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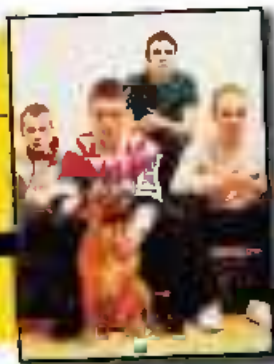
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NEWS

NME AWARDS 2006

NME AWARDS: THE SHORTLIST

You've voted in your thousands, mainly for Kaiser Chiefs!

After weeks of number crunching your votes, the nominations for the ShockWaves NME Awards 2006 can finally be revealed.

Leading the way on the shortlist are the **Kaiser Chiefs**, who have bagged nominations in key categories Best British Band, Best Album, Best Live Band, Best DVD, Best Track, Best Video and Best Website.

"Obviously we're very pleased," said the band's drummer **Nick Hodgson**. "It all sounds brilliant. It's great to be up for the album and live awards."

With the polls now open, Hodgson added he was looking forward to the February 23 ceremony. "I hope people vote for us because we've never won anything we've been nominated for before," he said. "The Phillip Hall Radar award for Best New Band that we won last year is the only one we've actually picked up."

However, the Kaisers will face stiff competition in every category, with the likes of **Oasis**, **Franz Ferdinand**, **The Strokes** and the **Arctic Monkeys** all picking up nominations. You can now vote for your favourites from the shortlist by going to WWW.NME.COM/AWARDS.

So here are the nominations for the ShockWaves NME Awards 2006...

BEST LIVE BAND

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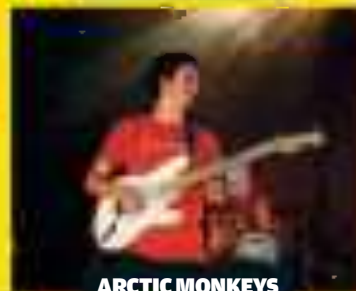
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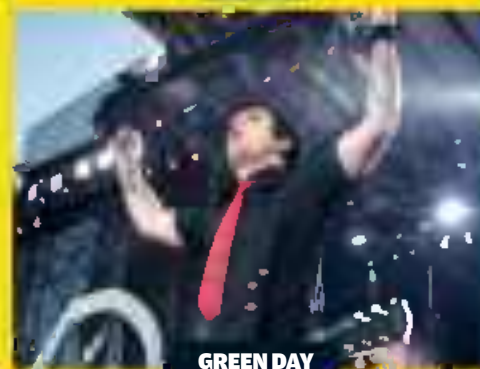
OASIS



FRANZ FERDINAND



ARCTIC MONKEYS



GREEN DAY



KAISER CHIEFS

BEST ALBUM

Supported by HMV

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BABYSHAMBLES



BLOC PARTY



FRANZ FERDINAND



KAISER CHIEFS



OASIS

BEST INTERNATIONAL BAND

ARCADE FIRE
FOO FIGHTERS
GREEN DAY
THE KILLERS
THE STROKES

Supported by T4



BEST SOLO ARTIST

ANTONY AND THE JOHNSONS
RICHARD ASHCROFT
IAN BROWN
GRAHAM COXON
KANYE WEST

Supported by E4 Music



BEST NEW BAND

ARCTIC MONKEYS
EDITORS
THE MAGIC NUMBERS
MAXIMO PARK
WE ARE SCIENTISTS

Supported by Radio 1

BBC RADIO 1



BEST VIDEO

'DO YOU WANT TO' - FRANZ FERDINAND
'DARE' - GORILLAZ
'I PREDICT A RIOT' - KAISER CHIEFS
'THE IMPORTANCE OF BEING IDLE' - OASIS
'JUICEBOX' - THE STROKES

BEST EVENT

GLASTONBURY LIVES
T IN THE PARK V FESTIVAL
CARLING WEEKEND: READING AND LEEDS FESTIVALS

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WORST ALBUM

'DOWN IN ALBION' - BABYSHAMBLES
'BACK TO BEDLAM' - JAMES BLUNT
'THE BRAVERY' - THE BRAVERY
'ONE WAY TICKET TO HELL... AND BACK' - THE DARKNESS
'WONDERLAND' - MCFLY

BEST FILM

BATMAN BEGINS
CHARLIE AND THE CHOCOLATE FACTORY
HARRY POTTER AND THE GOBLET OF FIRE
KING KONG
SIN CITY



Some of the thousands of voting forms

ELLIS PARRINDER/SEBASTIEN ARTZ/DEAN CHALKLEY/
ANDY WILLSHER/ED MILES/JAMES LOOKER

BEST BRITISH BAND

SHOCK
WAVES



KAISER CHIEFS



FRANZ FERDINAND



BLOC PARTY



ARCTIC MONKEYS



OASIS

HERO OF THE YEAR

CARL BARÂT
PETE DOHERTY
LIAM GALLAGHER
BOB GELDOF
ALEX TURNER

BEST DRESSED

PETE DOHERTY
BRANDON FLOWERS
LIAM GALLAGHER
ALEX KAPRANOS
RICKY WILSON

Supported by Topman

TOPMAN

BEST TRACK



'I BET YOU LOOK GOOD
ON THE DANCEFLOOR'
- ARCTIC MONKEYS



'FUCK FOREVER'
- BABYSHAMBLES



'DO YOU WANT TO'
- FRANZ FERDINAND



'I PREDICT A RIOT'
- KAISER CHIEFS



'THE IMPORTANCE OF
BEING IDLE' - OASIS

BEST RADIO SHOW

COLIN AND EDITH
STEVE LAMACQ
LAUREN LAVERNE
ZANE LOWE
CHRIS MOYLES

BEST TV SHOW

GONZO
LITTLE BRITAIN
LOST
THE MIGHTY BOOSH
PEEP SHOW

BEST MUSIC DVD

DIG!
GREEN DAY: BULLET IN A BIBLE
KAISER CHIEFS: ENJOYMENT
LIVES
MORRISSEY: WHO PUT THE 'M'
IN MANCHESTER?

VILLAIN OF THE YEAR

TONY BLAIR
JAMES BLUNT
GEORGE BUSH
PETE DOHERTY
JUSTIN HAWKINS

WORST BAND

BABYSHAMBLES
COLDPLAY
THE DARKNESS
MCFLY
SON OF DORK

BEST WEBSITE

KAISERCHIEFS.CO.UK
MYSPACE.COM
NME.COM
OASISINET.COM
WEARESCIENTISTS.COM

BEST VENUE

BRIXTON CARLING ACADEMY
GLASGOW BARROWLANDS
LONDON ASTORIA
LONDON KOKO
MANCHESTER CARLING APOLLO

SEXIEST WOMAN

CHARLOTTE COOPER
KATE JACKSON
MADONNA
JEMINA PEARL
MEG WHITE

HOW DOES IT FEEL TO BE NOMINATED?



KELE OKEREKE BLOC PARTY
"That's really nice! It's great that people think we're one of the best British bands and that we've made one of the best British albums right now. I think we have a slim chance of winning, but it's nice to be nominated."



PETE DOHERTY BABYSHAMBLES
"Thanks to everyone who voted for Babyshambles. It's been a strange old year, yet again, but it's extremely heartening to see our fans voting for us. Cheers."



JULIAN CASABLANCAS THE STROKES
"This means a lot to us as it's voted for by the readers of NME. We've been away for a while and getting two nominations is very flattering."



GRAHAM COXON
"Ooooh... how exciting! Nice one. I haven't done too much really to deserve it, but it's nice to be nominated for doing me homework!"

Top of the world: the Monkeys get set to mix their classic debut

arctic monkeys

ARCTIC MONKEYS: DEBUT ALBUM IN THEIR OWN WORDS

Alex Turner writes the ultimate guide to 'Whatever People Say I Am, That's What I'm Not'

Arctic Monkeys singer **Alex Turner** has put together a track-by-track guide to his band's hugely anticipated debut album.

Following its release last Monday (January 23), 'Whatever People Say I Am, That's What I'm Not' is set to top the charts on Sunday, following the success of second single 'When The Sun Goes Down'.

Now everyone else has had their say, here, in a world exclusive, Turner gives the inside story on every track.

1 THE VIEW FROM THE AFTERNOON

"This is one of the last songs written for the album. There's nothing clever, it's just about anticipating the evening, finding comfort in familiarity and the fact that you know you're bound to send a daft message or something before the sun comes up. I think I've stopped doing that now."

2 I BET YOU LOOK GOOD ON THE DANCEFLOOR

"I get the impression a lot of people imagine an evening scene when they hear this song but it conjures up daytime images

for me. 'Lustful' is perhaps a good word to describe it. It's far from our finest work but I'm not going to bang on about that again."

3 FAKE TALES OF SAN FRANCISCO

"We first played this song in 2004 as the summer came to a close. At this time we'd

"Everyone's an expert about this band lark"
Alex Turner

just started playing what then seemed like a lot of gigs - sometimes we'd go mad and play two a week - and so we were rubbing shoulders with a lot of other bands at a similar stage to us. The gigs were usually four bands or sometimes more, no-one in the crowd except a few of their mates or girlfriends who all left as soon as they could. The bands rarely had anything in

common, musical or otherwise, and right beside the angry 13-year-olds playing Green Day or whatever you would find the cool bastards that provided the topic for the lyrics of 'Fake Tales...'

"If it's a Tuesday night in Sheffield that's fine, why pretend it's anything else? I think the easiest way to describe this song is as the sound of us getting annoyed at people pretending. Another way to put it would be it's the sound of us when given something to whinge about - depends how profound you want it to sound."

4 DANCING SHOES

"It's the oldest song on there. It's about people always looking to pull when they go out however much they mask it."

5 YOU PROBABLY COULDN'T SEE FOR THE LIGHTS BUT YOU WERE STARING STRAIGHT AT ME

"I'm into the arrangement on this because there's no chorus as such and it doesn't do the same thing more than once. It's our love song I suppose. It's about a girl we knew who was in a band."

Kit and you know it: Alex takes a break behind the drums





8 RED LIGHT INDICATES DOORS ARE SECURED

"It's about hovercrafts, obviously. We recorded the album in the order it's presented and did a song a day pretty much. We used a funny microphone called a bullet or something on 'Riot Van' and left it up when we went onto 'Red Light...' so I could do a guide vocal when we did the take. It turned out the guide sounded great so we didn't bother doing another in the end. There was a few more verses written for this, but it was all too much and it never got past practice because the same riff was just going round and round with all this verbal on top. Everyone got bored so we cut some stuff out."

"A Certain Romance' could only ever have been the conclusion"
Alex Turner

6 STILL TAKE YOU HOME

"A while ago, before all this madness, pin-up Jamie Cook and I were sat in a club in town one evening. A conversation was struck up about the clientele of this particular establishment and this little chat and other events that night led to this tune. I remember a dark-haired girl in a green dress was a particular inspiration."

7 RIOT VAN

"This one is a bit against the run of play I suppose, in terms of the time it's about. I think of most of the songs as being 'set' in the present day, whereas with this one it's more like 1999 or 2000, when we were 14 or so even though it was written at the same time as all the others. 'Bigger Boys And Stolen Sweethearts' is set in the same time as this. It's all about when we used to hang about around our end and the things we saw. We were never really bad lads, we just used to have a laugh. I think Helder (Monkeys drummer) described it best when he said, 'Just 'cos you'd hang around near people who might burgle houses or summat it didn't mean you had to.'"

9 MARDY BUM

"The hit! This is the only recording that we didn't do when we did the others. We recorded this one in Munich when we were on tour, in a little studio not too dissimilar to 2Fly studio in Sheffield where we did all our demos."

10 PERHAPS VAMPIRES IS A BIT STRONG BUT...

"About this time last year we'd played outside Sheffield a little and were in the process of just trying to play in new places a little more. You got expenses covered most of the time but that was all - you never made a profit or anything like that. We didn't really care, we were getting to play and having a laugh and not a great deal of people outside Sheffield had really heard of us so we didn't expect anything in return. When you talked to people about it however, it was somewhat frowned upon and perhaps sniggered at that we were playing for free. Everyone's an expert about this band lark and it seemed like a bit of a joke to a lot of people - while they'd wish us all the best I think behind our backs they were really convinced we were just wasting our time."

11 WHEN THE SUN GOES DOWN

"We used to have a practice room in an old industrial sort of area just outside town. Loads of bands practice round there and we still do as well. There are sandwich shops and some other businesses that are run there by day. At night, as well as studios and practice rooms there is perhaps some less celebrated activity. When we moved into our room the man next door actually really said, 'It changes around here when the sun goes down,' and you would get asked for business [by prostitutes] out in the street sometimes, or it would be the middle of the night and there would be a bloke with a carrier bag just walking about as we left. It sounds like there's a bit of a humorous tone but it's really pretty sad. It's strange how these different worlds exist in the same space."

12 FROM THE RITZ TO THE RUBBLE

"The bouncer thing is really just me having a bit of a dig. I still get asked for ID now when I go to clubs so when I wasn't actually old enough it was a nightmare trying to get in anywhere at all. I actually had one of the best nights ever after getting turned away once though so it's not always a bad thing. I remember one night walking from my mate's house in Hillsborough to get the bus back to ours one Sunday and the second verse and the 'last night what we talked about' bit was dreamed up during that journey. We always try to show the same attention to the rhythm and the way the parts work together as we do to the words or any of that stuff. I think this is a good example of when we've had a really good crack at both."

13 A CERTAIN ROMANCE

"All our other tunes are quite specific to a certain incident or series of incidents. This one is more reflective and a bit of an attempt at summing up perhaps. This is definitely a special one for us and it could only ever have been the conclusion to the first record. 'Nobheads don't dress in a certain way' is an important theme in there I suppose - at least they don't where we come from."



Pet Shop Boys Fundamental

Parlophone
The electro godfathers diss ID cards, the war on terror and dim celebrity boyfriends over thunderous Trevor Horn production on their best album for over a decade.

Liam Frost And The Slowdown Family She Painted Pictures

Lavolta
Mancunian-born magic in the Bright Eyes mould. His voice makes Guy Garvey cry like a baby, apparently.

The Gossip The Gossip

Kill Rock Stars
A searing soul punk sensation that turns personal politics into the funkier, sauciest thing since James Brown last got up (like a sex machine).

Graham Coxon I Can't Look At Your Skin

Parlophone
"...cos it's doing me in!" Good to see that, even aged 36, el Coxo does teenpunk angst better than most bona fide angsty teenpunks.

Justice Productions And Remixes

White label
Amazing showreel from the new Daft Punk, straddling the rock/dance divide like Parisian colossi. Is 'Never Be Alone' one of the best songs ever? We think it probably is.

Adam Green Nat King Cole

Rough Trade
The first single from forthcoming album 'Jacket Full Of Danger' finds the Mouldy Peaches old-boy sounding like a voodoo Buddy Holly.

Battles EP B/C EP

Warp
Absurdly fiddly post-rock/jazz/metal/electronica hybrid from itchy-scratchy New York quartet.

Stephin Merrit What A Fucking Lovely Day!

Nonesuch
Just one highlight from the 'Showtunes' compilation drawn from the three Chinese operas The Magnetic Fields' frontman has written - we shit you not.

HMV

new singles



STARSAILOR THIS TIME

This Time is the new single taken from Starsailor's latest album On The Outside. The CD features an exclusive Radio 1 Live Lounge cover version of Push The Button with the 7" coloured vinyl and DVD adding new track Believe Me. The DVD also includes the This Time video and In The Crossfire live video from Brixton Academy.

Out Now

CD £1.99 DVD £2.99 7" 99p



MOGWAI FRIEND OF THE NIGHT

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Released 30th January

CD £2.99 7" £1.99



THE GO! TEAM LADYFLASH

Standout track from the hugely acclaimed debut album Thunder Lightning Strike. Features an exclusive new track The Wrath of Mikey, and remixes of Ladyflash from Simian Mobile Disco and the legendary Kevin Shields, plus RJD2 remix of live favourite Huddle Formation.

Released 30th January

CD1 & 7" £1.99 CD2 £2.99



BETH ORTON CONCEIVED

First single in almost three years for UK singer/songwriter Beth Orton. Taken from her imminent fourth album Comfort Of Strangers, Conceived is available on CD and 7". Each format adds an exclusive non-album bonus track.

Released 30th January

CD £1.99 7" 99p

buy now: hmv.co.uk

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

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HMV

The Strokes should rethink their policy of playing in giant ovens

UPCOMING RELEASES

1

JANUARY 30
Broken Social Scene
Broken Social Scene

(City Slang/V2)

Canada's hotly-tipped collective channel their inner shoegazer and create a chaotic, fairytale world of nu-grunge delights.

Infadels

We Are Not The Infadels (Wall Of Sound)

Stop the grot (rock)! Following a support slot with Hard-Fi, east London's five-strong DIY demons burst forth with their much-anticipated debut.

2

FEBRUARY 6
Pharrell Williams
In My Mind (Virgin)

Mr NERD steps out on his own, with an inevitably stellar support cast including Gwen Stefani and Jay-Z.

Sway

This Is My Demo (All City Music)

Winner of the MOBO for Best New Hip-Hop Artist, mate of The Mitchell Brothers and the UK's answer to Fiddy. The debut from rap's bright new hope.

3

FEBRUARY 13
Idiot Pilot
Strange We Should Meet Here (WEA)

Emo/screamo/post-NIN rawked-out debut from the Washington duo. Hold on to your mouse mats - laptop rock has never seemed so scary...



Beth Orton

Comfort Of Strangers (Heavenly)

The comedown queen's fourth album - ably assisted by Sonic Youth's Jim O'Rourke. We can't wait for those feedback-drenched/protest song mash-ups!

THE STROKES: 'WE OWE THE UK FANS'

Band kick off British tour with pledge to make it the best ever

The Strokes have admitted they are eager to get reacquainted with British audiences as they prepare to begin their UK tour - their most extensive since the release of debut album 'Is This It'.

When the band blasted through London during November last year with a series of low-key shows in one week, singer **Julian Casablancas** thanked Britain for "being The Strokes' second home". But following the success of their third album 'First Impressions Of Earth', which hit Number One in the UK, they're itching to return.

The jaunt kicks off in Belfast on January 19 and sees the band playing a series of gigs, including an intimate show at London Shepherd's Bush Empire (January 24) and a double-header at Manchester Apollo, before returning to London for two ShockWaves NME Awards shows at the Hammersmith Apollo.

"It's a pretty extensive British tour, I'm

really looking forward to it," confirmed guitarist **Nick Valensi**. "I'm looking forward to visiting lots of places."

And following their decision to stick to a few larger venues after the release of second LP 'Room On Fire' in 2003, Valensi declared it was only right they got their hands grubby on the road this time.

"Britain has always been so great to this band, you know?" he explained. "The last time around I guess we didn't really give you what we owed you. So we're going to make up for it this time."

However, despite all these dates selling out in just hours, Valensi is confident fans will have plenty more chances to see the band throughout 2006.

"There is a good chance we'll do some festivals," he explained. "I enjoy the festivals a lot. I like doing those big bills where there's a bunch of cool bands to see and you also get to play a show, so it's a good day."

STROKES' NUMBER ONE WORTH WAITING FOR

With the band celebrating an album chart top spot for 'First Impressions Of Earth', Nick Valensi has credited the revival in the band's creative fortunes to not rushing the recording process.

"We had the time to experiment with things, to take songs in a couple of different directions before settling on one," says the guitarist.

"The time factor was really a blessing for us, it really was, because with 'Room On Fire' there wasn't time to expand on what we had. It was, 'Get in there, record your part, don't waste our time noodling about looking for different ways to play it.' But this time I felt a lot freer to be myself. It still sounds like The Strokes, they just sound a little bit more mature I'd say."

STOP PRESS!

Barât and co to hit the road in February

Carl Barât's new band **Dirty Pretty Things** are to play a series of intimate gigs across the country in February and March.

The dates (shown right) will be the first chance for fans in the UK to hear music from the band's debut album, recorded recently in LA and London.

The group - featuring ex-Lib **Gary Powell**, guitarist **Anthony Rossomando**

and ex-Cooper Temple Clause bassist **Didz** - made their live debut with low-key dates in Italy and France last year.

Speaking to *NME* at the end of 2005, Barât said: "I wanna play in dirtboxes like we used to in the good old days... I loved being pressed against the wall, with a cymbal at my throat."

For tickets, call the NME Ticketline on 0870 1663 663 or visit NME.COM/GIGS.

Celebrate good times:
Carl And The Gang
are on tour soon



TOUR DATES

- Oxford Zodiac (February 26)
- Birmingham Carling Academy 2 (27)
- Norwich Waterfront (28)
- Northumbria Uni Stage 2 (March 2)
- Leeds Cockpit (3)
- Liverpool Stanley Theatre (4)
- Glasgow ABC 2 (5)
- Portsmouth Wedgewood Rooms (7)
- London King's College (8)
- Sheffield Leadmill (10)
- Stoke Sugarmill (11)
- Manchester Academy 3 (12)
- Nottingham Rescue Rooms (13)

NEWS

Proof that pre-CBB Preston was only capable of copping off with dogs



"HE'S THE BEST OF A BAD BUNCH"

The Ordinary Boys give their verdict on Preston's *Celebrity Big Brother* appearance

Despite former basketball player Dennis Rodman's bedroom antics being touted as the initial *Celebrity Big Brother* love interest, the undoubted - and unlikely - heartthrob of the house has been **Preston**.

However, before the singer can enjoy his new sex symbol status, **The Ordinary Boys** have already laughed off his chances with the ladies in the real world.

Despite the attentions of glamour girl Jodie Marsh and the affections of token non-celebrity Chantelle Houghton, bandmate and guitarist **William Brown** believes they wouldn't give Preston a second look outside the *Big Brother* house.

"He's not an ugly chap but at the same time there's a bit of 'best of a bad bunch' syndrome going on in there," explained Brown. "I think Chantelle was expecting to be locked up with the blokes out of Blue and she got Michael Barrymore and Pete Burns!"

Despite dismissing his worth as a superstud, Brown admitted that Preston has spent his time in the house well.

"One of the things I said before he went in was, 'Whatever you do, they're going to make you look like a dickhead with the editing,'" he said, "but I don't think he's done anything to be made to look like a fool, he's done alright. If I was locked up with Michael Barrymore and that bird off *Baywatch* I'd slit my wrists to be honest."

Brown added that he'd been surprised by the support Preston had received during his *Big Brother* stint, particularly



William Brown

Preston is able to enjoy life's essentials in the house: beer, fags and pork-pie hats



from The Ordinary Army, who the band worried might have disapproved.

"Even people I thought would be dead against it seem to be into the idea," noted Brown. "Obviously we were worried how it would come across and what our fans would think, but as far as I can tell everyone's been supportive. They can see that he's not going in there to boost his own status but it was just something he wanted to do."

Brown added that he was pleased with the additional interest shown in second album 'Brassbound': "It's such a ridiculous medium to put your music out to, but 14.7million viewers a night, you can't argue with it." But he admitted he was looking forward to getting going as a band again.

"We want to remind people that being a band is what we do," declared Brown. "Did I ever think I'd be talking about *Celebrity Big Brother* when I started a band? No!"

"If I was locked up with Barrymore I'd slit my wrists"

William, The Ordinary Boys

KENT NEWS & PICTURES/ANDY WILLISHER

GET 15% OFF NME AWARD-NOMINATED ALBUMS* AT HMV

PLUS! WIN THE NIGHT OUT OF YOUR LIFE!

Still haven't snapped up last year's must-have albums? Does your collection still have an Arcade Fire-shaped hole? Are you one of the few people not to own the Kaiser Chiefs' debut?

Well, now's your chance to get them - and for a knock-down price, too. HMV are offering *NME* readers 15 per cent off selected albums nominated for the ShockWaves NME Awards 2006 (see page 4 for the full nomination list). Simply take the card on the front of this magazine into your local store and present it at the till. If your card's missing, just email your details to nme.awards@hmv.co.uk and we'll send you one.

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PETE SHELLEY, BUZZCOCKS

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Hello, Pete. Where are you this morning?
"I'm at home, and I've been up and about for a while. I took a friend to the airport."

Did they want to go?
"Yes."

The Buzzcocks are back again, with a new record label! Would you have got a deal if you'd set up a MySpace page under a different name?

"It's funny you should ask that because a few years ago we had an album out and the reviewer said it sounded like Supergrass! (Guffaws) I don't know if it was meant to be chock-a-block with irony, but there you go. We don't really bother with them. They always say 'It's not really our thing', and considering the crap they put out most of the time I suppose they've got a point."

Your new album, 'Flat-Pack Philosophy', features you railing against Tesco self-service scanning checkouts. Is this just because you can't work them?

"Hmm... I've worked with computers all my adult life - in fact the only job I had before was a trainee computer operator. But can I use the scanners in Tesco? 'Please take item from bagging area.' No I can not."

You're not just 'old bloke in Tesco' having trouble with the gadgets?

"New technology is no problem! I'm known as the gadget king in the band - if anyone needs their VCR programming, they phone me up for step-by-step instructions!"

Can you get VCRs to work with Sky?
"Yes, I know all about that."

Amazing!
"Yes."

In a way, of course, bagging your own shopping does reflect punk's DIY ethic in a supermarket scenario.

"I suppose so, yes. And I would prefer to do it myself, if only the machines worked. It's like ticket machines at stations - you're pressing buttons, it says, 'Do this', 'Do That'... They just don't work properly. And websites! Most of them just don't work!"

So what you're kicking out at on this album isn't the evil of modern life, more poor research and development.

"Yes. It's things which even if you approach them logically still make no sense. And instruction manuals! They're too complicated and not logical. It's like trying

"Last year I was struck by the songs Rachel Stevens was releasing"

to use someone else's mobile phone! You press 'select' and you lose the number!"

Do you like Girls Aloud?

"Bands like that survive or fail on the quality of their songs, don't they? I mean last year I was quite struck by the songs Rachel Stevens was releasing - they were really, really good pop songs with interesting things happening in them. I thought, 'I wish I'd written that'. I mean, if you don't walk the walk then you're not going to get anywhere, are you?"

Which is most important out of walking the walk and talking the talk?
"Walking the walk. Oh. Which one is the



singing? Talking the talk? I don't know. Walking and talking are both important."

Will we be seeing you on Celebrity Big Brother next year?

"Well, they didn't ask me this year, so I doubt it! But I'd be good on it. In fact, I'm sure I'd win."

It's your band's 30th anniversary this year. Will your old label be wheeling out some sort of spurious box set?

"Well, EMI have already put out 'The Complete Singles Anthology'..."

That won't stop them! They're mad for special editions, that lot.

"I wonder if they actually know? Then again they probably have a reminder coming up on their computers. But these days I'm surprised at how cheap CDs can be - I saw Editors' album advertised for £6.99 in HMV. That's virtually giving it away!"

Well, not really.

"Don't you find though that music is very egalitarian? The best album in the world is the same price as the most rubbish, badly compiled album of all time."

If music was priced according to merit and the Shayne Ward album

Best of British

A younger Pete and (inset) the reformed 'Orgasm Addict'

was £9.99, how much should the new Buzzcocks album cost?
"Ooh, £50."

Nobody's going to buy it at that price!

"Well, no. It's like that phrase: 'The man who knows the price of everything, but the value of nothing'. So, er, well, you know."

I know. True or false: everyone likes a good dance.

"Oh, true."

What gets you on the dancefloor these days?

"Last year I really liked The Rakes' album - and we toured with them at the beginning of 2004. In Newcastle there was a disco after the gig and we were all dancing around for most of the night. They were probably thinking, 'What's that stupid old fella doing now?' But the good thing about being a punk is that you have no shame."

FYI

- Nice use of the word 'disco' in that last paragraph.
- Alphabetically speaking, Buzzcocks are between Butthole Surfers (ask your dad) and Max Bygraves (ask your dad's dad).
- Pete reckons his new album is "brilliant". But he would say that.

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Fulsome prison blues

PENTONVILLE ROUGH

"Come and support me in court tomorrow!" says Peter to his followers (NME, January 21), and like a bunch of prize buffoons, they do exactly as he says. OK, so there may only have been 20 or so devotees outside Ealing Magistrates' Court to cheer him on, but when you are looking for affirmation, as he evidently, ceaselessly is, 20 may as well be a crowd of 200. Do these people not think about what they are doing? What exactly are they supporting? The fact that Doherty can't walk 500 yards these days without being arrested with a miniature illegal pharmacy on him? The fact that he might go to jail again, the bloody idiot? Do they not realise that, as long as they keep unquestioningly turning out to support him, just like they keep turning up to all those shows that may or may not get pulled at the last minute, he'll never change? And if he doesn't change, then he'll either die, or, if he does go to jail, at the very least come tottering out of HMP Pentonville with an arsehole as wide as the Blackwall Tunnel (*Ouch - PC*)?

If you really love him, then now is the time to stay away from his court cases, show him that, actually, you have no desire to stand there cheering and handing out flowers while he's punished for his latest narcotic stupidity. Now is the time for some tough love. Because, as Pete prepares to possibly be served with yet more porridge, it's abundantly apparent that the common sense approach to his problems isn't going to work. Funny, that.

Name withheld, via email

Amen, too right, and what (s)he said. Those misguided 20 who turned up in Ealing for a day's holiday in Doherty's personal hell are all colluding in his end, whether that be Pete shuffling off to the great rehearsal room in the sky or simply becoming so irreparably fucked up that he can't function in the musical world any more. You need to get it into your thick skulls that, when you show up cheering as he is prosecuted for his latest Class A transgressions, it makes it that little bit easier for him to keep transgressing (which is why he got arrested allegedly under the influence again a few days after we got this

email). Next time, what say one of you fall to your knees and beg him to stop this slow, horrible death by a million cuts? Or would that be too much of a downer for everyone? - PC

STILL RAKIN' IN THE DOH

Why am I less than surprised to find out that, mere days after he has appeared in court on drugs charges, Pete has been arrested yet again on suspicion of being under the influence of drugs? Isn't all this harassment getting faintly ridiculous? Any gig he performs at, he gets his tour bus searched. He busks on the street and the police subject him to a body search. Wherever he goes, they stop him. It's no wonder he's so paranoid all the time - if I was getting harassed so much, I'd be on drugs. What's obvious is that half the country is on some kind of drug or other, but the police of old London Town all want to be the man who finally gets Kate Moss' junkie ex sent down and so they're singling him out. What do they want from him? Maybe if they gave him just a little breathing space, he might be able to sort himself out.

Stokely, via email

"What they want from him" is probably to stop him very nakedly being off his chob on drugs most of the time. And since it's not unreasonable to suspect that Pete is going to have something about his person that he shouldn't have at any given moment, the stops and searches are probably likely to continue for some time yet. The argument that, 'Pete takes drugs to give him solace from all the anguish of his drug busts' seems rather confusingly circular though, like eating a big chocolate cake as comfort because your diet isn't working. Interesting - PC

IT'S TIME TO KICK-OFF AT SOCCER AM

I've been reading your superb magazine for almost 20 years now (*Bloody hell, at least take a break for a quick visit to the toilet - PC*). The main reason for this letter is I can't believe nobody has mentioned the fact that an American has-been poodle-



rock band - Bon Jovi - are going to be the first band to play at the new Wembley Stadium. Oasis would have been better, New Order would have been better - or, although most up-and-coming bands couldn't fill Wembley (yet) they could have had an all-dayer to include performances by The Dead 60s, Hard-Fi, Kaiser Chiefs, Arctic Monkeys etc. Football and music are very closely linked (although most

Global pandemic inching its way across Europe, inexorably, towards our shores? Drunken violence on our streets out of control? Inconsequential piffle, all of it! How can we think about such fripperies when an American(!) soft rock(!) band are going to be the first to play the new incarnation of our national stadium? It's an outrage, and you'd better believe that NME will not stand for it! - PC

"If you really love Pete, stay away from his court cases"

footballers' taste in music sucks the big one) - *Soccer AM* always plays good music and has the latest bands on. Can't you guys raise awareness to this? Maybe start a campaign to stop this? At a time when British music is in a boom time, an all-dayer with loads of bands with an English band top of the bill would be the perfect way of opening the national stadium.

