thumbing a copy of *Austerity Britain*. It's kind of the rules - DM



STALKER

From: Ellen Birch

To: NME

"I met Tommy from Pete And The Pirates after their gig in Brighton. What a lovely man!"

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THE AFTERSHOW

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

FARIS BADWAN THE HORRORS

QUESTION 1

The Horrors were thrown out of a gig at the Great Scott venue in Boston in 2007 after you "accidentally" smashed a ceramic bust of whom?

"Er, Elvis. We were there only yesterday so I had a few people reminding me."

Correct. So... what happened? Did you have to pay for it?

"The bouncer was in a really bad mood that day, he was screaming in babies' faces and yelling at young mothers. So I went to pick up the Elvis head to display it in pride of place on stage and he thought I was going to do something bad. So he rugby tackled me to the ground and I fell on top of it and it smashed to bits. So it was an accident. Honest!"

QUESTION 2

What was the name of your fictional band when you appeared in the third series of The Mighty Boosh?

"The Black Tubes. Noel Fielding had been coming to watch us for a while I think. That was it. There's no interesting fact about that one."

Correct



Faris' crabs ruin yet another gig

QUESTION 3

You were NME's football columnist during World Cup 2010. What was the score when England lost to Germany in the knockout stage?

"Germany 4, England 1."

Correct. Did you enjoy writing about football?

"Yeah. Football is one of my favourite things. Sorry. I'm doing fairly well on the questions but in terms of the hilarious fill-in material, it's not great."

No. Keep going!

QUESTION 4

You once broke your nose when Horrors guitarist Josh



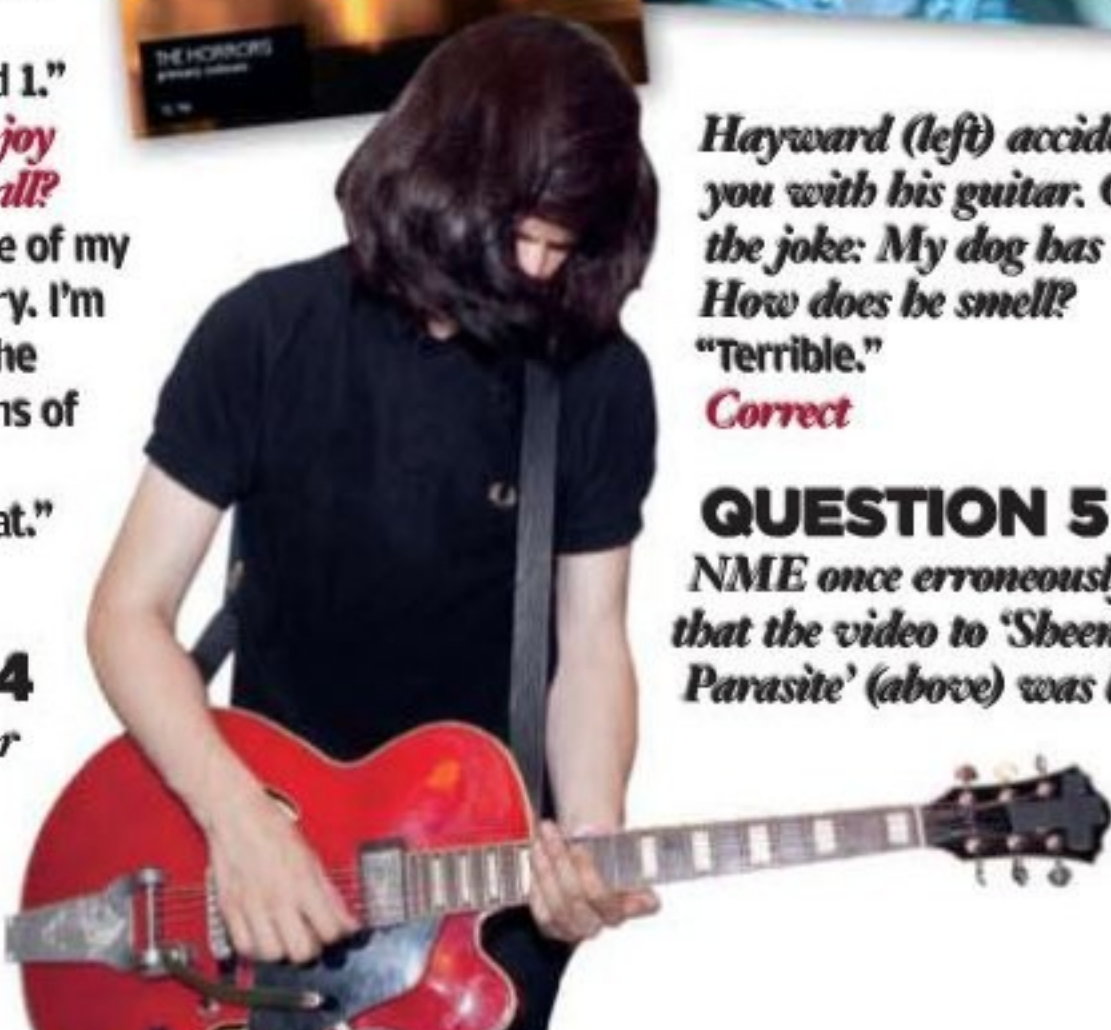
Hayward (left) accidentally hit you with his guitar. Complete the joke: My dog has no nose. How does he smell?

