ALBUMS OF 2011 THE ULTIMATE GUIDE

15 JANUARY 2011 £2.30 GUESS WHO? GODLIKE GENIUS REVEALED! p6

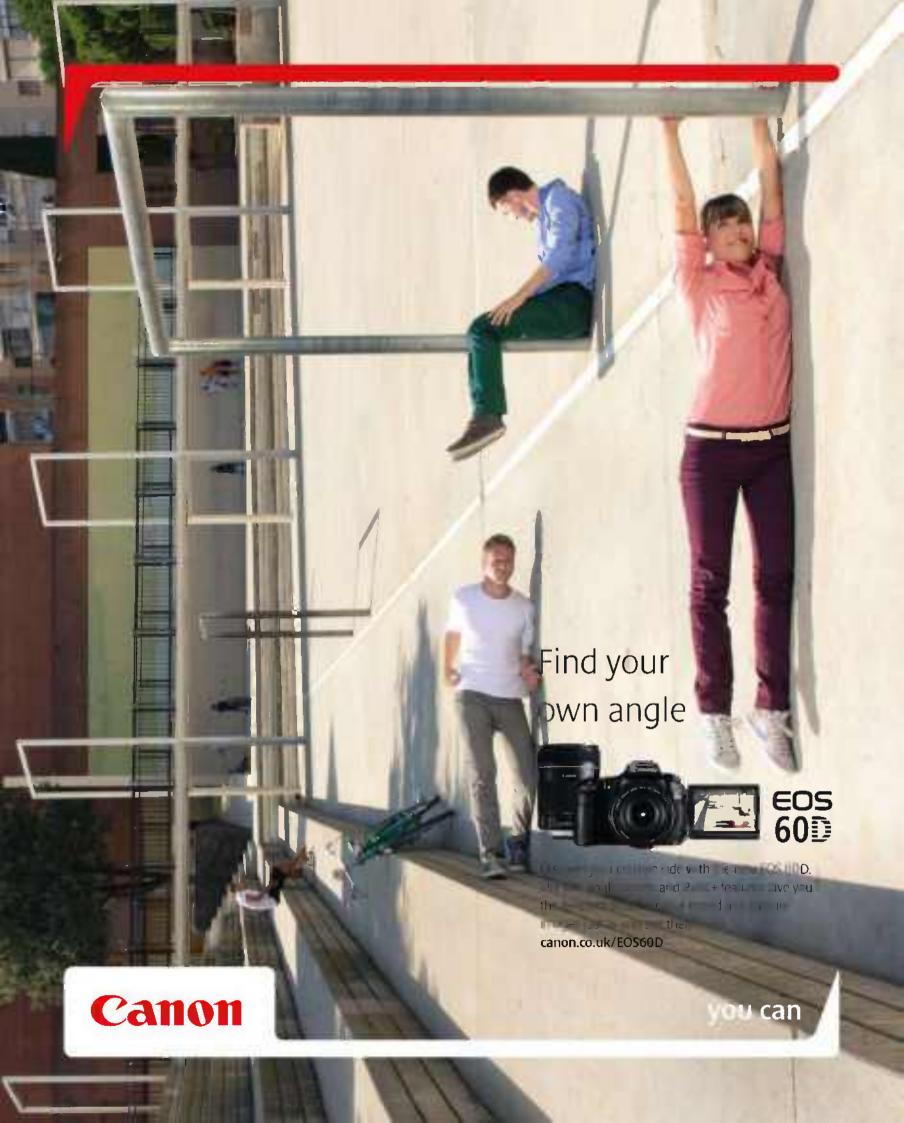
NEW MUSICAL EXPRESS

LBUMS OF



-ACCESS STUDIO REPORTS





INSIDETHIS

WEEK

15/01/2011



"THE TUNES ARE GETTING BETTER" AS IS THE HORRORS' CHOICE OF KNITWEAR



"We want to get straight back out there" serge isn't letting kasabian relax. get off the couch, meighan...



"WE'RE THE MOST MARMITE-Y OF BANDS"

CHRIS MARTIN HAS SOME COLDPLAY REVELATIONS



"We are beyond thrilled at the 10 songs"

THE STROKES FEATURE IN OUR COMPREHENSIVE IN-THE-STUDIO PREVIEW OF THE ALBUMS OF 2011



"Under pressure?
Yeah. Just a bit"
FRIENDLY FIRES FELT THE
HEAT BUT KEPT THEIR COOL



"JAMES WAS ON THE ROOF OF THE CAR LIKE TEEN WOLF"

GLASVEGAS ON THEIR CRAZED SESSIONS FOR ALBUM NUMBER TWO

PLUS

ON REPEAT

UPFRONT

VS

SPEED DIAL

11 NME'S ALBUMS OF 2011 RUNDOWN

46

REVIEWS 49

LIVE

59

GIG GUIDE

62

THIS WEEK IN

CROSSWORD 66

BRAINCELLS



"TO BE IN A NEW BAND IS JUST FUCKING AMAZING, MAN"

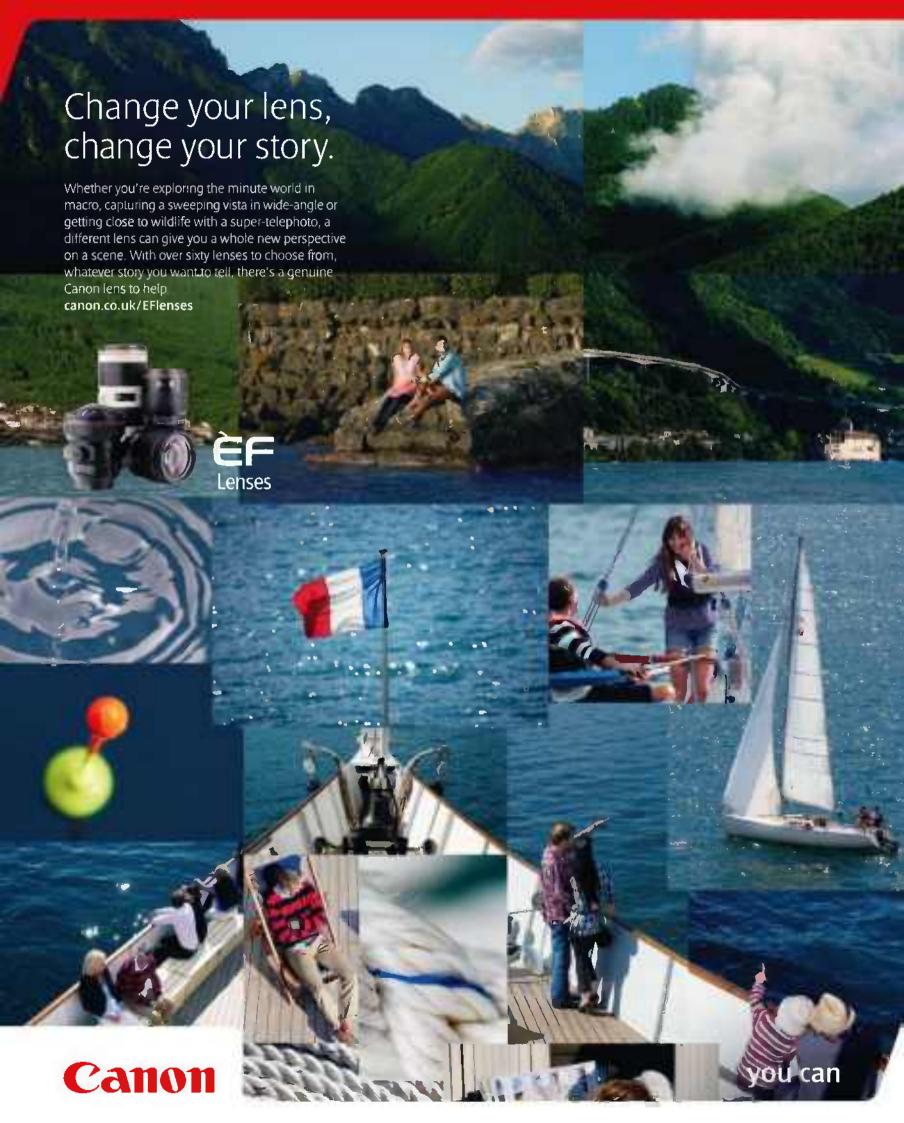
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ON REPEAT

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





THOSE DANCING DAYS

Fuckarias

You'd have to be a pretty dismal sourpuss not to like Those Dancing Days. The Swedish fivesome made a minor splash in 2008 with their hand-clapping, excitable, northern soul-influenced debut, 'In Our Space Hero Suits'. Since then they've cut back on the girl-group shimmying and, on the strength of

They've cut back on the shimmying and gone grrrl-synth-punk this first track from their second album, reinvented themselves as more of a full-pelt grrrl-synth-punk band. It suits them.

Top marks for the title -'Fuckarias', which is either an impressively florid

curse word, or a technical opera term denoting "foul-mouthed soprano". Whatever it means, the song's one of those back-off-buddy warnings aimed at a hapless suitor. "You made a monster, ready to strike", snarls singer Linnea Jonsson. "You're in my space, get out of my face". If this douchebag leans in for a snog, he'll get his tongue ripped off. After that the lyrics get a bit weird, as Jönsson lists this guy's physical faults, most notably his "Mouth open wide, fake teeth falling out". Fake teeth? She should aim her sights higher and stop hanging out with such total fuckarias.

Luke Lewis, Deputy Editor, NME.COM Free download from www.thosedancingdays.com



REM

Oh My Heart

Ah, just the way we like our REM, as welcoming and warm as a Slanket. This mandolin and accordion-bedecked bit of gorgeousness, the third leak from their 15th album 'Collapse Into Now', is a soulful lament for New Orleans. Simple and lovely. Read more about their forthcoming new effort on p44.

Duncan Gillespie, writer

On YouTube now

THE BABIES

Wild I

US lo-fi fans will slaver over this new side-project of Cassie from Vivian Girls and Kevin from Woods. No prizes for guessing they sound very Pavement, Slumber Party et al, but 'Wild I' shows off a rawness that's all their own.

Martin Robinson, Deputy Editor

Download at gorillavsbear.net

CEO

Halo

An indic schmindic cover of a Beyoncé hit (and one that's been done on *Glee*)? But stop, this is more a spaced out re-imagining than a cover, complete with a phased rap outro that is gloriously over-the-top and plain glorious. **Liam Cash, writer**On pitchfork.com now

BOYS NOIZE

1010

This kicks of BN's brilliant comp of contemporary acid house, also featuring Erol Alkan, Joakim and former Uffie squeeze Feadz. Here, Alex Ridha takes acid staples of invasion beats, squelch and robotic tweets for a track that's a blast of indescribable filth.

Luke Turner, writer On Soundcloud now

ANIKA

Yang Yang

Just when you thought the post-punk genre had been strip-mined for all potential inspiration, along comes Anika. She mixes hissing dub-hop bass, spidery drum snaps and electronic sirens on her cover of Yoko Ono's 'Yang Yang', just one cut from her self-titled album due out across the world this month. John Doran, writer On Soundcloud now

THE DEARS

Blood

If last year was all about Montrealians Arcade Fire, then The Dears kick 2011 off with a walk on the city's noir side. Teeing up new LP 'Degeneration Street', 'Blood' is a collision of gnarly guitars and volatile vocals, suggesting that the Canadian indie citadel (Suuns' home too) will dominate the next 12 months as well. Paul Stokes, Associate Editor On thelineofbestfit.com now

PURO INSTINCT

Stilyagi

A sublime piece of skunky-shoegaze brilliance, 'Stilyagi' might have been given a suitably dour makeover by Ariel Pink, but it's singer Piper who steals the show. And in a post-Warpaint/Best Coast world this'll do just fine.

Matt Wilkinson, News Reporter
On gorillavsbear.net now

THE LOW ANTHEM

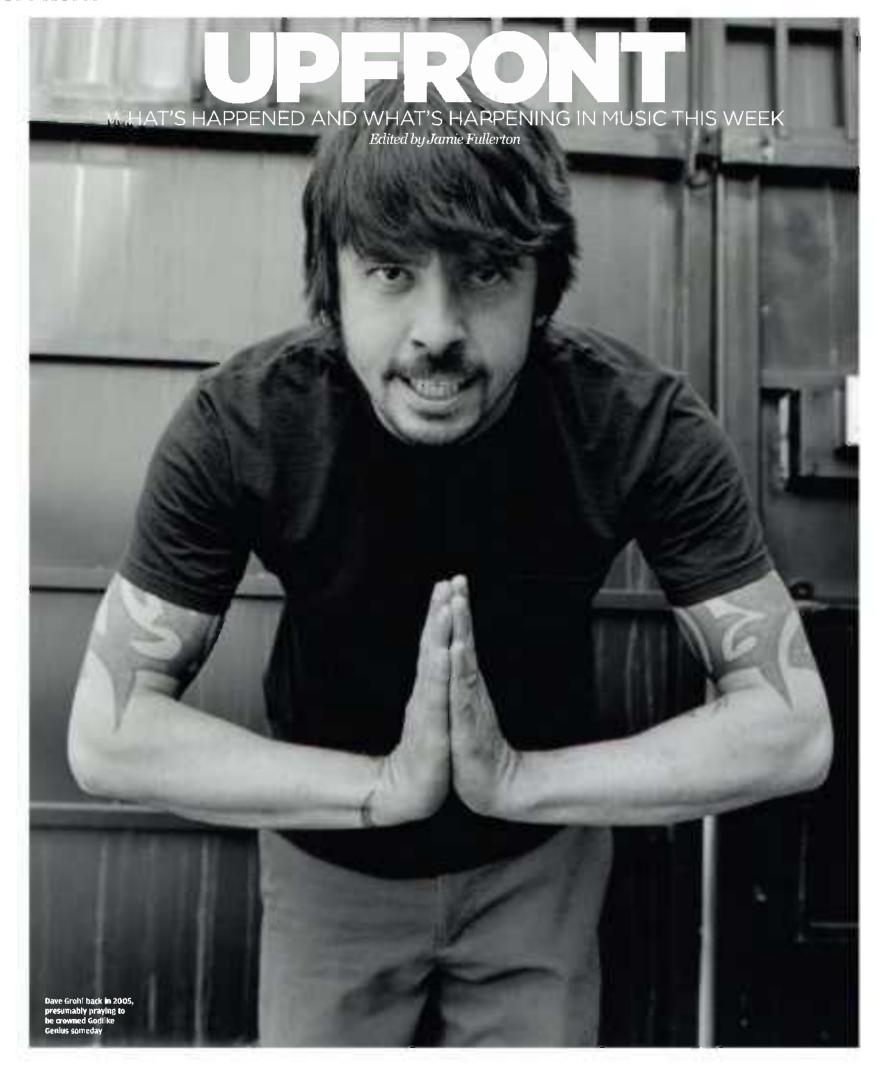
Ghost Woman Blues

Fuck, 2011 is depressing. If it's not boo-hoos from Chapel Club, then it's wrist-slit-gloom from White Lies. Lucky The Low Anthem are here to lighten our mood with this harrowing ballad of icy heartbreak. The world is a cold place, people. Mike Williams, Features Editor Free download from www.lowanthem.com



DAVE ID

Only Me! Can Save
South London mystery man Dave casts
a unique sonic spell. His EP 'Gangs'
recalls early Tricky or recent TNP in
the way it swirls together influences
from dance, hip-hop and post-punk.
Crisp, spacious Timbaland-ish
production meets with a cold, Numanesque soulfulness to create a dark
delight. Emily Mackay, Reviews Editor
On MySpace now



Dave Grohl to be crowned Godlike Genius at Shockwaves NME Awards 2011

MAIN **FVFNT**

Begin the loudest drum roll in the world - Foo Fighters and ex-Nirvana rock legend Dave Grohl is to be crowned Godlike Genius at the Shockwaves NM1 Awards 2011.

Dave will pick up his gon, on I ebruary 23 in London, ahead of Foo Lighters playing a set at the ceremony at the O2 Acad my Brixton The frontman follow in the toot it pot Jov Division, Primal Scream The Clath, Manie Street Preach The Cure and Paul Weller in winning the award, but was in typical humble Dave mode when reacting to the news

"I don't thin! I'm godlike or a genius," he laughs. "It's flattering. It's a nice thing to be acknowledged for doing something you love to do, but in truth I don't consider it a body of

work because I don't consider it work."

Dave, who has played with everyone from John Paul Jones to Paul M. Cartney during his career, says he's honoured to join such distinguished company, but knows of only one musician who might actually think of himself as a Godlike Genius. "Maybe Kanve West would consider himself a legend but I think most people just consider themselve people. All of them seem to be doing it tor the right reasons. It's really good company to be in." See NME next week for more Grohl news.

See page 42 for more on Foo Fighters' new album. Plus, tune into NME TV on Thursday (Jan 13) for Dave Grohl's Top 20 videos on the channel's Rock 'N' Grobl special. See NME.COM/awards to cast your votes for the Shockwaves NME Awards.



TIMES LIKE THESEFrom high school drop-out to Godlike Genius - Dave Grohl's timeline

A 17-year-old Dave Grohl drops out of high school and joins Washington DC punk outfit Scream as their drummer. "I discovered punk and hardcore in the early '80s everything was totally independent and if you wanted to do something you had to do it yourself," he says. "I wanted to become a studio drummer to pay the rent but I was too fuckin' stupid to read music!"

Dave quits Scream and heads to Seattle to join Nirvana alongside Kurt Cobain and Krist Novoselic (below) before the making of 'Nevermind'. After the audition, Novoselic says: "We knew in two minutes he was the right drummer."



1991

Nirvana record 'Nevermind' (above right). First single 'Smells Like Teen Spirit' becomes a runaway hit, catapulting the band into the stratosphere. "Nevermind" changed our lives forever," Dave says. "It was a simple, blissful, almost naïve process putting the songs we wrote in a barn down on tape. The label only printed 35,000 copies Nobody knew what was going to happen."



Nirvana release 'In Utero', which debuts at Number One on the US Billboard chart despite its abrasive sound. "It was a lot darker than anything we'd done before," says Dave, Kurt Cobain would commit suicide in April 1994, resulting in the dissolution of the band.



Dave forms Foo Fighters as a oneman band. "I was writing and recording my own songs the whole time I was in Nirvana," he explains. "Foo Fighters was just me. I didn't know what I was doing with my life after Kurt died so I recorded 13 or 14 of my favourite songs and walked out with 100 cassettes and the greatest fucking feeling that it was all mine."

With drummer Taylor Hawkins joining the band, Foo Fighters release 'There Is Nothing Left To Lose'. "We recorded it in a basement in Virginia with no record label telling us what to do," remembers Dave. It goes on to win a Grammy Award for Best Rock Album the following year.



Dave takes a break from his 'day job' to do some moonlighting with Jack Black and Kyle Gass, aka Tenacious D. He plays on their self-titled debut album then five years later he makes a cameo as Satan in the duo's comedy/ musical The Pick Of Destiny (above).

2002

After hearing Dave gush about them, Queens Of The Stone Age recruit him to play drums on their third album, 'Songs For The Deaf'. He joins the band on tour.



Paul McCartney invites Dave to perform as his special guest for a concert at Liverpool stadium Anfield (above). He also performs with the former Beatle at the 51st Grammy Awards the following February. "If I had my own church, Paul McCartney would be the Pope," Dave says.

Dave joins Led Zeppelin's John Paul Jones and Josh Homme to form Them Crooked Vultures for an album and world tour. "I have Led Zeppelin tattoos so it was pretty insane," Dave says.

Foo Fighters finish recording their seventh studio album with Nirvana producer Butch Vig in Dave's garage.

Dave is named NME's Godlike Genius.

PETER ROBINSON US RUSSELL HOWARD

The comedian talks dog turds, army penguins and snowman rape – u'know, the usual...



 $\mathcal{F} \mathcal{Y} \mathcal{I}$

 If Russell has been savaged by a snowman by the time you read this please accept our apols

• If he has not, rejoice

 Russell wears normal clothes when he is on TV because he is a normal bloke just like you Hello, Russell. Where are you? "I am sitting in my agent's office now."

One thing we need to convincingly conceal in this interview is that it is happening just before Christmas but will in fact appear after Christmas.

"It will be awkward if I've been savaged by some bloody snowman over the Christmas period or something. It will be awful if the interview comes out with me being all chipper but actually I've been the victim of some sort of snowman rape."

Sex with a snowman needn't always be a bad thing, though. Apart from being chilly who's to say it wouldn't be enjoyable? "Me! I don't want that to happen and I'll say that now."

But surely, like most people, you've experimented with a Calippo at some point in your life?

"I don't know what your Mr Whippy was like but mine was a normal guy."

What's 2011 looking like so far? "I'm doing a tour and I'm doing two series of *Good News* in April and

October, so it's more of the same."

More of the same but good as well?

"Well, I hope so..."

But you want this same stuff that you're doing to be better, presumably, in the sense that one always strives to get better at what one does and so on?

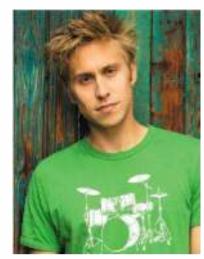
"Well, yes, but it'll be exactly the same except for different stories because, of course, it's topical. The title music will be exactly the same."

All the big albums come out in April or November. Maybe *Good News* is the equivalent of a big album.

"I'm not so sure about that..."

You are like a bridge between The World Of General Amusement and The World Of News – does the responsibility crush or excite you?

"Well, the BBC just let me get on with it pretty much. They'll sometimes say, 'That's too much'. Like there was something we had about a penguin that has joined the Norwegian army and we imagined Mumble from Happy



Feet in battle and apparently we weren't allowed to do that because it was litigious."

What advice would you give the 13-year-old you?

"Ease up on the mouth breathing. It's not an intelligent look when you can't breathe like other human beings. And I would pick up a musical instrument. I would like to be able to play piano or guitar. I've got quite a few guitars and a mandolin – they look amazing but I can't play them."

You have them in your house as decoration?

"Yes, I think they look really great. I've got those and a Stormtrooper. And a really cool Bob Dylan poster."

That's the sort of stuff that needs to go in your own room, really, isn't it?

"Yes. My girlfriend's friends look at me like I'm a child."

Presumably your girlfriend's stuff is allowed to be all over the house?

"Yes. I'm in a basement, obviously. When I'm away our dog Archie likes to nip downstairs and crack out a turd. So I'll come home from a week away and find a hard stool on one of my beautiful guitars. The lack of respect!"

Have you ever eaten dog biscuits?

"No, but I bet my brother to eat dog food in 2002 for 20 quid. He was in a tight spot as well, he needed the money. He ate some, but the bet was to eat the whole tin so I didn't pay him the money."

That's harsh.

"You've got to have a system."



1 CEE LO GRECEN

2 JAMES BLAKE 2 'LIMIT TO YOUR LOVE'

3 WHITE LIES BIGGER THAN US

4 THE MAKED AND FAMOUS

5 3 'NA NA NA...'

6 5 DAFT PUNK

7 6 SING

8 9 SECONDS TO MARS FT KANYE

9 7 KANYE WEST FT PUSHAT

10 8 MARK RONSON & THE BUSINESS

11 19 CMYR ED

12 10 FLORENCE + THE MACHINE IN THE MACHINE

13 11 GORILLAZ FT BALEV

14 12 THE SUBURBS

15 13 PRODUDDIN, BLAST & HUNT

16 14 BRANDOM FLOWERS

17 16 HID CUDI FT KANYE WEST

18 17 WARPAINT

19 27 GIL SCOTT-HERON & JAMIE XX

20 18 'BLOOD BANK'

To CMT Chart in complication is resolved to also from the author of phosphateurs lights interface through traditional limits in print preserved and the includent recollers in lights interface in deposits of the analysis are a lightle for the area chart if the constitution of an electric state of the land of the analysis and a lightle for the area of the constitution of the constituti



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NEW TO NME RADIO PLAYLIST

THE VACCINES
 'Post Break Up Sex'

BRITISH SEA POWER

'Living Is 50 Easy'

* EVERYTHING EVERYTHING

'Photoshop Handsome'

THE JOY

FORMIDABLE 'Austere'

The singer has a solo EP aided by Simian Mobile Disco out soon – but that doesn't mean the Gossip are stopping

Beth, what are you calling your new venture with SMD?

"Um... I did think we should call it Simian Mobile Ditto. Or SMBD. It kind of feels like the early days in that it's just really chilled. The pressure can be quite a lot now with the Gossip, and this reminds me of being on [early Gossip label] Kill Rock Stars. Even working on it was really relaxed and really awesome. There's no hustle and bustle of being on tour, it's just being in the studio and working with simple tracks. It was really nice. I sound like a mom!"

Did you first meet up with SMD when they asked you to sing on 'Cruel Intentions' from their last album?

"I think that's how I met them, and it was so awesome. Although it was hugely hard for me to be in a studio in an intimate situation because when we had to record the vocals there was no vocal booth by yourself. I get really self-conscious singing to somebody when I'm trying to work out a song and write it in front of people. It's very intimate."

To be honest, we didn't think you'd lack confidence in any given situation...

'I'm not someone who writes a poem in a notebook, I tend to write in the studio and it just comes together there, which is probably why a lot of the songs tend to revolve around the same kind of themes. So when that's happening and it's a stream of consciousness kind of thing, it's really difficult doing that in front of people."

Those Simian chaps notoriously like to party... did you have a wild time with them?