Simon Basey, USA

Absolutely! Simon has cut through all the bullshit and got to the heart of what is bothering the kids right here, right now! Illegal war in Iraq?

THE MONKEY BACKLASH STARTS HERE AND IS SWIFTLY SCYTHED DOWN BY THE WHIRRING BLADES OF ALL THAT IS GOOD AND TRUE

Leafing through your magazine makes me as angry as Michael Barrymore on seeing Jodie Marsh in a swimming pool (*WOOHAAH! That is a zinger! It's current and pithy and just about grammatically intact! We have a livewire here! - PC*). Why are a pub band with as much talent as any member of Goldie Lookin Chain being hailed as 'Our Generation's Most Important Band'? They're quite clearly a joke band, you only have to look at their name and track titles to see that. Or look at them in their photos, where they seem about as baffled to be there as I am to see them there.

STALKERS!

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NEICIA, PRESTON

"Me and my mate James with Whiskas from *Forward, Russia!* after their Preston gig. Ginger beards all the way!"



RON, BOURNEMOUTH

"My mate with Billy from *The Subways* at The Old Fire Station gig in Bournemouth."



LOUISE, CAMBRIDGESHIRE

"I sent this in ages ago but you didn't print it. Perhaps now Preston's got his arse in *Celebrity Big Brother* you will!"



TOMOMI, TOKYO

"Here's me and Carl of *Dirty Pretty Things* in Japan. He was handsome and gentlemanly. I hope to see him in Japan again soon."



Monkey boys: world at their feet, sun above their heads. Kinda like the rest of us, really

Or listen to their lyrics for that matter. There's no way they're anywhere near the same level as Jarvis Cocker. Their muzak sounds like a bad combination of Another Level and Kaiser Chiefs. Now that's bad. Far from representing a triumph of the indie label, they represent a triumph of the hype machine, of pubescent internet teenagers desperate to appear cool among their peers. I saw Arctic Monkeys just under a year ago in Bristol. Their music consisted of the basic three chords you expect from a Libertines cover band and their performance was the standard return you get from a few beered-up teenagers. I expect the second album - if they manage one - to be received in a similar vein to 'One Way Ticket To Hell... And Back'.

KJ Connell, Bristol

Everyone, of course, is entitled to their opinion - it's just that yours is completely and utterly wrong and your attempts to swim against the tide represent the most obvious case of desperate whatever-everyone-does-I-shall-do-the-opposite inverted snob-cool ever ever ever. They're fantastic, their songs are fantastic, their lyrics are fantastic, and although no band is ever absolutely unequivocally perfect, Arctic Monkeys are, and that's final. Glad we had this discussion - PC

Is it just me who thinks that your love for Arctic Monkeys is getting a bit ridiculous (Yes - PC)? Is the double-sided three-foot poster (NME, January 14) and the words 'Arctic Monkeys' (or 'Monkeys') appearing 33 times over 66 pages really necessary (Yes - PC)? What's the weather like up Alex Turner's arse (It's sunny all the time and there is free lager and ice cream 24/7 - PC)?

Soffa, via email

GIFT HORSES IN MOUTH CORNER

We know you only have good intentions when you put posters in your mag but, next time you put a three-foot poster in it, could you please make it Nick Valensi's face? That would be much more appreciated.

Meggie Chitena, via email

Thank you for the wonderful three-foot Arctic Monkeys poster you included in last week's issue! I was really chuffed but to my dismay it was double-sided, and now I have the hard decision to make... which side?

Claire Hemmin, via email

"Arctic Monkeys are quite clearly a joke band. Just look at their name!"

That's easy, Claire - instead of sitting in your room endlessly fretting about which of the two beautiful images to display, simply buy a second copy of the magazine with the aforementioned poster within, thus swelling the already obscenely bloated coffers of the magazine and ensuring that Mark Beaumont can enjoy another truffle or two and another stein of vintage port. Which he uses to make Silly Vimto - PC

SEND US YOUR LETTERS AND STUFF

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...AND ANOTHER THING

To be honest, I wouldn't be surprised if the singer in Slap Your Heads Say Yeah came up to me and offered me sweets and a lift in his car.

Joe Bone, via email

Certainly, he is a friendly and generous soul. That is what you meant, right? - PC

OMG! I met Mark Beaumont! And he's really dashing in real life! According to box, via email

He's only 'dashing' if you happen to be sprinting away from him after stealing his Silly Vimto - PC

Thank you for the big poster of Arctic Monkeys. They look very scared, did you threaten them? Because that's against the law you know.

Hannah Weddle, via email

Shut it or we'll kill you, your family and your pets - PC

Why does your magazine smell of sneezes? Charlotte, 13, via email

Because all of the paper that smells of burps and poos had already been sold - PC

Is it just me? Rich Robinson, Hull

Yes - PC

Your Albums Of The Year didn't even include Why's 'Elephant Eyelash', let alone put it at Number One where it should be.

Kerouac Fan, Devon

How can you say that 'One Way Ticket To Hell... And Back' is "atrocious"? JM, Stirling

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SECRET MACHINES TRACK-BY-TRACK

Secret Machines talk us through their second album, 'Ten Silver Drops' in an exclusive track-by-track interview.

EDITED BY: BEN PERREAU

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NEW BAND NEWS



"Shout out loud it you're going on tour with The Strokes!"

► Sweden's **Shout Out Louds** have just bagged the hottest gig slot of the week – supporting The Strokes on their current UK tour. The Scandinavian swooners' services were personally requested by Albert Hammond Jr after he caught them playing in New York last year.

► Recent stars of the *NME* Hot List 2006, Kent's **GoodBooks**, have announced a UK tour beginning in London on March 23 and finishing in Newcastle on April 23.

► Sydney's **The Presets** are the latest band to sign to label of the moment Modular. Catch them supporting Wolfmother over here next month.

► And finally, completing a double-whammy special from down under, Paul Epworth's Oz faves **Wolf And Cub** are over in Glasgow recording their debut album in a studio known to locals as the 'Castle Of Doom'.



Wolf And Cub take time out from the Castle Of Doom

Fall Out Boy: well, it was either that or Smithers



THE BUZZ

NME's man of rock, Mike Sterry, on a new slew of American bands giving emo a good name

Emo, we at *NME* have always maintained, is a bit like fine wine. Sure, to the layperson, it all tastes the same: mawkish, bitter yet saccharine – and obviously, some folk prefer beer. But, thanks to the two million-selling goth-pomp theatrics of My Chemical Romance at one end of the spectrum and the emo-disguised-as-indie-pop japes of We Are Scientists at the other, American angst-rock is undergoing a glorious resurgence.

The undisputed champs of this New Dawn are none other than Chicago's **Fall Out Boy** (www.falloutboyrock.com), though they'd probably prefer it if we didn't tell you that they've taken their name from a *Simpsons* character. Following a high profile feud with Brandon Flowers last year (The Killers one threw a diva fit when his A&R guy started spending too much time with his new signings, FOB), they've since picked up platinum status for their second album 'Under The Cork Tree' in the States and a nomination for a 'Best New Artist' Grammy. Over here, Zane Lowe hasn't been able to

take pop-punk single 'Sugar, We're Going Down' off his CD mixer all month. Join the mayhem as they tour across the UK from this week.

If you've had an ear close to the American side of the internet, you couldn't help but pick up rumblings of **Panic! At the Disco** (www.panicatthedisco.com). Four 18-somethings whose UK tour with labelmates **The Academy Is** (www.theacademyis.com) this month not only sold-out in record time, but saw some of the venues upgraded three times. While it could be said they mix fellow Las Vegites The Killers' deft ear for a catchy tune with My Chemical Romance's knack for not taking themselves too seriously, by throwing an Arcade Fire-sized clutch of instruments (accordions, cellos, piano and synths) into the mix, Panic! still sound like nothing else around.

Florida six-piece **Underoath** (www.underoath777.com) might be a self-



Underoath: they swore they're good, so they'd better be...



Panic! At the Disco: maybe they've lost their cloakroom ticket

proclaimed Christian band, but you shouldn't hold that against them. Jesus was only mentioned once on their breakthrough album 'They're Only Chasing Safety', and it sounded more like an exclamation than extolment. Despite questionable lyrical inspiration, Underoath are a rare act who've managed to nail the holy grail of screamo sound – a perfect balance between hardcore shriek and clean-throated crooning. Their new LP's heading our way this summer, so you'll be hearing more from them soon.

Emo's back kids, just in time for you to break up with that special someone. A whole new soundtrack of angst awaits.

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“ — he won't listen, 'cos her Samsung is ringing”, chirps Bromheads Jacket's front-geezer Tim Hampton. Tonight one-liners are flying faster than a souped-up hatchback and Hampton is a caffeinated Mike Skinner, spitting down-to-earth bile about everything from shitty food ('Trip To The Golden Arches'), to shitty playlists: “I've got nothing against Freddie Mercury/But do you have to play his whole discography?”. Behind him his band can't get their feet off the accelerator, buzzing through the set like The Jam with a taser up Weller's arse. As their tight urban arrangements pick up pace with every two-second drum roll, the adoring crowd express their love in new and dangerous ways (the piggy-back stage dive, anyone?). Throw Bromheads Jacket's oikish brilliance into any venue and expect the same. **Alex Miller**
www.bromheadsjacket.com



Queen of Noisette:
Shingai Shoniwa



The Noisettes

► Clwb Ifor Bach, Cardiff
► Friday, January 13

It's cut to the chase: seeing The Noisettes tonight is eerily reminiscent of seeing Yeah Yeah Yeahs' first drunken blitzkrieg across the UK. Not just because drama queen Shingai Shoniwa should be influencing indie dress sense for the foreseeable future, but because this south London trio are a tremoring cauldron of passion, sex and danger that won't just make your year, it'll define it. Guitarist Dan Smith and shock-haired drummer Jamie Morrison beat out dynamic sheets

of shattered punk-blues, yet it's Shoniwa you can't take your eyes off. Barefoot but for green tights, she's like a panther on heat. “Holy water, holy water”, she purrs, curling her legs round the microphone stand. “Losing control, walking on the water”, she trills in an orgasmic trance. But it's a tear through debut single 'Iwe' that seals the deal – the volcanic womb-rage of Hole's 'Violet' fired into the stratosphere by Shoniwa's electrifying voice. Don't just feel the noise – embrace it. **Louis Pattison**
www.thenoisettes.com

The Boyfriends

► Stay Beautiful @ Camden Purple Turtle, London



From Charles Kennedy admitting he likes a drink to Preston's *Celebrity Big Brother* gamble, 2006 is the year to wear your heart on your sleeve. And it's clearly The Boyfriends' philosophy too. “Be honest, be gallant, be brave”, declares Moz-ified singer Martin Wallace, on 'Brave Little Soldiers'. Having already established themselves as one of indie Britain's best-kept live secrets of 2005, these London lotharios are now starting to widen their embrace. But don't be fooled by the warm-hearted pop exterior – there's a sinister undercurrent to The Boyfriends' sound. Stalking the stage like bruised ready to go 10 rounds, they serve up dark Britpop gems that ripple with untold menace. 'I Love You' is beguiling, 'No Tomorrow' exultant and 'They Don't Know' a gloom-pop cover of the Kirsty MacColl classic. Whether it's a one night stand or an intense love affair you want, you can be certain The Boyfriends won't disappoint. **Paul Stokes**
www.theboyfriends.com

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Arctic Monkeys: they don't look like they've just changed the face of music forever, do they?

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This is Britain: the rest of the world should just give up now!

The Libertines: built on their early success with a long and prosperous career. Oh right

Kasabian: the people's band, despite not being able to dance

Is it just us... or is everything absolutely brilliant at the moment? After years of false starts, British alternative rock is in the rudest health it has been since punk. A quick look at this week's Radio 1 playlist reveals Arctic Monkeys, Hard-Fi, Franz Ferdinand and Coldplay on the A-list. Switch on the telly and there's Maggot from GLC and Preston from The Ordinary Boys, frontrunners to win *Celebrity Big Brother*. Our most notorious rock star has the power to shag our most famous supermodel and almost bring her down, while the Brit Awards nominations are led by the Kaiser Chiefs (five!). Arctic Monkeys have rocketed to Number One with their first 'proper' single. Festivals sell out faster than anyone can put them on, and all around the UK, a new DIY spirit has taken over, bringing new music to a generation of fans who just a few years ago had Westlife on their walls. People have been saying for a while that this is the best time since Britpop. The fools – this is much better.

It all started, quietly at first, in a few bedrooms and back-alleys in Whitechapel, east London. Everything that's happened since has almost sullied the dream, but the earliest version of The Libertines had a mission to rescue the dream of British punk from the marketing men and give it back to the fans. You know the story by now, but when Pete and Carl staged those first gigs in their flat and decided to give their new tracks away online, the seeds of revolution were sown. All the protagonists fell on their own swords of course, it being a classically British trait to fuck things up for yourself, but it was a start.

"London might not seem as hot now The Libertines have disseminated into Dirty Pretty Things and Babyshambles," says Alan McGee, who managed the Libs and signed a raft of the Whitechapel bands to his Poptones label, "but worldwide, in years to come, that will be looked upon as an important scene. Maybe not in terms of record sales, but, having said that, The Libertines' last album did sell a million."

That scene laid the foundations for what we're enjoying now, fundamentally altering the way in which music gets to you. With so much activity centred around the capital, the scene generated itself through sites like www.libertines.org. Even The Others, with their guerrilla campaign, effectively ram-raided their way into the business. Bands can now treat fans as they've always wanted to by giving demo versions away free, throwing parties round their flats, letting the fan be part of the story rather than somebody stood in the background. Those lessons couldn't be unlearned, and McGee's decade-old prophecy was starting to come through.

"Ten years ago I said the major labels would have a problem if they didn't address the internet; they still

Kaiser Chiefs: bringing a little northern soul back into indie pop



haven't addressed it, they don't know how they're gonna get fucking paid. The only thing the record companies had over bands was the power of distribution; the internet's fucked them, hasn't it?"

Suddenly, success stories started cropping up in the most unlikely of places. Kaiser Chiefs, shut out once already by the industry machine, noticed a gap in Leeds for a decent alt night, set up PIGS, released their debut single through the fan-powered Drowned In Sound label and took the people who had ignored them by storm – to the tune of nearly 2million albums. A new regional spirit was in the air. Ricky Wilson: "In London, if you're from the north and you make a success of yourself, it's not like, 'Ah, fuckin' great,' it's like, 'Aw, isn't it lovely they've managed to scramble out of their coalpits and make something good.' And it's like, fuck off!"

"Everyone's into music. Last summer was the best since '77"
Ian Brown

Meanwhile, Razorlight were turning the Whitechapel dream into the kind of international success that eluded the imploding Libertines, while Kasabian, through a campaign of guerrilla gigging and smart online strategies, became baggy's biggest posterboys since Oasis, all coming to a head with last year's festival season, where they were virtually the house band.

"It's been great for us," says the band's guitarist, Serge Pizzorno. "We've discovered we're a real festival band. We bring people together, we're there for the masses, to put their hands in the air to."

Alongside the new turks, previous generations of British royalty found it was also their time once more;

evidenced by Oasis making what this time really was their best album in a decade and revitalising their live show (V Festival! The Astoria!). Morrissey was back after a seven-year gap with a sterling set of tunes that, judging by early reports, he's about to better. Fellow Manc godhead Ian Brown saw his star rise in a similar way; reclaiming The Stone Roses' catalogue at a series of festival performances that felt more like places of worship. Meanwhile, he enjoyed the best album sales of his career with his 'The Greatest' compilation. "[Last summer] was my busiest since '89," he says. "Everyone's into music – it's been the best summer since '77." Indeed it was; promoters couldn't put on new festivals quick enough, and *everyone*, it seemed, really

was into music, be it Dior Homme designer Hedi Slimane basing his collection on that same bunch of east London gutterpunks, or the

Celebrity Big Brother casting department scanning these pages for inspiration, or the team from legendary Ibiza perv fest Manumission spending all summer putting on Babyshambles and Maximo Park.

From that journey that began in the scuzzy Albion Rooms, alternative culture has reshaped the mainstream in its own image; setting the agenda from the club to the catwalk and from the Ritz to the rubble. So much so that last year those two worlds collided spectacularly. On paper, Arctic Monkeys are as indie as indie can be; leaders of a furrow-browed army of no-nonsense Yorkshire punk rockers who shun fuss and would probably faint at the vaguest whiff of a come-on from Fearne Cotton. Only in 2005 could the strength of the songs alone propel them to the top of the

charts with the most shoestring of marketing budgets. And having made this generation's 'Definitely Maybe'/'The Clash'/'The Smiths' on entirely their own (and *our* own) terms, they can legitimately be called the first major success story under The New Rules – a punk spirit to gigging and a futurist approach to getting your music out there. Not that they'd ever admit that much themselves:

"There was never kind of a plan," insists Alex Turner. "It was as simple as: we've done a demo, let's give it to people so they can hear it. It weren't like, 'Well, that'll create this fanbase and then it'll spread on the internet.' It was just an absolute accident that it created this buzz." Not that he's beyond enjoying it, of course: "The way I see it is like a thing that's happening and we're as much a part of it as everyone else is. Without sounding daft, it's like everyone feels a part of something, including us. If you're outside of the whole thing looking in it must seem incredible." The Monkeys' success could never have happened five years ago, and after them, we can never go back. "I'm sure a lot of record companies now will be sat there round tables going, 'We need a marketing plan like the Monkeys had,'" says Kasabian's Serge Pizzorno, "and it don't exist. They write good tunes and the internet's taken them to that level."

The most encouraging consequence of this, though, is we have our music back.

The Strokes celebrated New York in the 1970s, The White Stripes Nashville 50 years before *that*. The Libertines got it, though it took the fans and the wider media a while to catch on just *how* important they were. But now, in our new golden age, everyone knows what we've got. Take the signature tunes of recent years: the Monkeys' colourful tales of trilly-hatted poseurs from Hunter's Bar; Kaiser Chiefs recalling how they used to get beat up of a Saturday night in Leeds; The Automatic giving much the same treatment to Cardiff; The Cribbs making a north-south divide concept album about Whitechapel scenesters; or, hilariously, 'Area' by The Futureheads, making the home insurance business sound the most hair-raising subject on Earth. And *all* of them sing in their own accents.

All the best British music – from The Beatles to The Clash to The Smiths to New Order to Oasis – has seen the magic in the mundane and the most extremes of cool in, basically, the silly. Over the next 12 pages, to celebrate our new golden age, we're taking a look back at the greatest albums ever to come out of our strange little isle and asking the people who know best where to find the next ones. For in this green and pleasant (and often grimy and unpleasant) land, bands have built the greatest music scene for two decades. Salute the fact that we live now and see you down the front.

Turn the page for a tour round three of Britain's most exciting music scenes

Mozzer: the last of the gang to fade away?

Sheffield

Kicking off our trio of scene reports are Sheffield's chief cheerleaders the **Harrisons**. It's got hills, thrills and post-alcohol belly aches!

I love Sheffield!" chirps the Harrisons' drummer Mark. And he's been saying it all day. In the time *NME* spends with his band of impassioned Steel City upstarts – ambling around Sheffield, taking in the sights of the inspiring scene that's sprung up in their hometown – Mark must have said it a hundred times. "There's not a lot of stuff to do here that's legal," adds bassist Birchy, toying with his curls, "but you can do things like going down the woods and setting fires. It's a shithole. But it's *our* shithole."

Fires have been igniting all over Sheffield these last few months. Home of the biggest new band in the country (Birchy: "Me and Mark used to be in another band and we played our first ever gig with Arctic Monkeys. They were doing Vines covers and shit – but I knew they were fucking good even then!"), there's already a clutch of ace new things (Milburn, Bromheads Jacket, Neon Plastix, Little Man Tate, The Long Blondes and today's tour guides) following in their wake. And all restoring some sheen to a city long-steeped in musical heritage (ABC, Human League, Pulp, er Def Leppard). "I love Sheffield!" says Mark again. And here's why...



THE REHEARSAL SPACE

Portland Works, Randall Street

Behind Sheffield Utd's football ground, within the dilapidated metal works, lies a rehearsal space for many of the city's bands. "They used to put gigs on here," remembers Birchy. "Best one was the other Christmas – except for the piss situation." Jubby (vocals): "A bucket of piss got knocked over and started leaking through the roof. Birchy was catching it in his mouth saying, 'It's warm! Nice!'"



THE RECORD SHOP

Jacks Records

"Everything always seems to be arranged around [guitarist] Ben's house and he lives on Harrison Road," explains Birchy. "We needed a name for the band and, well, we took that and nicked the street sign too."

"They put a nice new one up not long after," explains guitarist Ben, "and we thought, 'We'll have that.' But it was gone," remembers Birchy. Jubby: "Couldn't believe it! I reckon it was fans..."



THE CLOTHES SHOP

Freshmans, 6 – 8 Carver Street

The Devonshire Quarter may be best known for its trendy shops, but Harrisons know where's best for their clobber. "Freshmans is the only good clothes shop in Sheffield," reckons Jubby. "It's not a second-hand shop – it's a fourth-hand shop," he continues. "We borrowed loads of clothes off them for our last video, which had a scene like the football one in *Kes*."



THE RECORDING STUDIO

Stag Works, 2fly Studios

Just round the corner from Portland Works is where we meet producer Alan Smyth, the man responsible for most of the great music coming out of Sheffield.

"I've done the Arctic's demos, The Long Blondes' and Harrisons' and, a long time ago, the 'Separations' album that Pulp did," he grins. "It's a great time to be in Sheffield. People have upped their game."

The band are equally complimentary about their producer. "He knows loads about music," gushes Jubby. "There's bands springing up everywhere round here. It's brilliant."



THE VENUE

The Boardwalk, Snig Hill

The Boardwalk has hosted legendary gigs by Arctic Monkeys and a now-infamous single launch party by Harrisons. "We were expecting a few people, but when we stepped out of the soundcheck there was a queue around the block," explains Mark. "My best mate is a marine and he was down for the night. He started smashing glasses and getting excited," smiles Birchy. "Then everyone else joined in too." "It was like a warzone," winces Jubby. "Still, the best gig we've ever done," insists Birchy.



THE DAY OUT

Hillsborough Football Stadium, Hillsborough

"We were all brought up on Sheffield Wednesday – I've still got a season ticket," enthuses Mark. "We've all got blue blood." Not content watching, the lads also play a bit themselves. "Before I was in a band, all I wanted to be was a footballer. I used to play with [guitarist Jamie] Cooke from the Monkeys and against Milburn too," remembers Birchy.

London

London's burning with... eccentricity, if the Thamesbeat movement which spawned **Larrikin Love** is anything to go by

Welcome to south-west London, home of Thamesbeat, the movement that might just snatch back London's crown as the rock'n'roll capital of Britain. It's the latest stomping ground for a collective of musicians, poets, writers and eccentrics, an all-embracing community of dreamers and schemers that includes pastoral-prog misfits Mystery Jets, urban boho-poet Jamie T and vaudeville duo Airhammer, as well as 'honorary members' The Holloways, The Ludes and Patrick Wolf. But who better to show us round the place than Shepherd Bush-dwelling carnival starters Larrikin Love. After all, they're the band that dragged a load of anxious A&R men to a gay bar in Chiswick to thrash out a deal, then made them sign it at a butterfly sanctuary near Hounslow.

"Sorry I'm late, I got busted on the train and the bus," mutters singer Edward Larrikin, shuffling up to meet us outside Victoria Station in dazzling pink trousers. With the full band (Edward, plus drummer Coz Kerrigan, guitarist Micko Larkin and bassist Alfie Ambrose) assembled, what follows next is a whistle-stop five-hour tour of flats, pubs, old employers (Oddbins and Ladbrokes) and even the gym "where Princess Di was snapped". Fuelled by several bottles of 'Larrikin' wine, we heckle chavs in Twickenham, pester geckos in Isleworth and make toy planes on the beach opposite Eel Pie Island, where an apparent turf war with the Mystery Jets forbids us from going any further...



THE PUB

The Rifleman, 50 Hanworth Road, Hounslow

The Rifleman is a pub that doesn't take too kindly to strangers and even Edward is nervous about going inside: "This is one of the scariest places ever and I'm coming in wearing pink trousers," he grins nervously. A dilapidated shithole of a pub with a back room and overgrown garden full of junk and laundry, it's the perfect place for band practices and impromptu gatherings.

"We used to put on our own gigs down here with all our favourite local bands," remembers Edward. "It was always rammed and sweat dripped off the ceiling. Beautiful!"



THE DAY OUT

The London Butterfly House, Syon Park, Brentian Gate

Larrikin Love's favourite venue for a day out in London, Syon Park's butterfly sanctuary was not only the scene of their deal signing, but was also a childhood haunt. Edward: "I used to go to Snakes And Ladders, the Funhouse-style playground opposite, until my mum decided it was time for education. The day we got signed we brought 20 of our friends along."

Today they spend their time laughing at cockroaches, swooning over geckos and trying to rip the net in the aviary to set the birds free.



THE LEGEND

Eel Pie Island

This patch of land has seen many a gig by Thamesbeaters, but it's more than just a junkyard by the river. "This is where all the eccentrics live, the potters, the toymakers, the doggers - it's where Stan Collymore got caught," Ed tells us. "Over there is Mystery Jets' territory. You can only go over if they invite you. If they see you on the bridge without permission anything can happen," deadpans Ed. Micko: "Henry (Harrison, guitars) may look a little bit brittle, but trust me mate, you don't get involved. I got into a row with him over girls, and got a prolapsed disc."

CLUB NIGHT

Young Turks @ Nambucca, 596 Holloway Road

"Young Turks do the best night in London," says Ed of their irregular nights at indie mecca Nambucca (they've also just started up a night in Bristol and are launching a record label this year). "We go to lots of pubs and gay clubs, places like Reflex and Birdcage - that's a hip joint - or big clubs like KOKO and Frog," adds Ed.



Coz catches a butterfly and refuses to release it



Just a few of the hot chicks you can scope out on Eel Pie Island

Turn the page for the low down on the Cardiff scene

Cardiff

Give the emo-metal-goth scene a miss and embrace the real sound of south Wales with disco-punk upstarts **The Automatic**

South Wales loves its metal, as one look at the countless Bullet For My Valentine hoodies tramping up and down Queen Street demonstrates. The true measure of any scene, however, is what's bubbling beneath the surface. Just ask The Automatic. Four kids hailing from the Cardiff satellite town of Cowbridge, they had no time for the glossy nu-metal of Lostprophets or the polished post-hardcore of Funeral For A Friend. "We were really detached from that," beams frontman Rob Hawkins. "We weren't consciously trying to be different, but while everyone else was listening to Lostprophets, we were getting into Cooper Temple Clause and [Welsh disco-noise legends] Jarcrew."

As soon as they were old enough to slip the parental leash, these four disco-punk kids were slipping into town to pick up copies of *NME*, affect their deepest voices and saunter casually past the bouncers. Rob: "At about 15 we sneaked into the Barfly for the Sonic Mook Experiment tour with [local noise-punk villains] The Martini Henry Rifles. At the time, if you'd have told us we'd soon be rehearsing in the same studios as the Martinis, I don't think we'd have believed you."

Bit early boys, form an orderly queue

barfly

THE VENUE

Barfly, Kingsway

"The Barfly's been home to a lot of milestones for us," recalls drummer Iwan. "Our first proper gig was here, and it was where our A&R guy first saw us." And let's not forget New Year's Eve. "Everyone was calling for an encore, but the last I'd seen of Pennie was him disappearing over everyone's heads," remembers Rob. "I had to explain that our keyboardist had probably been ejected from the venue."

THE STUDIO

Warwick Hall Of Sound, Banastre Avenue

Warwick Hall Of Sound was used as a rehearsal space for Stereophonics and Super Furry Friends in the '90s and now plays host to a new generation of bands. The Automatic rehearse for free, as it's owned by their manager Martin Bowen - nicknamed 'Ron' for his likeness to '70s porn star Ron Jeremy. "It's Ron's job to make wild promises about all the rock'n'roll things we're going to experience," explains live-wire keyboardist Alex Pennie. "I guess he saw the potential in us," puzzles Rob. "A bunch of kids with a few good ideas. So we used to come in on Saturdays. It gave us a chance to grow."

Dempseys: door not pictured



THE PUB

Dempsey's, Castle Street

OK, so right now it's heaving with a thousand afternoon drinkers bellowing wordlessly at the Saturday rugby, but Dempsey's is about as close as Cardiff gets to a proper indie pub.

"Most places in Cardiff are like pub-clubs, or Wetherspoons," grimaces Rob, "but this is a proper pub. They've got a good jukebox and they put on a few shows upstairs - we saw Shooting At Unarmed Men up there a few months back. Music types tend to gravitate here, you'll have DJs over there, the staff from Spillers Records on that table and the guys from Inner City Pirates [formerly My Red Cell] sat in the corner. It's a good place to quietly drink yourself stupid."

THE EATERIE

Mediterranean House, Whitchurch Road

Nicknamed "Raoul's" by the band on account of the owner, a restaurateur of genial composure and limited English.

Pennie: "They've got loads of signs with spelling mistakes." But the band can't heap enough praise on the spicy chicken baguettes - so much so that the café is immortalised in forthcoming single 'Raoul's'.

Best baguettes in Cardiff, apparently

SCENE REPORT CYMRUCORE



Wait 'til you see the walk-on drums



THE DAY OUT

Technique, Stuart Street

Just like Johnny Ball, Technique is out to make learning as fun as possible for surly teenagers. Not that The Automatic, however, have taken much notice of the 'learning' bit.

"Let's piss about like children!" bellows Pennie, as he zips off towards the exhibits. We reconvene an hour later in a pub, where the keyboardist is still flushed with excitement. "There's this giant piano that you walk on," he froths. "It's not loud enough, but you feel like Tom Hanks in *Big*." Frostie, however, is nursing a sore finger he whacked against a wall while trying to capture his shadow mid-jump in the flash exposure room. Oh science!

Turn the page for **NME's 100 greatest British albums ever!**

Iwan: "I can predict the future, and destroy the universe with this thing"

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100 greatest British albums ever!

John Lydon and Paul Simonon didn't agree with that 10 out of 10 Arctic Monkeys review

True BRIT

Some people'll tell you that America made rock'n'roll. Sure, they invented it, but Britain reinvented it, creating some of the most dazzling music ever. For every Elvis, there was a Beatle. They lay down The Velvet Underground and we raised them Bowie. They sent us the Ramones, but we responded with Sex Pistols. America may have created The Strokes, but Arctic Monkeys come from the UK.

Which brings us to now. With Britain in the midst of a musical renaissance, it's the perfect time to take stock and reveal the Greatest British Albums Ever. Here are supreme innovators, eccentrics and mavericks, all of whom have somehow been stuffed into a country small in size but pre-eminent in global cultural impact. For while the UK may be a bit dodgy at sport and a little, er, deferential in international politics, we were always world beaters at music and, after a bit of a nap, we are again.

From the chroniclers of city life (Dizzee Rascal, Pet Shop Boys, The Smiths, Blur) to the bedroom dreamers (Oasis, The Stone Roses, The Verve, Suede), all British life is here. At once flashy and profound, biting witty and deeply emotional, these records have shaped British culture. Interestingly, 39 of them are debuts, demonstrating a) British music fans' insatiable appetite for the new and b) the ability of British bands to arrive self-invented and fully formed. But underneath the cleverness and famed British reserve, it's burning passion that each of these 100 records have in common. Forget the cuppa, Stonehenge and fish'n'chips: these are the true British icons.

100

Derek And Clive

(Live) (Island, 1976)

Recorded by Peter Cook and Dudley Moore in 1973, bootlegs became tourbus essentials for the Stones. Finally released, the world got to hear some fucking exquisite British swearing. Forget Shakespeare, this is Britain's greatest contribution to the spoken word. **PS**

93

Brian Eno
Here Come The Warm Jets

(Island, 1974)
After leaving Roxy Music, "sound manipulator" Eno released this mix of bizarre lyrics and otherworldly guitar textures that sound like the inside of Kevin Shields' head. A densely-detailed masterpiece which, even now, sounds like the future. **NC**

Eno: sounds like the future

84

Redskins
Neither Nor Moscow...