"Terrible."

Correct

QUESTION 5

NME once erroneously reported that the video to 'Sheena Is A Parasite' (above) was banned from MTV because



it was too gory. What was the real reason for the channel's disapproval?

"It was the strobe lighting we weren't prepared to sacrifice."

Correct. These days they just put up a warning that says, 'Contains strobe lighting' and play it anyway

"These days? Jesus! It wasn't that long ago."

QUESTION 6

'Primary Colours' was NME's Album Of The Year in 2009. What are the three true primary colours?

"I guess that would be red, yellow, blue."

Correct

QUESTION 7

Your Cat's Eyes partner Rachel Zeffira sings in what classical musical tone?

"She's a soprano. She'd have been fucking annoyed if I got that wrong."

Correct

QUESTION 8

What is anatomically incorrect about 'Elefant' from your 2010 art exhibition 'Drawing A Straight Number Nine'?

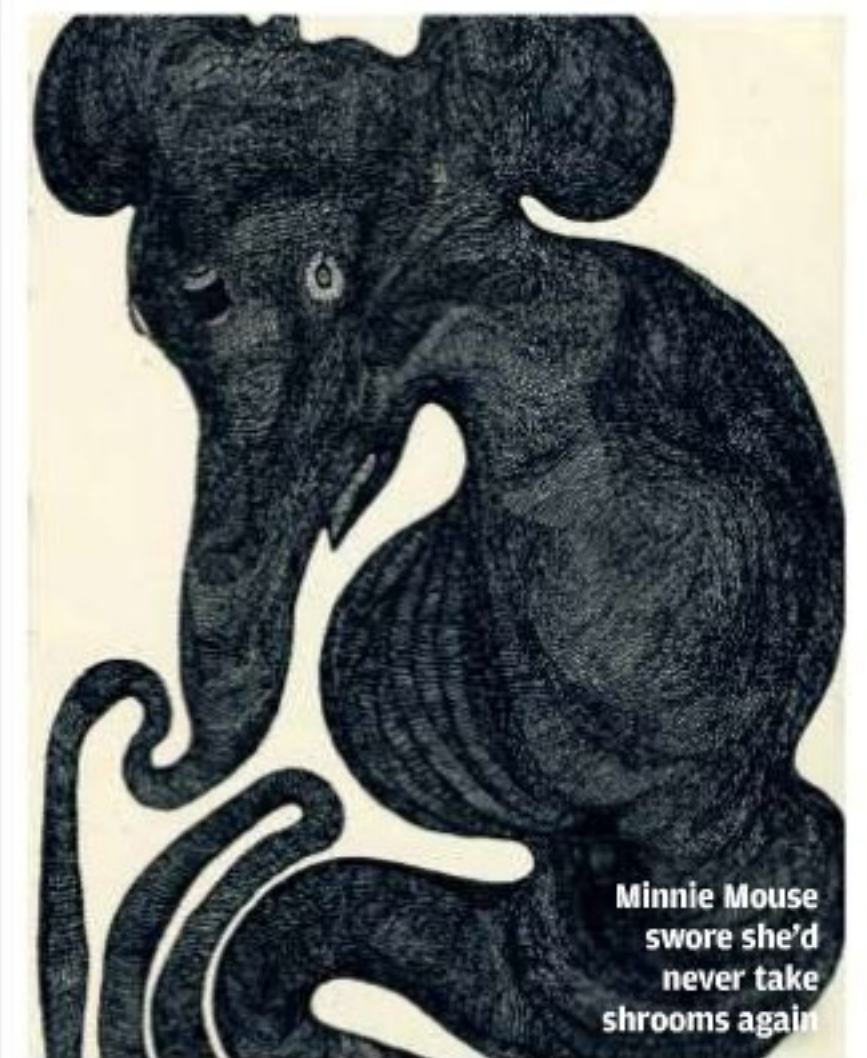
"It hasn't got any limbs and its trunk seeds into its anus."

Correct. What's wrong – can't you draw a proper elephant?

"Um, well... I think it's what they call artistic licence."

Two more correct answers and you'll be the first person ever to score 10/10!

"Don't jinx it!"



Minnie Mouse swore she'd never take shrooms again

QUESTION 9

You went to the posh boarding Rugby School. Which 19th-century pupil is supposed to have picked up a football for the first time and thus invented the game of rugby?

"William Webb Ellis."

Correct

QUESTION 10

You performed last year at The Vatican with Cat's Eyes. True or false: Pope Benedict XVI lets stray cats live in The Vatican

"That is true. He's very fond of cats. He told me."

Correct!

Total Score
10/10

"I feel fantastic because now this interview will be an excellent promotional tool"

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

OUT
WEDNESDAY
OCTOBER
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Coming Next Week

“THIS IS WELL MENTAL! EVEN FOR US, THIS IS OFF THE SCALE...”

ARCTIC MONKEYS

ON THE ROAD, ON THE RUN AND OFF THEIR HEADS IN AMERICA



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OF 2011

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“THIS ALBUM WAS A BULL.
AND THE BULL WANTED TO KILL”
**HOW SLIPKNOT MADE THE MOST
DEPRAVED RECORD EVER**

NOEL GALLAGHER
DEBUT SOLO TOUR
— EXCLUSIVE FIRST
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