"I did go out to a party, but it was a house party, and we had such a good time. I didn't think I would know anyone, but it turned out we know a lot more of the same people than I thought... we had so much fun that I wasn't able to go into the studio the next day. I love London..."

Had you always wanted to do a solo thing, or was it something that purely sprang out of that collaboration?

"I wouldn't even call it a solo thing, that sounds so serious, but I wanted to do a little project where it was just really nice and simple. It's like you were married for



a really long time and then you decide you wanted to have an open marriage. Nathan (aka Brace Paine, Gossip guitarist/songwriter] and I, our music is so intertwined and it's not challenging to write. I've always just wanted to see what I could do outside of that. Just to see what it's like dating someone else. It's like you've only kissed one person for 12 years – I've only been in one band. When your music is wrapped up in a partnership, basically you want to see if you can even write with someone else. I didn't spend a lot of time doing 'Cruel Intentions' and I wanted to see what else we could do."

Did you always think you wanted to go down a dance route with it?

I wanted to do something really fun and upbeat. I think going down a dance route was interesting to me because I wondered, 'What's it going to be like to play a gig without guitars or live drums? And the other thing about it, doing it electronically let me use a completely different side of my voice that I don't use that often. It's like working with Rick Rubin, you're using a lot of power in your voice, which was what he wanted, but with Simian Mobile Disco, my voice specifically was where they had the most

at NME.COM/artists/ to say, they wanted me to not give it so much power. It was nice to not sing at top volume all the time, and I do have that choir girl background in a way."

Do you think doing dance music allows you to step out of being a spokesperson, or being political all the time - kind of letting you cut loose?

"Hmm, that's a good question. I'm never like, 'I don't want to be a spokesperson' or feel pressured by it, I'm like, 'Yeah, sure I am'. I always feel like I'm a direct effect of what riot grrrl did. I don't feel any pressure in a bad way at all, I feel really comfortable in that position."

This is a bit less 'serious' in its message though, isn't it?

"It's nice in that one way for this one thing not to have to do that. I don't feel a lot of pressure from Nathan and Hannah [Blilie, Gossip drummer], if it wasn't for Nathan I would never have heard of any of that stuff, like 'zines or punk and riot grrrl. We are all kind of spokespeople but I just happen to have a microphone and don't mind answering questions. I'm always the one who talks. I don't

mind talking, though. It's nice talking about music but feminism is what gets me through the day. When something is horrible, fucked up or crazy I can always turn to it to make me feel better. But just recently, having to be so serious about the Gossip after 'Standing In The Way Of Control', that was all new."

Are there plans for a new Gossip album any time soon?

Ветн Дітто &

SMD EP

Release date:

Early March

Details: As-vet

untitled, the EP

will be released on

12-inch vinyl and as

a download

Songs: 'Goodnight

Good Morning', 'Do

You Need Someone',

'I Wrote The Book',

Listen: Song

snippets are

gossip

"Yeah, we're working on the Gossip album now. One of my fears with doing this is that people would think that's it's me trying to launch a solo career. The

band are coming over. My family lives real far away in Arkansas and I live on the west coast, in the northwest, it's like 3,000 miles or something ridiculous. Actually, I have no idea, but it feels like 3,000 miles. So I celebrate the winter break with all my friends, we have a big sleepover. We're such a close group of people. You go on tours with other bands and they won't even look at each other. When we go on tour we have a loud room and a quiet room. The tour manager and the engineer are in the quiet room and they set up my make-up mirrors and dressing table in the quiet room, and I always move the

mirrors and stuff into the loud room, and we're all in there talking. It's a really important part of my life and I would never walk away from that."

So no full solo album after the EP?

"Even if I did do an album solo I really think Nathan would be a part of it... but right now I think the EP is just fine."

Finally, why did you choose recently revived dance label Deconstruction for the EP?

"I really like [Deconstruction Records MD and ex-Haçienda DJ legend] Mike Pickering, and I really didn't want it too big, to be a big solo deal. I really trust their taste. It's nice to talk to just two people, when you call up you didn't have to go through 500 people, there's not too many hands. I always get this feeling like, 'I'm sorry I ruined your label...' I have the craziest brain, it's crazy superstitious. But I'm excited to just do something where I get to pick it myself, right down to the artwork. There's not like three people coming to an arrangement... I have 100 per cent artistic control."



THE 60 MOST EXCITING ALBUMS OF 2011

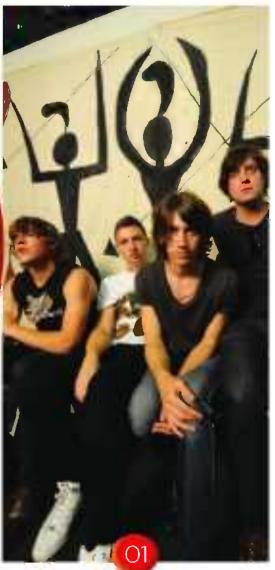
t's January! And, even more wonderfully exciting than the first post-new year's resolution booze binge following the faux detox promise, that means it's time to look ahead to the most ear-fizzingly anticipated albums 2011 will offer us.

This year is shaping up to be a crucial one in the music world. Firstly, there's the matter of returning indie totems The Strokes and Arctic Monkeys (see right), both having to reassert their positions on the indie tree-tops following a calendar-crippling absence and a tepidly received third album respectively. Friendly Fires, The Big Pink, Surfer Blood, Girls et al are taking the second album test to prove they've got muscle beyond the debut hype, and we finally get to judge newcomers Anna Calvi, James Blake and, erm, Beady Eye on the cut of their studio thrust. Plus, the likes of The Horrors, Kasabian and Plan B have the chance to brand their names deeper into music history's forehead with their new efforts. It's thrilling, intriguing, worrying, promising, and everything you need to know about the 60 albums we're looking forward to hearing most in 2011 are in the following 34 pages.

Jamie Fullerton, News Editor

NME.COM/NME RADIO/NME TV

Hear tracks from some of these albums – and let us know which ones you're most looking forward to hearing – at *NME.COM/blogs*. Then tune into Owen Davies' NME Radio show all week to hear more from our rundown of 2011's most anticipated albums. And don't forget to tune into NME TV for our A bums Of 2011 special at 1pm on Friday (January 14), repeated at 4pm the following Sunday.



ARCTIC MONKEYS

Alex and co could be playing their new album at 2011's festivals

rumming sessions with P Diddy are on hold – Arctic Monkeys have started work on album number four and are hoping to get it out this spring.

Alex Turner's mob only kicked off recording sessions in London with James Ford last month and have just flown to LA to continue work, so details are yet to be locked down. Still, first reports are positive – the band had been looking at a late 2011 release but now they could have it out as early as May, well in time to perform it at UK festivals this summer (V Festival and T In The Park slots are expected to be confirmed).

Alex' activities won't be limited to Monkey business this year, mind – Submarine, the film directed by hi mate, IT Crowd star Richard Ayoade, is out in March and he's penned the soundtrack – although it's not been decided if it'll be released as a solo album or whatnot just yet. We just hope that Matt Heiders finds time to keep up with his clothing line smid all the excitement. Jamie Fullerton

Refeased: May at the earliest Producer: James Ford







THE HORRORS

The dark lords of noise return ~ and this time they're doing things their own way

he Horrors have been nesting. In a cramped garage off Dalston's Shacklewell Lane, the Fagin Five have built their own studio.

Joshua Hayward, their resident techwizard, was responsible for soldering-up the yards of cabling that slither across the concrete floors. He made the mixing desk. He even made the three-metre high drum platform, complete with sound-insulating curtains.

"We had a guy come round to look into prospectively doing some brass arrangements," Joseph Spurgeon tells us on the guided tour. "And he was amazed by some of the recordings we played him. He said the drums sounded like they were recorded in Abbey Road."

As obscure psych-folk wafts from the speakers, and their oil-projection visualiser rotates upon the wall, The Horrors drift in sleepily one by one. Not only are they for the first time making a record in their own space and at their own pace, they are also for the first time doing so without a producer.

"We just found when we were working with Geoff [Barrow, producer of 2009's 'Primary Colours'] it was kind of his suggestion [to go it alone]," Rhys Webb tells us. "He was into the way in which we attacked them. And towards the end of the process, he was really keen to get our ideas out rather than enforce his upon us. So he said, 'Why don't you guys just go for it yourselves next time?""

So they did. First holing themselves up in a studio in Devon for a month, then, deciding that their time and money could be more profitably spent on their own rig, relocating to London in September, where they've been putting in 12 or 14-hour days ever since. No-one would doubt that they've got the technical know-how, but do they miss having a referee in decision-making?

Rhys: "When you've got five people who've got very strong ideas, there are times when you need that. And I think here are probably moments when it would've been nice to have someone to tell us to move on. But, creatively, I think it's really good for us to do it ourselves, because we're obsessive and it's allowed us to be completely happy with the whole thing,"

"My favourite records are ones where you're drawn into the world of the record," Faris Badwan chips in, "and I think having everything around you, being holed up in one space, definitely lends itself to that."

f all the songs they've recorded, the band are still reluctant to name anything. Only 'Endless Blue' – a horn-swarmed, tempo-shifting, six-minute growl that wouldn't sound out of place on 'Primary Colours' – has been played live, at a few European festivals late last year. Nor will they speculate on the overall aesthetic. Rhys: "I hate it when bands try and tell you what their music is related to."

This much we know. It contains keyboards. Vintage ones. And it has rhythms. Which may or may not be those famous 'motorik' ones. ("Synthy" Rhys prevaricates. "Well, it depends what you mean by that... I guess rhythm is something we're interested in. That goes back to the first album. The speed of that album was something we really worked on.")

We can also confirm to tracks have been written. Three have been completely mixed – by Craig Silvey,

> who mixed 'Primary Colours'. But those 10 don't yet represent a sealed setlist. "The plan is to write more," Rhys outlines, "then record the best ones."

> They aim to have it out "as soon as possible" this year. The artwork is undecided, the title and theme are unannounced, but Rhys is sure of one thing: The Horrors are not underperforming. "I think the songwriting's getting better and the tunes are getting better." We'll see... Gavin Haynes

Recorded: Shackiewell Lane, Dalston, London Producer: Self-produced by the band, mixed by Craig Shilby Released: Who knows?



Clockwise from main: (I-r) Joseph Spurgeon, Faris Badwan, Rhys Webb, Tom Cowan, Joshua Hayward; a hungry speaker; I spy with my little eye...ur, Faris; Joe by the group's mixing desk - living the dream







t's been seven years since "The Grey Album" introduced Danger Mouse as modern pop's Man Without A Name, the shadowy production and songwriting talent behind stellar releases from Gnarls Barkley, Broken Bells and 2010's much-delayed 'Dark Night Ot The Soul'. The 'Rome' album arrives in May, billed as the supposed 'missing link' in Brian Joseph Burton's phenomenally diverse musical portfolio.

It's been five years in the making; an epic collaboration with film composer Daniele Luppi inspired by the spaghetti western and pulp soundtracks of the '60s and early '70s.

"Time just added up," says Brian, who funded the project himself. "I sat on the music for a long time, but I wasn't really worried. I knew it wouldn't matter when it came out because of the nature of the music. If it was done right there wouldn't be any kind of shelf-life inbuilt."

The seeds of 'Rorne', which features Jack White and Norah Jones along with many of the musicians who worked on Ennio Morricone's legendary film scores, were sown in 2004 after an encounter between Brian

FACK OF ALL TRADES

Rock's hardest working fella, Jack White, stays pasty for a reason - what with three successful rock bands and a record label to juggle. And there's no sign of a let-up in 2011: as well as making squinty eyes at Norah Jones on 'Rome' he's producing the new album from queen of rockabilly Wanda Jackson, plus singles from Swedish psych quartet Dungen and First Aid Kit. Then there's the small matter of that new White Stripes album, which he has hinted may be imminent, recently saying, "Now that we've gotten a lot out of our system, Meg and I can get back in the studio and start afresh."

and Danielo revealed a shared love of the continental pop and soundtrack sounds of the era. "I love the melancholy elements of those records," says Brian. "Also the kind of visual aspect, that's what I try to do with all the music I'm part of. It had so many different styles in it, whether it was classical or rock stuff, jazz, a lot of really epic music too. But the sad stuff I'm always drawn to."

Busy schedules and insane levels of perfectionism kept the record from completion since then, but it's been worth it. 'Rome' sings with understated cool, playing up the melancholy aspects of work by composers like Morricone, Piero Umiliani and Francesco De Masi and giving them a zesty

To get that authentic period sound the pair journeyed to the Italian capital on two separate occasions, enlisting the services of the I Cantori Moderni di Alessandroni choir who worked on classic scores like The Good, The Bad and The Ugly

Norah was brought in on the project via Brian's bulging contacts book, but the male vocal part was still unwritten when inspiration struck: "I remember hearing one of The White Stripes' songs on the radio," says Luppi "I called Brian immediately and said 'Hey, this guv would be fantastic for the record'. And strangely he was crossing roads with Jack on tour at the time, so it all made sense."

"I've never worked this way before," says Brian of the pet project that spawned a monster. "But now I'm definitely thinking more about doing it again... I just hope it won't take five years getting round to it this time." Alex Denney

Artist: Brian 'Danger Mouse' Burton and Daniele Luppi with Jack White and Norah Jones on vocals Title: 'Rome' Released: May Listen: Song snippets at NME.COM/artists/ danger-mouse

2011 is going to be a blur for Damon, whether he returns to his original band or not...

hat with Gorillaz now seemingly on the backburner following the release of 'The Fall' (see review on page 48), recording in 2011 for Damon Albarn could go in a number of different directions.

On the one hand, he recently said he's feeling the need to take time out and become a family man again. On the other, he's Damon Albarn, and that means he's got all manner of intriguing new projects on the go. Top of the list is probably his record with Tony Allen and I lea from Red Hot Chili Peppers. It's influenced by Fela Kuti, and is already three-quarters finished, according to Damon. He's also recently confirmed there are tentative plans to revisit The Good, The Bad & The Queen for a second album, as well as doing the soundtrack to The Boy In The Oak a short film based on a book by his sister Jessica.

Of course, there's always that little-known four-piece Blur. While nothing's confirmed, Damon's 13 studio in west I ondon would be the perfect place for them to hunker down in, whether for a full album or something more off-the-cuff (like last April's surpris single 'Fool's Day'). He's already said the band have discussed reconvening early this year for something small, and recently told VME that he's "got a lot of songs that will always only be comfortable in the context of Blur" - so you never know. Honestly, what a lazy sod that guy is .. Matt Wilkinson





Love them or loathe them, Chris Martin's gang are still aiming for their elusive "masterpiece"

cep inside Coldplay's north London studio, The Bakery, Chris Martin sits surrounded by lists, or what he calls "obsessive compulsive disorder displayed, in the written form: the singer's job, I think" On desktops, on walls on whiteboards, on bits of paper... everywhere you look is a list—a potential tracklisting, Brian Eno's to commandments—that has to do with Coldplay's forthcoming, as—yet—untitled (more lists) fifth album.

Firm details are scarce at present: the pool of songs has now been narrowed down from dozens and dozens, although Chris confirms that there is still "a lot of narrowing to do... which is better than trying to thicken. We were with but in Eno for a long period just messing around. Now we're with Marcus [Dravs], trying to turn that into something cohesive and under seven hours long. The worst mistake we could make, when we're the most Marmite-y of bands, would be to make a super long thing."

Dravs was brought in because of Arcade Fire "When we were thinking about making the last record, I was talking to W in [Butler]," Chris says. "We'd just met with Brian Lino, and he'd said, 'We also need another person, because I like to do the sort of sowing of the seeds, the more abstract stuff, but we also need a

woodchopper guy who's gonna organise everything.' Win said, 'You should try this guy Marcus, he's crazy, but he's really good." Is he crazy? "No, he's wonderful, and he's extremely talented, but he's brutal: 'This is terrible', or, 'This is great'. He's extreme. And he's been making such great work with every body else. He cracks the whip a lot. One of the dangers of getting a bit successful is that no-one pushes you quite so hard. But we don't have that problem at the moment."

Plenty of ideas and concepts have been jettisoned, including one that came from drummer Will Champion, involving him standing up playing a bass drum and an acoustic guitar. "We started working on that idea for about three weeks," smiles bassist Guy Berryman, "then we all broke for C bristmas, and we came back having seen the same IV show, with Mumford & Sons on it. And it was like, 'Ooooooooh no. That's got to go'"

A couple of the songs from that period—including the 'Christmas Lights' single—survived. There were loads that emerged from soundchecks. Now there is a final 12... but all without titles. "We have a song called 'Every Teardrop Is A Waterfall'," says Chris. "That's my tavourite title, although I'm not sure which song it goes with. There's been about 12 different ones. It's like playing Snap. The original 'Every Teardrop Is A

Waterfall' was branded 'terrible' by the rhythm section, and so had to be dismissed. So even before we release anything to the world, it's been slagged off!"

hris is more sure of the lyrical direction:
"I found that with 'Viva La Vida...', the song I enjoyed writing from someone else's perspective to actually get out what I was feeling. I've got one song from a girl's perspective called 'Princess Of China' which is very female. I wonder what that says about me?"

Coldplay's return is set for spring, in time for a slew of festival headline slots (including their third Pyramid Stage top slot at Glastonbury, if rumours are to be believed). Chris recognises that the band cannot get much bigger in terms of audiences, saying that the aim with this album is "to sing to individual people in their bedrooms as much as a lot of people". He's aware that many will hate his band's new record whatever, but doesn't care am more. "We still don't believe we've delivered our masterpiece, so we're still trying to do it. As long as we feel like that and we're hungry... that's all that matters." *Hamish MacBain*

Recorded: Coldplay's London home studio **Producer:** Brian Eno/Marcus Drays **Released:** No date yet, expected spring



he album's so deeply about this person I met three years ago who I'm still with... who really came in and took me back to a sense of privacy – like, 'Fuck Patrick Wolf, where's Patrick gone.'"

Anyone who's ever withe ind Patrick's onstage theatries jump uit played with glitter and should ripad that would mak. Join Collins raise a disapproving eyebrow would online that hy and retiring has never been his style. But things have changed, and shortly before finishing work on 2009's 'The Bachelor', the London songwriter shelved ideas for tentatively-titled follow-up 'The Conqueror' and

The Bachelor, the London songwriter shelved ideas or tentatively-titled follow-up 'The Conqueror' and become his to a support to make

"It was important to me to make a clean album. I wanted to get away from provocative noises"

began exploring his new muses: optimism and love. The result, he says, has seen him mature like a gloriously pungent cheese.

"My voice is the lowest it's been, I'd like to think that's my body's way of telling me I've grown up a little bit," he says. "And I wanted to get away from any noises or frequencies that were provocative. It was important to me to make a very clean album."

Gone are the harsher sounds of "The Bachelor" with its angst-ridden missives of despair and loneliness; in their place for the new effort is luxuriant and joyous pop with an overriding message of love conquering all. Some flamboyance remains: on 'The City' he imbues a monogamous love affair with all the sparkle of a cabaret performance. But it's still as 'back-to-basics' as he's been in a long while.

Whereas 'The Nachelor' featured contributions from Atari Teenage Riot's Alec Empire, electric pioneer Matthew Herbert and actress Tilda Swinton, Patrick took on sole production duties this time around (although Empire did return to co-produce one track, 'Together'). Consequently, there's a heightened level of intimacy to tracks such as 'House' and 'Armistice'. More surprisingly, Patrick claims that what has become his trademark extravagance is a thing of the

past, saving: "T'hat' be ome the convention in very remain an ego, theatre, but houlder pads and attitude. I'm not really interested if that's become the mainstream..."

So we await Patrick Wolf's greatest transformation yet.

What could be more radical than ridding himself of all theatricality and embracing his most simplistic subject matter so far? It his life did become "a bit Hollyoaks Z-list celebrity" after the release of 'The Magic Position', today he accepts that "this week I might be talking to NME, but next week I could be a binman". You probably won't see him rummaging around in your recycling just yet, but growing up may just be the making of Patrick Wolf. Ben Hewitt

Working title: 'The Conqueror' **Producer:** Self-produced **Released:** May **Songs:** 'House', 'Together', 'Armistice'

LADY GAGA

The star is delivering 'Born This Way' in May

/e've been aware of the title of Lady
Gaga's 'The Fame Monster' follow-up for
months now. Beyond its May 26 release
date, that's the only thing we really know for sure
about 'Born This Way'. So at least the rumours
and whispers have been about her music rather
than whether she's got a cock or not.

There have been murmurs that the record will be some kind of grand political manifesto. Insiders have claimed it doesn't sound much like pop music at all. And David Bowie has already denied working with her on a track called 'Vinyl'.

Stopping off in the UK last month, the flamboyant singer let out some tantalising details of what spring has in store. "It's in a very strange way the marriage of electronic music with these sort of major, epic, I dare to say even metal, or rock'n'roll, or pop anthemic style melodies, with really sledge-hammering dance beats. It's definitely the most innovative of all the music I've done so far,' she claimed.

Of the things that we can be sure, RedOne has returned on production dutie, there will be a single—the title tracl—in I ebruary and a track called 'You & I' that she's been performing on tour is likely to appear. But on the subject of what it could all mean, Gaga has been as obtuse as ever. "The funny thing is that some people have reduced freedom to a brand. They think it's trendy now to be free. They think it's trendy to be excited about your identity, when in fact, there is nothing trendy about 'Born This Way'." We think it'll probably still do quite well. *Dan Martin*

Title: 'Born This Way' **Released:** May 23. A single, also called 'Born This Way', is out on February 14





t's not drastic – I mean, I'm not going to start wearing a dress or anything. But there are going to be big differences – I've just changed."

Meet the new-look Elly Jackson, gearing up to move things along several furlongs for La Roux, both musically and aesthetically. "The hair," she continues, "I've got extremely bored with my quiff. It's been part of my life for two years, but I swear to god if I use any more hairspray I'm going to have to have my lungs removed." Well, it still looks pretty lofty to NME, but hey...

Elly's re-imagining of her public persona might seem a tad all-surface-no-feeling, but it's actually tied in with her grand plan for La Roux's second album, which she's working on in Brixton with

bandmate Ben Langmaid.

"It's funny, I kind of think, 'We're not going go and make a completely different record,' but then some of the new stuff I've played to people... everyone's like, 'Wow! This is really different."

"My voice has changed as well," she continues.

"There's only one track so far that's got a higher vocal on it, like on the majority of the first record. All the other tracks I've written I've found this deeper area of my voice, it's got more of a Stevie Nicks tone to it. I've been listening to a lot of 'Same Old Scene'-era Roxy Music and in terms of looks, I've got these key words – I'm kind of in the process of making a mood board from them. I'm like [mimes thinking up ideas] 'Aztec!' and this and that. Everyone else is going, 'What the fuck are you talking about?' but I know what it is in my head."

Apart from Roxy, high on the listening agenda for Elly has been

classic funk and Italo disco, which has led to her picking up a guitar again. "I'm dubious about even mentioning that because people instantly think of girl rock, or if I say 'funk' people think of, like, massively flamboyant crass funk. But we don't want to use the guitar in a conventional way – it's more of a rhythm that you feel during a song. I don't hear enough of those rhythms in pop music and I'd really like to. Those sexy, danceable rhythms."

She's also branching out in terms of writing partners. Continuing to work with Ben is "definitely the main focus", but Elly's not limiting herself in that respect. "I've been writing with some friends from another band, but I won't say who they are," she lets slip. We press, and she admits that said band are "established, but not like Kings Of Leon-established or anything".

There's also the small matter of trying to build on the success of 'La Roux' (which means chart-topping singles, NME Awards, Grammy nods, burgeoning US stardom and ever-expanding live ideas). "There is pressure," she admits. "But the pressure from myself is always a lot worse, because I have such high standards. But I'd be an idiot or a liar if I said I didn't want to repeat the success."

Can she do it? "We've written two singles already. I was really worried before we started, but then we finished them and..." Elly pauses. "Actually, I know I'm not going to stop writing until we've got songs that can compete on the same level as 'In For The Kill' and 'Bulletproof'." She stops again. "It's just that this time, it's going be in a completely different way." Matt Wilkinson

Recorded: Brixton **Collaborators:** We've heard rumours that the mystery "established" band is... White Lies **Released:** The pair want it out before festival season



LYKKELI

The Swedish siren had a break-up - and wrote an album about it. Gone: ethereal whisperings; instead: "dangerous" songs about prossies

ykke Li's new album is a break-up record. How do we know this? For starters, there are clues in the song titles: 'Youth Knows No Pain', 'Unrequited Love', 'Sadness Is A Blessing'. You get the idea

"I've definitely headed into deeper, more dangerous waters on this record," reckons the 24-year-old Swede. "If a break-up goes had then it gets to you more than when you're young. It's not puppy love anymore."

If that all sounds a bit boo hoo compared to the teenage spunk and bedroom warbles of her 2008 debut, 'Youth Novels', fear not, for while Lykke's had her heart well and truly shat on she's come back older, wiser, stronger and much sexier. Oh, and a bit weird and occulty too

"After finishing fouring the first record, I had to get away. I moved to New Yorl and would get into quite strange situations. I'd be locked out in the street, then meet some random person, end up at a diner at 6am asking, 'Who am I?' You go and see all these psychics and you're, like, 'Is this never going to end?' I definitely lost some dollars to a lot of psychics!"