(Decca, 1986)
They were skinheads, Socialist Workers and they were fab. Their horn-driven polemics were as influenced by classic soul and Motown as punk. And you don't have to be a political animal to love them - you just need to have taste. **AT**

77

The Beta Band
The Three EP's

(Regal, 1998)

76

Cornershop
When I Was Born For The 7th Time

(Wiiija, 1997)

75

Tricky
Maxinquaye

(Island, 1995)

74

Prodigy
Music For The Jilted Generation

(XL, 1994)

73

Kaiser Chiefs
Employment

(B-Unique, 2005)

72

Joy Division
Closer

(Factory, 1980)

71

Buzzcocks
Love Bites

(United Artists, 1978)

70

Spacemen 3
The Perfect Prescription

(Glass, 1987)

69

Roxy Music
For Your Pleasure

(Island, 1973)

68

The Pretty Things
SF Sorrow

(Columbia, 1968)

The original Thamesbeat band's 1968 psychedelic masterpiece invented the rock opera, but don't blame them - just marvel at the way 'SF Sorrow' gives you new ideas every second. **PL**

83

Wire
Pink Flag

(Harvest, 1977)

82

Happy Mondays
Pills'n'Thrills And Bellyaches

(Factory, 1990)

81

Antony & The Johnsons
I Am A Bird Now

(Rough Trade, 2005)

80

Black Sabbath
Paranoid

(Vertigo, 1970)

79

Teenage Fanclub
Bandwagonesque

(Creation, 1991)

78

Aphex Twin
Selected Ambient Works 85-92

(R&S, 1992)

The twisted genius of dance music stalked Britain's discos, mutating the genre in his own mischievous image. Twitching, pulsing, light, bouncy yet urgent, 'Selected Ambient Works' contains pure beauty and pure evil. **PS**

Aphex Twin: "pure evil"

92

Oasis
(What's The Story) Morning Glory?

(Creation, 1995)

91

The Fall
This Nation's Saving Grace

(Beggars Banquet, 1985)

90

Supergrass
I Should Coco

(Parlophone, 1995)

89

Blur
Parklife

(Food, 1994)

88

Underworld
Dubnobasswithmyheadman

(Junior Boys Own, 1993)

87

Small Faces
Ogden's Nut Gone Flake

(Immediate, 1968)

86

George Harrison
All Things Must Pass

(Apple, 1970)

85

ABC
The Lexicon Of Love

(Neutron, 1982)

99

Patrick Wolf
Lycanthropy

(Faith And Industry, 2004)

98

Roots Manuva
Run Come Save Me

(Big Dada, 2001)

97

Led Zeppelin
Led Zeppelin IV

(Atlantic, 1971)

96

Adam And The Ants

Kings Of The Wild Frontier (CBS, 1980)

He may have looked like a prize buffoon, but Adam Ant was a classic British maverick. Here he fashioned a twin-drummed pop album that conquered the world with tribal rhythms and twangy surf guitars. **AW**

95

Julian Cope
Jehovahkill

(Island, 1992)

94

The Futureheads
The Futureheads

(679, 2004)

67 Coldplay
A Rush Of Blood To The Head
(Parlophone, 2002)

66 Elvis Costello
This Year's Model
(Radar, 1978)

65 Radiohead
Kid A
(Parlophone, 2000)

64 Gang Of Four
Entertainment!
(EMI, 1979)

63 David Bowie
The Rise And Fall Of Ziggy Stardust And The Spiders From Mars (RCA, 1972)

62 Saint Etienne
Fox Base Alpha
(Heavenly, 1991)

61 Echo & The Bunnymen
Ocean Rain (Korova, 1984)

60 The Human League
Dare! (Virgin, 1981)
The promise of the new decade in miniature, before it all went to shit with the Falklands War and the miners' strike. Retro themes set to futuristic sounds and - crucially - killer pop tunes. **NC**

59 The Clash
The Clash
(CBS, 1977)

58 Suede
Dog Man Star
(Nude, 1994)

57 The Cure
The Head On The Door (Fiction, 1985)

56 Portishead
Portishead
(Go! Beat, 1994)

55 Bloc Party
Bloc Party
(Wichita, 2005)

54 Morrissey
Vauxhall & I
(Parlophone, 1994)

53 The Rolling Stones
Let It Bleed (ABKCO, 1969)

52 Madness
One Step Beyond
(Stiff, 1979)

51 Billy Bragg
Talking With The Taxman About Poetry (Go! Discs, 1986)

NME.COM

Get the deal on numbers 51-100 in our illustrious list of the greatest British albums ever made on NME.COM, now.

50 The La's
The La's
(Go! Discs, 1991)
Recorded about 500 times to the dissatisfaction of its creator, Lee Mavericks declared his band's modern Merseybeat classic "rubbish" on arrival. He was very wrong. **HMC**

The La's: not "rubbish"

49 The Who
My Generation
(Brunswick, 1965)
Shepherd's Bush mods' debut deals with the British themes of being young, on drugs and better dressed than anyone else on your street - although the Union Jack coat was a mistake. **PL**

The Who: could stop traffic

48 Elastica
Elastica (Deceptive, 1995)
Ex-Suede guitarist and long-term Damon Albarn lover Justine Frischmann recruits hip London punk kids, grave-robs Wire and The Stranglers' back-catalogue and creates Britpop's most stylish and short-lived success story. **KM**

47 The Libertines
The Libertines
(Rough Trade, 2004)
From opener 'Can't Stand Me Now' onwards, the Libs' final offering laid bare Pete 'n' Carl's crumbling relationship like the best anglo-rock reality TV show never made. **MMC**

46 Pulp
His'n'Hers
(Island, 1994)
'Different Class' lesser-known predecessor has endured as one of Pulp's finest, the moment when Jarvis Cocker's bedsit poetry was at its most barbed, the music at its most lush. The best tracks, 'Pink Glove' and 'Have You Seen Her Lately?', never even got a single release. **DM**

Jarvis: in a class of his own

45 The Streets
A Grand Don't Come For Free (679, 2004)
Mike Skinner's second was a lush affair than the sparse debut but just as lyrically on-target. A modern concept album, it was confident enough to drop a Chris Martin cameo on 'Dry Your Eyes'. **AT**

44 Joy Division
Unknown Pleasures
(Factory, 1979)
The raw, emotive power of the Mancunian band's dark but curiously uplifting debut articulates the rain-splattered despondency of late '70s Britain better than any other. **AW**

Keef'n'Mick: exiled to the country

43 The Rolling Stones
Exile On Main St
(Rolling Stones, 1972)
Powered by electricity hot-wired from the French national grid (how British is that?), 'Exile...' is Keef's album: a druggy melting pot of country, blues and lascivious R&B, where cold English blood runs hot on 'Tumbling Dice' and his signature tune 'Happy'. **PM**

42 The Jesus And Mary Chain
Psychocandy
(Blanco Y Negro, 1985)
With future Primal Screamer Bobby Gillespie on drums, brothers Jim and William Reid lifted America's finest sounds of the '60s and added lots of feedback. **KM**

41 Kate Bush
Hounds Of Love
(EMI, 1985)
Sex, death, the weather and God: Kate Bush concocted these heady ingredients to create a very English soul music, peaking on 'Cloudbusting' and the title track. **AW**

40 Dizzee Rascal
Boy In Da Corner
(XL, 2003)
From council estate to Mercury Music Prize via pirate radio and an industry that was taking more risks, this opened the floodgates for a talented and visionary underclass to get their say. **TC**

Dizzee: on da throne

39 Ride
Nowhere (Creation, 1990)
The defining British album of the shoegaze scene. Ride's debut 'Nowhere' combined melodic feedback, swirling psychedelia and straggly hair with the guitar and vocal talents of latter-day Oasis bassist Andy Bell. **KM**

38 Spiritualized
Ladies And Gentleman We Are Floating In Space
(Dedicated, 1997)
While Blur'n'Oasis slugged it out in the charts, Jason Pierce was in a narcotic Neverland, delivering an acid-rock fantasia. **PM**

37 Manic Street Preachers
The Holy Bible
(Epic, 1994)
Richey and the Manics' masterpiece. A frighteningly-real and uncomfortable journey into the mind of a sad soul that's as fascinating as it is harrowing. **HMC**

The Manics in 1994: 'Bible' bashers

36 The Beatles
The Beatles
(Parlophone, 1968)
AKA 'The White Album'. They brought avant-garde ideas to the mainstream and tackled showtunes, cod reggae and limp folk, all to mind-bending psychedelic effect. **AN**

35 Radiohead OK Computer

(Parlophone, 1997)

This eccentric and paranoid masterpiece marked the transition between 'old punk rock' Radiohead and 'new avant-garde' Radiohead. Tapping into the darker side of the British consciousness,

it howled disgust at corporate power via guitar duels, xylophones, electric drums and Stephen Hawking voices. It also heralded a new era of experimentation that would see the meek Oxford boys push more envelopes than Postman Pat. They thought it was the difficult one; it conquered the world. **TC**

34 The Jam All Mod Cons

(Polydor, 1978)

Electrifying power pop ('Billy Hunt'); an acoustic ode to Albion ('English Rose') and the moment where punk met psychedelia ('In The Crowd'), all from a 19-year-old Paul Weller. The sleeve alone started the Mod revival. **PM**



The Jam: they were the mods

33 Coldplay Parachutes

(Parlophone, 2000)

Building on the fruits of three EPs this slow-burning classic nodded to 'The Bends' but delivered a raw emotional punch, and in 'Yellow', a world-beating hit. **RP**

32 The Zombies Odessey And Oracle

(Decca, 1968)

Often overlooked when re-evaluating the '60s, 'Odessey And Oracle' is a piece of whimsical British psychedelia with a kaleidoscopic vision that rivals even The Beatles. **AW**

31 Massive Attack Blue Lines

(Wild Bunch, 1991)

The first true 'trip-hop' record born out of Bristol DJ collective The Wild Bunch. Unique in its exploration of sampling and soul (particularly 'Unfinished Sympathy'), it set a standard yet to be surpassed. **RP**

30 Suede Suede

(Nude, 1993)

Mewling about sex and drugs in the suburbs over an invigorating glam-rock racket, Suede gave the nation a cheap crimpolene thrill and inadvertently helped launch Britpop.

Bristling with the full-throttle delights of the three singles that preceded it ('The Drowners', 'Metal Mickey', 'Animal Nitrate'), their debut revealed a maudlin beauty and a taste for tragedy ('She's Not Dead'). One for anyone who's ever dreamt of fleeing the mundane satellite town. **AN**



Suede: No Tears yet

29 Led Zeppelin Led Zeppelin II

(Atlantic, 1969)

To get all guitar mag for a moment, ver Zep's second album houses four of the greatest riffs ever, erm, 'laid down', but it's much more than mere cock rock. Here Jimmy Page's super-inventive production is as much to the fore as his axe-sparking, not to mention Robert Plant's Robert Johnson-inspired innuendo, funk-up basslines and the best drum solo ever. A team on top form. **HMC**



Led Zeppelin: der-ner-ner-NER!!!

28 Nick Drake Bryter Layter

(Island, 1970)

The pastoral joys of the UK are frequently overlooked by Brit music writers, perhaps because the melancholy beauty of this green and pleasant land is so well articulated by Nick Drake and on this album in particular.

'Northern Sky' and 'Fly' (featuring John Cale of The Velvet Underground) alone are heartbreaking enough to drive even an emotionally-retarded traffic warden to floods of tears. **AT**



PJ Harvey: PJ O'Rock

27 PJ Harvey Dry

(Too Pure, 1992)

A scabrous attack on conventional mores exploring the fringes of female sexuality with a blistering honesty that simultaneously reverberated with some of Polly Harvey's most addictive tunes ('Dress', 'Sheela-Na-Gig').

Yes, some found it uncomfortable listening, but only because it exposed how uptight her mother country is when it comes to the matter of raw, unfettered sex. Later albums would adopt a more cosmopolitan sheen - 2000's 'Stories From The City...' was virtually a love letter to New York City. Still brilliant, but she'd never be as British again. **AW**

26 The Smiths Hatful Of Hollow

(Rough Trade, 1984)

It was not even a 'proper' album, merely a collection of single tracks and BBC sessions. But in a year when Black Lace were big, 'Hatful Of Hollow' was a reminder that British music was not in such a bad state of repair after all. The singles and best B-side ever 'How Soon Is Now?' are unimpeachable, but the raw session versions of tracks such as 'Reel Around The Fountain' reflected the band in their prime and soundtracked an awkward adolescence more adequately than, say, 'Agadoo'. **NC**

25 The Kinks The Village Green Preservation Society

(Pye, 1968)

A whimsical celebration of "strawberry jam" and "china cups", here Ray Davies and co mixed a nostalgic love of music hall with fragile acoustic tunes like 'Johnny Thunder', this time without a smoking amp in sight. Suffice to say, it bombed. But even the fact that 'Picture Book' was ripped from the heart of this beauty and used to flog HP Digital Printing on telly can't tarnish its whimsical beauty today. **PM**

24 Pet Shop Boys Please

(Parlophone, 1986)

'Please's fusion of classic pop melodies, raw electro and thoughtful lyrics redefined British pop for the end of the '80s. Named

so people would go into a record shop and say, "Can I have the new Pet Shop Boys album, please?", it wore its Britishness on its perfectly minimal sleeve. 'West End Girls' encapsulated the grit and glamour of London, while songs like 'Opportunities (Let's Make Lots Of Money)' and 'Suburbia' exposed the grimness just beneath the surface of then-PM Margaret Thatcher's shiny capitalist dream. **AN**



Pet Shop Boys: London loves

23 New Order Technique

(Factory, 1989)

After their 1987 best-of album 'Substance' had gone platinum and the re-worked 'Blue Monday '88' had set the charts on fire, the more-likely-to-stand-at-the-back-nursing-a-beer New

Order retired to Ibiza to E their way through their fifth studio album. 'Technique' soundtracked the acid house movement back at their co-owned Manchester club The Hacienda perfectly, with an extra tinge of sadness that pre-empted acid house's eventual comedown and preserves 'Technique' as a thing of British beauty. **RP**

22 Super Furry Animals Radiator

(Creation, 1997)

A band so British they've been commended by an MP in the Houses Of Parliament (for the 2000 Welsh language album 'Mwng'), it's 1997's 'Radiator' which remains the band's greatest work. It comes across like a schizo compilation of all the best bits of UK music - '60s-style pop hooks, acid house, romantic balladry, prog and barmy psychedelia all combine to glorious effect. And in the awesome closer 'Mountain People', arguably their finest moment, they pay heartfelt tribute to their Welsh homeland. **AW**



Super Furry Animals: "Diolch"



Muse: singin' in the apocalypse

21 Muse

Absolution (EastWest, 2003) Love songs about the end of the world; space riffs built on classical structures; operatic vocals and demented techno played entirely with guitars... everything about Muse's ambitious third collection was overblown and grandiose. And everything about it was just right. 'Absolution' saw the Devon boys break out from their cultish shackles and stake their claim as sublime outsiders. **DM**



The Beatles: making a splash

20 The Beatles

Rubber Soul (Parlophone, 1965) The watermark where The Greatest Band Ever™ revealed themselves the most progressive innovators of their, or any, time, rather than just a mop-topped boyband. 'Norwegian Wood' and 'In My Life' marked a new maturity to Lennon and McCartney's songwriting, and 'Rubber Soul' remains the discerning fan's favourite. **DM**

19 The Smiths

Strangeways, Here We Come (Rough Trade, 1987) You could squeeze the entire lifetime of The Smiths into the time it took The Stone Roses to record their second album. Just think about that: in five years they graduated from the brilliant but simple jangle-pop of 'Hand In Glove' to the downright incredible songwriting on display here. So we get Morrissey on sublime form (the record company-baiting 'Paint A Vulgar Picture') and Marr proving he was now more composer than mere guitarist ('Last Night I Dreamt...'). Given their split, 'I Won't Share You' is almost too poignant. 'Strangeways...' is, to this day, both Morrissey and Marr's favourite Smiths album. Rightfully so. **MMc**

18 Franz Ferdinand

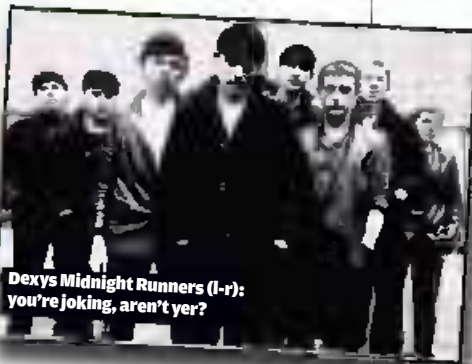
Franz Ferdinand (Domino, 2004) Exploding from the Glaswegian warehouse party scene, the fantastic four's debut mixed intelligent lyrics, artwork inspired by Russian propaganda and tunes so impossibly jerky they practically commanded you to clap your hands and say, 'Hell yeah!' in the indie discos. And didn't we look good on the dancefloor, clad in stripes and tight jeans, stomping to 'Take Me Out', resurrecting Britpop androgyny ('Michael'), and singing about Terry Wogan, the BBC and other quintessential British institutions on 'The Dark Of The Matinée'. **TC**



Franz Ferdinand: slick as you like

17 The Streets

Original Pirate Material (679, 2002) On which Mike Skinner captured perfectly every example of modern life being rubbish, from girl trouble ('It's Too Late') to pill-popping ('Weak Become Heroes'). And the stoned student/lairy chav banter on 'The Irony Of It All' came closer to balanced political debate than several hundred years of democracy ever did. **TC**



Dexys Midnight Runners (l-r): you're joking, aren't yer?

16 Dexys Midnight Runners

Searching For The Young Soul Rebels (EMI, 1980) After dabbling in punk, Kevin Rowland returned to his original love of driving, horn-powered '60s soul music (especially 'Geno', 'Burn It Down'). His unique yelp and lyrics, informed by classic Irish writers, imbued it with a passionate anti-establishment fire. The work of true British eccentricity. **AT**

15 Primal Scream

Screamadelica (Creation, 1991) Bobby Gillespie and co hung up their goth rock gloves for good thanks to DJ Andy Weatherall, who'd taken their lumpen 'I'm Losing More Than I'll Ever Have' and turned it into a sexy bassadelica floorfiller - and in doing so changed the face of British pop forever. Blissed psychedelia coupled with Rolling Stones-esque rock'n'roll abandon make this the greatest indie dance album ever. **RP**

14 David Bowie

Hunky Dory (RCA, 1971) "I'm living in a silent film/ Portraying Himmiller's sacred realm of dream reality" runs 'Quicksand' here. Riiight. Predating the album that would ultimately turn him into a superstar, 'Ziggy Stardust', by six months, this was British pop music as it had never been seen or heard before - Bowie introducing himself to the wider world as a theatrical, bisexual, Warholian, ginger-haired, Velvets-loving Bob Dylan, aided by what even Noel Gallagher describes as "fookin' mega tunes". On every level, his best, most complete album. **HMc**

13 The Verve

A Northern Soul (Hut, 1995) ...or the moment that 'Mad' Richard really did fly. This is the very peak of the Ashcroft/McCabe partnership, when four lads from Wigan transcended their roots and their ambitions and became lords of the galaxy. Here were strident calls to arms for those without privilege ("I stand accused just like you/Of being born without a silver spoon"), a romantic obsession with life and death ('Life's An Ocean'/ 'On Your Own') and a wonderfully evocative quotation of William Blake ('History'). They imploded soon after and, although they came back with the hugely successful 'Urban Hymns', this is their most realised work. **AT**



The Verve: big hair, bigger tunes

12 The Specials

Specials (2 Tone, 1979) If Arctic Monkeys' debut album is a musical document of Britain in 2006, the same can be said for The Specials' first long player 27 years earlier. Back then, Britain suffered from widescale unemployment, urban deprivation and racial tension. But seven Coventry lads - five white, two black - served up a reminder of the country's growing multiculturalism by taking punk's ferocious intensity and welding it to Jamaican ska. Songs like 'Too Much, Too Young', about teenage pregnancy, are kitchen sink epics of the highest order. And they still hit hard today. **SW**



Radiohead: bending the rules

11 Radiohead

The Bends (Parlophone, 1995) While the 'Head initially enjoyed Stateside success, over here they were labelled one-hit-wonders for that song from 1993 debut 'Pablo Honey'. And despite the fact that UK critics gushed with enthusiasm for Thom Yorke and co's follow-up, 'The Bends' was unlucky enough to get lost in the summer of 1995's battle between eyebrows and tracksuits. Ultimately, it took nearly a year for the record-buying public of Britain to agree with the US. For a while, it looked like Radiohead had dropped a clanger - but we all know that didn't happen until they released 'Kid A' in 2000. Guffuf! **RP**

100 greatest British albums ever!



The Libertines: before it all went wrong

10 The Libertines

Up The Bracket (Rough Trade, 2002)

Every few years a band arrives to wake British music from sleep-walking into bland oblivion. Totally at odds with the tyranny of acoustic guitar botherers with nebulous well-meaning lyrics (Travis, Starsailor et al), this was chirpy and gritty and sticking two crooked fingers up at the stylised chic wafting from over the pond. Like The Smiths, The Libs were informed by British cultural history, from Blake to Hancock, the May Day riots to the Kray Twins, and as a result provided the spark to ignite a new UK scene.

"There are fewer more distressing sights than that/Of an Englishman in a baseball cap", they sang on 'Time For Heroes'. Britain was back again. **TC**

9 The Beatles

Revolver (Parlophone, 1966)

1966 was a landmark year for England thanks to the World Cup win. It was an even better one for The Fab Four. A bridge between the 'old' Beatles and their more experimental work (ie, they'd found drugs)

it dabbled in tripped-out rock ('Tomorrow Never Knows'), Motown ('Got To Get You Into My Life') and even drew up a template for new wave with 'Taxman'. It also reminded the likes of the Stones and Beach Boys who the real daddies were. **SW**



The Clash: cap it all

8 The Clash

London Calling

(Columbia, 1979)

"Now war is declared/And battle come down". As uncompromising statements go, Joe Strummer's utterance on the title track is clear: tolerance in the old is over, revolution begins. The Clash's third effort is a sprawling work that takes no prisoners, but, unlike its contemporaries, it called for change rather than destruction - and that's why it's still vital today. 'London Calling' looked to a new dawn and while punk's revolution may not have come, The Clash planted a seed which continues to change minds now. **PS**

7 Pulp

Different Class

(Island, 1996)

It's a mark of how great this country is that a Bri-nylon beanpole singing songs about suburban sex and class warfare in an Alan Bennett accent is not only allowed to release records, but is able to have huge hits with them. After a decade trapped in the indie hinterland, Pulp's finest hour was like a Mike Leigh film starring the Carry On... cast, pitting Jarvis Cocker's sarcasm against spry new wave synth-pop. **PL**

6 Blur

Modern Life Is Rubbish (Food, 1993)

Shrugging off the 'shoegazing' tag like a hangover, 'Modern Life...' saw Damon implement the daring neo-mod blueprint hinted at with his tonik-suited

performance at Reading 1993. As the second wave of US grunge threatened to engulf these shores forever, these sharp-suited bunch of Canutes stood alone in opposition. Their urban update of The Kinks' 'Village Green...' contained hungover love letters to Portobello Road ('Blue Jeans'), spiky pop ('Colin Zeal') and a knack for big ideas, encapsulated in their greatest single, 'For Tomorrow'. Britpop started here. **PM**

Damon: 'Modern Life...' is great, actually



Arctic Monkeys: the new breed

5

Arctic Monkeys

Whatever People Say I Am, That's What I'm Not

(Domino, 2006)

Consider some of the great British debuts: 'The Smiths', 'Definitely Maybe', 'Original Pirate Material'. Now consider the Arctic Monkeys. Lumping 'Whatever People Say I Am...' in with these records might seem premature, but what made them all great was attitude and innovation and sheer balls - something the Monkeys possess in abundance. 'I Bet You Look Good...' and 'Fake Tales...' provide the vision, 'Riot Van' and 'Mardy Bum' the grace and intelligence. A great British debut? Passion, belief and style are timeless, and so will this be. **PS**

4

Sex Pistols

Never Mind The Bollocks

(Virgin, 1977)

People may moan about punk now residing solely on the rails of Topshop and in the faux attitude of a million embarrassing bands, but in reality its job was done the day the Sex Pistols' debut was released. Charged with vitriol, intelligence, wit, style and an oft-overlooked pop sensibility (courtesy of Beatles/Abba fan Glen Matlock), this record stands as the ultimate British 'fuck you': to prog rock, to the ruling classes, to Americanisation - really, there was no point in anyone trying to follow it. **HMc**

3

Oasis

Definitely Maybe

(Creation, 1994)

Inspired by dusty rock'n'roll, The Stone Roses and the roar of the Maine Road crowd, ex-signwriter Noel Gallagher delivered all his aces at once on Oasis' debut. Stealing brazenly from his heroes - The Beatles, Sex Pistols, Slade, T Rex - and delivered with a feral intensity by Liam, these defiant anthems to hedonism ('Supersonic', 'Cigarettes & Alcohol', 'Live Forever') remain unsurpassed as music to drink large amounts of alcohol to. **PM**



Oasis: basically, the Gallaghers plus three blokes you won't remember



The Smiths: Manchester united (for a while longer)

2

The Smiths

The Queen Is Dead (Rough Trade, 1986)

The Smiths didn't make bad records, so the fact their 1986 album is rated as their defining moment already places it in rarefied air.

However, 'The Queen Is Dead' is no museum piece. Morrissey and Marr's songs should not be worshipped from afar and this is not an album to sit dustily in record collections like a badge of honour. No, The Smiths' third 'proper' LP is a record to be played and lived by, because 'The Queen Is Dead' is as capable of soundtracking lives now as it was the day it was released.

The title track's thunderous rock, fading out of the sampled song 'Take Me Back To Dear Old Blighty', set the belligerent, beautiful tone. 'I Know It's Over' is a lullaby to cradle you in dark moments, 'Bigmouth Strikes Again' sweats pure rock'n'roll venom, while 'There Is A Light That Never Goes Out' is simply one of the most beautiful things ever committed to tape.

Football, small pox vaccinations and the jet engine are some of this isle's greatest exports - 'The Queen Is Dead' deserves to rank alongside them all. **PS**

Q&A Johnny Marr

'The Queen Is Dead' has been voted the Number Two British album of all time.

"Really? (long pause)"

Did you feel that silence, that's called surprise (laughs)."

What do you think about that record now?

"I can see why people like it and talk about it so much. Overall it kind of crystallises a lot of what the band is known for, all elements of the band, and I think the title track was one of the best things we did. It covers the whole spectrum of what we did, because there was a lot more to us than what the very early singles hinted at."

It seems to be an eventual record, with stories of you trying to steal it from the record company?

"Well there is a story behind it, but the record is there for people to listen to once everybody has shut up talking about it. That's the great thing about records, the

stories get forgotten but the records are still there. I don't think I'd change anything about it."

How do you feel the record bears up now?

"I'm just glad it's stood the test of time. The thing with that and nearly all our stuff is that we meant every note and that's probably why it still sounds vital."



The Stone Roses: bags of flare(s)



Q&A Ian Brown



How do you feel about 'The Stone Roses' being voted the best British album of all time?

"It feels good to get some recognition for what we did because we put a lot into it."

Did you realise The Stone Roses would inspire an entire generation?

"When we came out wearing flares and all that, we didn't know that the crowd was going to dress like us. We just wanted to look different to everybody else. We just didn't expect people to be like us, but we did want kids to form groups as a direct result of seeing us, and they did. I'm glad we had that effect on our own generation."

Do you think The Stone Roses changed the world as well as Britain?

"If you're making records then you've got a chance to talk to a lot of people. I think you can change things. Noel [Gallagher] says that music can't change the world but he loved the Roses and that's what made him want to start a group. So it changed *his* world. When The Beatles came out, people learnt English from them. People in Japan learnt English off the Roses. That's changing the world."

So now that 'The Stone Roses' is the best British album of all time, how about you reform?

"No. It would be a step back. I can tell you straight up, I've got no inclination to reform the Roses."

How about if John Squire phoned up, said sorry, and agreed to wear an empty KFC family bucket on his head?

"Maybe he could buy me a big bucket of Kentucky and I'll tell him, 'Why do you need to do that?' I never fell out with him. He just phoned me up and left the group. And you're talking nine years ago. I've got a son of nine-and-a-half now who was a tiny baby when he left. A lot's gone on."

You cameod in a Harry Potter film. Would you make a good wizard?

"I *am* a wizard. I'm a romantic wizard. They saw me as that and said, 'Here's a cameo role for you.' So I took it."

Tell us one Ian Brown fact that after all these years we still don't know.

"I never sing with money in my pocket. That's my only superstition."

Have you flogged any of your Stone Roses back catalogue off on eBay?

"I gave my pound shirt away ages ago. I wish I'd kept it. I could have eBayed it for charity. But I'll keep the rest until I really need to sell it."

The Stone Roses

The Stone Roses (*Silverstone*, 1989)

What will life be like in 2023? What new wars will have erupted, what diseases cured? In 2023 Alex Turner will be nearing 40. Bono will be 63. It seems unimaginably distant and yet 2023 is only as far away from us now as 1989. In 1989, The Stone Roses released their debut LP into a world that had never heard of Google or Oasis, a world where hip-hop and mobile phones were rare creatures indeed.

By the time their debut was released, The Stone Roses had been going for four years and had released four singles. It's difficult to overstate now quite what an impact the album had in the spring of 1989. It was bought by *everyone*: ravers, goths, hip-hop fans, indie kids and the sort of people who only buy two albums a year. 'The Stone Roses' united them all because it spoke to them all in ways they understood as their own. It crushed doleful, Thatcherite inertia under waves of very positive, very uplifting and very British psychedelia.

While pundits banged on about the band's steals from US acts like The Byrds and Love, the people of Britain were hearing Pink Floyd and The Smiths. The Stone Roses had The Beatles' melodicism and the Rolling Stones' attitude and, overnight, they made every

other band in the country redundant.

Ian Brown's famous £50 note T-shirt said something new about British culture. It was alright to want *more* than what you'd been given, you could barrel down the street demanding to be *adored*. No British band – no *band* – had or has ever written such an explicit anthem for themselves and their fans before. This was all-new territory.

'The Stone Roses' united everyone because it spoke to everyone

In May 1989 I blagged my first ever

concert ticket. It was for The Stone Roses at the ICA, a show so drenched in (at least my own pre-E) euphoric abandon that my overriding memory is of the front 10 rows flowing like warm mercury from the moment the band walked onstage. I've still never seen a band so completely bond with their audience. And I've still never heard a record more gloriously, defiantly, unifyingly British than 'The Stone Roses'. **RF**

Q&A

How do you feel about 'The Stone Roses' being the Number One British album of all time?

"It means a lot to me. I still think about those times a lot. Do I still listen to it? Nah, I haven't listened to it since the day it was mastered."

Does it bother you that people remember you more for the Roses than anything you've done subsequently?

"Obviously I'd rather that wasn't the case, but if I really cared about what people thought I'd get the Roses back together and get on the oldies circuit."

Do you still see the others?

"I bumped into Reni at an Arthur Lee gig. I see him now and again. We're friends."

Mani's godfather to all three of my kids."

And what about Ian?

"Well, it's all very well him saying he's still got the same number and I should call him, but if the kid keeps slagging me off..."

Do you foresee a time when you'll get on?

"Yeah, why not? I'd like to be friends again."



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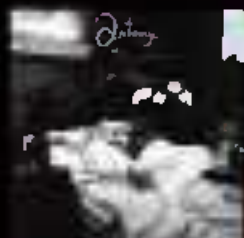
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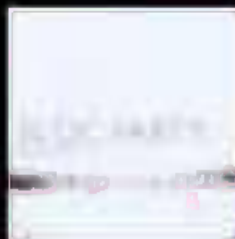
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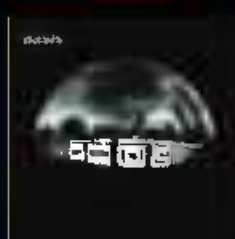
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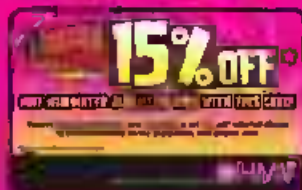
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"This is simply the best debut LP I've heard in my record-buying lifetime. Forgot everybody else. Forget work tomorrow. Forget the football on telly. Leave it all behind and listen to 'The Stone Roses'. Once. Twice. Then you'll know why I've made such a fuss. You'll understand. This is the one..."

Bob Stanley, Melody Maker, April 1989

"I wanna be adored and I already am!" proclaimed Ian Brown, as his band's eighth ever UK gig drew to a close in front of all of six people at Manchester International on May 10, 1985. That night, The Stone Roses were a five-piece, only one song from their four years-off debut album was aired and their singer sported leather trousers and slicked-back hair. Unless he was referring to the affections of his mum, Ian Brown was, this time at least, way off. For it wouldn't be for two years, with debut single 'So Young's' doom'n'gloom stylings far behind them and the effortless, jangling grace of follow-up 'Sally Cinnamon' starting to cause a stir, that the Roses would exhibit any signs of greatness. But by 1987, with internet forums as alien a concept as walking on Pluto, the now-complete classic Roses line-up were, thanks to word of mouth and

"If I thought we were going to remain selling 2,000 records, I'd give up now"
Ian Brown

the 'mysterious' spray-painting of their name all over Manchester, regularly playing locally to 1,000 people at self-organised 'warehouse parties' that were, in line with the lyrics of their spellbinding new songs, almost religious experiences.

Of course, thanks to the Hacienda, Happy Mondays, flared, baggy jeans and ecstasy, 'almost religious experiences' were not exactly scarce in their hometown at this time. But as much a part of it as they were, even at its height The Stone Roses were



The Stone Roses (l-r) Reni, John Squire, Ian Brown, Mani: we adored them, you adored them

keen to distance themselves from the 'Madchester' scene: in their eyes they had far, far bigger fish to fry.

"If I thought we were going to remain selling 2,000 records, I'd give up now," Ian Brown told NME in November '88. "But I think we're gonna be huge."

This time he was right. Buoyed by some glowing reviews and regular proclamations (not least from the band themselves) that it was "the greatest debut album of all time", 'The Stone Roses' entered the chart at Number 18 - an unfeasibly high placing for an indie band back then - and the Roses hit their full, glorious, unstoppable stride.

Two now-legendary 'events' (the Roses despised the idea of conventional tours) in 1989 at Blackpool Empress Ballroom and London Alexandra Palace made people realise that here was a band that would be to the '90s what The Beatles and the Stones were to the '60s, while in interviews they cemented their status as both the last gang in town and the ultimate people's band.

"They should be supporting us," Ian Brown told NME on being asked why his band had turned down a support tour with The Rolling Stones, in the first in a series of classic interviews that would call for the Royal Family to be executed ("Six hundred years of piss-taking is enough") and declare Martin Luther King and Tony Benn to be "bigger heroes to us than anyone in a band".

They may have royally fucked things up afterwards, but in 1989, with their debut album and their attitude (who do you think taught the Gallaghers everything they know?), The Stone Roses really did change British music forever.

WHAT IT MEANT TO ME...

Liam Gallagher
Oasis

"After I saw the Roses, that was fuckin' it. I saw Ian Brown and wanted to be a star."

Serge Pizzorno
Kasabian

"The Roses, along with the Mondays, were the start of the gang mentality thing."

WHAT HAPPENED NEXT?

► **November 1989:** 'Fools Gold' single released.

► **March 1990:** Angry at former label FM Revolver's decision to re-release 'Sally Cinnamon', the band pour paint over the directors' cars.

► **May 1990:** The Roses peak, playing to 30,000 people at Spike Island.

► **June 1990:** Single 'One Love' released. It reaches Number Four.

► **July 1991:** Having spent a year in court accusing their old label Silvertone of "slavery", the Roses sign to Geffen.

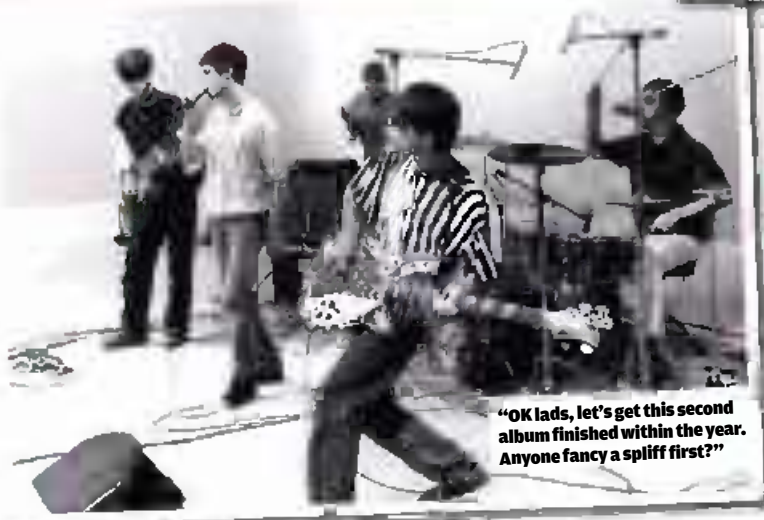
► **December 1994:** 'Second Coming' finally released to a lukewarm reception.

► **February 1995:** Drummer Reni quits.

► **June 1995:** Glastonbury headline slot cancelled after guitarist John Squire breaks his hand.

► **April 1996:** John Squire quits.

► **November 1996:** Three months after a disastrous Reading appearance Mani quits and The Stone Roses split.



"OK lads, let's get this second album finished within the year. Anyone fancy a spliff first?"

ALBUMS

Belle & Sebastian, Sway, Coldcut Edited by Anthony Thornton

It's a wonderful Life

The titans of twee finally find their inner strength



B&S GLASGOW FAMILY TWEE Like seven degrees of separation

BELLE & SEBASTIAN

ISOBEL CAMPBELL

Used to be in B&S and went out with frontman Stuart Murdoch. Now has a solo project called The Gentle Waves.

MARK LANEGAN

The guest QOTSA's singer has recorded a cracking album with Isobel Campbell (see page 34).



Alex K in The Karelia

STUART DAVID

Ex-B&S bass player and part-time novelist has made a fortune after soundtracking an advert (for Xerox) with his current band Looper.

CHRIS GEDDES

The keyboard player once shared a flat with Simon Shaw, frontman with Glasgow outfit Lucky Luke (who are supporting B&S on tour).

FRANZ FERDINAND

Alex Kapranos used to put on an early incarnation of Lucky Luke's gigs, and has now gone on to bigger and better things since his time in The Karelia and The Yummy Fur.

SNOW PATROL

Were once on the same label as B&S (Jeepster).

MOGWAI

Have used the same producer/engineer (Tony Doogan) as anthemic rockers Snow Patrol.



Mogwai: It's so cold in Scotland that this is now the national dress

It was Stuart's turn to wear the communal band trilby

Belle And Sebastian

The Life Pursuit

Rough Trade



REVIEWED BY
JAMES SNODGRASS



As far from snot and spittle as they might seem, Belle And Sebastian are products of punk. You can blame punk for a lot. Sure it stopped people making albums called 'Tales From Topographic Oceans' (ask modern progsters Mystery Jets) and it turned John Peel from bearded hippy to modern-day messiah but, thanks to its DIY ethos, it entrenched a 'that'll do' aesthetic within British alternative music that lasted for years. It's an aesthetic that works well when applied to any two-chord ejaculation of rage but that can leave anything with any subtlety or beauty sounding insubstantial: The Birth Of Venus painted in watercolour.

The 'indie' music of the late 1980s and early 1990s was founded on this ideal. These winsome and whimsical offerings, epitomised by the *NME* compilation 'C86', wore its frailty on its sleeve. When Belle And Sebastian emerged in 1996 they seemed to hark back to this era of bully-victim indie: a reaction against art-school poseur mockneyism (see: Blur) and the prevailing culture of booze and birds. Belle And Sebastian weren't just a band, they

were a lifestyle choice. The duotone record sleeves (a very Smiths touch) screamed with understatement: carrying them promised the owners entry into a secret world where greasy spoon cafés were secret rendez-vous for poets and propagandists. The lyrics encouraged bookish deconstruction. I read, therefore I am a Belle And Sebastian fan (incidentally, Preston Ordinary Boy did a good job of cultivating this bookish air up until some recent TV programme or other).

One problem, though: Belle And Sebastian had some genius songs. Genius. 'Stars Of Track And Field' and 'Seeing Other People', the opening two songs from breakthrough album 'If You're Feeling Sinister', would stand comparison to great songs from ANY great British band from ANY decade had it not

B&S's usual weight, it wasn't quite the return to form many claimed. That return is delivered here, on 'The Life Pursuit', Belle And Sebastian's seventh album and their best since '...Sinister'.

Originally conceived as a double album (almost always a bad idea), Stuart Murdoch and gang stripped their collection of new material to a taut and manageable 13 songs.

There's a real confidence here, not quite a strut, but definitely a swagger. Working with producer Tony Hoffer, the band have not returned to their pre-Horn slowness. Opening song 'Act Of The Apostle' swings with the essence of mid-'60s Britain with an occasional Beach Boys flutter. 'Another Sunny Day' gives a country and western twang to a familiar B&S jangle. An unexpected foray into

glam rock gives us a Sweet stomp in 'White Collar Boy' and a Bolan boogie in 'The Blues Are Still Blue' while the excellent 'We Are The Sleepyheads' confounds its title by being vibrant and energetic. Like the aforementioned *Big Brother* contestant, there's a Stevie Wonder influence to this indie-ism, as evidenced by the clavinet

riff on the genuinely quite funky 'Song For Sunshine'. Funky? Belle And... it's a relative term. Perhaps the greatest disappointment is the first single, the throwaway 'Funny Little Frog', which is a fitting reminder of why "twee" is often used as a pejorative.

All is redeemed by the quite wonderful 'Act Of The Apostle Part 2'. It's the dramatic hook on which the album rests. A bar-room shuffle, like something from *Bugsy Malone*, its unexpected segue into the melody of 'Part 1' is thrilling, and what makes 'The Life Pursuit' an album as opposed to a collection of songs.

Belle And Sebastian then: still perverse, still twee, but strong enough to take on the bullies.

There's a confidence here, not quite a strut, but definitely a swagger

been slightly stymied by the DIY production. The bookworms could hear beyond the slight production, but the chance of the culture at large hearing it? Slim. There was a danger that Belle And Sebastian would be beloved only by those who press flowers and bruise easily. Albums four and five, 'Fold Your Hands Child...' and 'Storytelling', did little to shift this perception.

Thus it fell to producer Trevor Horn to give the Belles a little sonic gusto. Perhaps too much. You half expected Grace Jones to break into song during the uncharacteristic middle eight of 'Step Into My Office Baby' (from the Horn-produced 'Dear Catastrophe Waitress'). But while 'Dear Catastrophe Waitress' delivered an aural punch above

STUART MURDOCH'S LIFE PURSUIT

In his own words, the B&S frontman takes you through his latest album

Act Of The Apostle Part 1

"It's a character song. Someone is enchanted by this ethereal voice on the radio and decides that this person might have answers for her troubled life."

Another Sunny Day

"It's a simple melody repeated. The words are a bit prosaic: a day in the life of a relationship."

White Collar Boy

"Another character song, about someone who embezzles money from his office and gets caught."

The Blues Are Still Blue

"Bob [Kildea, bass] and I like Status Quo so thought we'd do a boogie number. We didn't have any shout-out choruses before; now we're hoping that Chelsea will give us lots of money."

Dress Up In You

"I had it in mind for a female to sing it, but we needed something more chilled out on the album."

Sukie In The Graveyard

"Based on a story of a girl in San Francisco who lived in the attic of the Art Institute. She sat in on the lectures. A friend helped to lift her into the attic at night."

We Are The Sleepyheads

"This is an old number given a backbone by Stevie [Jackson]'s funky guitar. I wrote it in 1994, before the band got together."

Song For Sunshine

"An ecological song; very much Chris [Geddes, keyboards] baby. He's paranoid about going on a plane because of the damage to the environment."

Funny Little Frog

"It's a ghost story. I had a long explanation for it but this girl said: 'So, basically, it's a song about stalking somebody?'"

To Be Myself Completely

"This is a Stevie song. We've been trying to do soul for years."

Act Of The Apostle Part 2

"In part one I'm singing about the girl. In part two she's singing about what happens when she leaves her home town."

For The Price Of A Cup Of Tea

"I wouldn't really like to say what this is about because it's kind of ramshackle. The producer, Tony, wanted another song quickly, so this is two songs together."

Mornington Crescent

"It's about the tube station, which was shut for years and years. I thought it had a very poetic name. So this is my song for London."

Stuart spots the angry Newcastle Utd fan he nicked his scarf from

Young Jeezy

Let's Get It: Thug Motivation 101

Def Jam



Georgia's new megabucks rap breakthrough

Another year, another viciously amoral, money-obsessed ex-hood bearing the sort of grudge that suggests the world viciously teased him in school and now stands clueless, perhaps

directly beneath a grand piano suspended several floors up.

Jeezy dealt crack on the streets of Atlanta; now he raps about it, and the accumulation of personal wealth, with the type of persistence usually attributed to Jehovah's Witnesses. Steely confidence still goes some way in this game: "These are more than words/This is more than rap", he boasts on 'Standing Ovation'. But this album works best when Jeezy shelves the thug beats, as on 'My Hood', which is a beaming, Caribbean-tinged testament to ghetto solidarity.

Louis Pattison

Acid Casuals

Omni Placid Casual



Super Furry-approved chilled excellence

As owners of their own fashion label and bar in their home town of Cardiff, being co-collaborators with Super Furry Animals obviously isn't enough for Acid Casuals. No, their debut album leads you into the

sunshine and rubs soothing balm on your temples and is a gem. Like SFA, it's brimful of Beach Boys-esque harmonies and stoned immaculate melodies. 'Y Ferch Ar Y Cei Yn Rio' (they're Welsh, remember) is two minutes of Brian Wilson-infused joy, 'Kraken' is a weepy country-fied lament while synth pioneers Tangerine Dream and ELO serve as further sound templates. The result is a late-night, cup-of-tea kind of record that could develop way beyond cult status.

Stephen Worthy

Infadels

We Are Not The Infadels

Wall Of Sound



The ghost of Ebenezer Goode lives

Quick - get the music archaeologists on the blower! We've just uncovered the missing link between '90s ravers The Shamen and New Yorkers Radio 4. The evidence? A slab of electronic

punk from east London's oddest five-piece, who bounce through the stereo with a cowbell in one hand and a smiley face in the other.

The Infadels provide acid rave music for generation Franz, with added LSD Soundsystem ('Love Like Semtex' is a flagrant molestation of 'Losing My Edge') and an even trilby-topped headbang in the direction of The Specials on the ska-scuzzed 'Topboy'. "Murder that sound and kill the silence", they repeat during the 'intermission', and as a manifesto it's pretty apt. Sometimes, though, the sound of silence is more appealing.

Tim Chester



Isobel just discovered Mark is sitting on her cute little kitten

Opposites attract

Naughty boy and nice girl teach each other new tricks



Isobel Campbell and Mark Lanegan

Ballad Of The Broken Seas (V2)

In a week that saw Barrymore rubbing Preston Ordinary Boys' back while he puked, we should be used to incongruous pairings. Still, 'Ballad Of The Broken Seas' takes some beating. On one side: wide-eyed

and pouting *ingénue* Isobel Campbell. On the other: grimacing man-beast Mark Lanegan. Isobel wears cardies, was in a band called The Gentle Waves and poses holding cute kittens on record sleeves. Mark is a bad influence on Nick Oliveri, writes songs called things like 'Methamphetamine Blues' and has the look of a man that enjoys throwing kittens into canals in sacks.

But, after meeting at a Queens Of The Stone Age gig in Glasgow - lord knows what they found in common to talk about - Beauty and The Beast agreed to collaborate over email on a collection of Campbell's

songs. Although, as a compelling array of trailerpark melodrama, Southern Gothic, murder ballads and eerie country-blues, 'Ballad Of The Broken Seas' sounds less like it was written in Scotland than a rusty mobile home in Louisiana. You'd never guess that they recorded their vocals separately: much like heavily-moustached country perv Lee Hazelwood leering over Nancy Sinatra, Lanegan's boot-leather baritone is smothered over Campbell's guileless tones in an oddly sensual way, giving this album the unmistakable feel of an instant classic. **Pat Long**

Agent Blue

Stolen Honda Vision (Fierce Panda)



Ahem... we've been waiting

There's always been something jarringly idiosyncratic about these Stoke-on-Trent neo-punks. Beloved by Doherty, championed by Masters, theirs was a sound as much in thrall to the cloud-bending blues of Led Zep as the clatter and glory of the Buzzcocks. Their debut, shelved for almost two years (tssk, major labels!) is testament to their variant in palette. 'New School Devil' is snotty and super, 'Gear's' psych-pomp becomes more thrilling with every listen, while 'Children's Children' is just wank. A complicated, confused, hit'n'miss band they might be, but it'd have been a damn shame to have lost their debut to the ether. **James Jam**

Coldcut

Sound Mirrors (Ninja Tune)



Veteran dance duo dish out a lesson

Coldcut's new album (emerging eight years since the last) still has the cutting-edge that modern day contemporaries couldn't create if they had full instructions. 'Sound Mirrors' is remarkable - 'Just For The Kick' mixes house and grime seamlessly, Roots Manuva adds his flair to the raga-breaks of 'True Skool' and Mike Ladd and Jon Spencer bring together rap and rock in the 'Everything Is Under Control'. Truly a master-class in beat-science from start to finish.

Hardeep Phull

TEN TO DOWNLOAD FROM THIS WEEK'S ALBUMS

- 1 **Act Of The Apostle Part 2** Belle & Sebastian (*The Life Pursuit*)
- 2 **Deus Ibi Est** Isobel Campbell & Mark Lanegan (*Ballad Of The Broken Seas*)
- 3 **Just For The Kick** Coldcut (*Sound Mirrors*)
- 4 **We Are The Sleepyheads** Belle & Sebastian (*The Life Pursuit*)
- 5 **White Collar Boy** Belle & Sebastian (*The Life Pursuit*)
- 6 **My Hood** Young Jeezy (*Let's Get It*)
- 7 **Ramblin' Man** Isobel Campbell & Mark Lanegan (*Ballad Of The Broken Seas*)
- 8 **The Circus Is Leaving Town** Isobel Campbell & Mark Lanegan (*Ballad Of The Broken Seas*)
- 9 **Sound Mirrors** Coldcut (*Sound Mirrors*)
- 10 **Everything Is Under Control** Coldcut (*Sound Mirrors*)

Download @www.hmv.co.uk/digital

Miss Kittin

Live At Sonar (Novamute)



Electroclash heroine, live and dangerous

Miss Kittin's fabulously-bored French drawl was one of the defining sounds of this decade, as she talked through cult electroclash hits like 'Frank (pronounced "Fronk") Sinatra'. Though she followed up her hilarious and great debut album (with techno dude

The Hacker) with 2004's rather dreadful 'I Com', Kittin (aka Caroline Hervé) is still a cult hero on the electro/techno scene. This is a Kittin DJ set recorded live at Barcelona's legendary electronic music festival Sonar, in which Kittin draws over her hits (in often radically remixed form), drops Aphex Twin's classic 'Windowlicker' and even copes with a troublesome turntable. The crowd noise contributes atmosphere to what was obviously quite a night, but unless you've got an appetite for cerebral techno, there might not be much here to make you purr.

Alex Needham

Horse Stories

Everyone's A Photographer

(Loose Music)



LA émigré makes yet more waves

Although he had to up sticks from Australia to Los Angeles in order to get properly noticed, things are beginning to happen at last for Horse Stories mainman Toby Burke. Three albums in, the unfettered melancholy bliss of the man from Melbourne's electronica-tinged, dust-clouded tales are surely going to find themselves a wider audience. Well if there's any justice they will, anyway.

The woozy psychedelia of 'Firewall' and the tortured beauty of 'The Wheels' recall Wilco's recent awesome studio-bound experimentation and REM at their most countrified respectively. Really, there's no higher praise than that. And in 'Bloody Time Of The Year', he's conjured up a Christmas-themed love song that would make even Ebenezer Scrooge feel a bit melancholy. **Alan Woodhouse**

Sway

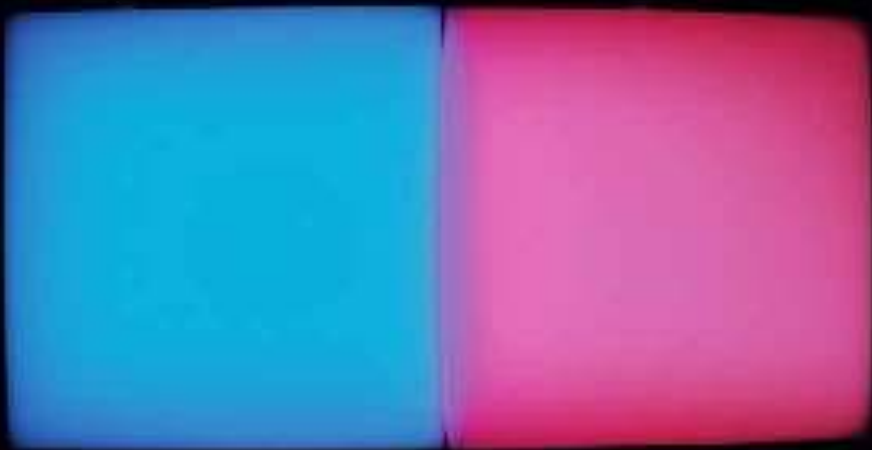
This Is My Demo (All City)



Life in Britain, hip-hop style

Life's tough for UK hip-hop. Just ask Derek 'Sway' DeSafo. He's taken a year to find a label to release this self-funded debut - but not because it's poor. 'This Is My Demo' is overloaded with laugh-out-loud

lyrical gobbets, intelligent production and tunes that straddle commerciality and the street. It's as much a musical representation of a young Briton's life as the hip-hop loving Arctic Monkeys have made. Like them, Sway - who shocked 2005 MOBOS by winning the best hip-hop act, beating 50 Cent in the process - has been praised for his lyrical wit. On the gentle, autobiographical stroll of 'Little Derek' he recounts how he "ended up in HMV instead of HMP". Please make him a star by asking for this record in there. **Stephen Worthy**



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_ Doves

_ Badly Drawn Boy

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TRACKS

The week's new downloads, radio tracks and videos
 Edited by Mark Beaumont

TRACK OF THE WEEK!

Walking with beasts

59 seconds of hellfire Nashville brilliance

BE YOUR OWN PET

Let's Get Sandy (XL)

If you took Karen O and toddler-from-hell Anjelica out of *Rugrats* and put them in the gene-splicing machine in *The Fly* that turned Jeff Goldblum into an unconvincing prosthetic, the likely result would be

Jemina Pearl, a 17-year-old from Nashville hitherto mostly famous for puking into towels and then throwing them into the audience at major UK festivals. Then, if you put her in charge of a band made up of Itchy and Scratchy from *The Simpsons* and various Loony Tunes characters, you'd have something that looks rather like Be Your Own Pet. Have we sufficiently laboured the point that BYOP are a lot like cartoon characters? Good, because that's exactly the case.

Attention Deficit Disorder re-imagined through the medium of indie, 'Let's Get Sandy' is possibly the shortest Track Of The Week in NME history and certainly the most ultraviolent: an irresistible whirlwind of barely controlled psychobilly punk pop that seems to be about breaking the arms of a 12-year-old called Sandy. And it's quite, quite brilliant, despite being strait-jacketed and bundled away after just 59 seconds for its own safety. Presumably somebody came at it with a syringe of liquid ritalin as they approached the minute. To which the band will have responded by puking in the holder's face again, leaving them begging for more. The only marginally longer B-side sounds like Beck doing 'Milkshake' by Kelis down some sort of rabbit hole, and is thus even scarier. **DM**

ON XFM NOW

BYOP are hoping to hit that elusive one-minute mark with their next single



Power Operator
 (Boss Engine)

Mains Ignition are Babyshambles drummer Adam Ficek's old band, and unfortunately enough, when he left them it wasn't in a bloody knife-fight over shagging the guitarist's missus, or because he said something really, really nasty about the bass player's mum, as he's returned to lend his dulcet tones to their new single. The best you could say for 'Power Operator' is that its bouncy electro-pop rhythm, disinterested Cockney drawl and utterly meaningless lyrical content would've qualified it as a mildly entertaining Blur B-side circa 1996. The worst you could say is that it's the musical equivalent of small children running noisily up the aisles of an aircraft. **BN**

CD OUT MONDAY

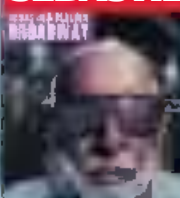


Why Are You Looking Grave?
 (SonyBMG)

Dinosaur Jr's J Mascis joins the Mew mash-up

Huge throughout the rest of Europe, Denmark's Mew have thus far stumbled over here, where their gorgeously gloopy space music gets passed off as prog. This is the song from their album 'Mew And The Glass-Handed Kites' that features Dinosaur Jr's J Mascis crooning the above question over the top. Which, coming from the man who practically invented misery in modern alternative rock, surely begs the question of whether people waving glass-handed kites should reasonably be throwing stones. A 'Miw Mix', effectively a lone sine-wave crying inside an echo chamber, from Mogwai, does little to remedy this niggle. **DM**
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SEBASTIEN TELLIER



Broadway
 (Lucky Number)

Parisian songsmith takes off jacket

NME has always said that the main problem with French pop is that it's too often concerned with the seduction of suspiciously young schoolgirls, and too seldom with apocalyptic scenarios featuring the shooting of large quantities of CGI aliens. Let's attempt to make this review make sense with the revelation that Monsieur Tellier's 'Broadway' - on the surface, a slice of lush, string-smooched symphonic pop on winking terms with Super Furry Animals' 'Northern Lites', just without the grass skirts - is in fact a song about Private Rico, that piece of military stud from Paul Verhoeven's *Starship Troopers*, coming back to save the world from impending apocalypse. Ace trumpet solo, too. Was that in the film? **LP**
 CD AND 12" OUT ON MONDAY

Seb Tellier: "Zut alor! Je n'ai pas de soulief!"





TWO GALLANTS



Going wild with the Country

Las Cruces Jail

(Saddle Creek)

As an avid poncho enthusiast, this writer has always had a soft spot for bands who embrace the cowboy ethos of permanent five o'clock shadows, and a stance that looks like you've just got out of Michael Barrymore's swimming pool. Which is why, after one listen to this snarling, Cash-on-helium celebration of lost sweethearts, dead men on county lines and a life squandered in the pokey, we were practicing sneers in the mirror and choking ourselves half to death with filterless rollies.



Would you raise bail for someone in a hoodie?

"Well I spent last night in Las Cruces Jail/Rainin' hail, born to fail/Nobody come forth to pay my bail/Sun don't you rise no more", howls Adam Stephens, giving a soul-selling impression of Jack White with Beelzebub's claws around his knackers, despite actually being a law-abiding student type from San Francisco. Nonetheless this is, quite simply, far better than eating cold beans around a desert campfire. Obviously. **BN**

ON XFM NOW

BULLET FOR MY VALENTINE



All These Things I Hate (Revolve Around Me)

(Visible Noise)

Taffy metallers pull out the old acoustic

Tongues waving and devil-horns pulled for BFMV, the third member of Welsh heavy metal's Holy Trinity. Like Funeral For A Friend, Bullet combine jackknifed-juggernaut rock riffs with wet-cheeks emotional refrains. Like Lostprophets, they boast a worrying predilection for sleeveless T-shirts. But somewhat irritatingly, here Bullet's trump card - serrated Iron Maiden riffing - is popped back in the pack in favour of acoustic guitar strumming. Sirs, know that you invoke the devil, then relate to him your relationship minutia, at your eternal peril. **LP**

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NME CLASSIC SINGLE OF THE WEEK

January 27, 1979



The Cure, here in the pre-hedge-in-a-lipstick factory years

THE CURE

Killing An Arab (Small Wonder)

Apparently based on Camus' *The Outsider* and, if so, quite possibly the straw that broke his back. Cymbals crash. A guitar, full of eerie promises, slithering like the prog of some belly-dancer and a poisonous reptile. Pause. Compact bass guitar motif, descending alone. Then those vocals - taut, terse, tense intonation, very much wired and emotional, the scream that your central nervous system might make on the verge of a metabolic breakdown.

A voice like that feeling you get watching the faces on the workaday Tube ride after stepping out at dawn. Concise urgency, sometimes cracking when it arrives at a word or phrase it considers particularly emotive - ain't nothing but another beach party on an alien sandy shore! Kick off your sandals and listen. Monotonic chant: "Staring down the barrel at the Arab on the ground/See his open mouth/But I hear no sound/I'm alive/I'm dead/I'm the stranger/Killing an Arab". And racism has got nothing to do with it.

Tony Parsons

THE UPPER ROOM



All Over This Town

(Sony/BMG)

Moz-inspired pop brilliance

The whiter-than-white clobber, the impeccable fringe-work, the fresh young sound of 1982... yes, Brighton's The Upper Room are a living, breathing photo-negative of Editors. But bugger me gently with a ragman's trumpet if this debut single isn't the kind of soaring, anthemic, quintessentially English pop music - which incidentally was written by frontman Alex Miller between main course and desert at Christmas dinner - that sends us weak at the knees, with its Morrissey-esque vocal quivers, festival-friendly chorus and just the smallest of nods to the noble British pastime of inner-city violence. Mind you don't spill any kebab sauce on those white jackets, lads... **BN**

ON VIRGINDIGITAL AND MAJOR DOWNLOAD SERVICES NOW

THE HARRISONS



Blue Note

(Melodic)

It were all fields round here in their day, etc

While most of the bands from Nu Yorkshire are content to merely sound like the minds of stoic old men in the bodies of 12-year-olds, The Harrissons take it one step further and have written a song that appears to be about being an old man. Presumably an attempt to pen a theme tune for *Last Of The Summer Punt Swines* in which The Kooks and the Arctic Monkeys hilariously slide down the Pennines in a bathtub, 'Blue Note', a classic example of Proper Music that chugs along terrifically, wails on at how, "The beautiful days are gone!" before pointing out that, "Time passes you by in the blink of an eye when all of your friends are dropping like flies". Cheer up, lads, you've written this week's best chorus! **DM**

CD OUT ON MONDAY

CHRIS BROWN



Run It (Jive)

Acrobatic Timberlake, anyone?