The weirdness did end, but only when Lykke rented a house in California with producer Bjorn Yttling, holing up with an armful of Dr John and Alan Lomax records, a piano and an autoharp. The result is 'Wounded Rhymes', out via her own label LL Recordings (under the watchful eye of Warners) on March I

"The record is not about love, but the ghost of love," she says. "But it's not blues therapy, it's more like, 'OK this is what happened and it sucks. I hate it and I want to die, but at least I got a song out of it."

But what about the post break up sex? Look no further than the 'don't-watch-with mother' video to lead single 'Get Some', that sees Lykke scrawling a pentagram on the floor while wiggling her crotch and spitting about being "your prostitute, you go'n get some".

According to her, though, there's nothing smutty

"It's not sexual. It's more about power play and about pretending, like, 'Yeah, I'm your prostitute', but it's more like, 'Yeah, duh, I'm not "

Hmm, not convinced. Watch it for yourself. Don't doubt her honesty on the record, though. Pop doesn't get much more raw than this. Mike Williams

Title: 'Wounded Rhymes' **Released:** February 28 **Listen:** 'Get Some' remixes by Beastie Boys' Mike D and Beck at *Lykkeli.com*



Flo's looking to the world of science for the follow-up to her kabillion-selling debut

fter going global with her platinum-selling, UK chart-topping, coffee table-bending 2009 debut 'Lungs', it's fair to say that the pressure's really on Florence Welch when it comes to album number two.

Going back to basics and writing songs for the new album on guitar, Florence is again working with producer Paul I pworth. In the studio for on-and-off sessions since March last year, with no guarantee the record will be out in 2011, Florence has revealed that in contrast to 'Lungs' gothic drama, the follow up is going to be even more ethereal. 'The first one was animal and anatomical and this one is chemical and elemental," floaty Florence explained.

One of the songs to be included on the new record is 'Strangeness And Charm', which got airings at festival shows last summer. It was inspired by a conversation about science she had with her dad. "It's actually the name of the two smallest particles that there are when you split the atom, so I wrote a song around it," she said "I even managed to fit the word 'hydrogen' in there." Another ong – 'Spectrum' – apparently about "rainbow and prisms" is also set for inclusion. Sadly, though, I lo won't be donning a leather patched tweed blazer and going chemistry teacher on us: "Now everyone thinks I'm going to do an album about the periodic table – which I'm not." *Leonie Cooper* Released: Expected in late 2011, if it drops at all this year Producer: Paul Epworth has helmed some sessions



ANNA CALVI

Domino's diva unveils her dark debut

or those who like their music with a little sturm und drang, there are fewer more exciting prospects at the start of the year than the dawn of guitar heroine Anna Calvi. The orchestral textures and cinematic drama of her debut will begutle fans of the Bad Seeds, PJ Harvey or McAlmont & Butler, and the power of her operatic voice is only matched by the inventive flair of her axe skills on tracks likes 'Suzanne And I' and 'The Devil'. Plus, she's so scary live you'd give her your firstborn child just to make her stop staring at you. See p47 for our review. Emily Mackay Title: 'Anna Calvi' Released: January 17





MILES KANE

Can the Puppet man step out of the shadows?

ith a reputation of being Alex Turner's whipping boy, coupled with The Rascals failing to set the world alight, 2011 is make or break time for Miles Kane. His solo album was honed over the last 18 months, but now it's done he's feeling rather chipper about things.

Dan The Automator and Dan Carey share production duties, while some weighty collaborators have also pitched in. Gruff Rhys, who's all over the record, was instrumental in it happening at all. "At first, it was all a bit daunting and I was really down," says Miles. "It was Gruff who picked me up, saying, 'C'mon man, these tunes are really good!" Noel Gallagher also helped out, singing a snippet of backing vocals on 'My Fantasy'. Miles' devotion to '60s pop appears unwavering, with John Lennon and Lee Hazlewood still his go-to guys. But can he stand tall alone? "If I wasn't prepared to give it everything, I wouldn't bother," he rebuts. Tom Goodwyn

Released: Early 2011 Collaborators: Gruff Rhys. Noel Gallagher Songs: 'Inhaler' (single out now), 'My Fantasy'



THE ENEM

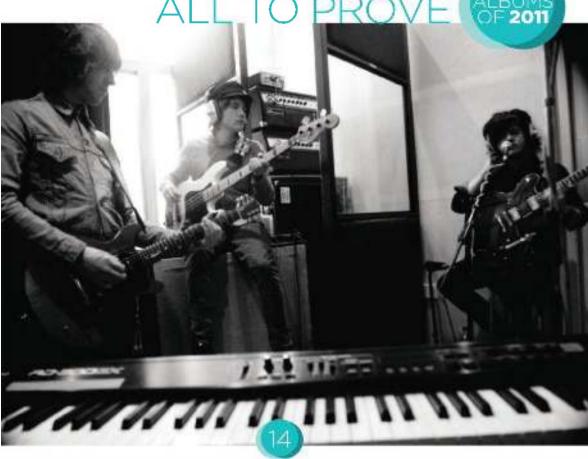
Living or dying in 2011?

he Enemy may not have joined the hig league with 2009's 'Music For The People', bur that, hasn't put them off regrouping for another hite at the rock cherry. Tom Clarke decamped to the country for the past year and sent us this email.

"We've been writing and working on new material, rebearsing in a tiny room with bare essentials. We have a load of tunes we're all excited about. Some of it is the most mature stuff

we've ever written, and some of it is good old Enemy two-chord screamers. We can't wait to be in the thick of it again. There's a quier to fill, and nothing on the radio that's crying out to us. Like when we started..."





The Scottish lads return with a third, but can (almost) clean living help the Dundee tykes climb back up the UK rock ladder?

uring the recording of their ill-fated second album, The View took a makeshift raft down a river near the Monnow Valley recording studio in Wales in search of a pub. Only, they got lost and spent hours floating along on the river. If there was ever a clearer metaphor for the outcome of an album, then that was it. 'Which Bitch?' sank and left The View up shit creek.

We were all wreck-heads around then and the album probably reflected that," admits Kyle Falconer, "Which Bitch?' was too sporadic."

After a relatively short tour in support of the album the band moved to Liverpool to demo new tracks. It was there they came to an agreement: if they had to change, then Owen Morris, who produced their first two albums, had to go. Youth

(The Verve) was brought in, and work began on album three at London's Britannia Row Studios.

"It was more regimental," explains Kieren Webster of the recording process. "It was good working with a new producer."

'We had our wits about us a bit more," adds Kyle. "In the past we would work through the night, but with this one we were only in the studio 11am-11pm." But it wasn't just all work and no play. "We went to

see Youth DJing at a club," begins Kyle. "We were pretty wrecked. Everyone was dancing and not really paying attention to what was around us. I was saying to the guys, 'There are loads of girls checking us out!', but then I realised that everyone in the club was a transvestite! Still, it was a good night."

Distractions notwithstanding, 'The Best Lasts Forever', due out March 14, is, as Kyle puts it, a "more articulate" record. It's been made with the hope of heavy radio airplay. 'Sunday' - released as a free download last November - sees the band using synth sounds; next single 'Grace' is a trademark rocker and 'Life' is a proper London Philharmonic Orchestra-assisted ballad.

But it's the ambitious titular album closer, with its spoken-word intro by '60s activist, poet and ex-MC5

"We were wreck-heads for 'Which Bitch?'. We had our wits about us more on this one" Kyle Falcomer

manager John Sinclair, that will help determine The View's future. "He's recording an album with Youth and was just hanging about the studio," says Kyle, "He was freestyling and coming up with lines and we were like, 'We've got to get him on this'." "It's a fucking cool ending to the record," adds Kieren, "he just starts shouting 'TESTIFY!"

In March we'll find out if The View have found their path to redemption. Jamie Crossan

Title: 'The Best Lasts Forever' Released: March 14. Single, 'Grace', out March 6 Producer: Youth Listen: Hear 'Sunday' via NME.COM/artists/the-view





15

KASABIAN

Serge Pizzorno has got new fire in his belly - and the album he's aiming to emulate with the follow-up to 'West R yder...'? That'll be 'OK Computer', of course



hink about where we left Kasabian. They'd come offstage after their headline slots at V Festival (having also headlined T In The Park), and all of them bar Tom Meighan had either become or were just about to become parents. In an interview they did straight after the set, they told NME that they were going into the studio "to experiment". A betting man wouldn't have put his money on more than a whimper coming from their camp in 2011.

Wrong bet. In November it was announced that Serge Pizzorno had written the score for new Colin Farrell/Keira Knightley/Ray Winstone film London Boulevard ("Going to the premiere, seeing your name in the credits, that's an unbelievable feeling," he says); then a week later, Kasabian were announced as headliners for the Isle Ot Wight Festival (with Beady Eye set to make their festival debut just before them). They're also confirmed for Rock Ness. One imagines

these will not be the only times that they grace a festival stage this summer.

So it's clear: fatherhood has not put the brakes on Kasabian. Ennio Silva Pizzorno may only have arrived less than six months ago, but his dad is already well down the line with his band's next album. "Fatherhood has kind of made it easier." Serge says. "The little things in life that do your head in just disappear, the nonsense just evaporates. It's the most important thing, and it makes you think, 'As long as he's alright...' It helps you focus, in a way."

What Serge has been describing as a "jukebox record" for a while – "You know, when you see those old Wurlitzers, you put your money in and it's like, 'Wow, what's this?" – has in fact been on the go for some time: just him sat at home, as he always has, putting down demos. "Except they're not really demos," he says. "I don't really do songs on acoustic or anything like that: the bulk of the tune is always there >



when I take it to the studio. I've always loved the sound you get at home - it's not polished, it's capturing the moment at six in the morning when you don't know where you are." The plan then is to take the songs - 15 or 16 of them, plus some rough ideas - back to West Ryder Pauper Lunatic Asylum' co producer Dan The Automator's San Francisco studio where, in Serge's words, "He'll just make everything sound fat. He's a genius at mixing, and can take my little recording and just beef them all up.

Serge is still the sole writer on the record, although "anything could happen over the next couple of months". There are no titles at present, either: that's

same way that he cited The Pretty Things' psychedelic masterpiece 'SF Sorrow' as an influence on the last album - it turns out that Serge has got a big record in mind

"Not necessarily the sound, but 'OK Computer', as a record that just makes you go. 'Wow'," he says. "So I want to aim for something that's as incredible as that, just the feeling of being blown away that you get from that. More simply, I just want people to fuel ing come away from it going, 'Yep, great album It's different, I love this. I et's go see it live. Thank you.' Then off we go agam."

Certainly, Kasabian's fourth album feels like it's

coming hot on the heels of their third. "Well, we were planning to have a nice bit of deckchair time, but everything feels really exciting, so it's like, 'Let's just get straight back out there." Is there

a sense of striking while the iron's hot? "Yeah, totally. But most of all I just can't let go of it yet. Before we stopped, I loved the idea of having some time off, but then the minute I did I just wanted to get back involved in it all."

The writing of the album came straight after some big festival headline slots last summer, and with festival shows already booked for this year, you can't help but wonder whether seeing all those people hollering along to 'Tire' has had an effect on the way

he approaches the writing process. Does Serge feel like he has to deliver big-space arms-in-the-air anthems as a basic standard now?

"I try not to think about all that too much," he says. "It's dangerous, because there are a lot of cogs, a lot of reasons why a tune goes. You can go insane trying to do it deliberately. But then, naturally, there's a part of you going, 'If we're The Rolling Stones, we've gotta show up with 'Gimme Shelter'.' You can in the crazy records, but you've gotta have at least one where everyone - the butcher, the Queen Of Ingland, anyone - just goes, 'Yeah, tune."

Besides, he saw 'Fire' as a song that does both. "Of all the things I wanted to do in a band, the biggest was making a modern-sounding pop song, but one that has nothing to do with how you make a catchy pop single. If you listen to it, it's really out there, but everybody digs it as well. Everybody. And there's not many that have ever got away with that. That was the great thing about the song. And there's no reason why we can't do it again."

In terms of a timeline for things kicking into gear, you'd be surprised if Kasabian went into their festival slots without any new songs in the set, so sooner rather than later is probably the order of the day. Sooner than you think Hamish MacBain

Released: Serge hopes that some new material will be out in time for the band's festival slots this summer Producer: Dan The Automator Recorded: San Francisco following Serge's home sessions

"OK Computer' just makes you go 'Wow'. I want to aim for something as incredible as that" Serge Pizzorno

always the last thing that comes with Kasabian, "...and they almost always have nothing to do with the song!" Serge says that he is "really excited, because it's a different sort of sound, but still with a real energy to it. It'll always sound like Kasabian, but it's definitely moving things up to the next level." Iom has already commented that this album will be the most melodic thing that Kasabian have ever done, noting that one song in particular is, "dare I say it, a bit Jackson 5".

Pressed for a more specific reference point - in the

16

THE STROKES

The details are sketchy, but it's almost make or break time for Julian and co with album four

onceive and give birth to three children; watch Finding Nemo 5,259 and a half times; manually pluck out each of Julian Casablancas' hairs and glue them to a vinyl mat to make a collectors' edition carpet – these are all things it's possible to achieve in five years: how long it's been since The Strokes last released a record. Still, as amusing as they are, we shouldn't have to indulge in these activities for too much longer – the New Yorkers' fourth album is finished and should be out in March.

The details? Scarce – the band have been on lockdown over group issues for over a year, even when on the promo run with their various side-projects. Still, we know the basics. They started sessions at the start of 2010 with producer Joe Chiccarelli (U2, Beck, Björk), only to ditch the tapes and end up recording the album themselves with the help of engineer Gus Osberg in Albert Hammond Jr's studio. Albert says there's to songs on it. And that's pretty much the breadth of it.

One thing we know for sure about the album,

however, is that it's been born amid frothing tension. Albert told *NME* last summer that friction had been caused when Julian insisted on touring his solo album when they wanted to finish their band effort, and early sessions were completed as a four-piece in the studio, Julian adding vocals later, alone. Not exactly the healthy actions of a group with a gang mentality.

However, Albert also told NME that they would definitely complete it together. Then, as the album reached mixing stage this winter, he gushed about how "we're all really excited to be stepping into the next chapter. We spent the last six months recording in my studio upstate and we are beyond thrilled with the to songs we have for this record."

It's hardly a revelation that he's bigging them up, but despite their mostly clamped lips, when The Strokes have been vocal about their position they've been brutally The Modern Wait

Our odds on comebacks we want in 2011

Oasis: 8/1 Noel will probably let Liam finish Beady Eye business first

The Smiths: 35/1 Well, The Cribs are taking a break

The Stone Roses: 40/1

Those gig offers will undoubtedly continue...

honest. Julian admitted that the band only played the RockNess and Isle Of Wight festivals last June because "the offers were so crazy that we had to say yes". Then, when plugging his solo album, he freely admitted he was recording Strokes vocals in isolation.

Given the band's honesty, Albert's subsequent gushings about the finally completed album should, we hope, have a similar integrity. If so, we're in for a triumphant return of one of the greatest indie bands of the last decade. If not, a letdown could shatter the reputation of a band who, with 2001's classic 'Is This It', changed the face of modern rock music. We'il find out soon enough. Jamie Fullerton

Recorded: Albert Hammond Jr's studio **Producer:** Self-produced with the help of engineer Gus Osberg **Released:** March



ALBUMS RAPROYALTY



KANYE WEST AND JAY-Z

Truly the Eric and Ernie of hip-hop

anye and Jigga – it's a combination as perfect as snails and garlic, and according to Jeezy the pair have headed off to France to record an album together.

Kanye said the duo had headed to the south of the country in October last year, and that "we'll probably be done with the album in a day or whatever. We've done about five [songs] so far... but we got more. It's really easy, he only has to think of to verses".

Kanye's spokesperson has since told us that the album will be released in March, while the first single should be online this week. *Jamie Fullerton* **Title:** 'Watch The Throne' **Released:** March **Recorded:** France, October/November 2010



BEASTIE BOYS

Finally, hot enough to taste

/ith any luck, spring will see 'Hot Sauce Committee Pt 2' hit shops.
Originally delayed in July 2009 to give Adam Yauch sufficient time to recover from cancer treatment, the album's tracklisting and even name (it was originally meant to be 'Pt r'...) became somewhat muddled in the months that followed "Strange but true," a recent mailout began, "the final sequence for 'Hot Sauce Committee Pt 2' works best with all its songs replaced by the 16 tracks we had lined up... for 'Hot Sauce Committee Pt 1'". So, 'Pt 2' is 'Pt 1' – so get ready for guest slots from Santigold and Nas. Matt Wilkinson

Title: 'Hot Sauce Committee Pt 2' Released: Spring

Songs: 'Don't Play No Game That I Can't Win' (feat Santigold), 'Too Many Rappers' (feat Nas) - see NME. COM/artists/ beastie-boys for tracklisting





THE STREETS

Mike Skinner is calling time, but will there be a happy ending?

ike Skinner is, by his own admission, in a cynical mood. "Ten years ago," he says, "I signed a five album deal with Warners, and for me to end The Streets on the third or fourth album would have meant getting a lawyer in to convince them to drop me..."

Such is the lack of sentiment with which Mike regards the end of The Streets. But if he sounds flippint about 'Computers And Blue', the fifth and final Streets album, out Libruar in that's because it's been in the can single early summer, delayed by his label's procrastination and the fact that, "I wasn't really fit for purpose for about six month."

The album is, however, vintage Skinner:

OUT ON THE STREETS

Five possible new careers for Mike

- Greasy spoon manager
- The Half-Speaking Half-Rapping Clock
- Hallmark Staff
 Writer
- Wetherspoons'
 Bard in Residence
- Lads-only breakup counsellor

philosophical ('Roof Of Your Car'), poignant ('Lock The Locks', 'Blip On A Screen') and smart as hell, it's the send-off The Streets deserve, even if its author claims that "as I've gotten older one thing I've noticed is that I never arrive at a happy ending, and that's not because I've suddenly become Elvis Costello. I tend to feel like it's a bit Disney, you know, to sum things up with a happy ending all the time". Barry Nicolson

Title: 'Computers And Blues'
Released: February 7
Songs: 'Without A Blink', 'We Can Never
Be Friends' - see NME.COM/artists/
the-streets for the full tracklisting

lan B has got rather a lot on these days.
A trip stateside is pencilled in for this year, nestled on a 'To Do' list that includes (deep breath) a UK arena tour, a film project (a movie based on 'The Defamation Of Strickland Banks'), a second film project (his mooted collection of vignettes, Ill Manors), a soundtrack for

the second film project (in production), and a third studio album ('The Ball, I Or be marsh').

So, if he do a tually win heart and minds in the US of A (and let fac it it a possibility), he'll see rounds and rounds of promo for that mega-selling

second soul album swallow up time that could be spent on his new projects. And that would be a shame. When we talk to him, fresh from sharing a stage with Elton John in London and riding high on the success of his two-time platinum second album, he's on his way in a cab to record *Top Of The Paps*—although he's too caught up to know what exactly

he's performing there.

"I've been offered everything I ever wanted at the same time," he sort of laments. "It's so hard to say no, you just sometimes wish maybe you could have held back a little while to give you the time you need. I might not get another opportunity to do this and I've taken on all this work and it's come close to killing me. If it means I have to work harder and don't have a personal life and don't have a holiday, well fuck it, because I have the rest of my life to sit on my arse and do nothing."

His domination of 2010 has attracted some interesting names. "Nicole fucking Scherzinger" wanted to meet him ("She's straight pop but she

"I've taken on all this work and it's come close to killing me"

seemed like a nice girl. If we did anything it wouldn't be on my record") while Paul Weller's hoping to "hook up and chat". It's just all about finding time in the diary.

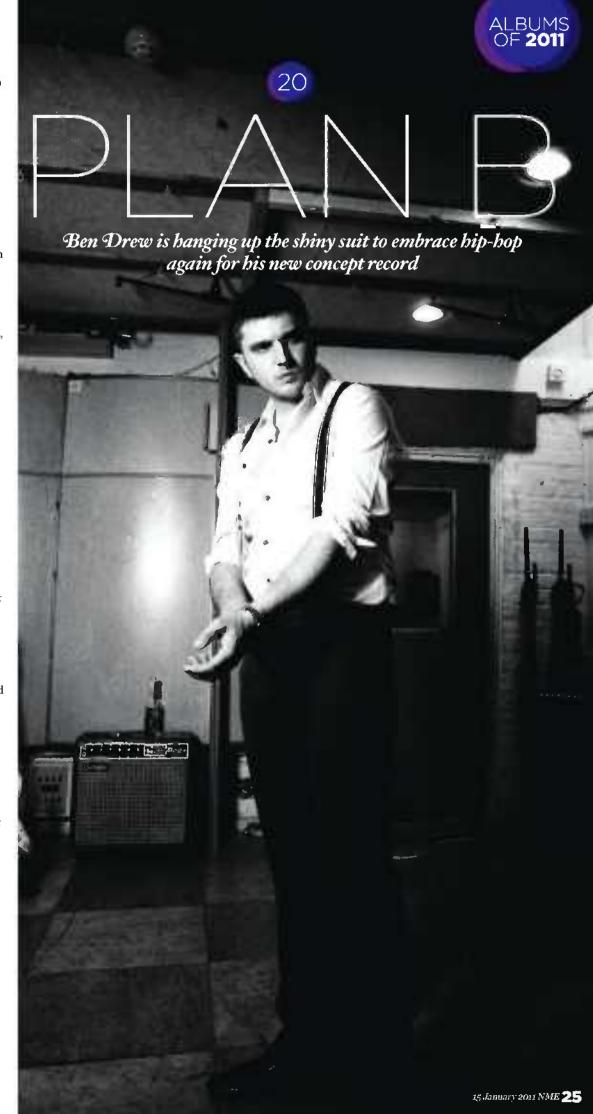
So let's keep things simple – 'The Ballad Of Belmarsh' is the album. It's a return to his rap roots that's been greeted with dismay by his label (it's yet to be decided if they're getting behind it), it's a record Plan B doesn't have high commercial hopes for, having famously declared it will only sell roo,000

copies. It has no radio songs.

Using a reverse recording strategy to the soul LP, it's seen him writing raps and stories and working backwards, looking for melodies and backing tracks to fit afterwards. He's tight-lipped about producers but will admit he's "got people working on it" and is six or seven tracks into it. A "UK hip-hop album, like Skinnyman or Klashnekoff or my first record", it will also look towards classic '90s NYC sounds and feature some classical snippets, played live and made to sound like samples. "I'm a quarter German, see, I've got this whole love for classical music going on. I've written string lines and got a cello player [who's also in Primary I's band] down and hummed them what I wanted."

Lyrically, '...Belmarsh' reveal—the parts of the story left out in 'The Defamation.' We find Strickland Banks still in prison trying to protect himself from getting raped, and we discover who accused him of his crime as well as who the angel he refers to in 'Prayin' is. So is our protagonist still in prison at the end? "I can't say that, it would be ruining the whole album," he retorts. Well, does it have a happy ending or a sad ending? "It has an ending." Tim Chester

Title: 'The Ballad Of Belmarsh' **Released:** Expected in March or April





Never ones to rush things, BBC are taking their time as they ditch the acoustics to go electric once more

ombay Bicycle Club took three years to spring their debut on a public that'd been looking at its watch since the band won a Virgin Mobile competition that let them play V Festival in 2006. Then, it took them over a year to record their acoustic album, 'Flaws'.

The record was a soft-spoken success story of 2010, bravely swapping amps for acoustics in a deftlyplucked coup that confounded some but won the hearts of a great many more. And, just when you thought you had them pegged, the band are returning with a third album in 2011 that plugs the guitars back in Just don't expect them to add a similar electric jolt to their work rate...

"The acoustic stuff was always going to be on the side," explains frontman Jack Steadman - although we're not quite sure how "on the side" a Top to album that introduced them beyond the cult fringes to the

coffee tables of the land can be. "Looking back it's given us a bit more time to think about this third record - which we're actually thinking of as our second. We just wanted to do something completely different, and now nobody really knows what to expect. Which is a good position to be in."

Fair enough. But it must bother Jack going back to electric material now the band has got people to take them seriously as an acoustic proposition. No?

"I've been staying up thinking about it," he admits. "A lot of people must have been confused by the second record. And with the third one people might say, 'Well, who we this band?' But at the same time everyone is created about going back and plugging in. We're all dying to do it because we miss it so much."

There are other, less glaring changes atoot for the new record, which has so far been recorded in Norfolk after sessions in Canada with Broken Social Scene producer Dave Newfeld failed to ignite. According to Jack, the electronic solo material he's been recording for a while now has been a big influence on sessions.

"We're using more sounds than before. The first record was basically just two guitars, bass and drums, whereas now I've been sneaking my electronic music into the mix. I started getting into J Dilla and Flying Lotus - sampling and jazzy hip-hop, that kind of thing. So I've been sampling people's voices and turning them into choirs, it's interesting to mix the band stuff and the electronic stuff."

Other parts of the record - pencilled in for a June release - will occupy a middle ground between the electric and acoustic sides of the band, while Jack's burgeoning interest in harmonies will bring greater vocal complexity to some of the tracks.

"We've got about eight songs which we're happy with," says Jack "There are three with finished titles - 'Bad Timing', 'The Sleep Song' and 'Beggars' which we're pleased with. So yeah, it's looking pretty good right now. But we've got a lot of work to do.'