Blessed with a voice of honey and the wardrobe of a pre-Armani Nelly, Chris Brown is the new Justin Timberlake, seeing as the old one seems to have forgotten what he's supposed to be for. Having seen him flog his wares in front of a roomful of business suits last year, I can confirm that he is quite the most impressive backflipper working in pop today, Charlotte Church after 153 Bacardi Breezers notwithstanding. Like The Harrissons, he too is about 12 years old, but doesn't want to be an old man yet, because he's having too much fun backflipping in tracksuits to tracks that sound like they were done by The Neptunes but weren't. He'll no doubt go the same, woeful way as Usher before long, but this is terrific for now. **DM**

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ASHLEE SIMPSON



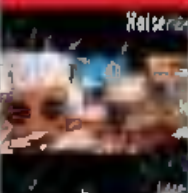
Boyfriend (Geffen)

Relationship wrangles with Jessica's lil' sister

Poor, tragic Ashlee Simpson, so desperate to be taken seriously as a punk rock starlet - giveaway signs: gothic fonts, skinny tie, tattoo on inside wrist - but for all the protests, inevitably regarded as some way less anarchic than Kelly Osbourne. Post-rehab. Doing a spot of shopping. In her slippers. To be fair, it starts promisingly, on the sort of rapier-thrust guitar line so beloved of the Gang Of Four revival foundation, but hopes of barked neo-Marxist manifestos rapidly dissipate when Miss Simpson starts going on about how, no, she didn't steal your boyfriend, it's him calling her, but, like, she's not even bothered. Feisty, impassioned, and ultimately as utterly hollow as Paris Hilton's head. **LP**

ON VIRGINDIGITAL AND MAJOR DOWNLOAD SERVICES NOW

THE NOISETTES



Iwe

(Transgressive)

Like Yeah Yeah Yeahs during wartime

Just what is 'Iwe', we hear you ponder? The ever-reliable Google maintains that it refers to The Institute Of Water And Environment in deepest Bedford, while the seldom-used *dictionary.com* insists it's something called the Iowa Waste Exchange. Hardly the most inspiring of places to write a song about, but hey - we're going to stick our neck out and say semantics be damned, when this London-based female-fronted three-piece can conjure up the sound of Karen O trying to claw her way out of a K-hole, while stadium-sized riffs crash in around her. A bit like Joey Santiago taking a clawhammer to the back of Siouxi Sioux's head round the back of a PJ Harvey gig: dark, dangerous and sexy as hell. **BN**

CD OUT MONDAY

DUSTIN'S BAR MITZVAH



To The Ramones

(Hungry Kid)

You can almost taste the phlegm

NME had kind of decided to stop slagging off the names of young, aspiring bands, but really, lads, worst band name ever. Luckily, 'To The Ramones', is the proverbial dog's bollocks, a livewire London's Burning punk tearaway complete with a marvellous barking vocalist. The gist of the lyrics, in a nutshell, is that there's not much in this world more deserving of your time than listening to the Ramones - a reliably insightful analysis, as it happens - and much like Da Bruddas themselves, it's tinged with the perfect balance of juvenile dementia and world-weary pathos to define the teenage experience in three spittle-spewing minutes. Exemplary. **LP**

CD OUT ON MONDAY

IN THE SHOPS THIS WEEK

MOBY Slipping Away (Mute)

CD:

1. Slipping Away - Single Version
2. Slipping Away - MHC Radio Edit
3. Slipping Away - MHC Extended Remix
4. Slipping Away - Focus People That Slip Remix by Matthew Johnson
5. Slipping Away - Zloot Remix

12"::

1. Slipping Away - Axwell Vocal Mix
2. Where You End - Tiga's All I Need Is To Be Dubbed Mix

MICAH P HINSON/VIVA VOCE Varde Of Blonde Girls/ Pleasant Street (Full Time Hobby)

7": A Micah P Hinson - Varde Of Blonde Girls

B Viva Voce - Pleasant Street

REGINA SPEKTOR Us (Transgressive)

CD: 1. Us

2. Scarecrow And Fungus
3. Deep Blue

IDIOTPILOT

A Day In The Life Of A Poolshark (Reprise)

CD:

1. A Day In The Life Of A Poolshark
2. A Day In The Life Of A Poolshark - Moreno Remix
3. Deep Blue

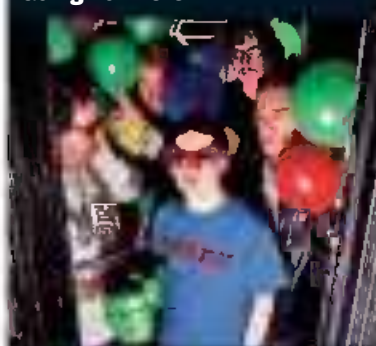
See page 39 for the latest releases from Virgin Megastores



NEW TO MTV2 THIS WEEK



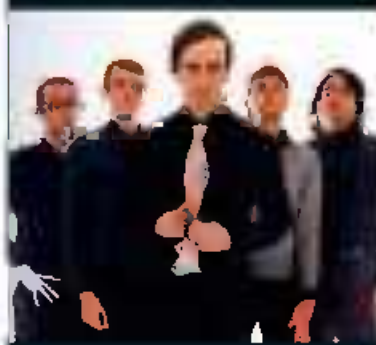
Cut Copy
Going Nowhere



Hot Chip
Over And Over



Tilly And The Wall
Reckless



Maximo Park
I Want You To Stay

THIS WEEK'S VIDEO TOP 10

1



2



3



4



5



6



7



8



9



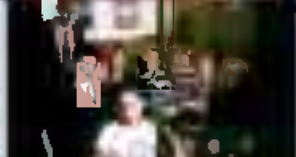
10



LAST WEEK 1

Arctic Monkeys When The Sun Goes Down

By sheer coincidence, Arctic Monkeys were originally called The Pussycat Dolls. None of them were former burlesque strippers, however.



4

Belle & Sebastian Funny Little Frog

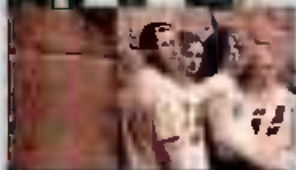
This song was all set to be called 'Funny Little Crocodile' in honour of a great crocodile burger Stuart Murdoch once ate, but he couldn't think of anything to rhyme with "crocodile".



3

We Are Scientists It's A Hit

The band almost called this 'Knocking Shayne Ward Off The Top Spot'.



-

Forward, Russia! Twelve


The band are set to record a prog-rock version of the 'Carol Vorderman's Times Tables' album.



2

Editors Munich

Tom Smith of Editors appeared as Melinda Messenger's gimp cousin in panto two years ago.

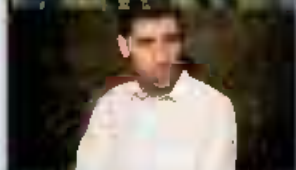
 T-Mobile customers get the realtone - text Munich22 (10p) to 22222 (£3.00)



-

The Strokes Heart In A Cage (MTV2 Live)


Fab got his nickname because of his habit of lying. However, Julian couldn't say the word "fib", and so settled for "fab" instead.



5

José Gonzáles Heartbeats

'Heartbeats' is set to be used as the soundtrack for the ad for Spanish indigestion tablets Barfalotto.

 T-Mobile customers get the realtone - text Jose22 (10p) to 22222 (£3.00)



-

The Darkness Is It Just Me?

Justin from The Darkness' earliest memory was meeting Queen Victoria. "She looked very regal to me," he said.



-

Panic! At The Disco I Write Sins Not Tragedies

Panic! At The Disco's debut has been delayed because "we can't be bothered really, especially with *Celebrity Big Brother* streaming on E4".



9

Queens Of The Stone Age Burn The Witch

Expectant couple Josh Homme and Brody Dalle have revealed that they are going to name their baby Arturo: The Hulk.

BEHIND THE VIDEO



Test Icicles shot this video in Finsbury Park, London...



...the crackheads are just out of shot...

Test Icicles What's Your Damage? Director: Aoife McArdle

“ We decided we wanted to make a video that was really different to the last one. There are a lot of performance videos around, a lot that look alike, and we wanted this one to be sort of anti-video.

It wasn't hard to film. We planned the start because the start of the track has a lot of energy, but then it goes lo-fi and it reminds me a bit of Pavement and Sonic Youth. The song doesn't really go anywhere and we wanted that feeling in the video.

I wanted it to look really wholesome, to have a good feel to it. We talked about *The Wonder Years* before we made it. I don't think it was an influence, but it helped give it a feel. There were no visual references. The only one I can think of is the Pixies' video for 'Velouria'. They're running over rocks in slow motion and you expect something to happen, but it doesn't.

We wanted it to look American, but not fixed in place. We shot it in Finsbury Park, north London, on the coldest day of the year. We tried to make it look like Venice Beach. ”

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BROKEN SOCIAL SCENE
Broken Social Scene

Straight out of Canada, this modern-day phenomenon now unleash their new album, the follow-up to *You Forgot It In People*. Broken Social Scene call to mind bands like MBV and Flaming Lips, but they never really sound like anyone else.

"Triumphant" Uncut - Album Of The Month

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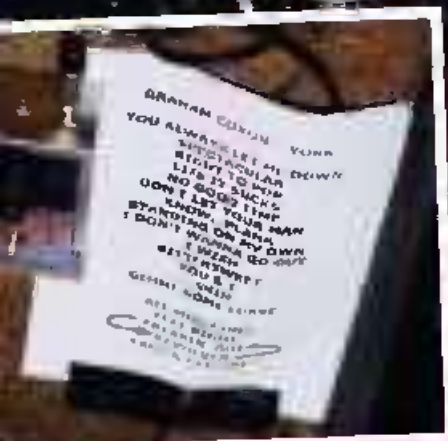
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LIVE!

The week's best

Edited by Cat Goodwin



Graham Coxon

► Fibbers, York

► Monday, January 16



King Of Camden on the cusp of making it big gives exclusive showcase of loved-up new album

I've lost my fashion sense," remarks our hero, totally unprovoked. He so obviously hasn't. Looking cute as hell in a T-shirt with the letters C-H-E-R-Y-L pasted across the front, you could, in fact, argue that Graham Coxon's style, and his substance, have never been more in vogue. Before leaving Blur, his solo records were a staunchly lo-fi side project; since, they've been bittersweet bundles of pure pop that have earned him national treasure status in their own right. Inspired by the breakthrough of The Libertines and The Strokes, Coxon also found he shared the art-school aesthetic of a new wave of British bands like Bloc Party and Franz – who Blur themselves inspired. Since last year's 'Happiness In Magazines' Graham Coxon has been at the heart of the British alternative music scene, playing impromptu gigs with Pete Doherty and befriending young bands, making him a kind of Camden Town Peter Pan. He's about to become a lot bigger than that.

Tonight Graham Coxon plays this unfeasibly small venue to showcase tunes

from his forthcoming album, 'Love Travels At Illegal Speeds'. It's a concept piece about love, dealing with everything from infidelity ('Don't Let Your Man Know') to rejection ('You Always Let Me Down'). New single 'Standing On My Own Again' makes the girls dance: it's breathless, pounding and dedicated to being dumped, with Coxon flashing puppy eyes at the crowd and singing with a verbal shoulder-shrug, "Just don't wanna see it going down the pan". 'I Can't Look At Your Skin' is as unapologetic as a Tourette's sufferer at a sponsored silence, while the guitar part during 'I Don't Want To Go Out' sounds weirdly reminiscent of The White Stripes' 'Blue Orchid'. The new songs point to a more confident Graham – heavier, poppier, faster. The set is peppered with shuffling Coxon-isms – apologies, mumblings, rambling stories about Simon from *Popworld* and an array of blinking, winking, smiles and raised eyebrows.

After the barrage of new stuff, 'Freakin' Out' inspires a moshpit, 'Bittersweet Bundle Of Misery' is met

Tonight Coxon is a love cheat, an old romantic and an agoraphobic

with a roar of approval and live staple 'I Wish' is so loud it goes some way to explain why there's a sign altering the audience to the availability of ear plugs at the bar. And why people are actually wearing them.

Tonight Graham Coxon is a love cheat, an old romantic and an agoraphobic. And it's clear these die-hard fans love him for being Graham Coxon, despite being a generation removed from the original Britpop brigade.

By far the best song of the night is another new one, set closer 'Gimme Some Love'. A lyrical bastard love child of Oasis' 'Cigarettes & Alcohol' ("We're a right pair you and I/It's a messed-up situation"), Kaiser Chiefs' 'I Predict A Riot' ("Can't stand the crowds on a Saturday night") and, indeed, Spencer Davis Group's 'Gimme Some Lovin', it's a wide-eyed, raucous, stomping two-minute pop plea which has the whole of Fibbers jumping around like it's already a smash hit. It's proof that 2006 could be the year Graham Coxon stops shuffling around Camden and realises he's got better fashion sense than he thinks. **Cat Goodwin**





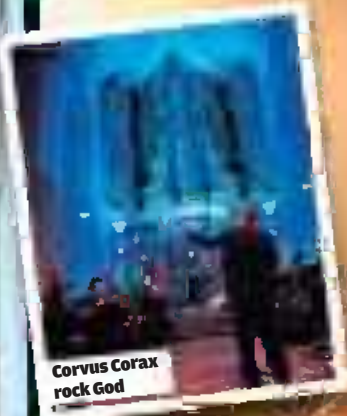
The whole band helped out when **Grubers** dropped a contact lens



That crowd is really, **exp, freakin' out**



Tom Smith of **Editors** indicates how big the spliff he had in Amsterdam was



Corvus Corax rock God

Eurosonic

► Venues across Gronigen, Holland
► January 11-13



Holland hosts the best new music festival in Europe. Pass the dutchie!

Mayor Jacques Wallage describes Gronigen, a picturebook town two hours north of Amsterdam, as "no fewer than five cities in one! It is the city in which to live, and the city in which to work. It is the city of culture, the city of knowledge, and the city of growth!" For one long weekend, it is also the city that signals the starting pistol for the festival season. In January!

Over the years, the Eurosonic Weekender has earned a reputation as *the* place to second guess who'll be the big European bands of the year. The deal is basically South By SouthWest with super-strength skunk cafés; three nights of new bands from all over the continent in every theatre, bar or pool hall that the young bucks can jam a PA into. In fact, this year they've taken over the town's gothic church for an opening performance from Danish Medieval metal freaks **Corvus Corax**; with added druids. *NME's* scientific method of running round and getting lost has led us to the conclusion that there are four bands most worthy of your attention: from France, **The Hush Puppies**, who, if you can get past the appalling name, make a jolly din somewhere between The Futureheads' manic geometry and the swollen soul of Secret Machines. Keeping the Dutch end up are an atmospheric duo called **zzz** who seem to have invented a genre called disco prog. Unlike **Disco Ensemble**, who re-invent a leftfield strain of emo on the Refused side of things, with bonus pop jumping around. Their 'We Might Fall Apart' is an anthem in waiting. But the best



From anger to ecstasy, the many faces of **The Kooks**

seem to be **Spleen United**, a magnificent electro-rock outfit from Denmark, who make rich chunky electro-rock that leaves you feeling woozy and strangely satisfied. From England we have shoestring sampling from **The Research**, spooky pop from **The Kooks** and twistedly gorgeous folk from the gorgeously twisted **King Creosote**. **Mystery Jets** pack out the Mutata Fides club and somehow make their bizarre seafaring prog sound like it is actually from the Netherlands. But the weekend belongs to **Editors**, who have become as huge as they are ace, totally by stealth. Singer Tom Smith seems to be

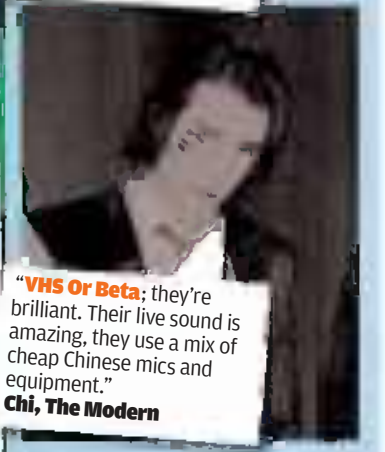
It's South By SouthWest with super-strength skunk cafés

settling into his role as this generation's dark lord of doom. They certainly earn the longest queue of the weekend. Which, in a way, must prove that Britain makes the best music in Europe after all. And that, for Editors, Groningen is the City In Which To Realise That You Have Actually Become Bloody Huge. **Dan Martin**

BEST GIG YOU'VE SEEN RECENTLY?



"**The Rival Joustors** are really good, and **The Moulettes**, they're magic." **Kai, Mystery Jets**



"**VHS Or Beta**; they're brilliant. Their live sound is amazing, they use a mix of cheap Chinese mics and equipment." **Chi, The Modern**



"**Giant Drag** in New York, there were only about four people in the room. She's really funny live." **Dev, Test Icicles**



"**Arctic Monkeys**, man! I went to see them in New York. That's how music should be. I got on them really early on - someone gave me a demo - and I'd like the idea of doing a remix of them." **Mike Skinner, The Streets**

WHAT YOU THOUGHT



Me, 20, York
What did you think of the show?
"I fucking loved it!"
Best new song?
"Standing On My Own Again."

Geraint, 18, York
What did you think of it?

"It was awesome. My favourite song was 'Freakin' Out'."
What about the new songs? "They were heavier-sounding than I'd expected, but still good."

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27 LIVERPOOL ACADEMY 2

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Friday

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APRIL

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28 LEBDS COCKPIT
30 LIVERPOOL ACADEMY

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02 NEWCASTLE ACADEMY
04 LONDON SHEPHERDS BUSH EMPIRE
07 BRISTOL FLEECE
09 DUBLIN W2
10 BELFA
11 NORWICH ARTS CENTRE
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Buy on-line: www.gigsandtours.com www.respekt.com

A Metropolis Music, SIM Concerts & DJ Concerts presentation

TWO GALLANTS

FEBRUARY 2006

plus guests

- 07 BELFAST SPARKFEST
10 BRISTOL ART
11 BIRMINGHAM BAR ACADEMY
12 LEEDS JOSEPHS WEL
13 YORK THEATRE
14 GLASGOW KING TUTS
16 LIVERPOOL BARF

- 17 NORTHAMPTON SOUNDHAUS
18 NOTTINGHAM SOCIAL
19 MANCHESTER NIGHT & DAY
20 SOUTHAMPTON JOINERS
21 CARDIFF BARF
22 LONDON 100 CLUB

Buy on-line: www.gigsandtours.com

bauhausmusic.com

bauhaus

Sunday 29 January 2006
SOLD OUT GLASGOW ABC

Tuesday 31 January 2006
NEWCASTLE CARLING ACADEMY
0870 771 2000 / 0115 912 9000

Wednesday 01 February 2006
MANCHESTER ACADEMY
0161 632 1111 / 0115 912 9000

Thursday 02 February 2006
BIRMINGHAM ACADEMY
0870 771 2000 / 0115 912 9000

Friday 03 February 2006
SOLD OUT LONDON CARLING ACADEMY Brixton

Buy on-line: www.gigsandtours.com

boykillboy

A Metropolis Music presentation by arrangement with Kray

NEW SINGLE 'BACK AGAIN'
RELEASED 13 / 02 / 06
DEBUT ALBUM OUT 22 / 03 / 06

FEBRUARY 2006

- 17 STOKES SUGARMILL
18 NEWCASTLE ACADEMY
19 BRISTOL ART
20 GLASGOW KING TUTS
21 ABERDEEN MOSHUL
22 YORK THEATRE
23 LEICESTER CHARLOTTE
24 BIRMINGHAM BARF
25 ALDERSHOT
26 WEST KNO CENTER

0115 955 6484

0871 2200 250

020 6085 3611

07000 993 361

0113 245 8870

0115 955 6484

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THE YOUNG KNIVES HERE COMES THE RUMOUR MILL TOUR

With support from
Holloways

15 Feb Cambridge Club Goo at Soul Tree*
16 Feb Southampton University*
17 Feb London Fabric
18 Feb Oxford Zodiac*
19 Feb Tunbridge Wells Forum*
22 Feb Brighton Ocean Rooms*
23 Feb Sheffield Fuzz Club
24 Feb Manchester Bierkeller*
25 Feb Middlesbrough Empire
27 Feb Northampton Soundhaus+
28 Feb Colchester Essex University*
01 Mar Newcastle Cluny
02 Mar Glasgow Barfly
03 Mar Liverpool Barfly
04 Mar Leeds Faversham
06 Mar Birmingham Barfly
07 Mar London Barfly
08 Mar York Barfly
09 Mar Preston 53 Degrees+
11 Mar Stoke Underground Club NME+
13 Mar Cardiff Barfly
14 Mar Nottingham The Social+

New single 'Here Comes The Rumour Mill'
Out 27 February on 2x7/CD/Download
on Transgressive Records

www.theyoungknives.com
www.myspace.com/theyoungknives

Transgressive *records*

SJM Concerts by arrangement with The Agency Group present

THE CRIBS

PLUS GUESTS

Giant Drag
(ALL DATES)

JERRY & JACK LEWIS
(ALL DATES EXCEPT LONDON)

the wulfsbane the long blondes
(LONDON ONLY)

February 2006

| | | |
|--------|---------------------------|---------------|
| Mon 13 | BIRMINGHAM IRISH CENTRE | 0121 605 7000 |
| Tue 14 | EDINBURGH QUEENS HALL | 0870 169 0100 |
| Wed 15 | NEWCASTLE NORTHUMBRIA UNI | SOLD OUT |
| Fri 17 | MANCHESTER ACADEMY 2 | SOLD OUT |
| Sat 18 | PORTSMOUTH WIDOWOOD ROOMS | SOLD OUT |
| Sun 19 | LONDON ASTORIA | 0870 060 3777 |
| Tue 21 | BRIGHTON CONCORDE 2 | 01273 673 311 |
| Wed 22 | NORWICH WATERFRONT | 01603 508 050 |
| Sat 23 | LEEDS UNIVERSITY | SOLD OUT |
| Sun 26 | LIVERPOOL CARLING ACADEMY | 0870 771 2000 |

24hr cc hotline 0871 2200 260 or buy online: gigandlours.com

New single "You're Gonna Love Us" / "The Wrong Way To Be" out now
The album "The New Fall" out now (Wichita Recordings) www.thecribs.com



SJM Concerts by arrangement with The Agency Group present

Mystery Jets

plus special guests

MARCH

Sun 05 Manchester
Jabez Clegg
0161 832 1111

Mon 06 Glasgow Garage d/a
0870 189 0100

Tue 07 Sheffield Leadmill
0870 010 4555

Thu 09 London Mean Fiddler
0870 060 3777

Fri 10 Nottingham
Rescue Rooms
0115 958 8484

Sat 11 Leeds Cockpit
0113 245 5570

fields



24hr cc hotline 0871 2200 260 or buy online: gigandlours.com
www.mysteryjets.com

SJM Concerts & Metropolis Music by arrangement with The Agency present

RYAN ADAMS

ACOUSTIC - 29 AND OTHER IDEAS



FEBRUARY

| | | |
|--------|------------------------------|---------------|
| TUE 14 | GATESHEAD SAGE | SOLD OUT |
| WED 15 | GLASGOW CARLING ACADEMY | SOLD OUT |
| FRI 17 | NOTTINGHAM ROYAL CENTRE | 0115 958 8484 |
| SAT 18 | LIVERPOOL PHIL HARMONIC HALL | SOLD OUT |
| MON 20 | MANCHESTER BRIDGEWATER HALL | SOLD OUT |
| TUE 21 | BRISTOL COLSTON HALL | SOLD OUT |
| FRI 24 | LONDON VICTORIA APOLLO | SOLD OUT |

24hr cc hotline 0871 2200 260 or buy online @ www.gigandlours.com

www.ryan-adams.com

SJM Concerts present

MEW

PLUS GUESTS

ENVY
& the
(London only)

the
Perishers

FEBRUARY 2006

04 THE ACADEMY
@ ANGLIA UNIVERSITY 01223 511 511

05 COLCHESTER ARTS CENTRE 01206 500 900

06 MANCHESTER ARTS CENTRE 01603 690 352

08 OLD FIRE STATION 0871 220 0260

09 LONDON SHEPHERDS BUSH EMPIRE
0870 771 2000 020 7403 3331 020 7734 8932

10 MANCHESTER ACADEMY 2 0161 832 1111

12 MANCHESTER FEZ CLUB 0871 220 0260

14 NO. 1 RESCUE ROOMS 0115 958 8484

15 SLING SUGARMILL 01782 206 000

24hr cc hotline 0871 2200 260 or
buy online: gigandlours.com / seetickets.com
New Single out Feb 06
The album out now
www.mewmusic.com



SJM Concerts presents

DAMIAN JR. GONG & THE EMPIRE

February 2006
28 DUBLIN OLYMPIA 0870 293 4455

March 2006
01 BIRMINGHAM ACADEMY 0870 771 2000
02 MANCHESTER ACADEMY 0161 832 1111
04 BRISTOL ACADEMY 0870 771 2000
05 BRISTOL ACADEMY 771 2000

24hr on hotline 0871 2200 260 or by email www.gigandtour.com
New album WELCOME TO JUNGLE out now

SJM Concerts by arrangement with Giga presents

ENVELOPES

PLUS GUESTS

February 2006
08 YORK 0870 907 8999
09 Bournemouth Concorde 2 (all night) 0871 700 840
10 CARDIFF BARFLY 0870 907 8999
11 BOSTON LOUISIANA 0117 929 9000
12 BIRMINGHAM BARFLY 0870 907 8999
13 MANCHESTER BIERKELLER 0161 832 1111
15 LONDON BARFLY 0870 907 8999
16 PRESTON UNIVERSITY 0871 200 260
17 WAKEFIELD CLUB ESCAPE 01924 333 200
18 OLDHAM CASTLE (all night) 0870 200 260
20 SHEFFIELD PLUG (all night) 0871 200 260
21 HUDDERSFIELD TOKYO (all night) 0871 200 260
22 LEEDS BIERKELLER (all night) 0871 200 260
23 ESCAPE 0143 247 255

25 GLASGOW SCHOOL OF JAZZ (all night) 0871 200 260
26 DURHAM ROCK TANK 07466 134 939
27 NEWCASTLE DIGITAL 0191 200 260

24hr on hotline 0871 2200 260 or by email www.gigandtour.com
by email www.gigandtour.com

Brand New single 'Free Jaz' out February 13th on Brite Records

SJM Concerts by arrangement with Giga presents

THE FEELING

FEBRUARY
08 CAMBRIDGE THE ACADEMY 01223 511111
10 HARLOW THE SQUARE 01278 288 880
16 TAUNTON AURA 0871 220 260
17 SWANSEA ESCAPE 01792 793034
22 BEDFORD ESCUIRES 01234 340 120
23 YORK FIBBERS 0870 907 8999
24 RUSLEY THE RUSLEY RDSE 01785 228856
25 HERTFORD MARQUEE 01837 414 242
27 LIVERPOOL BAR ACADEMY 0870 771 2000

MARCH
01 CARDIFF BARFLY 0870 907 8999
02 BRIGHTON FREEBUTT 01753 523 324
04 NORTHAMPTON SOUNDHAUS 01904 220 220
05 LEEDS COCKPIT 13 244
06 SHEFFIELD LEADMILL 0870 810 4000
07 LONDON 100 CLUB 011 999 3331
08 NOTTINGHAM SOCIAL 13 244
10 HUDDERSFIELD BAR 1 TWENTY 01484 327 807
11 GLASGOW KING TUTS 0870 188 0100
12 BIRMINGHAM BAR ACADEMY 0870 771 2000
27 MANCHESTER ROADHOUSE 0161 832 1111

24hr on hotline 0871 2200 260 or by email www.gigandtour.com
"Seven - debut single out February 27th"

SJM Concerts & Metropolis Music by arrangement with 13 Artists presents

NINE BLACK ALPS

plus guests

February 2006
Sun 12 Cardiff University 029 2078 1458
Mon 13 Hull University 01482 456 264
Wed 15 Newcastle Carling Academy 0870 771 2000
Thu 16 Glasgow ABC 0870 159 0100
Fri 17 Liverpool Carling Academy 0870 771 2000
Sun 19 Portsmouth Pyramids Centre 023 9282 4355

Mon 20 Nottingham Rock City 0115 941 2544
Tue 21 Cambridge Junction 01223 511 511
Fri 24 Hammersmith Palais 020 7734 8932
Sat 25 Manchester Academy 0161 832 1111

24hr on hotline 0871 2200 260 or by email www.gigandtour.com
The album 'Escaping Is' out now www.nineblackalps.net

SJM Concerts by arrangement with 13 Artists presents

IFORHARD, RUSSIA!

Dance To The Radio Tour

Tue 14 Nottingham Sopot 0115 941 2544
Wed 15 Manchester Night & Day 0161 832 1111
Thu 16 Edinburgh Cabaret Voltaire 0870 960 0100
Fri 17 Glasgow King Tut's 0870 188 0100
Sat 18 Clary 0181 210 6434
Mon 20 Norwich Arts Centre 01603 624 332
Tue 21 London Astoria NAA Brax 0871 220 260
Wed 22 Southampton Rivers 023 80 632 621
Thu 23 Bristol Place 0117 74 99 000
Fri 24 Cardiff Barfly 0870 907 8999
Sat 25 Birmingham Barfly 0870 907 8999

Wed 4 London Elbow Tree 0870 800 100
Thu 9 Derby Victoria Inn 01154 129 000
Fri 10 Leeds Cockpit 0113 243 3970

24hr on hotline 0871 2200 260 or by email www.gigandtour.com
www.igorhard.com

SJM Concerts & Venue Events by arrangement with Primary Talent International presents

65daysofstatic

with live visuals by
the media lounge
chris clark (warp)
the mirimar disaster

FEBRUARY
24 LIVERPOOL ACADEMY 3 0151 256 3535
25 NOTTINGHAM RESCUE ROOMS 0115 938 9484
26 NEWCASTLE ACADEMY 2 0870 771 2000
27 GLASGOW ABC 2 0870 4000 819
28 ABERDEEN MOSHULU 01224 842 662

MARCH
01 STOKE SUGARMILL 01782 200 000
02 LEEDS COCKPIT 0113 243 5570
03 SHEFFIELD LEADMILL 0870 010 4556
04 MANCHESTER ACADEMY 3 0161 832 1111
05 BRISTOL BIERKELLER 0117 936 2574
06 BIRMINGHAM ACADEMY 2 0870 771 2000
07 LONDON ULU 020 7464 2070
08 NORWICH WATERFRONT 01603 608 030
09 OXFORD ZODIAC 01865 430 042
10 BRIGHTON CONCORDE 2 01323 473 211
11 BOURNEMOUTH OPERA HOUSE 0870 830 1414

24hr on hotline 0871 2200 260 or by email www.gigandtour.com or www.65daysofstatic.com
new single 'radio' released on limited edition hand numbered 7" vinyl 27/02/06 with 1st 1000 copies including a white polaroid artwork
www.65daysofstatic.com www.monotremerecords.com

SJM Concerts by arrangement with 13 Artists presents

Atmosphere

BROTHER ALI

february
thu 9th london scala 020 7403 3331 020 7734 8932
fri 10th manchester roadhouse 0161 832 1111

24hr on hotline 0871 2200 260 or by email www.gigandtour.com
SJM Concerts & Metropolis Music by arrangement with

NADA SURF

TUESDAY 28TH MARCH
LONDON SHEPHERDS
BUSH EMPIRE
0870 771 2000 020 7403 3331 0870 5344 4444 020 7734 8932
24hr on hotline 0871 2200 260 or by email www.gigandtour.com
a 10" vinyl single IS A GIFT OUT NOW www.nadasurf.com

SJM by arrangement with Hahn, Sletten presents

LOUIS XIV



February
Saturday 25 **OXFORD ZODIAC** 01865 420 042

Sunday
26 **MANCHESTER ROADHOUSE** 0161 832 3131

Sunday
26 **MANCHESTER ROADHOUSE** 0161 832 3131

Monday
27 **GLASGOW KING TOTS** 020 193 0109


Sunday
28 **LONDON SCALA**

24hr on hotline 0871 2200 260 or buy online @ www.gigsandtour.com

The album - The Best Little Secrets Are Kept - Out Now.