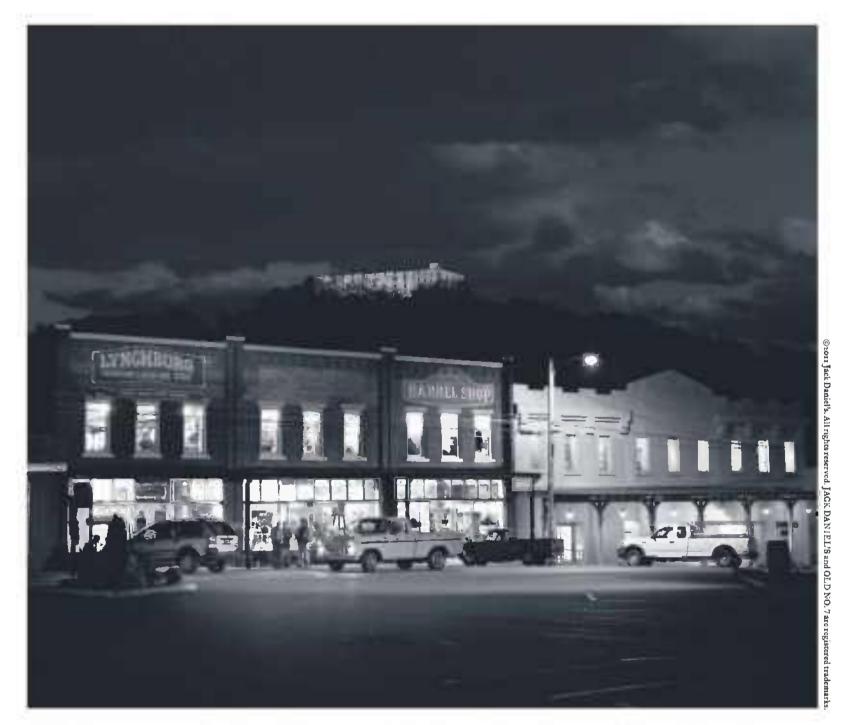
Jack says the band will likely return to the acoustic set-up at some point, but one thing's for sure with this chilled out lot - whatever the pressure to deliver this time around, they'll be taking their sweet, sweet time about it. "We have to be patient and make sure the record is as good as it can be." Jack outlines. "Because this is the perfect time for us to come out and make a really, really, really good album." Ah, so it is all about timing after all... Ben Hewitt

Released: Pencilled in for June Songs: 'Bad Timing', 'The Sleep Song', 'Beggars'



Clockwise from top: BBC put the banjos down and rock the fuck out. Well, kinda; Guitarist Jamie MacColi lays down an axe solo: Jack adds some samples/orders pizza





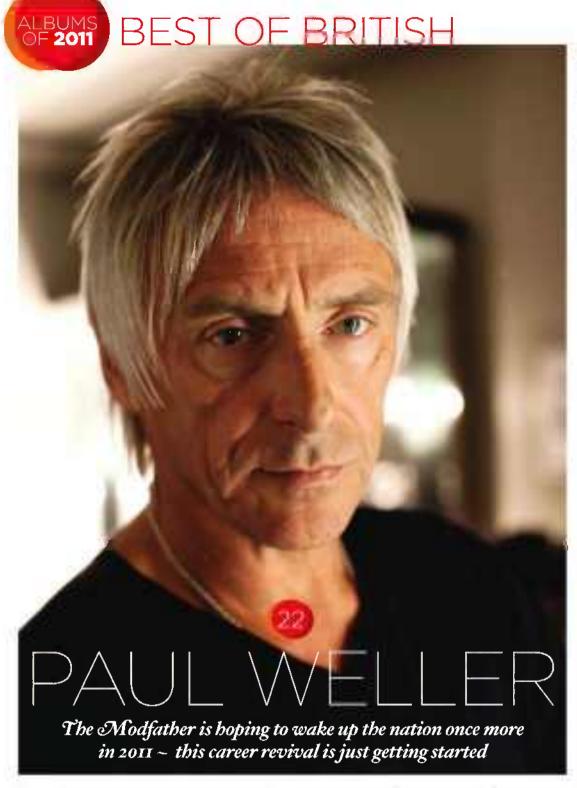
JACK DANIEL ADE HIS WHISKEY IN LYNCHBURG FOR A REASON.

AND IT WASN'T BECAUSE OF THE NIGHTLIFE.



TENNESSEE WHISKEY

Mr. Jack called it sippin' whiskey for a reason. Please enjoy responsibly.



een to make the most of the purple patch that has so far yielded '22 Dreams' and Wake Up The Nation', Paul Weller has already completed work on a dozen new songs for his follow up. Three of these - the slow, psych delic Paper Chase', the cyclical riff-driven 'Dangerous \ ge | 1 \ \ \ Tound The Lake' (more of which later) have already been well received by fans as part of his live let

The remaining songs all continue the sense of invention present in his last album: two of them, 'Sleep Of The Screne' and 'Twilight', are abstract instrum intal soundscape pieces that clock in at under one minute each. "Sonically it's still pushing things, but with good melodics," he notes. "Lyrically, too, I'm trying to stretch myself. I've tried to make the words more... impressionistic, tried to write in different ways. As much as I'm trying to expand the music, I'm trying to change the way I write words as well."

One thing is immediately evident: where '22 Dreams' and 'Wake Up...' sounded like collections, the newer material is much more disparate. The aforementioned

'Around The Lake is full-on million-miles-an-hour Krautrock (Neul's Michael Rother is doing a mix), while 'No Need To Be Alone' is a sweet little ukulele ditty. There's the electronic northern soul of 'Starlight', which sits next to the disjointed 'Kling I Klang', which sits next to the slow, heavy funk of 'When Your Garden's Overgrown' and 'Be Happy Children' – a song that features both his daughter Leah and his five-year-old son Mac. "He did it with the headphones on and everything," the proud father smiles. "Then kept aving he weren't happy with the way his voice sounded and wanted to do it again A little diva!"

The plan is to try and put something out, maybe an EP, in the next few months, with the album to follow not long after. "I don't wan ia wait a year," Paul Weller says. "I'm fired up about it now." Hamish MacBain

Released: Mid-2011, if all goes to plan Songs: 'Paper Chase', 'Dangerous Age', 'Around The Lake', 'No Need To Be Alone', 'Starlight', 'Drifters' Collaborators: Neul's Michael Rother: Weller's five-year-old son Mac



THE VACCINES

What do we expect? A debut stunner

f we're talking short, sharp, might actually be-better-than-the-new-Strokes-album records for 2011, The Vaccines' debut could be the one. It clocks in at under 35 minutes, 'Post Break Up Sex' already sounds like something off 'Is This It' and, according to singer Justin Young, they've "tried to make a live record. no clever production tricks. We want it to be as direct as possible". Jamie Fullerton Title: 'What Did You Expect From The Vaccines?' Released: March 21 Producer: Dan Grech Video: Interview at NME.COM/artists/the-vaccines



BROTHER

Britpop: back in September

he Blur barks. The Oasis bitchings, The videos full et nal l girls and Union Jacks And, good lord, the tunes, 'New Year's Day' and 'Darling Buds Of May' have already promised a brassy reinvention of Britrock, but whether Brother can live up to the hype will be decided by the arrival of their Stephen Streetproduced debut album this September. Are they confident? Singer Lee doesn't beat around any bushes: "It has to go to Number One. We're here for the people that we were before we were in a band. We're here to give a bit of hop to the builders." Brickrock, anyone? Mark Beaumont Released: September Songs: 'New Year's Day', 'Darling Buds Of May' Video: Watch the promo for 'New Year's Day' at NME.COM/video





The toast of the north are charging their glasses for their first album as a bona fide arena band

've never been at this stage of making an album before and still had any faith left in it," says Elbow's Guy Garvey with characteristic frankness. "But I'm absolutely buzzing about this one. I know this is a huge cliché... but I honestly think we've spent the last 20 years trying to make this album."

He's right: it's a humongous cliché, spouted by just about every band on the eve of a new album's release. But given their reliably brilliant past form, who'd bet against Elbow's latest being that rare case of a record that actually exceeds the bold words of its author?

When we catch up with Guy, the band's fifth album - named 'Build A Rocket Boys!' - is in the final stages of mastering. His enthusiasm for it borders on the infectious; he talks excitedly about how it has been the quickest album they've ever made (18 months compared to the usual two and a half years), about how it's going to sound when they take it to

the nation's arenas in the spring and, most revealingly, about the dominant lyrical themes.

"The title comes from a lyric in the opening track, 'Lippy Kids'," he explains. "That song came about from me moving back to my old neighbourhood and all the memories it brought back for me. That's a lot of what the album is about - the memories of being a teenager in the north of England. But it's also about all stages of life. I'm starting a family, and things change when you hit a certain age and decide to carve out a little piece of the world for yourself. So that and generational guilt are some of the other themes on the record. But I guess it's really about all the stages of being a man. It's about a life, I suppose." Sounds suspiciously like a concept album...

"Well, 'concept album' is a dirty phrase, isn't it' But fuck it. That's what it is."

It is also the first album Elbow have made since

'The Seldom Seen Kid's 2008 Mercury Prize win turned their commercial fortunes upside down. Did that change the way Guy approached this album?

"No, we very consciously didn't think about it. The temptation is to try and write to hits and just continue your success that way. But we also didn't want to go in the opposite direction and make something churlishly maccessible for the sake of appearances. So we tried to do what we've always done, and write as much as possible from the heart." Guy arguably can't write any other way: one track, 'Jesus Is A Rochdale Girl', is a 20-year-old diary entry set to music ("At that time in my life, Jesus really was a Rochdale girl - her name was Cath, and she lives in Spain with her husband now"), while lead single 'Neat Little Rows' tackles his loss of faith and "that feeling you get in early adulthood where you blame anybody but yourself for your shortcomings".

It - and the album itself - is deeply personal and yet comfortingly universal, and musically, Guy promises something that "goes all over the place. There are moments that are subtle and introspective and others that are triumphant and celebratory. As with all our records, it takes you on a journey...'

A 20-year one, in fact. But what a destination to arrive at. Barry Nicolson

Title: 'Build A Rocket Boys!' Released: March 7 Producer: Elbow's Craig Potter Recorded: Blueprint Studios, Manchester Listen: Watch a video featuring 'Lippy Kids' at NME.COM/artists/elbow









fter the excess of their first album,
'Limbo, Panto', 2009's 'Two Dancers'
seemed a Kubrickian exercite in daring
restraint. Fransforming its authors
Wild Beasts from a cult concern into the
latest of the Last Great British Guitar Bands, it was
a quantum leap forward that now puts the Cumbrianborn quartet in a unique position to make 20x1 all
their own.

The band may have learned to pout and smoulder, but Wild Beasts' music retains a certain faith in the value of the shocking, which means the grotesque will always loom large on their horizons, and that's why we love them. Littingly, Mary Shelley's *Frankenstein* was an influence on writing for the new record, which was again produced by Richard Formby and is slated for release in May. Frankenstein's monster, of course, is the archetypal outsider, rejected as a freak of nature by the society he's hurled into.

Frontman Hayden Thorpe can empathise. "We always felt like this odd creature that's sort of hard to love. But the second record allowed us to relax more. There's a sense that people are listening now, we don't have to take a battering ram to the door. But the love hate thing is something that'll always be there—the more I try and write a pop song the more it ends up being bizarre, and that's just something I've had to come to accept, reluctantly. We try to see that as a blessing rather than a curse."

The new record will offer fuller exploration of 'Two Dancers' lush territory, albeit with far greater emphasis on electronics. The band cite electro-auteurs Caribou, Junior Boys and Oneohtrix Point Never as influences on the new material, which Thorpe describes as "making our old stuff look retrograde".

Bassist Tom Fleming also talks up the expansiveness of Talk Talk's later records as a shaping factor, but the emphasis will still be firmly on pop: "The songs are more concise and direct than they've ever been, I think we've done that stuft better than ever before. But equally we always like to spread our vings. If we tried to make a naked pop record people would probably laugh anyway."

The record was written during a six-week spell in Dalston, London and recorded in Wales' Snowdoma region. The band pared a wealth of material down to a concise tracklisting through a gruelling few weeks (Hayden contracted whooping cough during sessions), with numbers slated for inclusion including 'Bed Of Nails', 'Burning' (named after a line in TS Fliot's The Waste Land) and 'Reach A Little Bit Further'.

Hayden speaks enthusiastically about the band's instinctive approach and has a harsh word for the lack of courage in music nowadays: "The bravest thing to do is let the accidents guide you. For me, so much music is calculated and made with such fear, and they're all things we strive not to be. People are scared of failure, but what is failure in the end? Failure to have commercial success? It just bores the hell out of me to be honest."

"British people are scared of the word 'pretension'," says Tom "It's a word devised by the powerful to keep the poor in their place. We're just trying to be as much ourselves as we can be, which is the exact opposite of pretension." Alex Denney

Released: Spring Recorded: Snowdonia, Wales Producer: Richard Formby, mixed by Lexxx Songs: 'Bed Of Nails', 'Burning', 'Reach A Little Bit Further'

BEST OF BRITISH

THE MACCABEES

The Brighton lads are already climbing over their "Wall Of Arms', promising heavier tracks, as well as a "weird Jackson 5 thing"

n 2009 The Maccabees released 'Wall Of Arms', an expectation-confounding second album that challenged perceptions of them as pleasant-if-unambitious indie poppers. Darker and more grandiose than their debut, they ended that album's cycle as Shockwaves NME Awards Tour headliners and by playing to huge crowds at last summer's Reading And Leeds Festivals.

For guitarist Felix White, however, "I don't feel as though that album was a massive success. The last record was just a way of getting to this one."

"This one' is in an un-recorded stage of ifs, buts and maybes. The band are nearing the end of the year-long writing process and plan to enter the studio soon. At last count, Felix had "eight definites", while frontman Orlando Weeks estimates that "we've got six properly finished songs, and the same number

again in various states of construction and disrepair."

Where the pair find common ground is in how excited they are about its potential. "I was on the train the other day listening to my iPod," says Felix, "I thought I'd have a listen to some of the demos. There's a song that Hugo [White, guitarist] and Orlando have been working on called 'Grew Up At Midnight', which is sounding awesome. And there's another called 'Glimmer', a lovely little love song." The song that's got Orlando hot under the collar is an untitled number that "started out as a kind of

weird, Motown-Jackson 5 thing. It didn't fit in with the atmosphere of the rest of the songs, so we've tried to make it feel more like a part of the album." It's early days yet, but 'ambition' already seems to be the watchword of The Maccabees' third album. In a break from the norm, Felix explains, they have been

writing separately rather than as a unit, "so that people can bring the songs back with a bit more of a sonic vision, whereas before we'd piece songs together in front of each other."

'Forever I've Known', debuted at Reading and Leeds, is indicative, reckons Felix, "in the sense that we've never done anything that goes from being so sparse to so heavy. And we've never been brave enough to write five-minute songs before!"

"We just want to make sure that it's better than 'Wall Of Arms'," adds Orlando. "When we start recording it, we want to know that the demos are good, but that something 100 times better is going to come out at the end of it all," Barry Nicolson

Released: No plan yet Songs: 'Grew Up At Midnight', 'Glimmer', 'Forever I've Known'





eady Eye is the silver lining in the cloud," reckons Andy Bell "Oasis were a great band, but that part of our lives is over now. We've picked ourselves up, dusted ourselves off and got Beady Fye going. And that's a great thing. You've got to look at it as an opportunity instead of just sitting there and being miserable about it. What's the point of that?" It's unlikely that any album released in the next 12 months will arouse more curiosity than 'Different Gear. Still Speeding'. Beady Fye's debut album is e sentially a new Oasis record in all but name and Noel, but for Liam Gallagher it also marks a symbolic cutting of the apron strings. Things are inarguably different, yet still sort of the same. And nobody is quite sure of what to expect.

For Liam, after the Oasis split, "there was never any question about me going on with Gem and Andy and Chris. Without them, I wouldn't be in a band. I'd have probably got stuck into doing the Pretty Green gear, chilled out for a bit, whatever. Who knows what I would have done." Instead, his energies were channelled straight into Beady Eye,

and as guitarist Gem Archer points out, "To be in a new band at this stage of your life is just fucking

amazing, man. When we were writing the album it was like, first tune - fucking great. The next one - wow. Then you get up to about six or seven and you start thinking, 'When are we going to write a clanger? And we didn't, man. There's not one bad tune on there.'

Indeed, in songs like the sugary, La's-esque 'For Anvone' and 'Wigwam's floaty psychedelia, the album undoubtedly boasts Liam's strongest songs vet, but it's not only about him. Beady Tye make much of the fact that they're a songwriting democracy, and Andy and Gem (of course, no strangers to songwriting with Ride and Heavy Stereo respectively) are allowed much

more room to express themselves than on previous albums For Liam, "When I'm singing anything that Gem or Andy have written, it just feels absolutely

Definitely \mathcal{H}_{AZY}

Five more album titles with convoluted drug metaphors that Liam Gallagher may have rejected

- · 'The Thin White Line'
- · 'The Fatal Blow'
- 'Let's All Oscar Delta On Charlie'
- 'Snow Laughing Matter'
- · 'Not The Coke You Buy in Bottles, Wink Wink'

natural for me. There's not a single song of theirs where I'm like, 'Fuck this, it doesn't feel like me',

> or that I can't get involved in. It's like putting on a great fucking jacket, you know what I mean? I know that I can wear it well."

Recorded last summer in a brisk seven-weeks at London's RAK studios with legendary producer Steve Lillywhite (who's worked with U2, XTC, The La's and The Pogues), the album, reckons Andy, "feels charmed at the moment. The magic was with us at the beginning, and it's still with us now. Everything we do just seems to fall into plac You'll be able to judge for yourself whether or not it lives up to Liam's billing as being on a par with 'Definitely Maybe' when it's out next month. Barry Nicolson

Recorded: London's RAK Producer: Steve Lillywhite Released: February 28 Listen: Two tunes at NME.COM/artists/beady-eye



RADIOHEAD

Don't be fooled by the silence - 2011 should see Thom's gang return

t's a treat that comes but once in a blue moon, but it looks like Radiohead will almost certainly release an album, their eighth, in the next 12 months - if endless illegal downloading summits and human sculptures lobbying for climate change legislation don't get in the way

The Oxford five-piech whire beavering away recording last year in I A with long term collaborator Nigel Godiich, after earlier sessions yielded 2009 download singles 'Harry Patch (In Memory Of)' and 'These Are My Twisted Words'. Last year's session were plain sailing compared to some of Radiohead's past troubled times, as they headed into the studio last January, Ed O'Brien wrote on the band's website that, "The vibe in the

camp is fantastic at present", while last September Colin Greenwood stated that the band had "just finished another group of songs"

Just like surprise download 'In Rainbows', though, Ed says the album will definitely be released physically as a full album at some point, however it is initially put out. Whenever their new material surfaces, though, it's bound to be special; drummer Phil Selway declared to NME in June: "What's always excited us about Radiohead is the fact that we can reinvent ourselves with each record. And I feel that we're doing that on this one." Tom Pinnock Released: Whenever they want Producer: Nigel Godrich - as usual Recorded: Los Angeles

EGYPTIAN HIP HOP

Not even Egyptian Hip Hop know where they'll go with their debut. They've not picked a studio, nor a producer and, erm, not even written anything for it either. Instead, jamming is the order of the day and, according to frontman Alex Hewitt, the Manc four piece' grand plan involves locking themselves away with a load of Brian I no albums and rare synths. Let's hope the weed fug doesn't stifle their creativity, though. "It'll be out when it's deemed good enough to be out," Alex states. MW Released: Who knows...?



THE TING TINGS

After non-stop touring burn-out, Katie White and Jules DiMartino took the timeless path of artists seeking retreat, and flew to Berlin at the start of 2010 to start work on their second album. "It all came out really easily," Katie acknowledges. Of the tracks NME heard in their studio, their DIY-pop sensibility is still present and correct just bigger, more diverse. The arrangements are more complex, and the palette of instruments is larger. 'Hands', their electro-pop teaser single, was released back in August while the album is still not titled, but is slated for an April/May release. And despite rumours, it will not be called 'Kunst'. GH Released: April/May



THE GO! TEAM

There was talk of rapper Ninja heading off for a solo career after 2007's 'Proof Of Youth', but she's still in the set-up for follow-up 'Rolling Blackouts'. "Ninja is a swinger, but she's going steady with The Go Team!," mainman Ian Parton assures us. Ian has also recruited Best Coast's Beth Cosentino, rapper Dominique Young Unique, Satom: Matsuzaki from Deerhoof, "French bedroom-core singer" Lispector and an African gospel choir for the album, which he says is "more melodic, more eelectic, more widescreen, more contrast, more ambition, more more more". IF Released: January 31



PAUL EPWORTH

Producers: the new rock stars? After Mark Ronson further proof arrives with the Florence/Bloc Party/ Plan B knobsmith's debut album, three years in the making because, unlike Ronson, he's playing and singing everything himself. It's an eelectic-sounding beast: "Some of it's lo-fi and tapey, some's a bit P-funk and afrobeat, some's almost hip-hop." No titles and moniker yet since "it's gonna be under a pseudonym -I'd love the music to be taken on its own merits". MB Released: Late summer at the earliest



LAURA MARLING

Despite promising to unveil the follow-up to 'I Speak Because I Can' within a few months of that album's release, Laura has now decided to hold back a while. Perhaps the huge success of that album took her by surprise... or maybe she's just lazy, but her reasoning sounds good enough: taking more time will result in a better album. No Guns N' Roses lil e hiatus here though: Laura's afready written much of the record, and is scheduled to be back in the studio within weeks, with an aim to finishing by February. She's played some new songs live, including 'Rest In The Bed', 'Don't Ask Me Why' and 'Who Am I?'. MW Released: Spring

THE KILLS

Once they'd got over various logistical difficulties that being the busiest duo in music entails, work on The Kills' fourth offering, 'Blood Pressure', could begin. "It felt like I had to take us somewhere different to what Alison [Mosshart] was doing with The Dead Weather," Jamie Hince tells us of his US Anglophile bandmate. "So I've taken us all over the place!" Primary influences settled on Sly & Robbie and Grace Jones, though it wouldn't be The Kills without some dirty guitar. "It's brutal," claims Jamie. "I ended up with seven amps in seven rooms, all feeding through different sounds. I spent ages trying to make one guitar sound like a thousand different instruments." Again honed at Michigan's Keyelub studio, the album includes new tracks 'Pots And Pans' ("It's acoustic but with this dark blues feel") and 'Satellite', which features a gospel choir. "We haven't explored this kind of melody before," he says. "I'm always trying to strip it back, whereas this time it was more, 'Let's see where we can go..." MW Released: April 4



KAISER CHIEFS

Creative minds can never lie idle. "After a couple of months off we got bored," Ruky Wilson said earlier this year of their hiatus. "Then I got really bored, then mind-numbingly bored..." Now we hear the fruits of Ricky's boredom is out in the form of a new album on new label Fiction this summer. "JF

Released: June-ish



PJ HARVEY

Recorded over five weeks in a disused church in her native Dorset, 'Let England Shake' "inhabits a very different world" to 2007's 'White Chalk', says PJ. True, she did enlist usual suspects John Parish, Mick Harvey, Jean-Marc Butty and Flood, but thematically the album riffs on war, loyalty and loss ("not just for one's brother, but for one's country," she says). Musically, half of it was written on autoharp, the rest on guitar, Harvey favouring "unusual tunings". She describes listening to it as "an uplifting experience". MW Released: February 14







JAMES BLAKE

"It's like a sermon," one tweeter genuflected. "He's the indie Aqualung," a cynic griped. Everyone wants to be the first to have an opinion on Blake's (already leaked) debut to see if the electronic wunderkind has made good on that string of incredible EPs. The resultant record's incredibly different from his earlier work — more vocal-led and sparse, less bass drops and white noise — but he's exciting enough for '11 to be his year. LS Released: February 7



METRONOMY

Between pop forays with Girls Aloud's Nicola Roberts and then Kate Nash, Joe Mount also managed to whip up Metronomy's third album, 'The English Riviera'. The follow-up to 2008's 'Nights Out' sees the band recording as a four-piece for the first time (with Anna Prior and Gbenga Adelekan joining Joe and original member Oscar Cash) but was still written entirely by the frontman and sees them moving from their perceived lo-fi, bedroom studio roots. "I was trying to make it like an I.A studio record, trying to make it sound expensive like we were in this residential studio for months," he tells us.