SJM Concerts by arrangement with TTB present

the Modern



January 2004
31 Northampton Soundhouse 0800 250 000

February 2004
01 London Water Rats (Club Fandango Night) 0800 444 5555
02 London 53 Duggles 01773 992 000
03 London Barfly Club (Pump) 0870 790 0777
04 Manchester Bullring 01223 541 871
05 Cambridge APU 01462 247 750
06 London Club 373 (West Farnham) 01753 607 000
07 London King Tots 01753 607 000
08 Manchester Night & Day 01753 607 000
09 London Joseph's Well 01753 607 000
10 London Civic 01753 607 000
11 London 53 Duggles 01753 607 000
12 London Barfly Club (Pump) 0870 790 0777
13 Manchester Bullring 01223 541 871
14 London Club 373 (West Farnham) 01753 607 000
15 London King Tots 01753 607 000
16 Manchester Night & Day 01753 607 000
17 London Joseph's Well 01753 607 000
18 London Civic 01753 607 000
19 London 53 Duggles 01753 607 000

24 London King Tots 01753 607 000
25 London Barfly Club (Pump) 0870 790 0777
26 Manchester Bullring 01223 541 871
27 London Club 373 (West Farnham) 01753 607 000
28 London King Tots 01753 607 000
29 Manchester Night & Day 01753 607 000
30 London Joseph's Well 01753 607 000
31 London Civic 01753 607 000

24hr on hotline 0871 2200 260 or buy online @ www.gigsandtour.com

the single **LOUIS XIV** out 10th Feb

SJM Concerts by arrangement with TTB present

THE CINEMATICS ON TOUR



THE 7 GLASGOW KING TOTS 0870 790 0777
WED 8 LONDON BARFLY 0870 790 0777
THU 9 LEEDS FIVEFIVE 0870 790 0777
FRI 10 LIVERPOOL BARFLY (PUMP) 0870 790 0777
SAT 11 MANCHESTER BULLRING 01223 541 871
SUN 12 MANCHESTER NIGHT & DAY 01753 607 000
MON 13 LONDON CIVIC 01753 607 000
TUE 14 LONDON CIVIC 01753 607 000
WED 15 LONDON CIVIC 01753 607 000
THU 16 LONDON CIVIC 01753 607 000
FRI 17 LONDON CIVIC 01753 607 000
SAT 18 LONDON CIVIC 01753 607 000
SUN 19 LONDON CIVIC 01753 607 000
MON 20 LONDON CIVIC 01753 607 000
TUE 21 LONDON CIVIC 01753 607 000
WED 22 LONDON CIVIC 01753 607 000
THU 23 LONDON CIVIC 01753 607 000
FRI 24 LONDON CIVIC 01753 607 000
SAT 25 LONDON CIVIC 01753 607 000
SUN 26 LONDON CIVIC 01753 607 000
MON 27 LONDON CIVIC 01753 607 000
TUE 28 LONDON CIVIC 01753 607 000
WED 29 LONDON CIVIC 01753 607 000
THU 30 LONDON CIVIC 01753 607 000
FRI 31 LONDON CIVIC 01753 607 000

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SJM Concerts present

The Concretes

plus guests
Jim Noir & M.CRAFT (100% live)

Bournemouth
Old Fire Station
0870 2200 260

Liverpool
Academy
0870 771 2000

London
100 Club
0800 7403 3331 / 020 7734 8833

24hr on hotline 0871 2200 260 or buy online @ www.gigsandtour.com

www.theconcretes.com

SJM Concerts by arrangement with Matrix Artists present

COLD CUT LIVE

JANUARY
THU 19 LONDON CIVIC 01753 607 000

FEBRUARY
FRI 17 OXFORD ZODIAC 01865 420 042
SAT 18 DEXHILL DE LA WARR PAVILION 01424 787 484
SUN 19 NOTTINGHAM RESCHE ROOMS 0115 888 8884
WED 22 MANCHESTER ACADEMY 2 0161 832 1111
THU 23 BRISTOL THE CASTLE FACTORY 01274 221 7522
SAT 25 BRISTOL THE CASTLE FACTORY 01274 221 7522

APRIL
WED 19 BRISTOL THE CASTLE FACTORY 01274 221 7522
THU 20 BRISTOL THE CASTLE FACTORY 01274 221 7522
FRI 21 BRISTOL THE CASTLE FACTORY 01274 221 7522
TUE 25 SHEFFIELD TUESDAY CLUB @ SHEFFIELD UNION 0114 222 8777

24hr on hotline 0871 2200 260 or buy online @ www.gigsandtour.com

January 11
February 2004

LONDON CARGO



24hr on hotline 0871 2200 260 or buy online @ www.gigsandtour.com

agent blue



400 0888
113 244 3440
01865 420 047
01862 425 309
01223 571 016

The Crimea



JANUARY
26 London 100 Club

FEBRUARY
1 Cambridge Scutron 01223 541 871
2 Peterborough Met Lounge 01753 607 000
3 Norwich Arts Centre 01603 443078
4 Hastings Crypt 01424 787 484
5 Brighton 44 01273 221 7522
6 Cardiff 01949 833 3333
7 Liverpool Academy 3 0151 832 1111
8 Leicester Charlotte 01533 607 000
9 Northampton Soundhouse 01603 443078
10 Wolverhampton Little Olio 01902 852181
11 Bristol Fleece 0870 400 0888
12 Sheffield Boardwalk 0870 140 1507
13 Leeds Cockpit 0113 244 3440
14 Carlisle Brickyard 0870 400 0888
15 Manchester Academy 3 0870 400 0888
16 Nottingham Social 0115 832 1111
17 Dundee Reading Rooms 01982 338496
18 Inverness Rialto Hotel 01462 221045
19 Aberdeen Tunnels 01224 244 022
20 Edinburgh Cabaret Voltaire 0870 000 0100
21 Glasgow ABC 0870 120 0100

MARCH
1 Newcastle Uni 020 941 0808
2 Stockton Georgian Theatre 01642 860000
14 London Kings College 0870 400 0888

Credit Cards Tel: 0870 400 0888 (24hrs)
Buy online at www.getLIVE.co.uk

www.thecrimea.net www.getLIVE.co.uk

A Live Nation and DF Concerts presentation by arrangement with a-10

ABSENTEE SEMIFINALISTS

March
Wed 1 London Water Rats (Club Fandango Night) 0870 400 0888
Thu 2 Manchester Music Box (High Voltage) 0161 832 1111
Fri 3 Leeds Joseph's Well 0113 245 5570
Sat 4 Nottingham Social 0115 858 8484
Sun 5 Glasgow Barfly 0870 907 9999
Mon 6 Newcastle The Cluny 0191 230 4474
Tue 7 Birmingham Bar Academy 0870 771 2000

Credit Cards Tel: 0870 400 0888 (24hrs) Buy online at www.getLIVE.co.uk

Absentee new single 'Something To Bang' released 27th February on Mergle Industries
www.absentee.co.uk

Bob Mould

SOLO PERFORMANCE

Plus Guests
Claire Toomey (Bush Hall) Sandy Dillon (pingwings)
Monday 29 January Tuesday 31 January
London Bush Hall London Dingwalls

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A Live Nation presentation

CLUB FANDANGO

CHRISTIAN SILVA VOOM BLOOMS
KARMAKOP KID CAPTAIN

TUESDAY 31ST JANUARY
CAMDEN DUBLIN CASTLE

24hr on hotline 0871 2200 260 or buy online @ www.gigsandtour.com

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171 Catharine Street, Glasgow
www.glasgowacademy.co.uk

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John Cale & Band
Black Acoustic Tour 2006
head Carling Academy
27th Jan

Baby Stumbles
28th Jan
head Carling Academy

Regina Spektor
30th Jan
head Carling Academy

Simple Plan
18th Feb
head Carling Academy

goldie looking chain
20th Feb
head Carling Academy

Whole Lotta Led
3rd Mar
head Carling Academy

Frank & Walters
10th Feb
head Carling Academy

18th Feb
head Carling Academy

tickets available by phone 0870 771 2000 or online at
www.ticketweb.co.uk

www.academy-events.co.uk

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DARREN EMERSON, RONI SIZE, ANNIE MAC, PENDULUM
THE CUBAN BROTHERS, NORMAN JAY, DJ YODA, MEAT KATIE
KID LETHAL, KRAFTY KUTS, TAYO'S TRACKSUIT PARTY, TOUCHE
ROBERTSON, A-SKILLZ, LUKE VIBERT, HIGH CONTRAST
BALL, PLAID, BEZ, BUGZ IN THE ATTIC, MICHEL DE HEIJ
JACKSON & HIS COMPUTER BAND
& MANY MANY MORE... METRO

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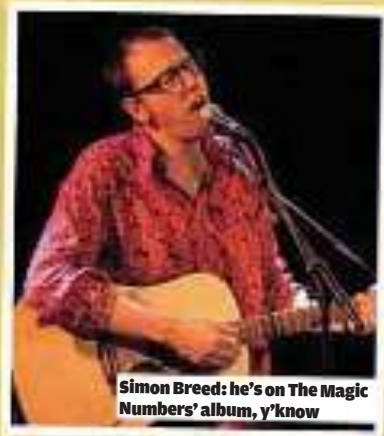
UNSIGNED BANDS SPECIAL



Shane: looking for love. Sorry, a guitarist

► '80s indie band **Tie The Boy**, for those of you who remember, were fronted by **Shane** singer Peter Connah. Although he was once signed to U2's Mother Records, Peter is making a comeback and he needs a guitarist. Shane have an "anthemic feel" and are influenced by Manic Street Preachers and Doves.
www.shaneonline.co.uk

► Psychedelic blues band **Albany Down** boldly state they are "a modern-day Zeppelin, but less drug influenced". Lead singer Keith already has a claim to fame in the fact that he used to baby-sit Tom Meighan from Kasabian. Now that's rock'n'roll.
www.albanydown.com



Simon Breed: he's on The Magic Numbers' album, y'know

► Having previously played with Placebo and The Magic Numbers, singer-songwriter **Simon Breed** describes himself as sounding like "Jeff Buckley with Tourette's". Have a listen to Placebo's last album for his nifty harmonica playing and The Magic Numbers' track 'Which Way To Happy' for an intro that was actually written by Simon himself.
www.simonbreed.com

► Scottish band **Kobai** are a no-nonsense, six-piece slab of acid-tinged electro rock. They've been described as "Nirvana on acid" because of their abrasive live sound. The band's new single was produced by Donal Hodgeson, who has previously worked with Sting and Primal Scream.
www.kobai.co.uk

► Jonny Rhythm, of the infamous Rhythm Factory, is manager to Clash-meets-Madness band **Cheenhah**. The band claim to be "in search of the new sound" and their aim is to be "sarcastic-riff-raffery".
www.cheenhah.com

► **The Romance** are described as "The Libertines in love". They're managed by the eccentrically named Jimmy Jukebox and are touring soon.
www.myspace.com/theromance



Bullet: used to include members of Towers Of London, the poor lambs

► **Bullet**'s former line up used to include members of Towers Of London and now they plan to inject a "short, sharp shock of rock'n'roll" into the music scene. Drummer Jamima cites early Clash and Jet as influences, although stylistically they purvey "a roots-y vibe on a commercial level".
www.myspace.com/bulleyeah

► In the current era of "music industry safe bettism" Martin Waddell says **Your Thang TV** will be a reality show with class. Send your demos to the show and you will have the opportunity to play to an audience of 8million. "It's not for prima donnas," Waddell warns.
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► **The Fountain** live music venue is host to an annual 'battle of the bands' event, which has been running for the best part of 10 years. Entry is free, all that they ask is that you are over 18 and unsigned and have 30 minutes of original music.
aleroom@hotmail.com

Compiled by Kate O'Flaherty

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DRUMMER WANTED FOR FEM-
FRONTED, indie/pop band, based
in London. Must be dedicated. Gigs
lined up. Tel No: 09058 170 016
Box Number: 850176

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FOR SIGNED BAND, funding avail-
able, urgent. Tel No: 09058 170
016 Box Number: 333339

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GROOVE ROCK BAND SOULRISE,
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ences Killing Joke, Pill,
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Clause, Young Gods, Jane's
Addiction. Tel No: 09058 170 016
Box Number: 817335

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IMENTAL MUSICIANS, WITH SEVER-
AL YEARS EXPERIENCE, looking to
form a London band that chal-
lenges people and sets it self apart
from the rest, contact Nat. Tel No:
09058 170 016 Box Number:
796865

SUPER COOL BAND, LOOKING FOR
DRUMMER, Leicester area, influ-
ences include all sorts of music.
Tel No: 09058 170 016 Box
Number: 321776

DRUMMER WANTED, influences
Nirvana, Beatles, Dance Hall, any-
thing obscure, dedicated,
Derbyshire. Tel No: 09058 170 016
Box Number: 571207

DRUMMER REQUIRED FOR STYL-
ISH, new, London based rock band,
20-28, image essential, exile era,
Stones meets fat period Elvis with
a bit of Who, Oasis thrown in. Tel
No: 09058 170 016 Box Number:
668265

DRUMMER WANTED, ONCE IN A
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Mark. Tel No: 09058 170 016 Box
Number: 804969

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tours/recording, you are from
London, between 22 and 31yrs old,
good image, experience and back-
ing vocals, Bryan Adams, The
Corals, Zutons, Crowded House,
Ben Folds Five, Neil Young. Tel No:
09058 170 016 Box Number:
740837

LONDON BASED EXPERIENCED
ROCK DRUMMER and powerful per-
former looking for special band to
join. I'm into intense dynamic
music with feeling. Tel No: 09058
170 016 Box Number: 950285

KOOKY ROCK AND ROLL BAND IN
LONDON with tight pop songs and
gigs booked, seeks dynamic and
dedicated drummer, influences
Banshees, Blondie, Bowie, Kate
Bush. Tel No: 09058 170 016 Box
Number: 119385

DRUMMER NEEDED FOR NEW
LONDON BAND, preferably under
30, lots of good songs written,
Blur, Radiohead, REM, The Smiths,
Bloc Party. Tel No: 09058 170 016
Box Number: 438227

EXPERIENCED, DEDICATED DRUM-
MER WANTED, FOR NEWCASTLE-
UPON-TYNE BASED, ALTERNATIVE
ROCK BAND, AGED 25-35, with a
single recorded, influences are
Interpol, Nine Black Alps, iForward
Russia etc. Tel No: 09058 170 016
Box Number: 270461

FOUR-PIECE, WARRINGTON GUITAR
ROCK BAND, LOOKING FOR A
DRUMMER, influences include Joy
Division, Pixies, Smashing
Pumpkins, Smiths, with gigs lined
up, radio play, looking for someone
20-30. Tel No: 09058 170 016 Box
Number: 320210

ESTABLISHED BIRMINGHAM INDIE
ROCK BAND, SEEKS DRUMMER,
influences are Les Savy Fav,
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Are Scientists. Tel No: 09058 170
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DRUMMER, MALE, FEMALE,
URGENTLY WANTED BY ALTERNA-
TIVE, POP, ROCK OUTFIT, with an
ethnic twist, reliability, hunger for
success essential. Tel No: 09058
170 016 Box Number: 506382

DRUMMER 10 YEARS EXPERIENCE
SEEKING indie rock band in the
London area, influences include
The Who, The Beatles, The Rolling
Stones, Bob Dylan. Tel No: 09058
170 016 Box Number: 396101

Guitarists

SERIOUS GUITARIST WITH OWN
MATERIAL, seeks band that's driv-
en, no covers, time wasters or bull-
shit, influences Suede, Joy Division,
Floyd, Pistols, etc.
Runcorn/Liverpool area. Tel No:
09058 170 016 Box Number:
921805

BRIT/YANK BAND SEEKS SECOND
GUITARIST, finished album, proper
management, experienced players
only, 23-30yrs old, Beck, Pixies,
The Simpsons. Tel No: 09058 170
016 Box Number: 951410

GUITARIST REQUIRED FOR SERI-
OUS BAND, think melodic, edgy,
ambient, atmospheric, Depeche
Mode, Killers, Cure, New Order,
commitment, drive, image
required. Tel No: 09058 170 016
Box Number: 410269

SERIOUS GUITARIST WITH OWN
MATERIAL, SEEKS BAND THAT'S
DRIVEN, no covers, time wasters or
bullshit, influences Suede, Joy
Division, Floyd, etc, Liverpool and
surrounding areas. Tel No: 09058
170 016 Box Number: 529032

CREATIVE LEAD GUITARIST
REQUIRED FOR ROCK BLUES BAND,
main influences are The Doors,
Pink Floyd, Rolling Stones, must
have a mature attitude and be
based somewhere in the North
West. Tel No: 09058 170 016 Box
Number: 912473

GUITARIST URGENTLY NEEDED FOR
SIGNED BAND, gigs, album and
funding waiting, urgent. Tel No:
09058 170 016 Box Number:
805505

STIRLING, GUITARIST/SONG-
WRITER, 20 YEAR OLD, SEEKS TO
JOIN OR FORM BAND, influences
Black Keys, T Rex, Chuck Berry. Tel
No: 09058 170 016 Box Number:
918373

NOTTINGHAM BASED ROCK BAND,
REQUIRE EXPERIENCED GUI-
TARISTS, AGED 25-40, influences
include Placebo, Mogwai, Interpol,
Fugazi, Sonic Youth and Deftones.
Tel No: 09058 170 016 Box
Number: 264624

GUITARIST/SINGER, IN MY 20'S,
influenced by Oasis, Green Day,
Linkin Park and other artists,
London based, available. Tel No:
09058 170 016 Box Number:
374036

TALENTED AND AMBITIOUS GUI-
TARIST AGED 18-30 required to
complete Harlow Essex based four
piece, influences include The
Verve, Stone Roses, Coldplay, Ryan
Adams, Bob Dylan, The Beatles,
Neil Young, Led Zeppelin, The Who.
Tel No: 09058 170 016 Box
Number: 182475

GUITARIST/BASSIST WITH IMAGE
AND EXPERIENCE looking for band
with management and cool image,
influences Joy Division, Yeah Yeah
Yeahs, Interpol, Bravery, Fugees.
Tel No: 09058 170 016 Box
Number: 719175

GUITARIST REQUIRED FOR SERI-
OUS BAND, think new melodic,
atmospheric, sparse, angular, edgy
playing style, Bloc Party, Depeche
Mode, Blondie, Interpol, serious
only. Tel No: 09058 170 016 Box
Number: 116743

GUITARIST, INDIVIDUAL STYLE,
ZINNER, GREENWOOD, FOR
RHYTHM OBSESSED BAND, line-up,
songs management already in
place, also have own recording stu-
dio, come dance. Tel No: 09058
170 016 Box Number: 408019

LEAD GUITARIST WANTED FOR
WEST LONDON based 3 piece,
Doves, Manics, Elbow, Muse, U2,
Who. Tel No: 09058 170 016 Box
Number: 288855

GUITARIST AVAILABLE, into
Radiohead, Stone Roses, White
Stripes, Led Zeppelin, The Stones,
The Smiths, The Killers, Nick
Drake. London based. Tel No:
09058 170 016 Box Number:
243885

GUITARIST/WRITING PARTNER
NEEDED for well-connected female
singer/songwriter, must be London
based, serious and passionate.
Influences include Bob Dylan,
Martha Wainwright, P J Harvey,
Arcade Fire. Tel No: 09058 170 016
Box Number: 108060

Bassists

FEMALE BASSIST WANTED FOR
CREATIVE AND COMMITTED TRIO,
with forthcoming single release
and tour, influences P J Harvey,
Queens of the Stone Age, White
Stripes. Tel No: 09058 170 016 Box
Number: 771005

BASSIST REQUIRED, inventive and
image, for signed band, urgent. Tel
No: 09058 170 016 Box Number:
527744

BASSIST WANTED FOR HERTS AND
ESSEX BASED BAND, influences
include Zeppelin and The Who, gigs
waiting, experience essential. Tel
No: 09058 170 016 Box Number:
212193

BASSIST LOOKING FOR BAND,
influences Blink, Green Day, Lost
Prophets, good all-round guy,
Rotherham. Tel No: 09058 170 016
Box Number: 997577

BASS PLAYER WANTED, FINISHED
ALBUM AND PROPER MANAGE-
MENT, experienced 20-30yrs old,
in London area, influences Wilco,
Dinosaur Jr, Beck. Tel No: 09058
170 016 Box Number: 666089

BASSIST WANTED FOR LONDON
BASED BAND, GREAT NAME AND
TUNES, GIGGING, think Razorlight,
Roxy Music, Killers, Clash, Blondie,
Jane's Addiction, commitment
essential. Tel No: 09058 170 016
Box Number: 343299

BASSIST WANTED,
MODERNIST/PUNKY SNARL, WITH
POP-ART MINIMALISM, Small
Faces, The Who, Only Ones,
Television, Buzzcocks, Voidoids etc.
Tel No: 09058 170 016 Box
Number: 190233

BASSIST AVAILABLE, IN THE
MIDLANDS AREA, CAN TRAVEL
SOME-WHAT, influences The Clash,
The Jam, old school and a bit of
new school, no time wasters. Tel
No: 09058 170 016 Box Number:
572977

NEW WIGAN INDIE BAND, needs a
bass player, ring us now. Tel No:
09058 170 016 Box Number:
725442

COOL BASS PLAYER NEEDED FOR
ECCENTRIC London based rock
band, image essential, 22-28, influ-
ences The Stones, Elvis, CCR, Guns
and Roses, Who, Oasis. Tel No:
09058 170 016 Box Number:
547321

LONDON BAND WITH AN ALBUM
DEAL WANTS BASS PLAYER for
tours and recording. You are from
London, between 22 and 30yrs of
age, good image, experience and
backing vocals. Ryan Adams, The
Corals, The Zutons, Crowded House,
Ben Folds, Neil Young. Tel No:
09058 170 016 Box Number:
557568

COOL BASS PLAYER WANTED FOR
GLASGOW BAND, influences
Hendrix, Cream, Kings of Leon,
Rolling Stones, BRMC, must be
committed and look the part. Tel
No: 09058 170 016 Box Number:
576810

AMBITIOUS BASS PLAYER, EARLY
20S, London based, backing vocals
a must, signed bands, major man-
agement, agent, already gigging,
influences Oasis, Jeff Buckley, Pink
Floyd, Coldplay, no time wasters.
Tel No: 09058 170 016 Box
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INDIE chick 19, WLTm similar people, for gigs, clubs and socialising, Liverpool, Preston or Manchester area. Tel No: 09052 300 306 Box Number: 438032

SHY redhead, into indie music, new and old, seeks friends, North Wales. Tel No: 09052 300 306 Box Number: 975353

INDIE male, 23, seeks new gig mates, West Midlands area, interests The Smiths, Bloc Party. Tel No: 09052 300 306 Box Number: 528336

BLONDE tall, indie girl, 22, WLTm girls and guys into indie music and going out in Edinburgh. Tel No: 09052 300 306 Box Number: 603620

STRAIGHT female, late 20's, just moved to Central London, looking to meet friends to go to gigs and pubs. Tel No: 09052 300 306 Box Number: 859353

UPTIGHT, indie male 19, seeks weird and wonderful gig mates, around Newcastle and beyond, likes Radiohead and Coldplay. Tel No: 09052 300 306 Box Number: 898375

FEMALE, looking for new friends, enjoys gigs, pubs and having a good time, North London area. Tel No: 09052 300 306 Box Number: 297805

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FIVE hot indie princesses, likes going to gigs and having fun, WLTm some handsome princes. Tel No: 09052 300 306 Box Number: 304356

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SLENDER, easygoing female, with long blonde hair, 5ft 5ins, up for a laugh, enjoys listening to music and watching live bands. Tel No: 09052 300 306 Box Number: 727965

BROWN-EYED female, with longish hair, quite tall, funny personality, sometimes shy, likes rock and gothic music. Tel No: 09052 300 306 Box Number: 177300

EASYGOING female, 21yrs, student, WLTm males and females, for socialising, shopping, cinema etc. Tel No: 09052 300 306 Box Number: 737368

GOOD looking female, long hair, slightly shy, with SOH, likes going to gigs, reading magazines and art. Tel No: 09052 300 306 Box Number: 341184

LOOKING for new friends, to go to concerts, enjoys shopping going to cinema, pubs and clubs. Tel No: 09052 300 306 Box Number: 404391

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MICHELLE 25, with dark hair and blue eyes, South Wales, get back to me if you dare! Tel No: 09052 300 306 Box Number: 565358

Girl of the week

INDIE girl, likes music, pubs, looking for someone to go to gigs and have a laugh together, East London area. Tel No: 09052 300 306 Box Number: 620480

RED-HEAD, single mum, 5ft 2ins, curvy, attractive, likes a laugh, looking for friendship and laughter, Essex. Tel No: 09052 300 306 Box Number: 157446

WEST-LIFE fan, not bad looking, shy, into walks, bowling, weekends away, meals in/out, seeks male for friendship. Tel No: 09052 300 306 Box Number: 199887

CUDDLY female, seeks an indie male, for gigs, festivals, cinema etc, Chester area. Tel No: 09052 300 306 Box Number: 132862

COMICAL female, with a good personality, likes going shopping, smoking, drinking, clubbing, swimming, cycling, Clublands and R'n'B. Tel No: 09052 300 306 Box Number: 348146

COMICAL, slender, attractive female, with a GSOH, sometimes shy, enjoys shopping for designer clothes and night life. Tel No: 09052 300 306 Box Number: 910936

KENT male, looking to meet females, enjoys socialising, eating in/out, clubbing, pubs and country walks. Tel No: 09052 300 306 Box Number: 332024

CRAZY about gigs. Somewhat shy brunette, with greyish/blue eyes, enjoys cinema, listening to Radiohead, Pixies, Stone Roses, Killers and more. Tel No: 09052 300 306 Box Number: 225434

JEFF from Durham, we met in Newcastle, you like Campag Velocet and Prodigy, would be good to see you again. Tel No: 09052 300 306 Box Number: 224998

HELLO. I'm a female, I enjoy different types of music and I am looking to meet someone. Tel No: 09052 300 306 Box Number: 594781

NICE and young-looking lady, wants a similar bloke, for gigs, pubs, festivals, London/Brighton. Tel No: 09052 300 306 Box Number: 5244430

PHILOSOPHICAL, creative, shy, funny, average-medium build blonde, enjoys pubs, yoga, reading, gigs and drawing. Tel No: 09052 300 306 Box Number: 488512

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STRANGE, romantic, Miss Lonely Hearts 2005, can't spell, smokes too much, individual, complicated, unaccepted wannabe artist, loves Elvis and Cherry Pie. Tel No: 09052 300 306 Box Number: 737089

SEXY, 18yr old blonde, from Scotland, into Sonic Youth, looking for a guy, for friendship or more, looking like Billy Corgan would help. Tel No: 09052 300 306 Box Number: 121206

JILL, likes walking in the park, along the beach, meals in and watching DVDs with somebody to cuddle up to. Tel No: 09052 300 306 Box Number: 786652

25YRS, single, white female, seeking my own Robbie Williams, Christian Slater, Luke Skywalker, for nights in listening to The Smiths. Tel No: 09052 300 306 Box Number: 654090

JEN, bubbly girl, from Falkirk, easygoing, bubbly, great SOH, with a big heart, likes most things in life, hoping to meet someone special. Tel No: 09052 300 306 Box Number: 656035

ENTHUSIASTIC, bubbly and full of energy female, slim build, 5ft 8ins, with blondish hair and greeny eyes, likes theatre, going to cinema and reflexology. Tel No: 09052 300 306 Box Number: 392751

OUTGOING, blue-eyed blonde 27, into music, wine, gigs, fun and more wine, WLTm similar, own corkscrew a bonus! Tel No: 09052 300 306 Box Number: 441524

SARAH, 4ft 7ins, size 12, medium build, large bust, dark hair, N/S, fun, outgoing, great SOH, WLTm a tall black male, over 36. Tel No: 09052 300 306 Box Number: 337992

QUITE tall, 5ft 6ins, with long dark hair and green eyes, palish skin, quite outgoing and intelligent, GSOH, likes dancing, outdoor sports. Tel No: 09052 300 306 Box Number: 452320

LAIDBACK, attractive, petite, black rock chick 22, recently joys of indie lifestyle, seeking cool, fun guys, to initiate me, Surrey. Tel No: 09052 300 306 Box Number: 756145

EVE, with long brown hair and brown eyes, overweight, hoping to meet someone, nationality, size and looks are unimportant. Tel No: 09052 300 306 Box Number: 965016

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IAN, nice guy, ex tribute band singer, looking for a very nice lady, to go to the current Morrissey tour in May. Tel No: 09052 300 306 Box Number: 565161

LOVER of music film, comedy etc, tall, gentle 25, Outer London area, looking for a lovely girl, for infinite possibilities. Tel No: 09052 300 306 Box Number: 150506

AVERAGE-LOOKING, nice guy, from Southampton, loves alternative music, art, dance, seeking a female, for gigs, chats and more. Tel No: 09052 300 306 Box Number: 664771

SUPER cool, black dude 19, student, into all sorts of music, Leicester. Tel No: 09052 300 306 Box Number: 375363

AGE, looks and size are unimportant, 5ft 8ins, with blue eyes and fair hair, half Irish, looking for a girl, to go to concerts with, Leeds. Tel No: 09052 300 306 Box Number: 368632

Boy of the week

TYPICAL indie guy, tall, with short black hair, outgoing, laid-back and funny, enjoys going to indie clubs around London. Tel No: 09052 300 306 Box Number: 378720

SHY male, with average looks, 5ft 8ins, loves gigs, music, films, looking for someone to go to gigs with, Leeds. Tel No: 09052 300 306 Box Number: 837155

ANY girls in the Leeds area who want to go to gigs or meet up and see a movie? Tel No: 09052 300 306 Box Number: 783671

WHITE, single chap, very smiley and easygoing, desperately needs to get out clubbing and gigging, enjoys pubs and other socialising. Tel No: 09052 300 306 Box Number: 713776

SLIM-MEDIUM build male, in the air force, GSOH, looking for nights in/out, with a like-minded lady. Tel No: 09052 300 306 Box Number: 294297

BRIGHT-EYED, fit, fun-loving male, enjoys clubs, gigs, partying and eating, seeking fun. Tel No: 09052 300 306 Box Number: 173460

LIBRARIAN, shy, into indie punk, seeks intelligent girl for friendship, possible more. Tel No: 09052 300 306 Box Number: 502170

INTO all kinds of music, male, brown eyes, likes going to gigs, WLTm a like-minded girl from the London area. Tel No: 09052 300 306 Box Number: 869130



Boys seeking girls

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KEYBOARD player, 5ft 8ins, slimish build, seeks similar, melodic rock chic, for everything, age unimportant, Basildon, Essex. Tel No: 09052 300 306 Box Number: 276747

GALLERY-GOER, 6ft 2ins, with brown hair and blue eyes, into going to gigs, walking round London and having a laugh. Tel No: 09052 300 306 Box Number: 687435

THOUGHTFUL, creative Asian guy 24, tall, dark and handsome, likes gigs and theatre, London. Tel No: 09052 300 306 Box Number: 394048

PHILOSOPHICAL, creative, thoughtful, reasonably attractive male, enjoys playing the guitar, gigs, cinema, reading and coffee shops. Tel No: 09052 300 306 Box Number: 834393

LAIDBACK, slim, attractive, likes cinema, gigs and pubs, WLTm a relaxed indie girl, with a GSOH, for fun times, London. Tel No: 09052 300 306 Box Number: 937506

Boys seeking boys

GLASGOW male, 5ft 8ins, with blue eyes and a slender build, enjoys going out with mates. Tel No: 09052 300 306 Box Number: 951776

NOTTINGHAM guy 22, with a GSOH, likes gigs, WLTm a fun guy, for fun and possibly more. Tel No: 09052 300 306 Box Number: 891028

ACTOR, fun-loving, tall, dark, handsome, looking for friendship, possibly more for gigging and going out. Tel No: 09052 300 306 Box Number: 520703

INDIE boy Gaz, good looking, bi, enjoys good nights out, crazy dancing, contact me if you love to party. Tel No: 09052 300 306 Box Number: 995038

MALE, looking for a guy, who likes music, going to pubs, going to gigs and festivals. Tel No: 09052 300 306 Box Number: 698848

GOOD looking guy, from Cardiff, masculine, seeks a stocky, masculine guy, into music, for gigs and more. Tel No: 09052 300 306 Box Number: 869654

STRAIGHT-ACTING bloke, slim, 6ft 1ins, in Hull, York area, loves Glastonbury gigs, theatre, films, squash and swimming. Tel No: 09052 300 306 Box Number: 780189

No-one here catch your eye? Try the NME browse line where you listen to many more messages including those that have not even printed yet, just call

09052 302 169

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Simply call the 08000 630 006 and leave your 20 word message to appear in print followed by a longer message for people to listen on-line. If you want to receive FREE text alerts every time you receive a reply remember to leave your mobile number.

To reply to an advert

Call 09052 300 306 and enter the 6 digit number of the advertiser you are interested in, then leave them a message! You can also hear other members or swap instant messages online!

To retrieve messages

To pick up messages callers have left for you call 09052 300 305 now! You'll need your membership number and PIN handy.

Thank you!

- When seeing someone for the first time take along a friend of yours or make sure a friend knows where you're going.
- Meet in a public place like a gig venue or pub. Never meet at your house.
- On your first meeting, make your own way there and back. It's risky to accept a lift from a total stranger.
- Don't invite people back home or give them your address until you're sure about them.
- Trust your instincts. If something feels a bit wrong or weird, end things and don't see them again.