As a taster, the band are giving away first single 'She Wants' as a free download from January 31 on their website, *metronomy co.uk*. The album, meanwhile, is set to include other new titles 'Love Underlined', 'Corrine' and 'The Look'. *LW*

Released: March



NOAH AND THE WHALE

Forget nu-folk. Noah And The Whale have totally changed tack for March-bound 'Last Night On Earth'. Embodying the spirit of wholesome US rawk forefathers Tom Petty, The Cars and Bruce Springsteen, the album was recorded in — where else!—sunkissed LA last summer. There they fell in love with synths, drum machines and Lou Reed and, as frontman Charlie Finks explains, set about exploring "a different style of songwriting". Chas adds that making a "completely different" record has always been high on his agenda. "When this comes to your door I think you'll be surprised," he concludes. MW Released: March



GRUFF RHYS

Never one to pass up a chance of quirkiness, the Super Furry Animals frontman has named his third solo album 'Hotel Shampoo'. Recorded last year with producer Andy Votel, it's coming out on his own Omni Records imprint. Although it was initially planned as a piano-based record, Gruff scrapped that idea after "the songs kind of took on a life of their own". "The recording was quite spontaneous", he tells us. "Unlike with Super Furry Animals, when we spend months trying to get sonic perfection." He also scotched rumours that SFA are to split up. "That must have been a slow news day," he says. "We will be getting back together at some stage to make our 10th studio album, but I'm not sure when exactly." Until then we'll be happy lathering up with him alone. AW Released: February 14



hose who imagine the life of a working musician to be a non-stop whirligig of consequence-free sex and mind-bending debanchers would do well to consider the case of I d Mactarlane

In the icv depths of January last year, the Friendly Fires frontman spent a month - alone - in a remote cottage in northern France His task / To write songs for his band's second album. And there were to be no distractions. No TV, no internet, nothing. How did he fill the bleak hours after dark? Solitaire? Needlecraft? Endless masturbation?

"No," he sighs. "I just kept working, all day and into the night. After three weeks I was getting cabin fever. But I had to focus, because the songs needed to get written. Did I feel under pressure from the rest of the band? Yeah. Just a bit."

No wonder. It's been over two years since Friendly hires' eponymous debut album nailed the post-Klaxons zeitgeist of 2008 A new single, the sambacharged 'Kiss Of Life', emerged the following year. But the trio have been away long enough for the dreaded phrase 'troubled gestation' to start getting bandied around. In fact, we interviewed Friendly Fires for an album preview piece this time last year - but the promised record never materialised. Why?

"We didn't want to be lazy," explains Ed. "We wanted the starting point for every song to be

interesting. There's no point just jamming in the garage, finding a nice riff, and going, 'That'll do.'

Well, quite. No-one would expect a band as sonically curious as Friendly Fires to dribble out a load of knuckle-dragging chug-rock - but, even by their standards, sessions for their second album have involved some pretty inspired titting about. For one song, 'Running Away'. Ed rang the bells of St Albans Abbey and then sampled the results. The basis of another, 'Blue Cassette', was a muffled Dictaphone recording he'd made when he was 11.

You can also expect a guest spot from Holy Ghost's Alex I rinkel, who plays clavinet on the song 'True Love', and a huge drum sound, achieved by thumping the drum at previously used by Jerry Fuchs, the !!! drummer halfed in 2009. There's even a ballad. It is, say $\|\Gamma\|_{\mathbb{H}^n}$ udly, "a record v ith its own unique sounds". The band produced it themselves, with help from Paul Fpworth on three songs. Oh, and there's a chance it will also feature a collaboration with 'Screamadelica' producer Andrew Weatherall.

"There's no point just jamming in the garage, finding a nice riff and going, "That'll do" Ed Macfarlane

So how does it compare to their debut? Ed insists that record was not just "mindless hedonism" - and he's right - but it v is a party record, no question. Is this one (cliche alert) the inevitable "comedown album"?

Not quite The working title is 'Pala', a reference to the 1962 Aldo is Huxley novel Island, about a doomed Utopia. Lyrically there's plenty of druggy transcendence, but also an adult awareness of its limitations. One song, 'Smoke Clears', is about leaving a club at 5am and realising your problems are still there: "You're still lonely, still looking for love". Ed: "It's the polar opposite of a song like 'Skeleton Boy'. We were on tour for so long, living in this bizarre fantasy world. Then we came back down to earth. This album is about living in the real world."

That doesn't make it downbeat, however. Inspired by '70s disco and krautrock, 'Pala' also celebrates the here and now. It is, concludes Ed, an anti-nostalgic record: "It's so easy to say, 'Music these days is shit.' We find that attitude boring. Making this album has been a tough process. But we wanted to do something

triumphant." Luke Lewis

Released: April Producer: Self-produced, with help from Paul Epworth and Andrew Weatherall Songs: 'Running Away', 'Blue Cassette', 'True Love'

So those Dr Dre references weren't taken out of context: Milo and Robbie really are going hip-hop second time round...

orget musical conventions, down in The Big Pink's studio they're messing with the very fabric of the universe itself. Guitar pedals are stacked three high, as if they need to stamp a new hole in the time/flange continuum in order to "make a guitar sound like anything other than a guitar". After a three-day opening stint in Miloco Studio in Borough, London, they next plan to produce an album the size of a moon of Saturn from producer Paul Epworth's Tardis-like "giorified shed in west London". And, most Back To The Future of all, they claim to be making their wide-eyed debut album second.

"I think we made our difficult second record the first time and this is our debut record," says Milo Cordell. "This time we've got our shit together and we know that we're writing a record. When the band first started we were just writing songs then suddenly we'd played a couple of gigs and suddenly we were signed and suddenly we had to do an album in two months. It was all these sudden movements. It made us have a vision. I wish we had made the amazing debut record, but we're making it now. The first record was an apprenticeship, now hopefully we'll get our little certificate."

And it seems the seismic sizzle rock of 2009's 'A Brief History Of Love' was a red herring, since their as-yet-untitled 'debut' will be more hip-hop...

"Hip-hop was what we grew up listening to," says Milo, "whether it was Eminem or Public Enemy. A lot of white middle-class bands say, 'We're gonna make a hip-hop record', but we're actually going to do it. 'Dominos' is a hip-hop track on some levels. It's our version of hip-hop, in the groove and in the beat, not MCing particularly. In the same way that Massive Attack or Tricky or Portishead are hip-hop in their own way. We're really into the Kanye record, how that is a hip-hop record but isn't a hip-hop

record, it's bigger than a hip-hop record. We want to do that the other way around, make an indie record that is a hip-hop record."

So we shouldn't expect the album - "10 or 11 tracks" with working titles such as 'Rubbernecking', 'England' and '77 Ways To Say No' being built from breakbeats, keyboards and drum loops upwards - to find Milo and co-Pink Robbie Furze embracing hip-hop clichés. But on its (hopefully) pre-summer release we should expect a more beat-driven and funksome take on the ecstatic electrobuzz of 'Velvet' and 'Dominos', a more polished product in general and a whole barrelful of laffs.

"We've really tried to create a good vibe," says Milo, "a joyous, gospel feel through everything."

"Ít's feel-good, they're very positive," Robbie adds. "Not that the first record was particularly negative." Milo: "It was definitely bitter in parts, it left a taste lyrically. This record, we were aware of that and it'll be really joyous. That was our second record. This is

going to be all wide-eyed expectation and hope." Robbie: "We've had the best time ever and we're being allowed to do a second record. It all seems that everything's fallen into place creatively and in what we've achieved."

The Big Pink: preparing to blow your brain to another dimension. Pay attention. Mark Beaumont

Released: Pre-summer Producer: Paul Epworth Recorded: Miloco Studio, London and Epworth's home Songs: 'England', 'Rubbernecking', '77 Ways To Say No'







NME'S ICONIC COVERS ARE NOW AVAILABLE AS A LIMITED-EDITION CLOTHING RANGE

















GI ASVEGAS

The Scots - complete with new Swedish drummer - went to LA to record album number two, and James Allan's feeling all white

RAZY!

Three reasons

why we love

James Allan

He's talks to

goldfish in LA

hotel rooms

• He wears

sunglasses in

basements

f the biggest cliché around second albums is that they're 'difficult', the second most common motif is the band who head out to LA, hire a big-name producer and disappear up their own arses in a whirlwind of cocaine and 'massive tunes'.

But rather than living a dream, the City Of Angels signified clarity to James Allan. "The thing about LA is that if there was any bad stuff that was inside you, any warped perceptions, all the beauty and sunshine would bring that to the front of you, for GLASeverybody to see," he explains.

If his subconscious craved the refining fires of the California sun (he has recently swapped his Cash-esque all-black garb for pure white clothes) day-to-day life on the West Coast was a little less spiritual than that. Guitarist Rab Allan recalls the band's first drive down Sunset Strip on arrival: "James was on the roof of the car like Michael J Fox in Teen Wolf. That was the first day we were there and it only got worse...

"There'd always be this little kind of shimmer on the water from the sunshine," James recalls, "and if it matched the music I knew we were getting it right." This being Glasvegas, though, it wasn't all glittering waves and contemplation. The Santa Monica house, says James, "started off as quite a civilised, clinical, sterile space with white walls and then it got turned into some mad... cave. It was the best time of my life." Somehow, the band emerged with a clutch of songs,

which they finished in London with producer Flood. Although the drums on the album, as on 2008 debut LP 'Glasvegas', were played by James, the band recently welcomed Swedish drummer Jonna Löfgren to their ranks to replace Caroline McKay. James has claimed that Rab specifically requested a female Swedish drummer as Caroline McKay's replacement. "It sounds worse than what it was," protests Rab. "It's just that if I need to look at her onstage for two years, she better be good-looking."

The cache of songs from Santa Monica will form the album with the title 'EUPHORIC///

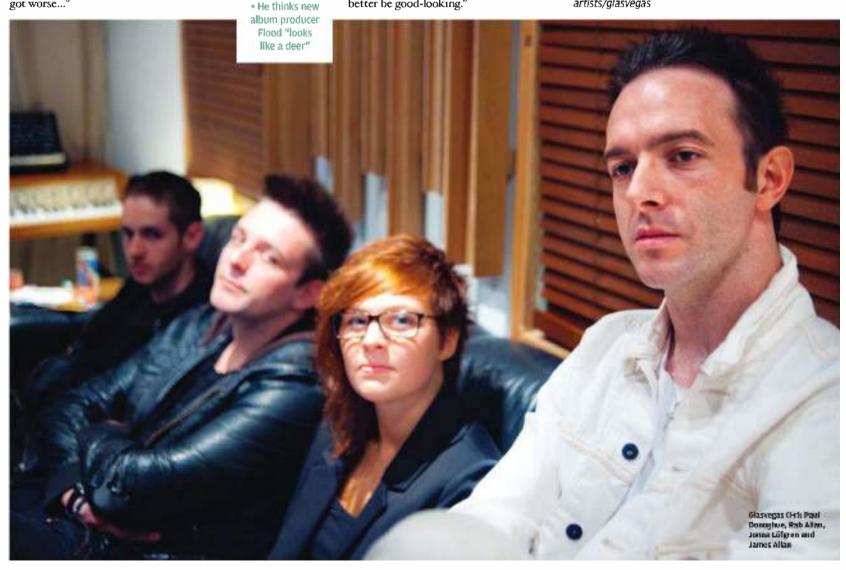
HEARTBREAK\\\'. James explains the backward and forward slashes as "the ascent, the crest of a wave, and then the crash".

It opens with a spoken-word track entitled 'The Pain Came Never Again', inspired by a piece of music by US composer Paul Cantelon. This leads into "The World Is Yours', due to be released as a free download on January 16.

'Shine Like Stars' features a lyrical riff nicked from The Beatles' classic 'Yesterday'. 'Euphoria', meanwhile, keeps up the lyrical theme of determined, futurefacing optimism.

Lyrically, the songs found James pushing his talent for lyrical empathy further than ever before. I Feel Wrong (Homosexuality Part One)' and 'Stronger Than Dirt (Homosexuality Part Two)' explore a gay relationship and feelings of shame from a first-person perspective. 'Change' features a spoken-word performance by James' mother, who takes the role of a woman driving to collect her son from prison on his release day, with the part of the son sung by James. James is quietly confident it'll connect. "It's a really ambitious record and I hope we can pull it off. I think if we can it'll be a real peak. Basically I'm just wanting to enjoy the moment." Emily Mackay

Title: 'EUPHORIC///HEARTBREAK\\\'. Producer: Flood Released: March/April. Listen: 'The World is Yours' is available to download from January 16 - see NME.COM/ artists/glasvegas



AMERICAN ALLIES

45

THE DRUMS

No sulking over their lost guitarist ~ Jonathan and co have already planned a whole new direction

ow very much over guitarist Adam Kessler's September 2010 departure, a reinvigorated Drums have, according to Jonathan Pierce, acquired a newfound sense of purpose. And he hopes this will push them to greatness on their second album.

Although still in the early stages of the creative process, the singer says they're "desperate" to get cracking, and have booked time off until March to craft new material. "I haven't felt this urgency to write since the beginning of the first album," he says.

While Adam's departure won't impact on The Drums' new music too much (they claim he had little studio input), it has helped the trio realise what they want to achieve with the follow-up to their debut. While that record's DNA was forged in romanticised tales of growing pains and catchy-as-hell riffs, the next 12 months are likely to see the band swing in a different direction.

"For me, writing a song with an obvious hook comes pretty easy," Jon explains. "And I know this sounds awful, but I'm in the state of mind now where I want to tear that apart and write songs that maybe aren't quite as immediate." He references Manchester's WU LYF, who "don't have a hook to save their lives, but there's a *feeling* there that's undemable, and capturing that is really important to us right now".

So does this mean the band are abandoning one of their most endearing traits – the three-minute pop classic? Not necessarily. "We have two new songs," Jon reveals. "And I think they're the best we've ever written. One's called 'What You Were' [conceived the night of Adam's departure] and I think we're calling the other one 'I Don't Know How To Love'. It's definitely a little more linear than the strict structure that each song had on the first album."

One thing the band aren't going to change is their approach to the technical side of things. "We're determined to make this next album on our own, so in that sense it will be like the first one," Jon says. This means "recording in our bedrooms" and playing "the same equipment" they've used since they formed, keeping things comfortably lo-fi.

"It just feels like we've come to a clearing of sorts," says Jon when asked to sum up where The Drums' mindset is at present. "There's just this need to write

and write and write again.

It's good." Matt Wilkinson

Released: Late 2011 Producer: As ever, the band will self-produce Songs: 'What You Were', 'I Don't Know How To Love'

"Writing a song with an obvious hook is easy for me – I want to tear that apart" Jonathan Pierce





BLACK LIPS

The scumbag garage band's new producer? International playboy Mark Ronson

e is the world's best-connected international DJ playboy. They are the world's most notutious flower-punk renegades, reknowned for pissing in their mouths onstage. So how did Mark Ronson feel when approached to produce Black Lips' sixth album? "I said, 'Is this a practical joke?" he tells us.

The truth was stranger. Having never worked with a producer before, the band were under pressure from their label Vice to consider it, so listed a few top-end names: Danger Mouse, Jack White and Mark, never expecting any to come off. But when the idea was put forward, Mark leapt at the chance. "To me they're just like if a band like The Seeds had existed in the punk era," he elaborates. "They have the songwriting of a great '60s garage rock band but spiritually they're a punk band."

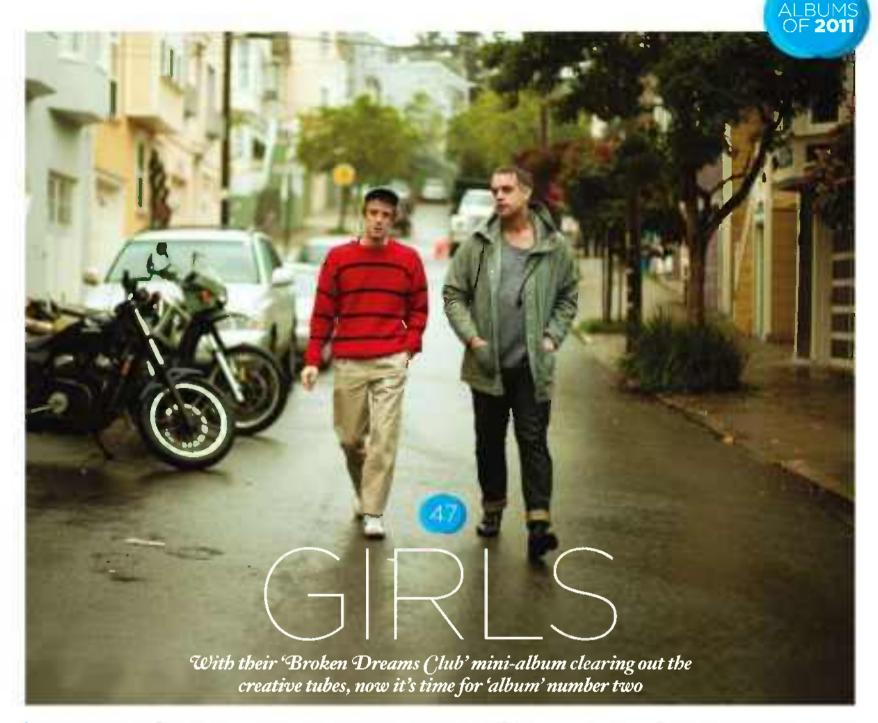
"Some might call us unconventional," Black Lips' Jared Swilley explains, "but if we're going to have a producer it's not going to be someone who only makes garage records. It shaped up the way we wanted because he knows what our band is going for, I didn't even know what a producer did before."

This being Black Lips, things were never going to go smoothly. During the session all five found themselves "shitting, vomiting and feverish". Two of the hand were hospitalised, "I think the problem is they're really adventurous with food," says the producer, "We went out one night to this Japanese place and they're ordering the most outlandish shit like liver sashimi. Liver sashimi is just raw liver, so I think that's probably what did us all in."

Now restored to health and readying a return to the studio to finish the tracks, including 'Raw Meat', 'Dumpster Diving' and 'Modern Art', all parties are in good spirits about what's to come. "Our last record was pretty true to our hearts," says guitarist Cole Alexander, "but not as many people could understand it. It's always been my objective to one day get into the pop realm with the most avant garde thing possible." Dan Martin

Released: Mid-2011 Producer: Mark Ronson Songs: 'Raw Meat', Dumpster Diving', 'Modern Art'





n contrast to most of their West Coast peers, Girls were always at the reluctant end of lo fi. "The commitment has always been to hi-ti," frontman Christopher Owens explains. "Of all the bands that put out home recorded albums in 2009, we probably had the best-sounding one. Most were genuinely trying to make a lo fi album. They were taking better equipment than we had and making it sound worse." Girls' lo-fi was always the lo-fi of poverty. They famously made large parts of the band's debut record at the home of Chris' fellow band founder Chet 'JR' White's parents - the pair trying to be as quiet as possible while mom and dad snoozed upstairs. Now, with a lauded record under their belts and the recent 'Broken Dreams Club' mini-album doing well, they've amassed enough to buy some timeshare in a small studio near their home.

"We're splitting the rent with the owners," Chris explains. "It' a lot of older San Francisco guys: they all have exciting stories—they all have a reel of tape or something that the Grateful Dead played on. They're just guys who've been recording for a long time. It's good for us..."

'Brol en Dreams Club' has already opened up new horizons for the pair. Beyond the nucleus of JR and Chris, a regular rhythm section and a string of guest players allowed them to embellish their line in sonorous harmonic pop. "Our experience so far of playing with other people is that they just show up with brilliant ideas. The pedal steel, for instance: that guy walked into the studio. We played him the song a couple of times, he said, "I know what you need", and just started playing what you hear, and it was brilliant." Chris feels that Album Two would benefit from more of this fresh fertilisation. He's got a trove of as-yet unheard songs that he has kept back for the sessions, due to start this month. In that sense, 'Broken Dreams

due to start this month. In that sense, 'Broken Dreams Club' was a palate cleanser—a chance to sweep together the songs that they'd been playing live but not recorded, then hit everyone with a new set that hadn't already been bootlegged on YouTube.

"Someone would say to us, "Substance' is my favourite song, but there's no good live recording," Chris moans. "So I just played this YouTube camcorded clip over and over again. I thought, 'That's terrible. Your

"We want to reserve the right to work on the new album for as long as we want" Christopher Owens

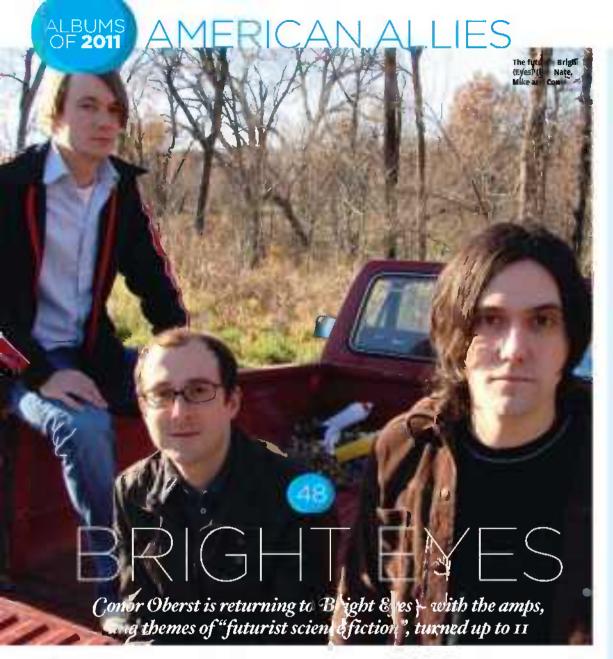
favourite song is on You'libe?' So we had to get those down to get them out of the way."

The new record will have a similar schizophrenia between genres, but not necessarily the same astralshoegaze versus beat-pop duality. Chris: "There are some instrumental songs. You know I'elt? I hey had this really great guitarist. And he did all of these instrumental songs with great snaking guitar lines. I have some songs which are taking a stab at that. I think it'll be cool to work as bridges between songs." As for the tracklisting? "How Can I Say I Love You' – a classic title, boy, I really pushed the envelope with that one! 'Nobody's Business' – I've played a couple of times. 'Honey Bunny' – I think there is actually a You'line yideo of that one."

Given that the whole thing is still just castles in the sky, release schedules are still hazy. "We want to reserve the right to work on it for as long as we want If it takes four months to record then we'll do that.

Ideally, though, we'd like to do it in about two." Gavin Haynes

Released: Late 2011 Recorded: Shared studio, San Francisco Songs: 'How Can I Say I Love You', 'Nobody's Business', 'Honey Bunny'



f Conor Oberst was certain of one thing going into the making of the ninth Bright Eyes record, it was how he didn't want it to sound.

"I was feeling burned out on the Americana, rootsy stuff. We knew we wanted to make a record that wasn't like that. Less acoustic guitars and more... rock'n'roll, whatever you want to call it. I think rock'n'roll works."

If "The People's Key', out in February, doesn't quite go the whole AC/DC, its expansive, psychedelic production and propulsive melodies can be considered a departure from what has gone before a *Terminator*- style apocalypse, but admits, "I think technology is a double edged sword. Lots of people would say we're headed in the right direction but when you walk into a room and see 30 people all starring at their hands typing into a little screen, that's kind of depressing. What I find interesting about science fiction is how often it turns out to be what happens."

The album's mysteries are deepened by the spoken-word monologue running throughout. These musings come from Denny Brewer, who plays in Refried Ice Cream, a band signed with Conor's Team

Love label.

"I met him down in El Paso, Texas a couple of years ago," Conor explains. "I'd hang out and listen to him pontificate, as you hear him on the recording. We have a tradition of awkward intros to our albums and

I realised there were a lot of ideas in the songs that are touched on in his conversation."

Conor has hinted that 'The People's Key' might signal the Ind for Bright Fye I ut for now he's not ruling anything out. 'We're I ut ing this record for the whole of 2011, and after that I don't know. I'd love to do a Monsters thing again, or a Mystic Valley Band thing. Right now I'm not cutting off any project." Dan Martin

Title: 'The People's Key' **Released:** February 14 **Producer:** Mike Mogis

"We wanted to make a record that was less acoustic guitars and more... rock'n'roll" Conor Oberst

Since 2007's 'Cassadaga', Conor has made two solo records and one with the 'supergroup' Monsters Of Folk. Where once the banner was a catch all name for his solo work, Bright Eyes has now settled into the permanent line-up of himself, Mike Mogis and Nate Walcott.

Conor mysteriously claims there is a "futurist science fiction vibe" to the new collection of songs. He says of the title track. "It's the idea of when in the not-so-distant future, artificial intelligence surpasses human intelligence and humanity as a notion is just kind of quaint." He stops short of predicting

49 FOO FIGHTERS

'Nevermind' and 'Dirty' are the templates ~ Dave Grohl is getting Butch again

ast month in LA, Butch Vig, producer of Nirvana's 'Nevermind', mixer Alan Moulder and engineer James Brown helped I oo Fighters put the finishing touches to their seventh studio album. They then headed off to a 'secret' Foos show at local dive bar Paladino's, known more for its weekly karaoke than hosting one of the biggest rock bands on the planet

It was a fitting finale for a no frills album that was recorded in Dave Grohl's garage, which has a little girl's pink bicycle propped up against a refrigerator topped with tuna cans. Maybe an unlikely spot to record Foo Fighters' "heaviest album yet", but this modest space has housed the band's all-analogue recording sessions for the past few weeks.

"Honestly, we finished the last mix and an hour later we got in Alan's car and drove down to the club and I walked right up onstage," Dave says. "It was like this sappy Hollywood ending with me, Butch, Alan and Jimes walking down the driveway knowing that we weren't coming back to make the record tomorrow. It was so *Gone With The Wind* it was ridiculous."

Butch played a pivotal role in crafting the as-yet-untitled album, due out this spring. "I wanted the Foos to have the 'Butch Vig record'," Dave explains. "Nirvana plus Butch Vig equals 'Nevermind'. Sonic Youth plus Butch Vig equals 'Dirty'. So if you have a band and you let it pass through the Butch Vig process, it comes out the other side a better band. I always knew we'd do that with him and now seemed right."

Another familiar name is Nirvana bassist Krist Novoselic, who plays on one song and joined Dave and Pat Smear (Nirvana's touring guitarist and now a Foo Fighter again) at Paladino's for the closest thing to a Nirvana reunion you can get. But Dave now prefers to look to the future...

"I think I oo Fighters just made the best record we've ever made," he says "It's one of those albums that defines the band." *Laura Ferreiro*

Released: Expected spring **Producer:** Butch Vig **Recorded:** Dave Grohl's LA home **Songs:** 'Dear Rosemary', 'These Days', 'Miss The Misery', 'A Matter Of Time', 'Bridge Burning'







The Palm Beach indie troupe are saying hello sunshine to major ambitions and torching the lo-fi for the follow-up to 'Astro Coast'

he main difference next time around will be that I won't be recording the entire thing in my apartment," says Surfer Blood's JP Pitts. He doesn't necessarily have big plans for their second album, he just wants to make it in, y'know, a studio. "I could try and recreate my apartment in the studio to make me feel at home, sure. Although I think most of my furniture is in thrift stores now.

Much has changed for Surfer Blood over this past year or so. Not least the unexpected success of their couch-produced debut 'Astro Coast', which stealthily recruited legions of fans over the course of last year to eventually fly high in a great many Albums Of 2010 lists. "It's just been an insane year," says JP, "There's been too many highlights, but how well the album did was a real surprise to us."

Their reward for it was an end-of-the-year major label deal with Warners and, by the sounds of it, one which is genuinely on their own terms. Meaning the follow-up album will be all done through their existing label Kanine, but distributed by the bigger

boys. The suggestion that this could well mean the second album will move away from their io-fi sound makes JP recoil.

'We never intended to be lo-fi anyway," he protests. "Our songs are all quite big songs, it's just that they were recorded on shitty equipment, in my apartment. They were lo-fi by accident.'

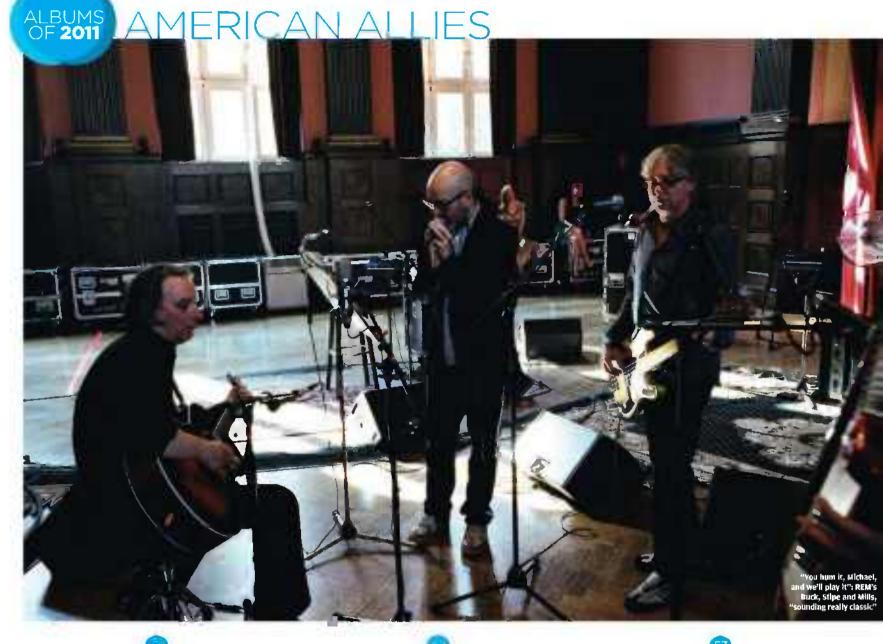
JP has little idea what the new album will be like, with the band due to get together shortly to "just see what happens". Initially, they're planning to get down an EP for release in the early part of the year, collecting some of the new songs they've been playing live in the latter part of 2010, including the fantastic 'I'm Not Ready', which has been showing the enviable melodic abilities of the songwriting ninja behind JP's cutesy appearance.

So how does he feel about actually collaborating with a producer, his bandmates... relying on other people for his future music. "It's going to be weird, I'm not sure about it. But y'know, our producer is great, and as a band we're pretty close after a year on the road, we're battle hardened, so it'll be fine."

Of course it will, especially since they've now left Brooklyn and all moved into a house on the beach back home in Florida. "The weather's great there," he says, unnecessarily. Envy Surfer Blood, but also be excited, the next album's going to be massive. Martin Robinson

Released: An EP in the first half of 2011, then the album later in the year Details: None yet, but expect big things - they've got major label backing from Warners now







He's trying very, very hard to avoid going OTT - but it's fair to say guitarist Peter Buck is extremely pleased with REM's forthcoming album 'Collapse Into Now'.

The US alt.rockers' 15th studio album is due out on March 7, and features a band bolstered with a renewed confidence after the success of their back to basics 2008 album 'Accelerate'. "I've always tended to not say it's the greatest record we've ever done because that's what everyon does and it's usually bullshit," Peter tells us. "But this teels like every song all the way through 1 great. I hate to say that, but that's just the feeling. It's got some beautiful, heartbreaking things as well as some really noisy rock and everything in between. It sounds really classic."

Potential first single 'Oh My Heart' falls into the former category, while All The Best' and tree download 'Discoverer' the latter; beyond that the album features guest appearances from Patti Smith ("She's a good reason why several of the band are doing this"), Eddie Vedder and Peaches, of whom Peter says he "had no idea what a good singer she was. She's got a Janis Joplin thing going on".

As regards touring, the guitarist is more reticent: "I'd really like to do it, but we've toured a lot recently, so we'll see We're having a meeting early in the new year, so we'll decide than. What I will say is that when Eddie Vedder was listening to a playback of the album he said, 'This would be great to take on tour.' "But we'll see..." AW

Released: March 7



This time last year. Battles proclaimed that they'd definitely be releasing the tollow-up to 2007's critically acclaimed 'Mirrored' in 2010. Seven months later, their singer and live for al point Tyondai Braxton quit the ban due to a lack of commitment to touring.

The album was still way back in its formative stages, with only a few songs having reached a state worthy of being to ited live. "I here was never any discussion over whether we would continue or not," drummer John Stanier states "I don't really see it [Tyondai's departure] as that much of a big deal."

It remains to be seen until the currently-untitled record's "early spring or so" release date as to whether the vocal-shaped hole will be filled, but what's for sure is that no-one's going to be able to sloppily stick a 'math rock' tag on album number two. "We hate that term," John spits. "Math rock' is not sexy There is nothing sexy about 'math rock'. Nothing." Is that your way of saying that this new record abounds with more sexiness than a double bill of Nigella then, John "Absolutely. Yes. One word I can use to describe the new record is 'sexy'."

John promises the album will contain "slow songs, fast songs, emotional songs, party songs, and epic movie soundtrack-sounding songs," possibly referring to 'The Line's appearance on the soundtrack to The Twilight Saga: Eclipse. It's the final chapter in the regeneration of Battles 2.0 "Battles on steroids," as John puts it. LS

Released: Spring



With their last record, 'I'm Going Away', The Fiery Furnaces pulled one of the most shocking moves of their career - they released a relatively normal album. But now Matt and Eleanor Friedberger are back to their day jobs. That is, being mad as 12 bags of badgers.

"We're going to Michigan to record it in a '60s high school auditorium," explains Matt - who's also releasing eight solo records this year and producing a solo album for his sister. "It'll have a large symphony orchestra comprised entirely of teenagers, some of whom have never played before."

The music's the narrative and soundtrack to a film that'll be released around the same time. "It's about a single mother who's raising her 12-year-old son, as played by Eleanor." Matt laughs. "It's about learning to substitute work for love and learning to reimagine failure as success." Here's hoping there's no need for them to do that with album number nine... LS



Released: Nothing confirmed

THE STRANGE BOYS

Don't dare call The Strange Boys slackers. The day after finishing their 200-date tour for last album 'Bc Brave', the drawly garage-rock four-piece went straight back into the studio in Costa Mesa, California to start work on its follow-up, recorded in a three-week burst just before Christmas. Bandleader Ryan Sambol picks

the splendidly-titled 'Punk's Pyjamas' as one of his favourite new tracks, describing it as "a little dancey number". He also reveals the new record's title – 'Live Music'. "It's what we've been doing for the last year and a half," Sambol says. "Just living it! And I think we've really got into the groove of things in the studio this time around." MW

Released: April



RED HOT CHILI PEPPERS

Much has changed since the Chilis' bloated 2006 double-album 'Stadium Arcadium', most notably John Frusciante walking out to be replaced by session player Josh Klinghoffer. Now holed up with Rick Rubin, the band are shooting for a pre-summer release for album 10, with 20 songs in contention. Details are scant, but bassist Flea is said to have traded in slap bass for African rhythms after he and Klinghoffer took a trip around the continent. "The new one won't be a double like 'Stadium Arcadium', I can tell you that," drummer Chad Smith promisingly declared recently. TG Released: May/June



Josh Homme might have more projects on the boil than a Damon Albarn and Jack White sandwich, but his spokesperson has confirmed to *NME* that he'll be returning to Queens Of The Stone Age in 2011.

Bassist Dean Fertita has said that the band are "excited and ready to go" for January studio sessions, leading to hopes that the record will be out in time for the festivals. Josh has also been working on a second Them Crooked Vultures album, but that'll probably be longer in the offing, with Dave Grohl back in Foo Fighters mode and John Paul Jones recently saying, "We may be a year or so." Still, there's always that new Kyuss Lives! record Nick Oliveri's got on the way too... JF

Released: Summer



If, as predicted, André 3000 and Big Boi release their seventh OutKast studio album this year, it will have been five years since their last joint outing – the stylish but bewildering soundtrack to their 2006 feature film *Idlewild* – and a rather staggering eight since their sprawling, critically acclaimed double suite, 'Speakerboxxx/The Love Below'.

That album marked the beginning of a creative rift between the pair, even as they operated out of their shared Stankonia studio: Dre has been acting and working on his clothing line, Benjamin Bixby; Big Boi released a fine solo album, last year's 'Sir Lucious Left Foot: The Son Of Chico Dusty', and has been





breeding pitbulls. But there is unfinished business here. There's one album left on their contract and last year Big Boi announced an OutKast LP – the last? – would follow hot on the heels of Dre's solo record. The beats are in the bag, apparently, and what's more, André 3000 is back rapping, as evinced by the leak of one soul-jacking solo cut, 'I Do'. It'll happen, but when? "You better know that something is brewing," Big Boi told us last year... LP

Released: You heard the man: "Something is brewing..."



IRON & WINE

It says a fot about Sam Beam that when he decided to get out of his comfort zone, he retreated to a childhood memory. His fourth album, the gorgeously titled 'Kiss Each Other Clean', was inspired by the music that his parents played in the car in the 1970s, back when Sam was far less tonsorially advanced.

"There were no particular records or drives," he explains in a warm Southern twang. "You don't think of music like that when you're a kid. Whatever was on – you understood that as music. Fleetwood Mac were music, so was Motown."



But while the dial might be set to warm and woozy – via mild funk and African influences – the subject matter is as worldly and frank as ever: "I tried to describe life in all its good and bad, sweet and sour, hard and soft, scary and wonderful parts." LS Released: January



FLEET FOXES

It's been two and a half years since Fleet Foxes' self-titled debut, and the Seattle five-piece are now finally gearing up to release the follow-up. Taking advice from their friends Beach House, they hired New York's Dreamland Studios in April for sessions, hooking up with long-term producer Phil Ek and honing the basics for the record in a 12-day burst. After that, a lengthy period of beard-stroking ensued – due to frontman Robin Pecknold being told by doctors to rest his voice – before the band moved back home to bring things to a halt at the tail end of 2010. The resulting record doesn't have a title yet, but songs vying for inclusion include 'Lorelai', 'Bedouin Dress' and 'Blue Spotted Tail'. All being welf, it should be out before festival season kicks in. MW

Released: Spring/early summer



BEACH HOUSE

The Baltimore duo are keeping schtum on when exactly they'll start recording new material, though they have confirmed that work on the follow-up to 2010's mega-lauded 'Teen Dream' is currently in its formative stages. Never ones for writing on the road, the band will wrap up a year of near-constant touring in February, after which they'll start proper on the record. The big question, though, is where they decide to take it. With a live backing band now in place, and the August-released (Tunes newie 'White Moon' favouring lilting Marr-esque guttar lines, a more full-bodied sound could well be on the cards. MW Released: Who knows?

REVIEWS

GORILLAZ, WIRE

Edited by Emily Mackay



RITUAL FICTION

They've got the requisite moves and style – and even catchy songs - but the gloomy trio's second strikes a little hollow



n the surface, there was nothing gravely wrong with White Lies' 2009 debut, 'To Lose My Life'. In fact, we'd wager that a sizable minority of those who sent it to the top of the charts two years ago would happily have it canonised as a gloom-rock masterpiece on a par with The Cure's 'Pornography' or Interpol's 'Turn On The Bright Lights'. To my cars, however, it was a little less than that; a solid, serviceable record that eleverly masked its lack of musical imagination with an elaborate facade of emotion. As debut albums go, we can think of worse crimes to commit.

Yet, while every care is taken to do things down to the letter, there's something about White Lies' dark art that stubbornly fails to convince. It's not simply that their first

incarnation was as Day-Glo indiediversity is that we had pop anklebiters Fear Of Flying-that no motive to do a certain youthful discrepancy can be forgiven. thing. It was just No, it's something more problematic. a pleasure and a luxury Their wardrobes are painstakingly to be allowed to even monochromatised, their soundscapes write songs again," suitably glacial and their lyrical themes (love, death, and the meaning of It All) are appropriately large and weighty. But somehow what all of those dutifully ticked boxes add up to is cargo cult indie: a hollow offering that understands the how without ever quite grasping the wby.

In that sense the band's second album could hardly have been better named: 'Ritual'-a series of solemn gestures undertaken for symbolic value. There are religious references to be found throughout its 10 songs, but they're of the frustratingly vague and opaque variety,

a subject not so much wrestled with as glanced at: "I won't ask your God for mercy/My spirit's alone, my soul is dirty", Harry McVeigh intones on 'Bad Love', quoting seemingly verbatim from The Big Book Of Rock Clichés.

Elsewhere, 'Streetlights' - an otherwise enjoyably-sleek synth-pop number -- finds itself marred by lexical clangers like, "So tired I'm picking skin/just'cos it's something to do", and bizarre talk of, "Bad sex and ethanol/High scores on Solitaire". We can't imagine this stuff was rattled off haphazardly - as an album, 'Ritual' is nothing if not precise and deliberate - but lyrics are evidently not the band's strong suit.

Choruses, however, are another matter entirely. Radio-ready hooks - something that seems to come instinctively to White Liesabound, from the chest-pounding melodrama

WHITE LIES SPEAR

How were the songs

written?

disciplined. Me and

to five every day."

What's your writing method?

let the first thing we

put us off."

the album?

C: "We didn't really. 'Turn

The Bells', the first song

wewrote, is a world

apart from the next song

we did, 'Is Love'. The reason for that kind of of lead single 'Bigger Than Us' to 'The Power & The Glory's unashamedly '80s electro-pop. The grandiose production style of Alan Moulder is also put to good use, and in addition to the album's crisp, gleaming sound, the Smashing Pumpkins knobtwiddler has subtly expanded their sonic palette with tastefully deployed electronic beats (as on opener 'Is Love', a song not so much epic as positively Leviathan) and dark industrial machinations ('Turn The Bells', successfully evoking the spirit of 'Violator'-era Depeche Mode).

But for all the emoting, there's a hole where the album's heart should be. 'Ritual' takes itself incredibly seriously, going so far as to stretch songs out to an average length of five minutes apiece lest their importance be lost. It's an album that speaks at you rather than to you, and whose only real method of connection is a well-crafted chorus or 10.

It goes without saying, then, that if you liked 'To Lose My Life' there is every chance that you will love this one, which takes the basic idea of its predecessor and magnifies it to arena-pleasing levels. In that

sense, we suppose, it is an unqualified success. But for us, White Lies are still lacking in the one crucial area any band giving themselves over to the Darkness cannot afford to be short in: conviction. In the end, 'Ritual' is not a bad album. But neither is it the album it would like to think it is. Barry Nicolson

DOWNLOAD: 'Is Love', 'The Power & The Glory', 'Turn The Bells'

Watch a video interview at NME.COM now

RYAN FRANCESCONI

PARABLES DRAG CITY



In a city renowned for its indie-rock scene. Portland dweller and Joanna Newsom collaborator Ryan Francesconi sticks out like a toff in a brothel.

Wielding acoustic guitar - and the encyclopaedic fretboard-familiarity of Nick Drake on Dexedrine Francesconi debuts his own instrumental folk here, along with a lecture on sterile fret-wankery, 'Parallel Lights' weaves windy forest paths akin to those of the aforementioned elven folkstress but lacks an equally enchanting narrative to pull it together, while the iridescent harmonics of 'With Hands' impress but fail to entice. There only needs be a thin line between master and amateur, but apparently

Francesconi didn't get the memo. Jazz Monroe **DOWNLOAD: 'Parallel Lights'**

MOTORHEAD

THE WORLD IS YOURS SPV



Motörhead's previous album, 2008's 'Motŏrizer', found Lemmy and comrades striving to maintain their bad-ass reputation at the mercy of a

sterile production and a bunch of frankly mediocre songs. Thankfully, on 'The World is Yours' the band sound more engaged than they have in some time. The perennial music crit line with Motorhead is that every album sounds much the same. This isn't true, as fans of the Bill Laswell-produced 'Orgasmatron' will attest. A grim echo of that unorthodox classic manifests here in the form of 'Brotherhood Of Man', a war-obsessed grinder which reconfigures many of the elements that made the 1986 album's title track so chillingly effective. Joseph Stannard DOWNLOAD: 'Brotherhood Of Man'

BEEP!

CITY OF THE FUTURE THIRD CULTURE



Some of 'City Of The Future' sounds like it takes place in a Sims shopping mall. some of it like a class of infants trying to cover Four Tet's 'Rounds', Few words

can inspire dread and confusion in listeners as much as 'free avant-jazz', but there's been enough music out lately that has touched on experimental sounds - from Dirty Projectors to Micachu And The Shapes to make this album sound vaguely familiar. That keyboardist Michael Coleman has roots in San Francisco's Bay Area jazz scene gives him a different angle on avant-pop to his indie compatriots, but the same hypnotic, repetitive absurdities reside here. Worth a good listen, if you can get past the free-jazz thing, Hazel Sheffield DOWNLOAD: 'Golden Chinese Amulet'

DUKE GARWOOD DREAMBOATSAFARI FIRE



This is very much a pestilential record. It treasures ooze and seep, as if what is contained within was somehow originally part of a more polished,

finished thing, from which key parts have been wilfully allowed to rot off. Essentially a collection of home recordings by this Archie Bronson Outfit affiliate and a drumming buddy, 'Dreamboatsafari"s songs are fragmented, ragged affairs; they're often little more than loose jams and whispers. Skeletal percussion is given the illusion of flesh under a covering of drones, scrapes and rusty emulations, and hearty burps from a leprous saxophone. If it's the blues, it's a very Beefheart blues; which is, of course, the very best kind. Frazer McAipine DOWNLOAD: 'Rank Panache'

CES TO

reviewers are



BARRY NICOLSON "My energies have been spent listening to the awesome new Glaswegian band Otherpeople, Discovering Talk Talk's 'Spirit Of Eden', and trying to retrain my dog to shit in his box."



LEONIE COOPER "Since finally weaning myself off Bruce Springsteen's 'The Promise' I've been using The Low Anthem's gorgeous newie for my romantic Americana kicks."



JAZZ MONROE "I've been watching Scott Walker conduct carcass-pummeling orchestras in 30th Century Man, delighting in Dave Eggers' staggering genius and dancing to ecstatic-rock brilliants Thank You."

ANNA CALVI

ANNA CALVI DOMINO

Sumptous, seductive and a little bit scary, this velvety debut will stalk your dreams



When one of the most successful independent record labels of the past decade puts out only a mere smattering of work by female solo artists, you can't help but feel that they've got

something of a mental block. However, it seems that Domino were just waiting for the right woman to come along.

Anna Calvi is certainly that. Rather than the Brit School background that seems par for the course for any hotly tipped British female solo talent, Anna Calvi is instead the product of a rather more traditional music degree at Southampton Uni. Evidently, her obsession with the multi-textured work of early 20th century impressionist composers was allowed to flourish there, rather than be dampened by lessons on how best to impress dead-eyed X Factor judges.

As such, Calvi's sumptuously gothic debut is shot through with more references than an encyclopaedia. Thrilling and chilling in equal measure, this self-titled collection of to songs is perhaps the first great record of 2011.

Instrumental opener 'Rider To The Sea' is an updated echo of the groove of Riders On The Storm,' yet stripped of Jim Morrison's macho posturing and replaced with a virtuosity that's neither indulgent nor dull.

Vocals kick in, somewhat ironically, on 'No More Words', where Calvi offers up a cut-glass English accent that's a little sister to Sarah Nixey of defunct pop pervs Black Box Recorder. This is the prefect pure that nuzzles up against her own take on Ry Cooder's slide guitar and Angelo Badalamenti's atmospheric work for David Lynch across haunting tracks such as 'Love Won't Be Leaving'. The upshot is a more cultured and studied take on Florence Welch's baroque operatics. Calvi is a diva, no doubt, but instead of a speaker stack-humping, sparkly hotpant-wearing dervish, she treads a more reflective, refined path. Even considering such sophistication, she's not afraid of an all-out hit, like the standout, chiming 'Blackout'. Her glistening croon is placed centre stage in 'The Devil' as flamenco guitar trickles like a waterfall that's been wired for sound. The Cure make their presence felt in the '80s jangle of 'Suzanne And I' and she goes seriously Siouxsie on the thunderous 'Desire'.

It'd be hard not to draw parallels between Calvi and her co-producer Rob Ellis's near constant collaborator of the last 20 years, PJ Harvey. Yet while both women ooze an elemental kind of passion, Calvi is unashamedly slicker, especially when compared to Harvey's earlier, grungier work. Like Harvey though, we have a funny feeling that Calvi is in this for the long haul. Leonie Cooper

DOWNLOAD: 'Blackout', 'Love Won't Be Leaving', 'The Devil'





GORILLAZ

THE FALL PARLOPHONE

Damon ditches the celeb mates and takes up the iPad for his best cartoon hip-hop album to date



Anyone who has been following the career of Damon Albarn's second biggest group over the last 13 years will be well aware that post-punk legend Mark E Smith added his

mimitable phrasing to 'Glîtter Freeze' last year. The glam-acid squelch of that 'Plastic Beach' album track saw him become the latest in a long line of unlikely vocalists to sing over the skewed pop-dance that has become their calling card.

So it was with some excitement during 2010 that we learnt Gorillaz were releasing a fanclub-only album called 'The Fall'; for after all, who hasn't wondered what a cartoon hip-hop/ electro-pop band covering 'Hexen Definitive Strife Knot' would sound like? Unfortunately the titular 'Fall' of the title refers not to northern England's greatest rock band but to the season the album was made in. While on the 'Plastic Beach' tour of North America in autumn 2010 Albarn and cohorts set about recording a new album on iPads during a 32-day stretch between Montreal and Vancouver.

It's immediately clear this is a profoundly

different beast to the previous three albums, featuring barely any guest stars (although 'Plastic Beach' star Bobby Womack does turn up on the sublime synthetic soul of 'Bobby In Phoenix'). This feels less like a talented middleaged man and his sleb mates having a laugh and more like a cohesive album. So there aren't any retreads of 'DARE' or 'Clint Eastwood' but it is a stunning album from start to finish.

We are treated to the lascivious Ohio Players/G-funk synth stylings of 'The Snake In Dallas', which sounds as if Dr Dre had been called in to produce The Go! Team. 'Amarillo' is a lachrymal ballad worthy of Blur in their pomp and 'The Joplin Spider' is aqua-crunk gone pop. Thank fully, Albarn has now announced that this album is to get a physical release this month, which is fitting given that this quiet but ambitious record is one of the best he's been associated with. John Doran

DOWNLOAD: 'Bobby In Phoenix', 'The Snake In Dallas', 'The Joplin Spider'

Watch a live Gorillaz performance featuring Daley at NME.COM

SUN AIRWAY NOCTURNE OF EXPLODED CRYSTAL CHANDELIER DEAD OCEANS



The chillaxing enterprise of Philadelphia duo Patrick Marsciell and Jon Bathmus, Sun Airway's inaugural effort sounds like your dad's attempts

to muscle in on your glo-fi collection 12 months too late, Coldplay meets Toro Y Moi, Empire Of The Sun meets Animal Collective -- there's not a commercial/ edgy mismatch too far for this lot, whose use of swaddling synth washes and skittering drum patterns can't disguise a polite conservatism at work here. It's tuneful enough but, really, the case for the dismantling of 2010's nostalgic apparatus starts here. Less hypnagogic pop, more over-the-hillwave. Alex Denney

DOWNLOAD: Anything by Paul Weller instead

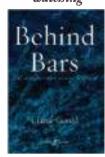
WIRE

RED BARKED TREE PINK FLAG



Neds The Magdalene Sisters on roses.