Calls to 09052 cost £1/min at all times. Dating Text alerts are FREE. SMS to 69119 cost 75p/per MSG. Calls may cost more if you are not calling from a BT landline. You must be over 18 to use this service. Service provided by Eekoh, HP3 9HN. To unsubscribe from a text messaging service, send the word "stop" to the relevant short code e.g. 69119. w/c 230106

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NME GIG GUIDE

PICK OF THE WEEK

ShockWaves NME Awards Tour 2006

Forget anything else; this will be the best gig you've been to since last year's. Just look at the line-up and join us in getting very excited. **Where:** Belfast Ulster Hall (Wed), Glasgow Carling Academy (Fri), Edinburgh Corn Exchange (Sat), Newcastle Carling Academy (Sun), Nottingham Rock City (Tue)

CLUB NME PRESENTS

Infadels

Specialising in a frantic line of punk-funk-acid-disco, these unhinged east Londoners jump up and down a lot, hold sticks with smiley faces on, and won't stop until there's sweat dripping off the walls. **Where:** Manchester University (Mon), Huddersfield Tokyo (Tue)

SUPPORT BAND WE LOVE

White Rose Movement

These Londoners will warm up for The Rakes with the sound of Depeche Mode slipping a hand down The Rapture's trousers. **Where:** Exeter University (Fri), Portsmouth Pyramid Centre (Sat), Cambridge Junction (Sun), Norwich Waterfront (Mon), Bristol Anson Rooms (Tue)

EVERYONE'S TALKING ABOUT

The Long Blondes

Without doubt the most exciting unsigned band in the country at the moment, these New Yorkshire lovelies are smart, sassy, and teasingly seductive. Ladytron are on the decks afterwards to add to the indie-girl cool. **Where:** Liverpool Korova (Sat)

RADAR BAND

The Rumble Strips

Trumpets and saxophones will no doubt be jousting onstage as The Rumble Strips carnival rolls into town, resurrecting the ska-pop of Dexys Midnight Runners, so get yourselves down and party like it's 1982. **Where:** Cambridge Soul Tree (Wed), Manchester Bierkeller (Fri), London Mean Fiddler (Sat)

WEDNESDAY

January 25

BELFAST

ShockWaves NME Awards Tour 2006 presents... Maximo Park/Arctic Monkeys/We Are Scientists/Mystery Jets Ulster Hall 028 9032 3900

BIRMINGHAM

Anathema Carling Academy 0121 262 3000
The Far Cries Moseley, Jug Of Ale 0121 449 1082
The Kooks/The Automatic Carling Bar Academy 0121 262 3000
Regina Spektor Glee Club 0870 241 5093

BRIGHTON

Blood Red Shoes/Tera-Tora Freebutt 01273 603974
Test Icicles Ocean Rooms 01273 699069

BRISTOL

Alex Taylor Band/The Master Changes/Dave Sanders Fleece 0117 945 0996

CAMBRIDGE

Ego Portland Arms 01223 357268
The Rumble Strips The Soul Tree 01223 477900

GLASGOW

Bleeding Through/Hondo MacLean/Bring Me The Horizon King Tut's Wah Wah Hut 0141 221 5279
Fall Out Boy Barrowlands 0141 552 4601
I'll Be The Hyena/Aftermath/Codeen Vale 0141 332 4928
The Sunshine Underground/The Little Kicks/Keith Barfly 0870 907 0999

LEEDS

Babyshambles Cockpit 0113 244 3446
Bullet For My Valentine/Hawthorne Heights/Still Remains/Aiden University 0113 244 4600
Club NME Presents... Vincent Vincent And The Villains/The Holloways Faversham 0113 245 8817
Future Sons Of Rome/4 Letter Holiday/In Audium New Roscoe 0113 246 0778
Jackson Palmer/Kid ID/Box Of Lights Vine 0113 203 1821
Juma/It Takes Bridges/Unexploded Shells/Joel Evans Carpe Diem 0113 243 6264
Pickled Dick/Grown At Home/Zero Point Six Fenton 0113 245 3908
This Days Fury/Revenance Joseph's Well 0113 203 1861

LEICESTER

Lapsus Linguae/They Don't Sleep/TEAM Attik 0116 222 3800
Your Vegas/Newsome Turn Charlotte 0116 255 3956

LIVERPOOL

Blindside/Exit Ten/Fickle Public Barfly @ Masque 0151 707 6171
The Starting Line/MXPX/The Matches/I Am The Avalanche Carling Academy 0870 771 2000



LONDON

Astariel Bethnal Green Pleasure Unit E2 020 7729 0167
The Crimea Oxford Street 100 Club W1 020 7636 0933
Dar Williams/Lynn Miles/Alana Levandowski/Bex Marshall Charing Cross Road Borderline WC2 020 7734 5547
The Deltas/The Trailer Boatride/Victor Buggerguts Kentish Town Bull & Gate NW5 020 7485 5358
Duels/The Harrisons/Dirty Little Faces King's Cross Water Rats WC1 020 7336 7326
Filthy Love/Kickstart Liaison/Godsized/Vamps N Gypsies Kingston Peel 020 8546 3516
Flylow/Darwin Theory/One Inch Men Highbury Corner Upstairs At The Garage N5 020 7607 1818
The Fondas/Two For A Fiver/Death For A Day/Mono Nowhere Angel Lark In The Park N1 020 7278 5781
Franc/Megson/Alexander 12 Bar Club WC2 020 7916 6989
Fruit Fly/Metro Riots/The Horrors/The Daze Aldgate East 93 Feet East E1 020 7247 6095
John Cale Highbury Corner Garage N5 020 7607 1818
Killer Angels Notting Hill Arts Club W11 020 7460 4459
Love Bites Islington Carling Bar Academy N1 0870 166 3663
Luke Haines Carling Academy Islington N1 0870 771 2000
Lyrics Born/Mike Relm/One Self Camden Jazz Café NW1 020 7916 6060
Omerta/Late Night Venture/The Michelles The Luminaire NW6 020 7372 7123
The Poppies/Jakoboyak/Alun Tan Lan Camden Barfly NW1 0870 907 0999
Quack Quack Brixton Windmill SW2 020 8671 0700
Richard Ashcroft Camden Electric Ballroom NW1 020 7485 9006

The Rise/The State/Jacek Kulesza Trio Betsy Trotwood 020 7336 7326
Robyn Hitchcock & The Minus Three/The Eighteenth Day Of May King's Cross Scala N1 020 7833 2022
Rotten Sound/Sayyadina Camden Underworld NW1 020 7482 1932
Scanners/Doppler/Citizens Of The World/Paris Motel Piccadilly Circus Comedy SW1 020 7839 7261
Shitdisco/The Fades/Attack Switch Attack/Luther Blissett Aldgate East Rhythm Factory E1 020 7247 9386

Striplight/Sexmachina/Fugazi Run/The Delilahs Camden Dublin Castle NW1 020 7485 1773
Tiger Force Old Street Old Blue Last EC1 020 7613 2478
Tunng/Mico/Julian Ventner Aldgate East Spitz E1 020 7392 9032

MANCHESTER

Damo Suzuki/Folded Remediez Night And Day Café 0161 236 1822
Green 13/Fine Lines Academy 2 0161 275 2930
The Hazy Janes/Amida/Kamal Arifa/The Flood/Lobelia Blue Retro Bar 0161 274 4892
The Last Gang In Town Dry Bar 0161 236 5920
Red Wing Pilot/Thrill/Station Ten/View From A Throne Roadhouse 0161 228 1789

NEWCASTLE

My Ruin Carling Academy 0870 771 2000

NORTHAMPTON

This Girl Soundhaus 01604 250898

NOTTINGHAM

Bob Mould Rescue Rooms 0115 958 8484
The Research/Mono Taxi Social 0115 950 5078

OXFORD

The Wake/Alaskan Pipeline/The Sirens Call Wheatheaf 01865 721156

SHEFFIELD

Extreme Maggot Infestation/Deadfall/Opinicus/Exile Boardwalk 0114 279 9090
Mark Morris Leadmill 0114 221 2828

SOUTHAMPTON

Without Face/Season's End/Hagakure Joiners 023 8022 5612

YORK

The Red Room Theory/Bad Shots Reunion Fibbers 01904 651 250

IF YOU CAN'T MAKE IT TO A GIG...



Music: Response 9pm, Xfm

Infadels give themselves to ye in tonight's live session.

TV: Legends 7pm, BBC4

Profile of jazz saxamaphonist Charlie 'Yardbird' Parker.

TV: Top 5 9pm, MTV2

Alt.rock supergroup Audioslave pick their top five music videos.

TV: Coldplay 6pm, The Biography Channel

A middling story of middle-class, middle-of-the-road rockers.

480 GIGS ACROSS THE UK AND IRELAND THIS WEEK

THURSDAY

January 26

BATH

The Research/Mono Taxi Moles
01225 404445

BIRMINGHAM

Belle & Sebastian/Brakes Carling
Academy 0121 262 3000

Dirty Soul/The Allies/Beach
Monks/So Called Enemy Carling
Bar Academy 0121 262 3000

The Ghost Of Many/State Of
Serenity/Sicfelt Edwards No.8
0121 643 5835

The Shocks/35 Seconds
Flapper & Firkin 0121 236 2421
Tokyo Dragons/Rattlesnake
Remedy Barfly 0870 907 0999

BOURNEMOUTH

Club NME Presents... Infadels
Old Fire Station 01202 503888

BRIGHTON

The Spinto Band/Fields Ocean
Rooms 01273 699069

BRISTOL

Robyn Hitchcock & The Minus
Three/The Eighteenth Day Of
May Fleece 0117 945 0996

BURY

The Nuns Hark To Towler
01204 883856

CAMBRIDGE

Man From Uranus Portland
Arms 01223 357268

CARDIFF

Test Icicles/Help She
Can't Swim Barfly
029 2066 7658

DERBY

The Fight/Blacktop Victoria
Inn 01332 740091

EDINBURGH

Kim Richey Cabaret Voltaire
0131 220 6176

Shrinking Violet/The Mars
Patrol Heriot-Watt University
0131 451 5333

EXETER

JR Ewing Cavern Club
01392 495370

GLASGOW

Blindside/Exit Ten/Fickle Public
Barfly 0870 907 0999

The Hussy's/The Motion King
Tut's Wah Wah Hut 0141 221 5279

Landslide Arches 0141 221 4001
Red Lights/Khyber Pass/The
Cams/The Get Set Go's Upstairs
At The Barfly 0870 907 0999

LEEDS

Aeon Scream Joseph's Well
0113 203 1861

Haggis Horns Hi-Fi Club
0113 242 7353

Kram/A Man Down/White
Widow Vine 0113 203 1821

Tangoroo/Raucous/
Chickenhawk Fenton
0113 245 3908

Tiger Bomb/Remote/British
Fiction New Roscoe 0113 246 0778

The Tommys Faversham
0113 245 8817

When We Were Six Primrose
0113 262 1368

Yes, Boss/Farming Incident/
Yorkshire Bone/Ball Of Shit
Packhorse 0113 245 3980

LEICESTER

House Of The Famous Poets/The
Reverend Charlotte 0116 255 3956

LIVERPOOL

Gledhill/My Architects Barfly @
Masque 0151 707 6171

Obsolete/Zuprowski
Connection/Neva/Institution
Barfly Loft @ Masque 0151 707 6171

LONDON

Black Madonnas Purple Turtle
NW1 020 7383 4976

Black Wire/The Rocks/The
Holloways/Dustins Bar Mitzvah/
The Bishops Swiss Cottage Elbow
Room NW3 020 7586 9888

Blood Red Shoes/Tera/Tora/
Monic/Target Bethnal Green
Pleasure Unit E2 020 7729 0167

The Bridge Gang/Illustrated
Youth Croydon Cartoon
020 8239 1616

Children Of Bodom Charing Cross
Road Astoria WC2 020 7434 0403

Christian Silva/Andy Sloman/Oz
Bayldon/Polly Scattergood/
12 Bar Club WC2 020 7916 6989

The Council/Silent Moves/The
Rebeccas/The Capture Camden



The Noisettes,
Leadmill, Sheffield

Dublin Castle NW1 020 7485 1773

Eileen Rose/Amy Kelley/Dan
Phelps Charing Cross Road
Borderline WC2 020 7734 5547

Emporia/Elephant's Head/
Runners Style Zero/Yell Rebel
Yell Highbury Corner Upstairs At
The Garage N5 020 7607 1818

Four Day Hombre Islington
Carling Bar Academy N1
0870 166 3663

Free State Prophets/The
Superheroes Islington
Hope'n'Anchor N1 020 7354 1312

Fridge Mountain Fires/The
Debrettes/The Green Angel Lark
In The Park N1 020 7278 5781

The Irrepressables Bethnal Green
Bethnal Green Working Men's Club
E2 020 7739 2772

Kevin Pearce/Marc Meon/The
Olympus Mons Aldgate East 93
Feet East E1 020 7247 6095

Living Things Tottenham Court
Road Metro Club W1
020 7437 0964

Loudmouth Notting Hill Arts Club
W11 020 7460 4459

Lyrics Born/Mike Reim/One
Self Camden Jazz Café NW1
020 7916 6060

Me & Bobby/Rosewood Green/
Steve Dalglish Aldgate East Spitz
E1 020 7392 9032

The Posies Highbury Corner
Garage N5 020 7607 1818

Richard Ashcroft Camden Electric
Ballroom NW1 020 7485 9006

Rogue Wave/Jody Wildgoose/
Turn Camden Barfly NW1
0870 907 0999

Sam Sallon/Sandra & The
Memory Machine Betsy Trotwood
020 7336 7326

Suzerain/Veto Silver/Samsa/
Kate Mosh Kentish Town Bull &
Gate NW5 020 7485 5358

Terror/Blacklisted/Camden
Underworld NW1 020 7482 1932

ThisGIRL/Everything On Black
King's Cross Water Rats WC1
020 7336 7326

MANCHESTER
Be Your Own Pet/Good Shoes
Roadhouse 0161 228 1789

The Karva Checkpoint
Jabez Clegg 0161 272 8612

Regina Spektor Academy 3
0161 275 2930

Sunshine Underground Music
Box 0161 832 1111

MIDDLESBROUGH
Club NME Presents... Lethal
Bizzle Empire 01642 253553

NEWCASTLE
Babyshambles Academy
0870 771 2000

Very Almost Head Of Steam
0191 232 4379

NORTHAMPTON
Your Vegas Soundhaus
01604 250898

NOTTINGHAM
Club NME Presents...
Rumblestrips Stealth
0115 958 0672

Fi-Lo Beddow/The Recovery
Junktion 7 0115 911 6959

Shitdisco/These New Puritans
Social 0115 950 5078

OXFORD
Bleeding Through/Hondo
MacLean/Bring Me The Horizon
Zodiac 01865 420042

PORTSMOUTH
Corrosion Of Conformity/Clutch
Wedgewood Rooms 023 9286 3911

PRESTON
Ladyfuzz 53 Degrees
01772 893 000

SHEFFIELD
The Noisettes Leadmill
0114 221 2828

Planet Of Women/Silverjet/
Exist End/Maeven Boardwalk
0114 279 9090

SOUTHAMPTON
The Academy Is/Panic! At The
Disco Joiners 023 8022 5612

TUNBRIDGE WELLS
The Fallout Trust/Theoretical
Girl Forum 08712 777101

FRIDAY

January 27

BIRMINGHAM

Bullet For My Valentine/
Hawthorn Heights Carling
Academy 0121 262 3000

Every1else/Newclear View/
Electroflex Flapper & Firkin
0121 236 2421

Test Icicles/Help She Can't
Swim/Damn Arms Barfly
0870 907 0999

BRIGHTON

Clutch/Corrosion Of Conformity
Concorde 2 01273 673311

BRISTOL

The Bridge Fleece 0117 945 0996

John Cale Carling Academy
0870 771 2000

The Kooks/The Automatic
Louisiana 0117 926 5978

BURY

The Diesel Fitters Hark To Towler
01204 883856

CARDIFF

Dios Malos/Radio Luxembourg
Barfly 029 2066 7658

DERBY

Tokyo Dragons/The Fallen
Story/The Atoms Victoria Inn
01332 740091

EDINBURGH

The Happy Endings Cabaret
Voltaire 0131 220 6176

EXETER

The Rakes/White Rose
Movement/Duels University,
Lemon Grove 01392 263519

Robyn Hitchcock & The
Minus Three/The Eighteenth
Day Of May Phoenix
01392 667080

GLASGOW

Andrew Weatherall ABC
0870 903 3444

Babyshambles Barrowlands
0141 552 4601

Gledhill/My Architects/Twilight
Sad/Collar Up Barfly 0870 907

Shockwaves NME Awards 2006
Presents... Maximo Park/Arctic
Monkeys/We Are Scientists/
Mystery Jets Carling Academy
0870 771 2000

Saint Jude's Infirmary/
Prototypes/The Colts/Red Bee
Society King Tut's Wah Wah Hut
0141 221 5279

The Starting Line/MXPX ABC2
0141 204 5151

HASTINGS

Clearlake Brass Monkey
01273 685906

KENDAL

Littl'ans/The Moogs/Legohair
Brewery Arts Centre 01539 725133

LEEDS

Be Your Own Pet/Good Shoes
Cockpit 0113 244 3446

Buen Chico/The VC's/Palo Alto/
Sky Larkin Fenton 0113 245 3908

Kravis/BPM/Gazelle/The Paper
Trail Joseph's Well 0113 203 1861

The Nextmen Faversham
0113 245 8817

LEICESTER

The Fallout Trust/Computerman
Charlotte 0116 255 3956

New Generation Superstars/
Firebrand/Breakdowns/Chris
Odd And The Evens Attik
0116 222 3800

LIVERPOOL
Modeliste/Singe/The
Displacements/Waiger/Belief
System Cavern Club 0151 236 1964

LONDON
The Academy Is Charing Cross
Road Astoria WC2 020 7434 0403

Another Device/The Locust Cult
Kentish Town Bull & Gate NW5
020 7485 5358

The Astro Zombies/Lucifer Star
Machine Highbury Corner Upstairs
At The Garage N5 020 7607 1818

Broken Family Band/My Sad
Captains/Rich Brixton Windmill
SW2 020 8671 0700

The Cigarettes/The Cutters/
Slowline Islington Hope'n'Anchor
N1 020 7354 1312

MANCHESTER
The Benz/Marvyn Oates/Keller
Roadhouse 0161 228 1789

Dragonforce Academy 2
0161 275 2930

Ladyfuzz/Nursing Home/Cherry
Ghost Night And Day Café
0161 236 1822

Rumble Strips Bierkeller
0161 236 1807

NEWCASTLE
Electric Eel Shock Carling
Academy 0870 771 2000

NORTHALLERTON
Cardboard Cowboy New
County Arms 01609 775 733

NORTHAMPTON
The Research/Mono Taxi
Soundhaus 01604 250898

NOTTINGHAM
Agent Blue/Love Ends
Disaster/The Screening/
Poem Rocket Old Vic, Cabaret
0115 958 2139

Castanets/Jana Hunter Social
0115 950 5078

The Strokes Arena
0115 948 4526

Without Face/Season's End/
Abigail's Mercy Junktion 7
0115 911 6959

OXFORD
The Holiday Stabbings/Popular
Workshop/Mark Solis Zodiac
01865 420042

Part Chimp/Todd/Hey Colossus/
Lords Wheatsheaf 01865 721156

PETERBOROUGH
Reel Big Fish Met Lounge
01733 566100

PORTSMOUTH
The Queens Wedgewood Rooms
023 9286 3911

READING
The Heartwear Process/
Six Nation State/Ben
Marwood Plug'n'Play
0118 958 1447

SHEFFIELD
Regina Spektor Leadmill
0114 221 2828

SOUTHAMPTON
The Reptiles Talking Heads
023 8055 5899

Sine Star Project/Black Star
Crash/Thomas Tantrum/
Katherine Hewitt Joiners
023 8022 5612

TUNBRIDGE WELLS
ThisGIRL Forum 08712 777101

YORK
I Am Jack Fibbers 01904 651 250

The Eraserheads/Carters
England/Alys Betsy Trotwood
020 7336 7326

Ginger & The Sonic Circus
Highbury Corner Garage N5
020 7607 1818

Jamie T/The Maccabees/
Jennifer/Comaneci Camden
Barfly NW1 0870 907 0999

Kim Richey/Lee Gordon Trio/
Chris Tye/Billbo Birks Charing
Cross Road Borderline WC2
020 7734 5547

Nine Below Zero/Glen Matlock &
The Philistines/Steranko/Jove
Aldgate East Rhythm Factory E1
020 7247 9386

Norman Jay Plan B 08701 165421

Roy Harper/Matt Churchill
Oxford Street 100 Club W1 020
7636 0933

Scott Moods 12 Bar Club WC2
020 7916 6989

The Shanners/Rolling Dog/The
Basics Camden Dublin Castle NW1
020 7485 1773

Soundcode/The Very Special
Guests/Ray On/La Maquina
Tottenham Court Road Metro Club
W1 020 7437 0964

Trashmoney Borderline (Club
Night) 0207 734 2095

The Go! Team go! wild!
in! the! country!

The Go! Team go! wild!
in! the! country!

The Go! Team go! wild!
in! the! country!

The Go! Team go! wild!
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The Go! Team go! wild!
in! the! country!

The Go! Team go! wild!
in! the! country!

The Go! Team go! wild!
in! the! country!

The Trend/Sion & The Oracle
Kingston Peel 020 8546 3516

UpC DownC LeftC RightC
ABC+Start/Collapse/Screaming
Keith/An Emergency Bethnal
Green Pleasure Unit E2
020 7729 0167

Virgin Passages/Hush The
Many/The Great Depression/
Tenebrous Aldgate East Spitz E1
020 7392 9032

Wanderlust/Wired/The Bloom
King's Cross Water Rats WC1
020 7336 7326

MANCHESTER
The Benz/Marvyn Oates/Keller
Roadhouse 0161 228 1789

Dragonforce Academy 2
0161 275 2930

Ladyfuzz/Nursing Home/Cherry
Ghost Night And Day Café
0161 236 1822

Rumble Strips Bierkeller
0161 236 1807

NEWCASTLE
Electric Eel Shock Carling
Academy 0870 771 2000

NORTHALLERTON
Cardboard Cowboy New
County Arms 01609 775 733

NORTHAMPTON
The Research/Mono Taxi
Soundhaus 01604 250898

NOTTINGHAM
Agent Blue/Love Ends
Disaster/The Screening/
Poem Rocket Old Vic, Cabaret
0115 958 2139

MONDAY

January 30

BATH

Melonfarmer/Black 13/
Bloody Tourists/Cabaret Rat
Moles 01225 404445

BIRMINGHAM

Coheed And Cambria/Thrice
Carling Academy 0121 262 3000
Idiot Pilot Carling Bar Academy
0121 262 3000
Nick Cave Symphony Hall
0121 212 3333

BRISTOL

Electric Eel Shock Fleece
0117 945 0996

CAMBRIDGE

Raddicus/Feet First Portland
Arms 01223 357268

CARDIFF

Modern Life Is War/November
Coming Fire/The Legacy/The
Coverup/Captain Insano Clwb
Ifor Bach 029 2023 2199
This Girl/Adzuki/Kids In
Glasshouses Barfly
029 2066 7658

DERBY

One Gone No More/One Good
Reason Victoria Inn 01332 740091

GLASGOW

Robyn Hitchcock & The Minus
Three/The Eighteenth Day Of
May ABC 0870 903 3444
Tokyo Dragons/Catbuser/Crevis
Barfly 0870 907 0999

LEEDS

The Attic Project/5 Fingered
Discount/Crimson Daydream
Joseph's Well 0113 203 1861
Braxton Hicks/John Parkes/
Martin Hughes New Roscoe
0113 246 0778
The Kooks/The Automatic
Cockpit 0113 244 3446

The Smokestacks/The Landau
Packhorse 0113 245 3980

LONDON

The Black Alley Screens/
Gatefold/Soul Starr/Rosalita
Camden Dublin Castle NW1
020 7485 1773

Black Cab/The Wright Offs
Bethnal Green Pleasure Unit E2
020 7729 0167

Blindside/Exit Ten/Fickle
Public Camden Barfly NW1
0870 907 0999

Bob Mould Shepherds Bush Bush
Hall W12 020 8222 6955

The Colonies/Soft Hearted
Scientists/Michaelmas/Cherry
Ghost Oxford Circus Social W1
020 7636 4992

Cougar/Televise The Luminaire
NW6 020 7372 7123

Fall Out Boy Charing Cross Road
Astoria WC2 020 7434 0403

Joe Wilkes 12 Bar Club WC2
020 7916 6989

Little Volcanoes/Dancing Bears/
Brocker Islington Hope'nAnchor
N1 020 7354 1312

Most Precious Blood/Turmoil/
Raw Power Camden Underworld
NW1 020 7482 1932

Nadine Khouri/Stutz Bear Club/
The Sofa Club/Sonver Aldgate
East Spitz E1 020 7392 9032

The Rollison Affair/Murdoch
King's Cross Water Rats WC1
020 7336 7326

Tina Dico/Are Brun Charing
Cross Road Borderline WC2
020 7734 5547

MANCHESTER

A Foreign Town/Balboa/Kikiro
Roadhouse 0161 228 1789

Belle & Sebastian/Brakes
Ritz 0161 236 4355

The Body Doubles/Flat Back
Four/Hurricane State Night
And Day Café 0161 236 1822

Club NME Presents... Infadels/
Lethal Bizzle University
0161 832 1111

Cord Academy 3 0161 275 2930

The Strokes Carling Apollo
0870 401 8000

NEWCASTLE

Bauhaus Carling Academy
0870 771 2000

Club NME Presents... Dirty
Perfect Other Room 0191 261 9755

NORWICH

The Rakes/White Rose
Movement/Duels UEA
01603 505401

NOTTINGHAM

3 Ring Circus/Destroy Cowboy/
Honey Spider The Social
0115 950 5078

OXFORD

Skoud/Jakokoyak/Tunng Port
Mahon 01865 202067

PORTSMOUTH

My Ruin Wedgewood Rooms
023 9286 3911

SHEFFIELD

A Certain Type Of Person/Anna
Haigh Boardwalk 0114 279 9090

Club NME Presents... Mistys Big
Adventure/Voom Blooms Plug
0114 276 2676

Test Icicles Leadmill 0114 221 2828

TUNBRIDGE WELLS

Slightly Restrained/The
Crayons/The Mockingbird
Nightmare Forum 08712 777101

YORK

Dios Malos Fibbers 01904 651 250

TUESDAY

January 31

BIRMINGHAM

This Girl Carling Bar Academy
0121 262 3000

Thunder Carling Academy
0121 262 3000

Urge/The Fall, The Rise Barfly
0870 907 0999

BRISTOL

Mark Morriss Fleece
0117 945 0996

The Rakes/White Rose
Movement/Duels Anson Rooms
0117 954 5810

CAMBRIDGE

Nick Cave Corn Exchange
01223 357851

CARDIFF

Gledhill/The Stories/My
Architects Barfly 029 2066 7658

DERBY

Hungry Cannibals/Enemo J/
Jack's Band Victoria Inn
01332 740091

EXETER

My Ruin Cavern Club
01392 495370

GLASGOW

Dragonforce Carling Academy
0870 771 2000

Idiot Pilot/The Seal Cub
Clubbing Club King Tut's Wah Wah
Hut 0141 221 5279

Sangminius Barfly 0870 907 0999

HUDDERSFIELD

Club NME Presents... Infadels/
Modeliste Tokyo 01484 432100

LEEDS

Flyblown/Bickles Cab/The Let
Down/The Real Alqueda Fenton
0113 245 3908

LEICESTER

The Displacements/Aisle 22/
Sergeant Penguin/Back On The
Streets Charlotte 0116 255 3956

Winning By Default Attik
0116 222 3800

LIVERPOOL

Dios Malos/Orizon Barfly @
Masque 0151 707 6171

LONDON

After Forever/Nightmare/
Crimson Tears Highbury Corner
Garage N5 020 7607 1818

Andrew Balkwill/The Screeches/
The Love Gods/David Hurn
Notting Hill Arts Club W11
020 7460 4459

The Beat Poets/Officer Ray
Bethnal Green Pleasure Unit E2
020 7729 0167

The Blue Aeroplanes Charing
Cross Road Borderline WC2
020 7734 5547

British Beef/The Mentalists
Kentish Town Bull & Gate NW5
020 7485 5358

Butch Walker Camden Barfly NW1
0870 907 0999

The Cadets Plan B 08701 165421

Chik Budo/Da Silva Highbury
Corner Upstairs At The Garage N5
020 7607 1818

Fall Out Boy Charing Cross Road
Astoria WC2 020 7434 0403

Her Words Kill/Soon to be
September/The Desperate

Shikari Kingston Peel
020 8546 3516

King Alexander/Wolfie Buffalo
Bar N1 020 7359 6191

Liam Frost King's Cross Water Rats
WC1 020 7336 7326

Paris Motel/Veto Silver/Unit
Aldgate East 93 Feet East E1
020 7247 6095

The Race The Luminaire NW6
020 7372 7123

Sloan Camden Underworld NW1
020 7482 1932

Spencer Devere Betsy Trotwood
020 7336 7326

Yo Zushi Aldgate East Spitz E1
020 7392 9032

MANCHESTER

Four Day Hombre/The
Wires/Basphelt Roadhouse
0161 228 1789

Palmstruck/El Condorez/
Morning Sparks/Jake Mattison
Night And Day Café
0161 236 1822

Soufly/Skindred
Academy 2 0161 275 2930

The Strokes Carling
Apollo 0870 401 8000

NEWCASTLE

Coheed And Cambria/
Thrice Carling Academy
0870 771 2000

NORTHAMPTON

The Modern Soundhaus
01604 250898

NORWICH

Jeiferever Ferryboat
01603 613553

NOTTINGHAM

The Kooks/The
Automatic The Social
0115 950 5078

ShockWaves NME
Awards Tour 2006
Presents... Maximo



Arctic Monkeys, Rock
City, Nottingham

Hour/So Red The Rose/Enter
Shikari Kingston Peel
020 8546 3516

King Alexander/Wolfie Buffalo
Bar N1 020 7359 6191

Liam Frost King's Cross Water Rats
WC1 020 7336 7326

Paris Motel/Veto Silver/Unit
Aldgate East 93 Feet East E1
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Yo Zushi Aldgate East Spitz E1
020 7392 9032

Jeiferever Ferryboat
01603 613553

Nottingham
The Kooks/The
Automatic The Social
0115 950 5078

ShockWaves NME
Awards Tour 2006
Presents... Maximo

Southampton
Mono Taxi/The Exits/Purple City
Amusements/Wireless Joiners
023 8022 5612

York
Tokyo Dragons/Phluid Fibbers
01904 651 250

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Tokyo Dragons/Phluid Fibbers
01904 651 250



Help She Can't Swim,
Zodiac, Oxford



The Kooks,
Cockpit, Leeds



Smile, Richard - you just
got a six out of 10 in NME

Phill Jupitus
7am, BBC 6Music

Butch Walker, songwriter for
Tommy Lee, pops in for a bagel.

Nemone's Dream
Ticket
10pm, BBC 6Music

With the session The Flaming Lips
recorded for Peel in 1999.

Lamacq Live
9pm, Radio 1

Featuring Richard Ashcroft's
Electric Ballroom show from last
Thursday.

Death By Excess
10pm, Sky One

Includes CGI reconstructions of Kurt
Cobain, Sid Vicious and Keith
Moon's internal organs. No, really.



The Spinto Band: Olympic
mascots for London 2012

Music: Response
9pm, Xfm

The Spinto Band perform a 'Nice
And Nicely Done' live session.

The King & I
8.30pm, Radio 2

The story of Elvis's manager
Colonel Parker. Not to be confused
with KFC's Colonel Sanders.

Pop Years
3.30am, Sky One

Arriba! Arriba! 1999 had Latino
fever, with Ricky Martin, Enrique
Iglesias and Jennifer Lopez.

The Great
Performances
11am, The Biography Channel

More Elvis as Priscilla Presley
picks her dead hubby's best shows.