THERider What we're reading and watching



Book Behind Bars by Elaine Gould If you're feeling inspired by the orchestral adventures of These New Puritans and Everything Everything, this authoritative overview of the science of musical notation will have you scoring symphonies in your lunchbreak in no time.



Game Little Big Planet 2 Sony's pioneering platformer with the community spirit allows you to guide your lovable Sackboy/girl/person (your choice, yo) through levels and worlds of your own design, then share the results online - this second instalment packs in even more creative capers.



director Peter Mullan's semi-autobiographical account of a young boy's troubled teenage years in gang-ridden 1970s Glasgow promises to be anything but raindrops



CHAPEL CLUB **SURFACING**

A&M



Fair play to them. It's impressive for a band to bore me to the brink of death after just 10 seconds. This record sounds like a poor man's White Lies, who

themselves sound like a poor man's Editors, who themselves sound like a poor man's Joy Division. So it's a no. Two out of 10.

EVERYTHING EVERYTHING PHOTOSHOP HANDSOME

GEFFEN



This is brilliant. It is utterly ridiculous. It's the complete opposite of what you should do in a song and it completely works. There is no pretence, and it has a

clear message. This is Radiohead if they were born 10 years later and listened to a lot of Blur. And took a lot of base. Ten out of 10.

DARWIN DEEZ **BAD DAY/DNA**

LUCKY NUMBER



I'm absolutely not having this. This bloke sounds like an American doing an impression of an American. It sounds like the soundtrack to the straight-to-

DVD classic American Pie 14: Stifler's Mom Goes Through Menopause. He sounds harmless enough, though. I'll leave it there. Four out of 10.

CHROMEO FEATURING ELLY JACKSON HOT MESS

BACKYARD



I don't usually like things like this, but I've taken quite a liking to it. It sounds like a chase scene from Knightrider. It's shamelessly cheesy, but that's fine.

There is no point hiding behind false pretences (like Chapel Club, for instance). They're honest, I like it. Eight out of 10.

IOAN AS POLICE WOMAN THE MAGIC

REVEAL



Four seconds in and I've had to stop it because it sounds too much like 'Cry Me A River'. As I listen on I struggle to find anything of interest here at all really.

There is no chorus. It's like lounge music for lazy prostitutes... they can't even be bothered to finish the job. Two out of 10.

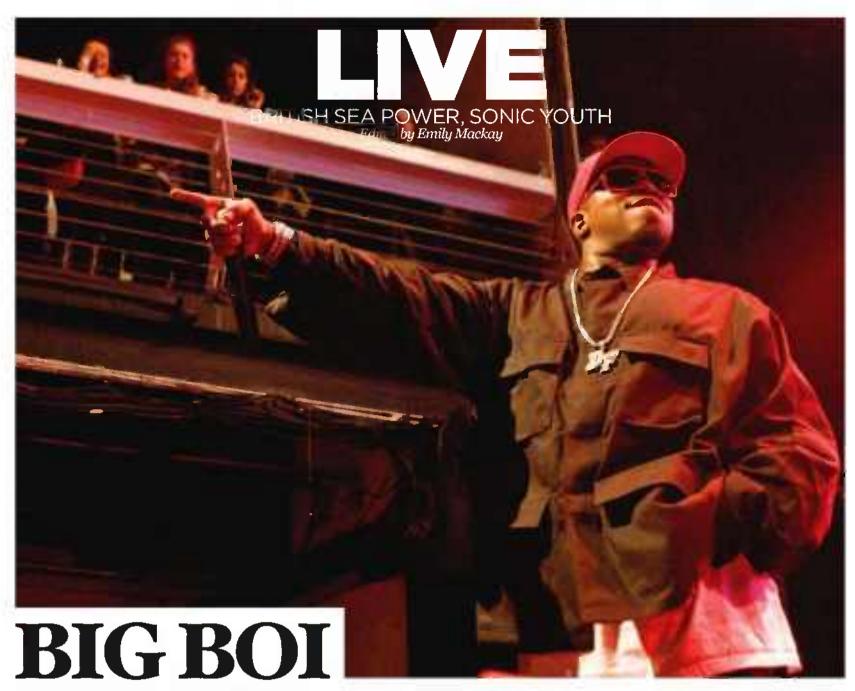
SUNDAY GIRL **STOP HEY**

GEFFEN



This song is devoid of any artistic merit whatsoever. It just sounds like a prepackaged sandwich, like the type you'd get from the Co-Op (which will

leave you feeling empty and regretful after eating it). Come on, if she looked like ZZ Top do you think she really would have got a record deal? No. she wouldn't. She is really hot, though. So top marks. Ten out of 10.



TERMINAL 5, NEW YORK CITY WEDNESDAY, DECEMBER 22

Sir Lucious' solo show might not be quite there, but the limelight is finally his

t was a long time coming but last year finally saw Antwan 'Big Boi' Patton step out of Andre '3000' Benjamin's shadow and show the world that he isn't simply the Other Bloke in OutKast With Andre pretty much MIA since the Georgian trailblazers went on hiatus four years ago, Big Boi finally got his long overdue props after unleashing the flambouyant and frisky 'Sir Lucious Leftfoot: The Son Of Chico Dusty' last summer. Tempting though it is to portray them as rivals in their solo careers, Big Boi for one shows there's no trace of animosity tonight as he frontloads his set with a blitz of OutKast hits Although Andre's parts are taken by Big Boi's wingman (and long-time associate) C-Bone, the back projection beams images of him in sync to the songs in a way that symbolises the duo's continuing bond. Furthermore, evergreen gems such

as 'So Fresh, So Clean' and 'Ms Jackson' still have the power to turn a wake in a number into a love-making, drug-taking, booty-shaking party. Big Boi himself appears to be getting into the spirit early and invites the packed house of revellers to join him "If you can do 21 lines of cocaine, say
'YEAAAAH!" is his clarion call midway through the set. When said score of powder fails to materialise, both he and C Bone entertain themselves instead by bumping and grinding with a bounty of beautiful ladies brought onstage to dance along to the super smooth 'The Way You Move' Sometimes even ballers have to make do...

But the high spirits and rampant braggadocio aren't enough to paper over all of the cracks DJ Swiff's turntable dexterity leaves the venue collectively drooling like awestruck neanderthals

on several occasions, but it's just not able to do justice to the kaleidoscopic sounds of Big Boi' newe t track. The numble swing of 'Fo Yo Sorrows', for example, is reduced to an innocuous buzz while the chilly synths and '80s electro grooves that made 'Shutterbugg' one of last year's finest singles now sound like a naff soundtrack to an old Atari computer game.

With a tightly drilled band backing him, it's easy to imagine these multifaceted songs putting him into Jay Z's league, but as it is, they prove to be disappointingly two dimensional recreations. It doesn't do anything to spoil tonight's party but there's definitely work to do if Big Boi wants his hard carned moment in the sun to last. Hardeep Phull

Head to NME.COM/artists/big-boi for a video chat with the rappper

THE SETLIST

- Do Dirty
- ATliens
- Skew It On The Bar-B
- · So Fresh, So Clean
- Ms Jackson
- General Patton · Follow Us
- · Daddy Fat Sax
- Ghetto Musick
 - BOB
- · Star Wars
- The Way You Move
- · Southernplayalisticadillacmuzik
 - Player's Ball Elevators
- Shine Blockas Fo Yo Sorrows
- Shutterbugg
- Tell C-Bone
- Kryptonite
- Tangerine
- · You Ain't No DJ



CLUB NME, KOKO, LONDON FRIDAY, DECEMBER 31

Rock's most famous naturalists see in 2011 with a cascade of dynamic brilliance

cw Year's Eve,
Hogmanay, la SaintSylvestre... whatever you
call it, on the last day of
the Gregorian calendar
it is nigh on impossible to avoid bibulous
fools and drinking's rank amateurs
doing their best to get admitted to A&E,
often dressed as squirrels while zombies
infest night buses and soil streets.
KOKO, by comparison, is an oasis of
calm, a sanctuary of sophistication in a
sea of projectile vomit.

Main support liction provide cascading melodies over spiky instrumentation and belligerent bass-tom bombast, and what they lack in stage presence they make up for with earworms such as fine single 'Big Things'.

British Sea Power may have relinquished the trademark stage foliage, but they're armed to the teeth with brilliant material. A solitary plastic owl sits atop the towering bass speaker wearing a Viking's helinet, a token totem of the years that have pa ised. It's been a preposterously prolific year from the Brighton-based six-piece and the imminent release of 'Valhalla Dancehall' only adds to the air of anticipation. Rock's favourite twitchers are not about to disappoint.

These are the finest Wicker Man-style celebrations anywhere within the M25

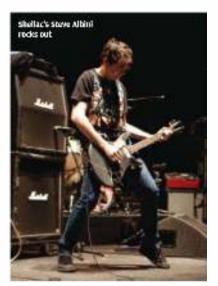
'Stunde Null', referring to the surrender of the Nazi party in 1945 (while sounding like the theme from *The Sweeney* in 1975), is not your run of-the-mill festive starter. 'Apologies To Insect Life' stutters and stammers along, but it's the new album opener and future classic 'Who's In Control' which sees the band really hitting their stride.

Despite a technical fault during 'Remember Me', still the best Top 30 single ever to feature the word "increment", they gutsily advance. Changing dynamic

with The Great Skua', they give up an astonishing, goosebumpinducing version that takes us some place new.

For the final push towards new year, guitarist Noble, replete in an Italian racing top and crash test dummy helmet, climbs within KOKO's rococo innards as a cannon jettisons a billion balloons and confetti onto the mass down below. The band's very own robo bear, now held together with upholstery, takes to the stage to join in the garety. Yan, Hamilton et al finish with a triumphant rendition of 'Carrion' and the finest Wicker Man-style celebrations anywhere within the M25 come to their astonishing conclusion, marking the beginning of what will surely be another vintage year for British Sea Power. Jeremy Allen

Watch BSP having a chinwag about their new LP at NME.COM/video





HMV HAMMERSMITH APOLLO, LONDON FRIDAY, DECEMBER 31

Not the greatest hits set some might have hoped for, but an ecstatic way to see out 2010

GROUP/FACTORY FLOOR

ew year is a time for expectations; we will have fun, we will kiss at midnight, and tomorrow we will be hungover. Tonight the HMV Hammersmith Apollo is alive with anticipation as the last minutes of 2010 draw to a close. We survived the brutal industrialism of Factory Floor, the postpunk heart attack of The Pop Group and a ferocious beating from Shellac, Albini making no reference to his recent lashings at tonight's headline act (he said Sonic Youth "should feel embarrassed" about having signed to major label Geffen in the '90s in a recent interview) but instead spinning the crowd into a whirlwind of flying feet.

For those still coherent there's just one

question. What will Sonic Youth open with? "I bet it's 'Teenage Riot'," a stranger slurs into NME's ear. "It's so predictable, but they just have to play it at midnight." Arriving onstage in a slew of confusion, champagne and feedback, Thurston

Sonic Youth have built a career on brilliantly defying expectation

Moore grabs the mic, screaming a countdown before crashing into the violent 'Brother James'. Gold confetti falls from the ceiling and a party poppers fill the air with gunpowder.

'No Way' and 'Sacred Trickster' spark

a set that takes heavily from 2009's 'The Eternal', Lee Ranaldo viciously throwing his guitar to the lights at every break while Steve Shelley stays steady, staring out from behind his kit with stoic intensity. Moore swings from side to side

in a half-buttoned, glowing white shirt, still looking about 19 as Kim Gordon dominates centrestage.

It's a devastating performance the

Youth lay on, but as the confetti settles, bodies begin to drift towards the bar, listless from an absence of beloved back. catalogue. 'Hey Joni' gives the audience a lift, while 'Schizophrenia', introduced as "a song that was written in 1911", finally

sees them let rip with the same frenetic energy showcased onstage. But as Moore pulls out an acoustic guitar for set-closer 'Massage The History', hearts sink in an audience that was expectantly awaiting the New Yorkers' dirty daydreams.

An encore of 'The Sprawl' and 'Cross The Breeze' kisses a little life back into the room, before Gordon stalks to the front, leering out over the clawing crowd. "I wanna thank Steve Albini for being an asshole," she breathes as the opening riff of 'Kool Thing' surrounds, and everything explodes.

Sonic Youth have built a career on brilliantly defying expectation, no matter what year, and tonight, as we leave in beer-soaked shirts and sweat-slapped smiles, it's easy to see why. Jen Long

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thu	24	leeds O ₂ academy	0844 477 2000
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BAND AID

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



SHOULD I PUFF?

My bandmates insist I take up smoking to maintain a rock'n'roll image, but I say that it'll mess my voice up over the long haul. Who is correct? Tab Free, Newcastle

The cigarette hanging loosely from the lip, in the style of Slash, has become one of the iconic signifiers of the modern rock star, suggesting insouciance, studied cool and a lack of concern for one's own mortality. However, consistent use of cigarettes WILL have an adverse affect on your lungs, which means that your vocal abilities will be restricted after a short amount of time and you might just die a lot younger. in other words, your bandmates are right. Uncle Pete

DOES THIS DEAL SUCK?

Our band has been approached by a product who want to use one of our songs in an advert. But it's for a vacuum cleaner. Not cook What to do? In A Quandary, London

in these troubled times, IAQ, a band should be looking at every way of "increasing their revenue streams" short of having their music used to endorse the BNP or accepting a support slot with Keane. Vacuum cleaners may not be rock'n'roll, but they are useful for cleaning up after a wild party, pawning for drugs or acting as a suction-heavy alternative to a willing sexual partner. Be warned, this last one may affect your maintenance warranty. Uncle Pete

WE CAN'T SPELL!

Does it matter if our press release is full of typos? We've written it ourselves and I'm afraid that spelling is not exactly our strong point. Lexically Lacking, Leeds

What you have to remember, LL, is that people who receive press releases are not looking for perfect spelling - they are music journalists, and if they were au fait with the English language, they would be proper journalists instead. The message of your press release is more important. That and a £5-note stapled securely in the top left-hand corner. Uncle Pete

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

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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



WU LYF STARTS: Glasgow Arches, Feb 1

DON'T MISS Finally, the one band we've been obsessing over more than any other get their shit together and hit the road. Despite the foundations being there for WULYF to easily become one of the most creatively beloved and talked about bands in the country, the Manchester four-piece have been actively shirking the attention that everyone wants to throw their way - not least from the music industry itself. Their £50 demos are already the stuff of indic legend - realising that A&Rs countrywide were wetting themselves to be the one to grasp the veritable golden egg, the canny band decided to get their money's worth. But now, without publically declared reason, the mysterious Lucifer Youth Foundation have announced two dates-one in Glasgow, one in London. You're a mug if you expect straight-up shows, though; the mystery's only set to deepen even further...

NME.COM/artists/wu-lyf



JEFFREY LEWIS & PETER STAMPFEL STARTS: Cambridge Haymakers, Jan 19 Old folk legend meets new folk legend on this jaunt. Expect fab comic books! NME.COM/artists/



STARTS: London
Coronet, Feb 12
The grumpiest man in indie/
electro/whatever headlines
a Bugged Out night with a
little help from the likes of
Hudson Mohawke, Joker
and Pariah.
NME.COM/artists/kele



A HACKSAW
STARTS: Bristol Polish
Club, April 13
Jeremy and Heather take
their fiddle-featuring Balkan
musical village on the road.
NME.COM/artists/a-hawk
-and-a-hacksaw

A HAWK &



SKINS TOUR STARTS: Bristol Syndicate, Jan 19 Mona, Katy B, Pulled Apart By Horses, Trophy Wife (above) and more sign on to launch the new series of Skins, NME.COM/artists/mona



STARTS: London XOYO, March 1 Think all electronic musos are playing *Pang* on their laptops? You clearly haven't witnessed GP, who makes synth-fiddling visceral. NME.COM/artists/ gold-panda

GOLD PANDA



KATY B
STARTS: O2 Academy
Oxford, April 29
Pop's newest princess
breaks out of the guestvocal slot to claim her
rightful crown on her
first proper tour.
NME.COM/artists/katy-b



ANIKA
STARTS: London
Lexington, Jan 26
Formerly a political
journalist, Invada Records'
latest signing is now
probing the depths of
dissonant post-punk.
NME.COM/artists/anika



FUJIYA & MIYAGI STARTS: Birmingham Hare & Hounds, March 2 If you've not heard the elastic kraut-poppers' first two records, do your homework then get a ticket for this right away. NME.COM/artists/ fujiya-and-miyagi



FESTIVAL
STARTS: Isle Of Wight,
June 10
Tickets to the island festival
grow ever scarcer as Beady
Eye, Iggy, Hurts (above) and
Seasick Steve join the party.

NME.COM/festivals

ISLE OF WIGHT



NME AWARDS TOUR STARTS: O2 Academy Glasgow, Feb 3 Mancunians clearly have good taste - we've had to add an extra date on Feb 5.

NME.COM/awards

SHOCKWAVES



CEE LO GREEN STARTS: O2 Academy Bristol, March 7 Where the lady killer reinvents that single as 'Folk You', complete with acoustic balladeering. Or not, as the case may be. NME.COM/artists/ cee-lo-green



BENICASSIM

STARTS: Barcelona, Spain, July 14 Elbow, Friendly Fires, Beirut and Tinie Tempah join Arcade Fire, Arctic Monkeys and The Strokes in Spain's sunny climes. NME.COM/festivals



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PICK of the WEEK

What to see this week? Let us help



JAMES BLAKE

STARTS: Brighton Life, Jan 14

NME PICK It must be weird, going from playing solely DJ sets - where your job depends on massaging the mood of the audience into a series of euphoric highs and thrumming lows - to sitting down at a piano and baring your soul in a series of four minute song arcs. The shift in focus doesn't seem to have worried James Blake, however, who makes his official live debut this week. His forthcoming debut album has more in common with 'Woods'-era Bon Iver than the white noise grind of his earlier, highly acclaimed electronic EPs, but he inhabits both worlds with almost sickening ease. When DJing, he can reduce the crowd to an elated swell by dropping tantalising bits of Destiny's Child. And when he gets behind a piano, steely industry glares melt at the touch of his soft and spare piano chords. Prepare to swoon.

NME.COM/artists/james-blake



Everyone's Talking About **FIXERS**

STARTS: Brighton Hope, Jan 14

Oxford's hippiest and dippiest have plenty of ideas, citing influences as varied as Lizzy Mercier Descloux (get 'Mambo Nassau' pronto) and Arthur Russell on their awesome odd pop. And if this music malarkey doesn't work out, singer Jack has a career as an Andrew VanWyngarden lookalike lined up. Bingo. NME.COM/artists/fixers



Don't Miss **GLASVEGAS** STARTS: Troon Concert Hall, Jan 12

As breakdowns go, James Allan quitting the Kings Of Leon tour, taking a pair of black goldfish to the zoo and singing them 'Close To You' isn't quite up there with the greats. Luckily, Glasvegas have regrouped following Caroline's departure, and they're testing out their new record in tiny Scottish venues.

NME.COM/artists/

glasvegas



Radar Stars TENNIS

STARTS: London Madame Jojo's, Jan 18

You'd be hard pushed to find a cuter couple than Tennis' Alaina and Patrick. Two summers ago, they went sailing and started making their gorgeous, summer sweet lo-fi pop. Then money ran out and they had to sail home. Once back, they realised they needed to be together to make sweet music always, and so got wed. Aww! NME.COM/newmusic

WEDS-FRI

January 12-14

BELFAST

JLS Odyssey 028 9073 9074 BRISTOL

Flood Of Red/Scores/Penguins Kill Polar Bears King Tut's Wah Wah Hut 0141 221 5279

Lone Wolf/Blue Roses Brudenell

Avenge Thee & Nalme New Cross Inn

Birthmark The Lexington

The Carrier Purple Turtle 020 7383 4976

Castle 020 7485 1773

Cargo 0207 749 7840 **Moletov Solution Barfly**

0270 907 0099 Tom Moriarty Slaughtered Lamb

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Glasvegas Concert Hall OI292 313555

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0870 771 2000

Lout Prince Albert 01273 730499 So Darn So The Hope 01273 723 568

Zedland/Raven County Thunderbolt

GATESHEAD

Tuns 0191 487 0666

Make This Relate/Aspen Tide/ Another Option Classic Grand

White Heath King Tut's Wah Wah Hut

LEIDS

0113 246 5806

LONDON

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Peter & Kerry North London Tavern 020 7625 6634

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Makes War Enterprise 020 7485 2659 The Who/Jeff Beck/Bryan Adams/

0870 606 3400

Yamahahara/Romans Hope & Anchor 020 7354 1312

0871 230 1094

Drake 02 Apollo 0870 401 8000 Milestones Band On The Wall 0161 832 6625

NUMBER

Bison Hunting/Enter The Lexicon/ Hostage Rescue Team Head Of Steam

NOTTINGHAM

Kevin Montgomery & The Road Trippers Maze 0115 947 5650 Mae's Lost Empire The Central 0115 963 3413

SHEFFIELD

Justin Townes Earle City Hall 0114 278 9789

VORK

Hey Alaska Stereo 01904 612237

FRIDAY JAN 14

RELEAST

Your Demise Laverys 028 9087 1106 BIRMINGHAM

The AdLibs/Negative Brody/Rosario Sunflower Lounge 0121 632 6756 **Drake** NIA 0121 780 4133

My Own Agenda/Dutch Cousin/Little Wing HMV Institute 0844 248 5037



Borgore/Coki Concorde 2 01273 673311 Charley Gordon Cobblers Thumb 01273 605 636

KOKO 0844 847 2258

Fixers The Hope 01273 723 568 James Blake Life 01273 770505 Mouthwash The Hydrant 01273 608313

Simon Woolf Sextet Komedia 01273 647100

BRISTOL

The Fuel/Go-X/We Start Partys 02 Academy 2 0870 771 2000 This is Hell/Deez Nuts/The Amity

Affliction Croft 0117 987 4144

GLASGOW

Epico/Edge Of Nolze/Eye's Own O2 Academy 2 0870 771 2000

Tango in The Attic/The Regiment/ Pose Victorious King Tut's Wah Wah Hut 0141 221 5279

The Treacherous Orchestra/Fla Ma

Roca 02 ABC 0870 903 3444

Xavia Nice'n'Sleazy 0141 333 9637 HAWICK

Glasvegas Town Hall 0871 220 0260 LIEDS Alexander Tucker Brudenell Social

Club 0113 243 5866

Will Tang Duck & Drake 0113 246 5806

LIVERPOOL Odds 02 Academy 2 0870 771 2000

The Vigilantes Masque 0151 707 6171

Concrete Jungle/Homo Erectus Barfly (Club Night) 0870 907 0999

Escape The Fate 02 Academy Islancton 0870 771 2000

The Guilty Hands! Good Ship 020 7372 2544

ignug/Telegram To The Queen/Run Toto Run 93 Feet East 020 7247 6095 Junkstar Rhythm Factory 020 7247 9386

Malefice/Romeo Must Die/ Seven Year Kismet Underworld 020 7482 1932

The Savage Nomads/The Blueberries Hope & Anchor 020 7354 1312 The Screening Barfly 0870 907 0999

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Justin Townes Earle Deaf Institute 0161 330 4019

Richard Thompson Lowry

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Abduction Of Margaret Cluny 0191 230 4474

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& Parrot 0191 261 6998 **HOTTINGHAM**

Erol Alkan Stealth 08713 100000

Crowbar 02 Academy 3 0870 771 2000





Elizabeth Cook St Bonaventure 0117 929 9008

GLASGOW

Colin Hunter/Sean Kennedy/The Fear Buff Club 0141 248 1777

LEEDS

Social Club 0113 243 5866

LONDON

020 8692 1866

020 7837 5387

Endeavours/MelonHeadMan Dublin

The Foreign Exchange/Barry King

020 8682 4080

J Cole Academy 0161 832 1111 Paul Carrack Lowry 0161 876 2000

BELFAST

BRIGHTON

BRISTOL

07791 319 614

Razor Sharp/The Zoo/Caplyn Three

GLASGOW

0141 847 0820 Washington Irving/Onen Swimmer/

Saint Harlot Duck & Drake

Brutality Will Prevail Old Blue Last

Cheikh Lo Scala 020 7833 2022 Deez Nuts/This is Hell/The Amity Affliction Underworld 020 7482 1932

Kyrb Grinder/Yes Men 93 Feet East

Pistois & Vuitures/3 Hour Week

Silvers/Jeff The Brotherhood Windmill 020 8671 0700 Viv Albertine/Catherine AD/She