GET IN THE
GIG GUIDE

Do you want to get your gig included in the biggest and best weekly music gig guide? Click on to NME.COM/
gigs and submit your free listing. Entries must be made at least three weeks in advance of the gig date.

CLUBS

The world of indie disco



Watch out for indie-girl ambushes en route to the bar



Aviators inside always pose problems when looking for the dancefloor



Get off your horse and drink your Carling



"Email us at VVV...Oh, hang on, how do we do three W's?"

CLUB OF THE WEEK

KILLING FANTASY, MANCHESTER

If vintage glamour, girl rock and raiding the dressing-up box is your idea of good fun then pop on your ball gown and shimmy over to this Mancunian palace of pleasure and drrrrty dancing.

What do they play? The fact that the night's named after a Kenickie song makes it pretty obvious that lady-focused punk pop is the order of the day. Expect some Lady Sovereign, Helen Love, The Cramps and a smattering of Gwen Stefani, but there's plenty of room for the right boys as well, with Bowie and the Ramones also bursting their way out of the Retro Bar's speakers.

Why this week? The clothes-hating, filthy electro racketeers Jean Genet are doing their dirty ditties, live. "They're pretty, witty and more than a bit rude," says DJ and promoter Vic Conway, "and we want to give Manchester's eyes and ears a treat they won't forget in a hurry!"

What are the crowd like? Like a fancy dress party crossed with a paranoid schizophrenic's dirtiest wet dream. Theme nights have included a seaside extravaganza with the DJs in PVC sailor suits and, oddly, one punter dressed as a clown, who was refused service all night because he freaked out the barmaid. Don't feel compelled to dress up as a saucy pantomime horse or a jaded vampire though: "Those who don't want to wear fancy dress can always just dress fancy instead," advises Vic.

When: Thursday, January 26 and every last Thursday of the month

Venue: Retro Bar, Sackville Street, Manchester

Cost: £3 **Website:** www.killingfantasy.com

DJ PROFILE

DAVE CHANELL CAMEL CLUB



Who are you? "I'm Dave Chanell, 22, and I've been the DJ at the Camel Club since it started in November last year. When I left Uni - where I DJ'd on the university radio station (which was a great excuse to not do any real work) - I started a club night as nothing existed in Watford. I wanted a decent night out!"

What do you play? "My top song is 'Bandages' by Hot Hot Heat and to get the dancefloor going right now, The Libertines, Blondie, Arctic Monkeys and Kings Of Leon seem to do the trick."

Any plans for the future? "If I had some spare cash I'd love to get a bucking bronco at the club night, but it would be a camel, not a bull."

What's your poison? "As the Camel Club is based in an Australian bar, my DJ drink usually involves an exotic pint of XXXX."

When: Fortnightly Thursdays at the Camel Club, Watford

EVENTS THIS WEEK

Email club listings to clubguide@nme.com

BRIGHTON
Saturday
Detournement at B'Lo
West Street, 10pm-2am, £5
The best alternative Situationist disco in town, if not the world.
www.detournement.co.uk

BRISTOL
Thursday
Club Stutter at Manhattan Bar
St Nicholas Street, 10pm-2am, £3/£4
Underground indie classics and new stuff from the overground to kiss your eardrums better.
www.club-stutter.co.uk

Friday
Wonky at Manhattan Bar
St Nicholas Street, 10pm-3am, £3/£4
An alternative hot spot for "homos who hate hard house!"
www.clubwonky.com

CAMBRIDGE
Wednesday
Club Goo at The Soul Tree
Guildhall Place, 8pm-2am, £5
The Rumble Strips play this week's edition of high-voltage alternative lunacy.
www.clubgoo.co.uk

CARDIFF
Saturday
Twisted by Design at Dempseys
Castle Street, 8.30pm-2am, £2.50/£3
Twee indie tunes and whatever you like via the website request form!
www.twistedbydesign.co.uk

CHELMSFORD
Wednesday
Bitterscene at The Basement
Wells Street, 8.30pm-late, £4/£5
And What Will Be Left Of Them? head up this night that plays French pop to punk and bubblegum classics.
www.bitterscene.co.uk

DUBLIN
Thursday
Skinny Wolves at The Hub
Eustace Street, 9pm-2.30am, Euros-tbc
The art-rocking, new wave nucleus has live sets from Thread Pulls and The New Heat/Obscured By Light.
www.skinnywolves.com

EDINBURGH
Thursday
The Goulag Beat at Coteau Lounge
Picardy Place, 11pm-3am, £3
A dirty, messy, scuzz-punk garage haven with bands'n'booze.
www.myspace.com/thegoulagbeat

GLASGOW
Friday
Utter Gutter at The Riverside Club
Fox Street, 10pm-late, £6/£8
Hushpuppy and Madame S rule at this underground junk rock and retro-queer disco.
www.uttergutter.com

Sunday
Optimo at The Sub Club
Jamaica Street, 11pm-3am, £5/£6
Disco/electro/indie pioneers. Only for the hardcore.
www.optimo.co.uk

LEEDS
Wednesday
Rebellious Jukebox at Wire
Call Lane, 10pm-2.30am, £2.50/£3/£3.50
Boogie the night away at



"Yeah! It's brilliant in here. He didn't tell me to say that, honest"

Leeds' naughtiest, rule-book-breaking disco.
www.rebelliousjukebox.co.uk

Saturday
Bad Sneakers at The Faversham
Springfield Mount, 9pm-3am, £4
Arctic Monkeys album playback and live action from The Hair and The Pigeon Detectives.
www.thefaversham.com

Tuesday
Pigs at Wire
Call Lane, 9pm-3am, £tbc
The Kaisers-approved indie bash returns for its first appearance of 2006.
www.thepigscompany.co.uk

LIVERPOOL
Friday
Evol at Korova, Fleet Street
10pm-4am, £4/5
The Long Blondes and The Delta Fiasco add some glamour to Ladytron's mutant electro-punk night.
www.clubevol.co.uk

LONDON
Friday
Dirty Water Club at Boston Arms
Junction Road, 8.30pm-3am, £6
'77 legends The Tights and young upstarts The Hipshakes garage rock the night away at this palace of punk.
www.dirtywaterclub.com

Crossover at Ministry
Gaunt Street, 10pm-late, £12/£10/£6
Delays front Eddy Temple Morris's new mash-up.
www.ministryofsound.com

Saturday
Tapestry at St Aloysius Social Club
Phoenix Road, 8pm-12pm, £5
Patrick and Eugene do their disco thing with alt.country.
www.tapestryclub.co.uk

Heavy Load at The Phoenix
Cavendish Square, 9pm-3am, £3/£5

A celebration of rock's glory days with The Face, Hendrix, Free and legends-a-go-go.
www.heavyload.clara.co.uk

Monday
Trash at The End
West Central Street, 10pm-3am, £5
Boogie. Even on a school night!
www.trashclub.co.uk

Tuesday
White Heat at Madame JoJos
Brewer Street, 8pm-3am, £4/£5
Saucy live bands and art-punk-noo-wave tunes a-plenty.
www.whiteheatmayfair.com

NOTTINGHAM
Liars Club at The Social
Pelham Street, 9pm-3am, £4/£6
The charming Shitdisco and These New Puritans take on the über-trendy Liars crowd.
www.liarsclub.co.uk

SOUTHAMPTON
Wednesday
Parklife at Downstairs at the Rhino
Waterloo Terrace, 10pm-2am, £2/£4
A celebration of all things Britpop, with Long Live DJs.
www.longliverockandroll.com

Thursday
Long Live Rock And Roll! at Lennons
Onslow Road, 9pm-2am, £3
Metro Riots, Echobeat and The Spinouts tonight.
www.longliverockandroll.com



BACKSTAGE AT CLUB NME



THE MOTORETTES GLASGOW, JANUARY 14

How was Club NME for you?

"It was quite mad, there was more banging techno than we'd expected. The gig I'm most looking forward to though is Club NME in Newcastle. We're playing with Lethal Bizzle which is the maddest line up ever."

Do you get nervous before a gig?

"I'd say that I don't but I imagine that I do. You get used to the crack, and now we get riders we're half-cut by the time we get onstage anyway. We played with a band that shall remain unnamed who we caught doing star jumps beforehand. So sometimes we do comedy star jumps to get ready."

Give us a clue who it was...

"Let's just say they were prone to wearing braces and no shirts."



Big looped earrings and army jackets are never to be worn in close proximity. Hellish



Motorettes frontman flicks a pretty V



Mannequins get smuggled in from time to time



Pearls and long hair get entangled too frequently to mention too

WWW.NME.COM/
CLUBNME

THIS WEEK AT CLUB NME

LEEDS **NEW VENUE!**

The Faversham

1-5 Springfield Mount, LS2

Wednesday, January 25

Vincent Vincent & The Villains+
The Holloways

NOTTINGHAM

Stealth, Masonic Place, NG1

Thursday, January 26

The Rumble Strips

LONDON

KOKO, 1a Camden High Street, NW1

Friday, January 27

The Longcut+JR Ewing

SHEFFIELD **NEW VENUE!**

The Plug, Matilda St, S1

Monday, January 23

Mistys Big Adventure+Voom Blooms

STOKE-ON-TRENT

The Underground, Morley Street, ST1

Saturday, January 28

Infadels

GLASGOW

School of Art, Renfrew Street, G3

Saturday, January 28

Mistys Big Adventure

MANCHESTER

Club Academy, Manchester University

SU, Oxford Road, M13

Monday, January 30

Infadels+Lethal Bizzle

MIDDLESBROUGH

The Empire, Corporation Road, TS1 2RT

Thursday, January 26

Lethal Bizzle

HUDDERSFIELD

Tokyo, The Old Court House, Queens
Street, HD1

Tuesday, January 31

Infadels

OLDHAM

The Castle, 38 Union Street, Oldham, OL1

Saturday, January 28

Elle Milano

NEWCASTLE

Newcastle Digital, Times Square, NE1

Monday, January 30

Dirty Perfect

COLCHESTER

The Underground, University Of Essex,

Wivenhoe Park, CO4

Tuesday, February 7

The Chalets+Pistolas

BOURNEMOUTH **NEW VENUE!**

Consortium, 3 Richmond Hill

(off The Square), BH2

Thursday, February 9

Envelopes+The Tommies

**This voucher entitles the holder to £2 off the door price
LIVE BANDS THE HOTTEST DJs
CHEAP DRINKS AND ROCK'N'ROLL MAYHEM!**

This voucher entitles the holder to £2 off entry and is valid for all Club NME nights* except Glasgow
*PLEASE NOTE Valid at KOKO in London after 10.30pm only. Only one voucher per person.
Not to be used in conjunction with any other offer. The venue reserves the right to refuse
admission. Check venues for full offer details.

BOOK NOW!

FUTURE GIGS ON SALE

Regina Spektor



Witness the Spektor-cal of Regina live in February

Once classically-trained, now completely off the rails in the best way possible, the anti-folk heroine might shout, coo, entice or chastise her audience, but will most probably do all four. At once.

On tour: February 1 to February 16

Boy Kill Boy



Hey, Chris. George and Zippy are backstage. Apparently Geoffrey wants his braces back...

These unashamedly-uncool hairy riff-rocking Londoners are here to fill a Supergrass-shaped hole in your hearts, so catch them in the shoebox venues while you can.

On tour: February 17 to March 5

Give It A Name Festival



Trust My Chemical Romance to put on a festival in April

Headlined by pseudo-goths My Chemical Romance and valley boys Lostprophets, this is a two-day orgy of angsty emo and metal and is billed as "the largest indoor rock bash in Europe".

When: April 29-30



Expect a ketchup sachet shortage when Wayne Coyne and co hit the road in April

NEW! Boy Kill Boy

Stoke Sugarmill (February 17), **Newcastle** Carling Academy (18), **Glasgow** King Tut's (19), **Aberdeen** Moshulu (20), **York** Fibbers (21), **Leicester** Charlotte (22), **Birmingham** Barfly (24), **Aldershot** Buzz Club (25), **Bedford** Esquires (26), **London** Kings College (27), **Cardiff** Barfly (28), **Manchester** Academy 3 (March 1), **Liverpool** Barfly (3), **Bristol** Louisiana (4), **Nottingham** Social (5)

The Boy Least Likely To

Brighton Hanbury Ballroom (February 16), **Bristol** Louisiana (17), **Southampton** Joiners (18), **Oxford** Zodiac (19), **Birmingham** Bar Carling Academy (20), **Sheffield** Leadmill (22), **Manchester** Night & Day (23), **Glasgow** King Tut's (24), **York** Fibbers (25), **Nottingham** Social (26), **London** Bush Hall (28)

Billy Bragg

Wolverhampton Wulfrun Hall (April 23), **Sheffield** City Hall (24), **Bradford** University (25), **Liverpool** Carling Academy (26), **Manchester** Bridgewater Hall (28), **Gateshead** The Sage (29), **Cardiff** St David's Hall (30), **Barking** Broadway (May 1), **Leicester** De Montfort Hall (4), **Isle Of Man** Douglas Villa Marina (5), **Edinburgh** Usher Hall (7), **Exeter** Lemon Grove (31) **Dublin** Vicar Street (June 3)

Broken Social Scene

London Astoria (February 8), **Belfast** Speakeasy (10), **Dublin** Crawdaddy (11), **Manchester** Academy (14), **Birmingham** Carling Academy (15), **Leeds** Faversham (16), **Glasgow** School Of Art (17), **Portsmouth** Wedgewood Rooms (19)

NEW! Isobel Campbell

Manchester Night & Day (February 14), **Leeds** Brudenell Social Club (15), **Norwich** Arts Centre (16), **Nottingham** Social (17), **Dublin**

Sugar Club (18), **Brighton** Komedia (20), **London** Bush Hall (21), **Cardiff** Point (22), **Birmingham** Glee Club (23), **Glasgow** ABC2 (25)

The Chalets

Exeter Cavern (February 6), **Colchester** University (7), **Leicester** Music Café (8), **Sheffield** Fuzz (9), **Glasgow** King Tut's (11), **Newcastle** Red Rooms (12), **Manchester** Bierkeller (13), **Leeds** Faversham (14), **Bath** Moles (16), **Bedford** Angel (17), **Welwyn Garden City** Green Room (18)

Coldcut

London Brighton Corn Exchange (April 19), **Bristol** Carling Academy (20), **Gateshead** Sage (21), **Dublin** Village (22), **Cardiff** The Point (24), **Sheffield** University (25), **Glasgow** Tramway Theatre (26)

The Concretes

Bournemouth Old Fire Station (February 15), **Liverpool** Carling Academy 3 (18), **London** Scala (22)

Graham Coxon

Newcastle Carling Academy (March 20), **Liverpool** Carling Academy (21), **Glasgow** Garage (22), **Edinburgh** Liquid Room (23), **Leeds** Cockpit (25), **Norwich** Waterfront (26), **Leicester** University (27), **Manchester** Ritz Ballroom (28), **Cambridge** Junction (30), **Oxford** Zodiac (21), **Nottingham** Marcus Garvey Centre Ballroom (April 1), **Bristol** Bierkeller (2), **Brighton** Concorde (4), **London** Hammersmith Palais (5)

Death Cab For Cutie

London Astoria (February 28 & March 1), **Nottingham** Rock City (3), **Manchester** Academy (3), **Glasgow** Barrowlands (4), **Newcastle** Carling Academy (5), **Portsmouth** Pyramids Centre (6), **Oxford** Brookes University (11)

The Flaming Lips

Edinburgh Usher Hall (April 19), **London** Royal Albert Hall (22), **Birmingham** Carling Academy (24), **Manchester** Carling Apollo (25)

NEW! Give It A Name Festival

Featuring My Chemical Romance with The Ataris, Atreyu, Panic! At The Disco, Underoath, The Bled, Men Women & Children, Drive By, Say Anything, Paramore, The Honorary Title and Taint, **London** Earls Court (April 29) **Manchester** Evening News Arena (30) and **Lostprophets** with Taking Back Sunday, Angles & Airwaves, Goldfinger, Aiden, Silverstein, Classic Case and Bayside. **Manchester** Evening News Arena (April 29), **London** Earls Court (30)

Goldie Lookin Chain

Liverpool Carling Academy (February 14), **London** Astoria (15), **Wolverhampton** Wulfrun Hall (16), **Norwich** UEA (17), **Sheffield** The Plug (18), **Glasgow** Carling Academy (20), **Newcastle** Carling Academy (21), **Nottingham** Rock City (22), **Manchester** Academy (23), **Portsmouth** Pyramid (24), **Bristol** Carling Academy (25), **Bournemouth** Opera House (March 2), **Jersey** Regents Leisure Park (3)

The Go! Team

Liverpool Carling Academy (February 15), **Leeds** Metropolitan University (16), **Glasgow** Barrowland (17), **Manchester** Academy (18), **Wolverhampton** Wulfrun Hall (20), **Newcastle** University (21), **Sheffield** Plug (22), **Reading** University (24), **Brighton** Corn Exchange (25), **Bristol** Carling Academy (26), **Norwich** Waterfront (27) **London** KOKO (March 1 & 2), **Oxford** Brookes University (5), **Leicester** (6), **Cardiff** Coal Exchange (7), **Southampton** University (8)

Heineken Green Energy 2006

Featuring Snow Patrol (April 29), Ian Brown (30), Kaiser Chiefs (May 1)

NEW! HIM

Manchester Carling Apollo (April 18 & 19), **Birmingham** Carling Academy (20 & 21), **Glasgow** Carling Academy (23), **Newcastle** Carling Academy (24), **London** Brixton Carling Academy (25), **Dublin** Ambassador (27 & 28)

Kaiser Chiefs

Glasgow SECC (April 19), **London** Alexandra Palace (21 & 22), **Plymouth** Pavilion (24), **Brighton** Convention Centre (25), **Birmingham** NIA (26), **Leeds** Millennium Square (29 & 30)

Kano

Sheffield Leadmill (March 8), **Edinburgh** Venue (9), **Liverpool** Carling Academy (11), **Oxford** Zodiac (12), **Leicester** University (14), **Cambridge** Junction (16), **Exeter** Lemon Grove Vibrasonic (17), **Bournemouth** Old Fire Station (18)

The Kooks

Manchester Academy 3 (February 1), **Sheffield** Fuzz Club (2), **Newcastle** Carling Academy (3), **Edinburgh** Venue (5), **Glasgow** King Tuts (6), **Hull** Adelphi (7), **Liverpool** Korova (8), **Oxford** Zodiac (10), **Norwich** Arts Centre (11), **Brighton** Concorde 2 (13), **London** ULU (14), **Portsmouth** Wedgewood Rooms (March 20*), **Birmingham** Carling Academy 2 (21*), **London** Mean Fiddler (23*), **Manchester** Academy 2 (24*), **Glasgow** Arches (25*)

Beth Orton

Bristol Colston Hall (February 14), **Brighton** Dome (15), **Norwich** UEA (16), **Warwick** Arts Centre (17), **Nottingham** Rock City (19), **Leeds** Metropolitan University (21), **Manchester** Academy (22), **Glasgow** Barrowland (23), **St Albans** Alban Arena (25), **Cambridge** Corn Exchange (26), **London** Shepherds Bush Empire (27)

The Paddingtons

London KOKO (February 12), **Hull** Welly (13), **Preston** 53 Degrees (14), **Oxford** Zodiac (16), **Sheffield** Leadmill (18), **Glasgow** QMU (19), **Newcastle** Carling Academy (20), **Manchester** Academy 3 (21), **Leeds** Cockpit (22), **Gloucester** Guildhall (24), **Birmingham** Carling Academy (25), **Norwich** Waterfront (26), **Southampton** University (27), **Brighton** Concorde 2 (28)

Regina Spektor

Edinburgh Cabaret Voltaire (February 1), **Newcastle** Carling Academy (2), **London** Shepherds Bush (4), **Bristol** Fleece (7*), **Dublin** Whelans (9*), **Belfast** Limelight (10), **Norwich** Arts Centre (11), **Leicester** Charlotte (13), **Colchester** Arts Centre (14), **Oxford** Zodiac (16)

The Streets

Norwich UEA (February 15), **Sheffield** Leadmill (16), **Bath** Pavilion (17), **London** Astoria (18)

Kanye West

Manchester MEN Arena (February 16), **Glasgow** SECC (17), **London** Hammersmith Apollo (19/20/21) **Cardiff** Arena (22), **Birmingham** NEC (28), **London** Theatre Royal Drury Lane (26)

The Wrens

Nottingham Rock City (February 28), **Birmingham** Bar Carling Academy (March 1), **Hull** Adelphi (2), **Aberdeen** Moshulu (3), **London** ULU (4)

* = Extra date added

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WIN!

THE CHANCE TO REVIEW THE NME AWARDS TOUR!

Are you the next Tim Jonze? Then get out of the cubicle and get journalising!

From Coldplay in 2000 to Franz Ferdinand in 2004, the annual NME Awards tour has always delivered the best bands to your home town, mere months before they break into enormodome stardom. Well, apart from Campag Velocet, but you get the point. This year NME proudly gives you the ShockWaves NME Awards Tour 2006, featuring Maximo Park, Arctic Monkeys, We Are Scientists, AND Mystery Jets!

And rather than just the usual 'win some tickets and that's about it' competition, this year we've got a very, very special prize. We've got three pairs of tickets to each of the gigs (listed right) to give away. Not only will you get to see four supremely talented

bands, but you'll also be in with a chance of reviewing it for the legendary NME.

To enter just tell us, in 100 words or less, why you want to write about the Awards Tour.

Email your entry to comp@nme.com or post it to Awards Competition, NME, 25th Floor, Kings Reach Tower, IPC Ignite!, Stamford Street, London SE1 9LS. But be quick! The competition closes **THIS MONDAY** (January 30). Don't forget to include on your entry which gig you'd like to win tickets for. Please include a recent photo with any entry.

Nottingham Rock City (Jan 31)
 Leeds University (Feb 1)
 Liverpool University (2)
 Manchester Academy (4-5)
 Sheffield Octagon (7)
 Birmingham Carling Academy (8)
 UEA Norwich (9)
 Cardiff University (11)
 Bristol Carling Academy (13)
 Portsmouth Guildhall (15)
 Brighton Dome (16)
 Brixton Carling Academy (17)

N.B. Winners are not guaranteed to appear in NME. IPC Media Limited's normal terms and conditions apply to this competition (available at NME.COM). The judge's decision is final, and there is no cash alternative.

WINNER!

EMMA, MANCHESTER

Emma Leatherbarrow won Strokes tickets and signed artwork (NME, Jan 7, 2006). "I can't believe I finally have Strokes tickets! It's gonna be awesome. Massive thank you to NME!"



WIN! £35 OF HMV VOUCHERS

Got a pen and half a brain? You too could be a winner

CLUES ACROSS

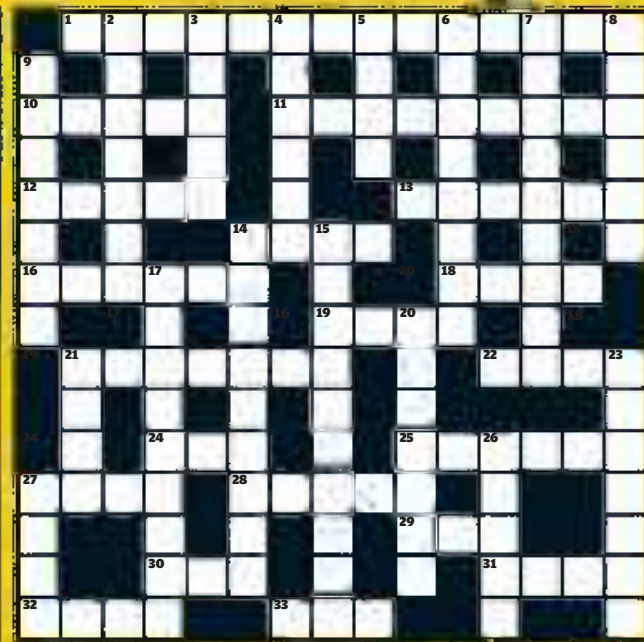
- 1+32A Arctic Monkeys on top of the world - no twilight days for them yet, and it hasn't dawned on them either (4-3-3-4-4)
- 10 Under which name MC Ben Drew is getting up to 'No Good' (4-1)
- 11 Sadly, half gets upset with this Go! Team number (9)
- 12 Interpol's abrupt way of saying "come here" (5)
- 13+27D Shocking treatment at the top of The Curve (6-4)
- 14 Change ends...it's Wire (4)
- 16+21A No mates around to play with The Divine Comedy (6-7)
- 18 Most oddly includes member of Republica (4)
- 19 Half Man Half Biscuit found themselves 'Back In The ____' (4)
- 21 (See 16 across)
- 22 Gary ____, original rapper who wore 'The Crown' in 1983 (4)
- 24 How different to be part of Live8 (3)
- 25 Let's hear it again (and again) for Pink Floyd's 'Best Of' album (6)
- 27 Hallo.....got left out of Texas? (4)
- 28 '____ Speaks' of Geneva and '____ Knows' of Queens Of The Stone Age (5)
- 29 Those 'Crazysexycool' girls (3)
- 30 Scandinavians found in the Sahara (3)
- 31 (See 21 down)
- 32 (See 1 across)
- 33 Dig that song by Mizlopi (3)

CLUES DOWN

- 2 Did Johnny Marr get better when he used this backing band? (7)
- 3 Le Bon turns up with member of British Sea Power (5)
- 4 Savage Garden performance that I would find gripping (4-2)
- 5+20D A number for when Saint Etienne are on the road, but not in the main (4-7)
- 6 Dog Eat Dog may well have had some backing, though, for this number (2-6)
- 7 Prototype Radiohead whose 20-year-old recordings have recently surfaced (2-1-6)
- 8 This is a toughie, this one...Pet Shop Boys' single (2-4)
- 9 "Do you have an opinion, a mind of your own/I thought you were ____, I thought you should know", Garbage (7)
- 14 Ask nation about music from OutKast (9)
- 15+23D Indie band from the west Midlands who took their name from BBC radio's *The Goon Show* (4-6-7)
- 17 "There's a hole in my head where the rain comes in/You took my body and played to win", ELO (4-5)
- 20 (See 5 down)
- 21+31A A fluke it somehow came out for afrobeat musician (4-4)
- 23 (See 15 down)
- 26 Hospital starts sick arrangements to get a bit of Revenge (5)
- 27 (See 13 across)



Compiled by Trevor "Blighty" Hungerford



ANSWERS FROM DECEMBER 17/24 ISSUE

Across: 1 Feel Just Like A Child, 11-17A For Today I Am A Boy, 18 All Ablaze, 19 Area, 22 Swoon, 23 Tulsa, 26 Roadrunner, 30 Pioneers, 31+74A Night On Fire, 33+25D Just Friends, 35 Kidd, 36 Estelle, 38 Athlete, 40 Bis, 43 Howl, 44 Hines, 45 Tweak, 46 Damon, 47+38D She's A Star, 48+42A Magic Numbers, 50 Smiths, 55 Iommi, 58+91A Scab Dates, 59 Step On, 65 Mystery Jets, 66+90D Hole In My Shoe, 69 Greedy Fly, 70 Nils, 76 Astor, 79+37D What Became Of The Likely Lads, 83+87A Losing My Religion, 85 Bolton, 88 Legend, 92+113A Candy Ass, 93+61A Echo And The Bunnymen, 94 Mehran, 96 Abuse Me, 99 Usher, 101 Juicebox, 105 Wilco, 106+63A Do You Dream In Colour, 108 Cohen, 110 Evil, 112 Loose, 114 Prince, 115 La's.
Down: 2 Female Of The Species, 3 Embrace, 4 Jay-Z, 5 Shiver, 6+29A Lean Period, 7 Killers, 8 Albion, 9+34D Heathen Chemistry, 10 Leeds, 12+97D Ol' Rag Blues, 13 Trashed, 14 Demolition, 16 Dirty Pretty Things, 21 Dirt, 27 Answer, 28 Riot Radio, 32 Noble, 33 Jumpers, 39+49D Don Gibson, 41 Shamen, 43 Holm, 51 Tom Smith, 52 Sing, 54 Cars, 56+73D One Step Closer, 57 Duffy, 60 Precious, 62 Noel, 64+24A Get In The Swing, 65 My My My, 67 Lit, 68 I Sat Down, 71 Crying, 75 Cramps, 77 Helder, 79+20A Warren Zevon, 80+15D All The Young Dudes, 81 Big Bad John, 82 Cloud Nine, 84+111A Not Alone, 86 Toyah, 89 Screem, 91 DNA, 94+78A Maximo Park, 95 Drones, 98 Strip, 99+53A Uncle Tupelo, 100 Tiga, 102+72A Bill McCal, 103 Edge, 104 Lyla, 107 AFI, 109 Hal.

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THE RECOMMENDER

Music and more to check out

This week: **Dev, Test Icicles**



WHAT I'M LISTENING TO RIGHT NOW

1 Weezer Slob

"The first three words ('leave me alone') sum up my moods."

2 Nirvana School

"This has the greatest chorus of all time."

3 Burzum Hbis Lyset Tar Oss

"It's the perfect song if you ever want to kill people. He's recorded his last three albums from prison over the telephone."

4 Suicidal Tendencies Institutionalised

"I used to listen to it when I was younger. There's no singing, he just moans."

5 Dinosaur Jr Repulsion

"I'm constantly listening to their 'Best Of' at the moment."

6 Saves The Day Ups And Downs

"It's disturbing, mostly him saying he wants to kill himself, but the tune is poppy."

7 Circle Takes The Square Non-Obstructive Portrait Of Karma

"This has three vocalists screaming back and forth at each other, and it has an Irish folk element too."

8 Descendents Weiner Schnitzel

"It's only 30 seconds long, but it's a really funny song."

9 Sonic Youth Pattern Recognition

"It's so poppy but still really good."

10 Annihilator Set The World On Fire

"This came on during the night when I couldn't sleep. Awesome '80s metal."



MY FAVOURITE NEW BANDS



Semifinalists

"I was glad to see them as an *NME* Radar band a while back. They're good friends of ours but we don't get to see them much anymore. We used to be in a different band with the singer Ferry and he actually came up with the name Test Icicles. I loved their first single 'Show The Way' and I've just managed to get my hands on the album even though it's not out yet. What else can I tell you about Semifinalists? Two of them are from America and one is from Indonesia. They're the shortest band in the world too, they're all about five-foot four."



Fall Out Boy

"They've been going for a few years longer than us, and in America right now they are stupidly big. I keep missing them live, but their CD is the only one I've bought recently as soon as it came out."



Kelly Clarkson

"I've been listening to her last album 'Believer' non-stop. She sings live and she's not really good-looking so her talent's taken her where she is. I was disappointed by the new Ashley Simpson album so I turned to this."

MY BIGGEST INFLUENCE

Comic books

"There's a guy called Adrian Tomine who does *Optic Nerve* magazine and also *Summer Blonde*, possibly the best comic ever made. Jhonen Vasquez is another, and I have two tattoos based on his books. One is a character called Johnny The Homicidal Maniac, he's about five-inches high. I also have a 'Z' and a '?' in a box on my arm, and a Madman tattoo."



A GUILTY PLEASURE

Heat

"I always read this along with all the trashy celeb stuff. Last time we went to New York, [our label] Domino had a stack of American ones for me to catch up on. I'm anti-celebrity really but I love the MTV/Hollywood award show world."



OTHER STUFF

INTERNET AOL sessions

"I'm obsessed with downloading music videos and live performances. I also watch *punkrockvids.com* and look up new bands on MySpace."

TV Trashy American drama

"I love *The OC*, *Angel*, *Smallville*, *Lost*, *Medium* (with Patricia Arquette), *Without A Trace*, and *CSI*. I have every box-set and I get them taped for me when I'm touring."

FILM Anything with Nicolas Cage

"I've got almost all of his films. *Adaptation* is great, possibly my favourite. Maybe *Wild At Heart*. Or *The Rock*. He's making a film about 9/11 with Martin Scorsese."



NEXT WEEK IN NME

**NO HYPE.
NO SUPERMODELS.
NO BULLSHIT.**

HOW EDITORS DID IT THEIR WAY

DEAN CHALKLEY

PLUS!



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AND THE TOP SECRET
RETURN OF RAZORLIGHT**

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