Richard Ashcroft/Deborah Harry HMV Hammersmith Apollo

MANCHESTER

Charles Hayward Islington Mill

60 NML 15 January 2011

SAT-SUN

January 15-16



SATURDAY JAN 15

BIRMINGHAM

My Jerusaiem Flagger 0121 236 2421 BRIGHTON

Brotherhood Of The Lake The Hydrant 01273 608313 Goldie/Ratpack Concorde 2

01273 673311 BRISTOL

Crowbar 02 Academy 0870 771 2000 CAMBRIDGE

Spy Catcher/Mallory Knox Haymalærs 01223 367417 DUNFERULINE

Glasvegas Velocity 01383 721902

Fallen Fate Ivory Blacks 0141 221 7871

Glant Sand/The Boy Who Trapped The Sun O2 ABC 0870 903 3444

Strawberry Ocean Sea/The Vespas/ The Twist King Tut's Wah Wah Hut 0141 221 5279

Yuksek/Acid Washed/Visions Of Trees The Arches 0141 565 1000

LEEDS Blackrising Duck & Drake

0113 246 5806 Charles Hayward/Barberos/Bilbao Syndrome Brudenell Social Club

0113 243 5866 LIVERPOOL

Justin Townes Earle University 0151 256 5555

Proxies 02 Academy 2 0870 771 2000 LONDON

Beginning The Cavendish Arms 0207 f 27 0698

The Cellophane Flowers/Hot Beds Roadtrip 020 7253 6787

Echo/Green Embers Hope & Anchor 020 7354 1312

JLS The OZ Arena 0870 701 4444

The Priscillas/Kiria 100 Club 020 7636 0933 Swagga/Blondes In Tokyo Dublin

Castle 020 7485 1773 Thee Vicars/Trixie Mailclous

Bethnal Green Working Men's Club

MANCHESTER

The Coral Ruby Loange 0161 834 1392 Majotov Splutian/The Red Share Satan's Ho!low 0161 236 0666 Pocket Satellite Redhouse 0161 639 0477

Real Reason/Carrierwave/Part Time Heroes Academy 3 0161 832 1111

Richard Thompson Lowry 01618 2000

Sam Carter Band On The Wall 0161652 625

The Something Story/If Looks Could Kill Aced my 2 0161 832 1111

Thin Lizzy/The Union/Supersuckers O2 Apo o 3870 401 8000

NEWCASTLE

Stornp 66 Venue 0191 232 1111 The Villeins/The Running Chelsea Pumphreys Cellar Bar 0191 2603312 NORWICH

Ivyrise/Dave Giles Arts Centre 01603 660352

NOTTINGHAM

Rucksis/The Tastehuds/The Cedars The Central 0115 963 3413 ÖXFORD

Fixers 02 Academy 2 0870 771 2000 Ute/Dead Jerichos/Dial F For Frankenstein O2 Academy 3 0870 771 2000

SHEFFIELD

Elephant Keys/Alvarez Kings Leadmill 0114 221 2828

The Soul Circle Gang New Barrack Tavern 0114 234 9148

We Could Be Astronauts The Duchess 01904 641 413

SUNDAY JAN 16

BELFAST

Alexandra Burke Waterfront 028 9033 4455

BIRMINGHAM

Isolated Atoms/Obscure Pleasures/ Plarnatronik 02 Academy 3 0870 771 2000

Mama Roskn Hare & Hounds

RDIGHTON

Grassout/MJ Hibbett & The Validators/Napoleon Hird West Hill Hall 01273 327976

The Red Shore/Molotov Solution Fleece 0117 945 0996

The Social Club/Attack! Viners!/ Caves Croft 0117 987 4144

Thin Lizzy Colston Hall 0117 922 3683

GATESHEAD

Knuckle Dragger/Fyreon Three Tuns 0191 487 0666 GLASGOW

Kobi Onyame/Stanley Odd/The Crossover King Tut's Wah Wah Hut

0141 221 5279 Skerryvore 02 ABC2 0141 204 5151

LEEDS Crowbar Cockpit 0113 244 3446

The Prowlers Duck & Drake

LIVERPOOL

Paul Carrack Philharmonic Hall 0871 230 1094 LONDON

Bright Colour Vision Bull & Gate

Dirt Dr. Im Castle 020 7485 1773 Escape The Fate O2 Academy Islington 0870 71 2000

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Smoke Fairles Inm 0871 230 1094 EDINBURGH

Mama Roskii Sneaky Pete's 0131 25 1757

GLASGOW

Deez Nuts/The Amity Affliction/This Is Hell 02 Academy 2 0870 771 2000

LÖNDON AM Preacher Hope & Anchor 020 7354 1 32

Forever Living Dead/Stars Of The Search Party/Precilia Broke Barfly 0870 907 0999

Idiom/Seven Year Kismet Purple Turtle 020 7 a 1976

Tyler Mae/Seething Akira Dublin Castle O. = 65 1773

MANCHESTER

The Empire Signal Deaf Institute 0161 330 4019 My Jerusalem Night And Day Café

0161 236 1822 Rumer Band On The Wall MAI 832 6626

NEWCASTLE

Crowbar 02 Academy 2 0870 771 2000

Mighty Redux Bullingdon Arms 01865 244516

SHEFFIELD

Jools Holland City Hall 0114 278 9789 VORK

Tragedy/A Joker's Rage Fibbers 01904 651 250

TUESDAY JAN 18

DELEAST

Alexandra Burke Waterfront 028 9033 4455

BRIGHTON

Ani Di Franco Komedia 01273 647100 The Real McKenzies Prince Albert 01273 730499

RRISTOL

Justin Townes Earle St Bonaventure 0117 929 9008 Yellow Wire Thekla 08713 100000

CARDIFF JLS International Arena 029 2022 4488

EDINBURGH I Am Kloot Liquid Room 0131 225 2564 Walter Schreifels Cabaret Voltaire

0131 220 6176 GATESHEAD

Thorn/Cut Glass Accent/Lyxx Three Tuns 0191 487 0666 **GLASGOW**

0141 221 5279

Rumer/Phantom Limb Classic Grand 0141.847.0620

LEEDS

The Cult/Masters Of Reality 02 Academy 0870 771 2000 Deez Nuts/This is Heli/The Amity Affliction The Well 0113 2440474

My Ivory Tower/Hey Alaska/Go-X Cocknit 0113 244 3446

LONDON

The Bilind Hearts Slaughtered Lamb 020 8682 4080

The Lazy Darlings/Polly Rocket Constitution 020 7387 4805

The Morning Parade/Toy Horses Monro Water Rats 020 7837 4412

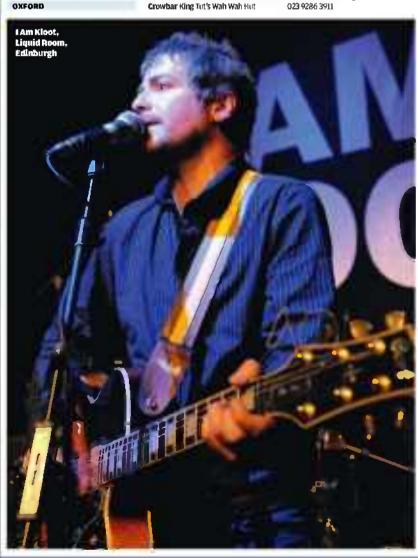
Myra Malmoh/Fast Wire Dublin Castle 020 7485 1773

My Jerusalem Borderline 020 7734 5547 Richard Thompson Royal Festiva Hall

020 7960 4242 The Slight Aches/Dark Chatter/Sam Lewis Roadtrip 020 7253 6787

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THIS WEEK IN 1991

DRUMMOND BRAGS, MARR GUESTS, MASCIS FIGHTS



T'S THAT MARR AGAIN

JOHNNY'S HEROES

He's done The Smiths. The The and Electronic, and now Johnny Marr is lending his guitar to... an obscure soul-funk band from London by the name of Stex. Describing their sound as "Chic on drugs" he says: "I wasn't really sure they needed my guitars. I'm not the sort of person who waltzes into somebody eise's session and takes over." Stex the person says: "When I look at Johnny I see this free, warm person. This warm, good person."



ALL IN THE GREEN MIND

Dinosaur Jr are on the verge of releasing their first major label album, 'Green Mind'. They are not having a great time in England. "This town we were in-Manchester - there was a rugby match," J Mascis explains, "And all these jocks were there, and this guy almost beat me up 'cos I was looking for someone's room." Only drummer Murph's telling him to "Mellow the fuck out" saves the day.

BANGING THE DRUMMOND

ith whatever we

do, if we stopped to think about it. it'd be, 'What are we letting ourselves in for now?' But we don't. We think, 'Yeah, let's do that!' And it's a genuine excitement. Something that gives u a buzz. We're not thinking, That Il impress the bastards!' or 'This'll take the piss out of that!"

Bill Drummond (and his partner-incrime Jimmy Cauty) have now been gleefully terrorising the public since 1987. First there was The Justified Ancients Of Mu Mu who were, as NME's Roger Morton has it, "white boy indie raiders of hip-hop, splitting hard beats onto a personality sampled history of pop greats (The Beatles, Led Zep, Sam Fox, Julie Andrews)."

Rave culture turned them into The KLF, and miraculously they created two classic club tracks: '3.A.M Eternal' and 'What Time I I ove?'

Now they are hold up creating their two-album set. Ti. White Room' ("more song-based") and 'The Black Room' ("Megadeth with machines"). The latter will never be released. In the studio, preparing for a live set at London's Heaven, they tell of their plan to use a wind machine to blow a sackful of money into the crowd. 'I here are things that we'd like to do that we haven't done," says Bill. "We want to buy ships, have submarines... Just to be able to say 'Look! We've got a submarine! And 808 State haven't!""

Also In The Issue That Week

- There's a report headlined 'LP sales collapse', which notes that retail sales of albums dropped dramatically in 1990, with only the rise of the compilation album offering any positivity for the industry
- A double-page spread celebrates 'a history of crap trousers in rock'. Included are Bryan Ferry, David Bowie, Gary Glitter, Rod Stewart and Freddie Mercury
- · Single Of The Week is Carter The Unstoppable Sex Machine's 'Bloodsport For All', described by Simon Williams as "a veritable vinyl grenade set to warp the axle of the shiny Green Age applecart"
- · Iron Maiden are interviewed. "We tread a fine line between taking ourselves seriously and being Spinal Tap," says Bruce Dickinson. "Sometimes we have a blind spot and don't realise how fucking ridiculous we are"



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

Compiled by Trevor Hungerford



A BAG OF NME SWAG



CLUES ACROSS

1 Jonathan Pierce shows his own dark side by getting into The Shadows (2 3-3-4)

8 "Tell the truth, it really helped you/An interesting, the one that you took", Morrissey (4)

9 "When you're standing on the window ledge, i'll take you back from the edge", 2008 (9) 10 As paid by Tenacious D to "the greatest song in

11 Band whose albums include 'Desperado' and

'Long Road Out Of Eden' (6)

12 Beach House keep themselves young with a '___ Dream' (4)
17+18A+16D Perhaps Mary is on tour with The

Lemonheads (4 4-4) 20 On a trip to The Blue Nile (4)

22 Everything Everything wrongly delivered by the mail van heading east (3-5)

24 "I, I will be king/And you, you will be queen",

26 Punk band whose 'Staring At The Rude Boys' was covered by Gallows (4) 27 (See 14 down)

28 Embrace's music derives from The Clash especially (5)

especially (5)
31 An outcry on the release of this Black Rebel
Motorcycle Club album (4)
33 (See 21 down)
35 Sumame of Lostprophets' keyboard player or

first name of The xx's bassist (6)

36 Usher/wiff...am performance needing to get out

of bottom gear (1-1-1)
37+4D Strangely I plug a-ha instead of musician from Scottish indie band Josef K (4-4) 38 (See 5 down)

CLUES DOWN

1 Attraction of a bloke to a 'Perfect Stranger' (8-3)

2 "Make a change and find the reasons why/Another day, another chance and it will be ______", The Subways (7)

3 Candy _____, sa: 4 (See 37 across) , saxophonist with 'Saxuality' (6)

5+38A I've got a rendezvous at Centre Point with The Black Eyed Peas (4-2-8)

6 They were introduced to us by 'Uncle B' (1-4) 7 "You do it to yourself, you do, and that's what really hurts", Radiohead (4)

13 Honest Reg sorts out Turin Brakes recording (5-4) 14-27A Possibly hunt singer for work performed by Sly & Robbie with Simply Red (5-5) 15 He duetted in 1993 with Frank Smatra on T've Got

You Under My Skin' (4)
16 (See 17 across)

16 (See 17 across)
19 Depressed on hearing this early Verve single (4)
21+334 ______ and he'll never ever be any good /_____ cos he never ever does what he should", The
Crystals from 1962 (3-1-5)
23 Could a pun ever be awful for LoneLady? (5-2)
25 Her hits include 'Like This' and 'Rich Girl' (3)
29 Record label whose slogan was 'If it Ain't ___ it
Airl' Worth A Eurk' (5) Ain't Worth A Fuck' (5)

30 The Paddingtons in 2005, Madonna in 2006 or Madness in 2007 (5)

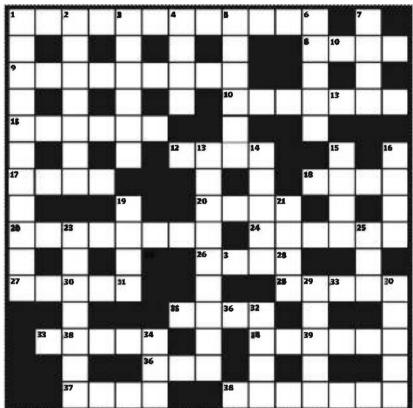
32 "Girls will be boys and boys will be girls/It's a mixed up, muddled up, shook up world, except for ", 1970 (4)

34 Most of 32 across repeated by Cure member (3)

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

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, January 18, 2011, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

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



NOVEMBER 20 ANSWERS

10nly The Young, 9 Kid Cudi, 10 The Fooi, 11+25D Ragga Twins, 13+26A Riot City Blues, 14 tyms, 15+22D Sing It Back, 17 Echoes, 24 Total, 32+31A Poor Animal, 34 Relax, 35 Kiss, 36+12A Phil Selway.

2 No Diggity, 3 Your Arsenal, 4+20A Hall To The Thief, 5 Yeti, 6 Useless, 7 Goodwin, 8 Play, 9 Korgis, 16 (Will, 18 Stay, 21 Fee, 23 PIMP, 27+19A Barry Ryan, 28 UNKLE, 29 Stax, 30 Slip, 33 Gil.



COMPLETE HISTORY!









FANMAIL

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

Edited by Mark Beaumont







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The Big Issue Keeping us locked in email battle this week...



GET LOST!

From: Nigel Sellars To: NME

What a great idea for the January 1 NME, 'too Great Lost Albums' introducing people to new! different music that they'd probably never know about normally. I've found so many great records through NME and the late, great John Peel and can't wait to hear a number of the albums recommended. Emily Mackay summed it all up perfectly in her review of the Dancing Did album saying, "All the best stuff is created in the margins, the boundaries, the really exciting germinations happen away from the centre of a movement". You've probably had thousands of people doing this but here are my suggestions: from the '70s - Linton Kwesi Johnson, 'Forces Of Victory', the '80s -Theatre Of Hate, 'Westworld', the '90s - The Orb's 'Adventures Beyond The Ultraworld' and the 2000s - either of the two Sunshine Underground albums.

NME's response...

From: NME To: Nigel Sellars

Too true, Nigel - as anyone who's ever used the phrase 'I saw them first' knows, one of the greatest pleasures to be gleaned from music is to cherish a brilliant record that barely anyone else knows about, and then

be given the opportunity to educate the world. It's why blogs exist, ferthrissake, and it's why our New Music Editor Jaimie Hodgson can find the willpower to fight his way out of an avalanche of unsolicited CDs every morning and face another

bleak and thankless day of ploughing through shit dubstep demos from Hull. My favourite lost albums, for what it's worth? This Mortal Coll's 'Blood', the Tindersticks debut. The Magnetic Fields' 'Get Lost' and (again, nodding to the great John Peelo)

'Seamonsters' by The Wedding Present - the classic Critically Ignored Third Album that actually rocks like a bull elephant that just got dumped - MB

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

TIPS: TOP?

From: Jack To: NME

Just want to thank you NME, for showing me some awesome new music in your newest issue (January 8). vou never fail to make me completely feel at ease when faced with the prospect of even trying to begin to sift through all the new bands that are popping up everywhere. It seems there is a load to look forward to in the new year: and I can't wait to get my hands on the new releases!

From: NME To: Jack

That's nothing, Jack - since I've spent my Christmas and New Year holiday listening to the endless stacks of promo-CDs I was too wearily cynical/boozed-up/internet stalking/busy watching Coach Trip to bother with before, this year sees my inaugural list of the Top 11 Bands I Should Have Tipped In 2010 If I'd Been Doing My Job Properly. So if you got through all of last year without hearing (deep breath) Mitchell Museum, Dreamend, Woodpigeon, The Young Veins, Family Of The Year, Elephant, Cloud Nothings, The Found, The Phoenix Foundation, The Morning Benders and 1.2.3. you missed out. No thanks to me. For more Bands I Should Have Tipped In 2010, check out my blog at www. thanksalotyoulazybastard youcouldhavegivenusthis plugwhenwehadthesingle outandbeforewegotdropped andhadtogobacktomanually inseminatingpigsforaliving. com - MB

From: Zoe To: NME I find it hard to believe anyone had even heard of half the bands covered in

the latest issue of NME. Lunderstand it is a look ahead at new bands - but why not hold back on the endless plugging and give us some articles on bands we actually like!

OK, Zoe, I'm going to put my

From: NME

To: Zoe

professional reputation on the line here, risk looking a complete fool and tip some bands you've heard of for success in 2011, Gulp, I believe the new Radiohead album will be quite popular, as will records by acts called Coldplay, The Strokes, Lady Gaga and (risky one this) Foo Fighters. And as for these bunch of up-andcoming whipper-snappers calling themselves Beady Eve. well. I confidently predict big thi... sorry? I'm being boring and predictable? Oh yes! Of course! The whole point of the New Bands issue is for us to set the tone of a new numbered 12-month period of the Gregorian calendar by giving you a whole new bunch of bands to get excited about while simultaneously proving ourselves the ultimate oracles of style, taste and trend, isn't it! If you've heard all about them already then they're not new enough - MB

From: Tasha To: NME

Odd Future stood out like a sore thumb among all those indie bands in your Radar issue. How did they end up in there with those bands? They look about as 'Swag' as Cher Lloyd...

From: NME To: Tasha

As usual, Tasha, the fax went out along with our invites to the list featuring three pictures - Pavement

from 1993. The Jesus And Mary Chain from 1986 and Brother - all scrawled with the message YOU MUST DRESS LIKE ONE OF THESE TO QUALIFY. And, as always, they all did their best to comply. Except Oh Land!, who insisted on turning up looking like The Last Of The Hohecans, and Odd Future, who sent their fax back having 'amended' it to depict Stephen Malkmus choking William Reid to death with Brother's severed cocks. Which we took as a no - MB

QUIZZING YOUR BRAINS

From: Roy To: NME

I have to say. I like to think of myself as a music fan of pretty decent taste, but your Christmas quiz (NME, December 18-25) was bloody impossible! I mean, it could probably have been completed if I'd used the internet, but surely that defeats the whole point of it? You don't even say what the prize is?! I think I'm quite sad really, deep down, that I'm not the music mogul I hope/claim to be.

From: NME To: Roy

So, NME boffins, just how hard do you wanna be quizzed, huh? Can't you handle it hard, then, Roy? 'Cos that's how we roll. As hard as the massive, visiblefrom-the-moon Christmas crossword that left its compiler Trevor Hungerford in intensive care for the past fortnight having emergency anagram transfusions? Poor Roy-Roy, couldn't you take the brutal mental pounding we dished out? Did it leave you bruised, bloodied and broken, whimpering for us to stop, with only the wafted promise of a £50 Zavvi voucher for payment? Well, you lose Roy, because the harder we give it to you, the more the rabid masses come begging us for more! Um... or have I somehow mistaken quizzes for shagging? - MB

XMAS BLISS From: Dawn Williams

To: NME

It felt like Christmas had come early when I opened the Christmas issue of NME. It certainly was a bumper issue, and it proved to be



STALKER From: Bevrom Irani To: NME

"I met Jonathan Everything at OX4 festival in the crowd before their set. We shared words, he was cool, he left."

the perfect read during breaks between Christmas bingeing and watching TV. It's absolutely awesome to see the return of Liam Gallagher and his new band Beady Eye. Although I can't help feeling that no-one is ever going to be as good as Oasis, let alone the reshuffled, minus-Noel version that now exists. It was also nice to read about your support for the students in the recent demonstrations. The issue was the perfect end to 2010, especially the nice little Jan-Dec round-ups, and I'm looking forward to seeing what you unearth in the world of music in 2011.

From: NME

To: Dawn Williams Yes, yes, great wunnit, but all of this praise is making me feel a little like Matt Cardle 'facing the judges' after having just curled out a steaming vocal turd into the yawning great gobs of Biffy Clyro. It's so much more fun when Fanmail wants to have a row with us - where's all the people who found the Xmas issue a mental mind blitzkrieg that blew their poor brains out through their noses? Ah, here they are... - MB

OH COME ON DARLING, WE'RE **LEAVING!**

From: Dave Handley To: NME

Firstly I can't believe Kanye's album is so low in your albums of 2010 list (NME. December 4)! Although I can understand as it had only just come out when you were compiling your list. But no Bombay Bicycle Club either?!?! 'Flaws' should be Top 10 easily!!

From: Nathan Richardson To: NME

I was both shocked and surprised to see that Carl Barât's eponymous debut album was omitted from your entire 75 Best Albums of 2010 list. The record shows Carl as candid and poetic; and among his heartfelt, doomy ballads, there is not even one weak song - a greatly refreshing return after the DPT debacle. It is my album of 2010. Is there a reason for its failure to chart?

From: NME

To: Dave/Nathan

You know when you go to a party and you leave your drunk partner in the kitchen having an in-depth argument about - I dunno the offside rule or something, and you go off, have a spliff, down three bottles of rancid Blue Nun. dance 'til dawn and then come back, and they're still having the same argument? That's what this is like. That was 2010, we were right, vou're all wrong and let's hear no more abou... hang on! WHERE'S SODDING STORNOWAY!?! - MB

BEADY EYE:COLD FEET?

From: Gavin Green To: NMF

While reading your excellent interview with Beady Eye,

I believe I may have stumbled across something previously unimaginable in a Liam Gallagher interview. Humility. He genuinely seemed a bit worried that people might not like his band, and really seemed to consider Beady Eye a brand new band, rather than just Oasis without the talented one. Please clarify this bizarre state of affairs for me - did I imagine this?

From: NME To: Gavin Green

A Liam not prepared to show us heavy and arrogant, fatherfuckers? That's like a macho Alan Carr, a sober Shane MacGowan or an altruistic David Cameron. Pretty unconvincing... - MB



STALKER From: Erwin To: NME

"This is my girlfriend Doris with Ryan Jarman from The Cribs. She said that she loves him, so I am a bit jealous. I hope this picture will stop her doing such things."





TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

QUESTION 1

You took your surname from a plumber in the Yellow Pages. What was he called? "It was Neumann Kitchen Appliances. I'd tried to find a two-syllable name, because my real name Webb didn't seem very cool." Correct. Arthur Neumann

QUESTION 2

How many car borns did you use to perform 'Cars' for a US battery advert in 2010?

"Ah, fucking hell. 22?"

Wrong. 24

"They had all these cars in the middle of a dry lake connected to a custom-made keyboard and a single battery. As I pressed the key, the cars hooted accordingly. It was amazing."



QUESTION 3

Name three of the bands on 1997 tribute album 'Random'?

"Pop Will Eat Itself. Republica... Ah, god. This is embarrassing..."

Wrong. Also, St Etienne, Damon Albarn, Dubstar, The Orb, EMF and Moloko "Nine Inch Nails did a cover of 'Metal' that was brilliant. They made it sound much better and added bits which I'm embarrassed I never did."

QUESTION 4

Sugababes' 'Freak Like Me' samples 'Are 'Friends' Electric?' Name the three members when it hit Number One in 2002.

"Heidi, Keisha and... the one with the bum implants."



GARY NUMAN



Wrong. Heidi Range, Mutya Buena, Keisha Buchanan

QUESTION 5

Basement Jaxx's 'Where's Your Head At' (which samples 'M.E.') was used in a 2002 advert for which brand of crisp? "No idea."

Wrong. Pringles

QUESTION 6

Who had you thrown off the set of Kenny Everett's TV Christmas Special in 1980?

"Bowie. I'll never forget that. I'd done my bit the week before. The director invited me back to watch because he knew I was a big Bowie fan. I was trying to look over people's heads like Bob Geldof and Paula Yates.

I was taken aside and told Bowie had seen me and he wanted me out. I'd had the shit kicked out of me twice when I was a kid for being a Bowie fan so I felt he owed me!" Correct

QUESTION 7

Why were you arrested when you crashlanded your plane in India in 1981? "We were arrested on suspicion of spying and smuggling. I had a big camera to document the trip but the Indian authorities accused me of taking photographs of a Russian submarine base! I also had two watches because when you're flying you need one set to local time and one to Greenwich Mean Time so they accused me of smuggling. They locked us up for five days and kept bursting into our cells in the middle

of the night with guns going, 'Why aren't you being cooperative?!' I was allowed to make one phone call to the British Consulate in Delhi. I said who I was and the lady said, 'You're too far away' and fucking hung up! I eventually got in touch with my dad and he got hold of the papers and The Daily Star did a campaign to come and rescue me." Correct. Blimey!

QUESTION 8

Why did you get a free bair transplant in the '8os?

"Because I admitted to the first one. Elton John had denied his and the press killed him with ridicule. So I really laid it on, saying how painful and bloody it was to make myself sound brave. Then the company got in touch and gave me a free one!"

Correct



QUESTION 9

Why does Howard Moon put you in a cupboard to try to cheer Vince Noir up in series three of The Mighty Boosh? "Somebody had stolen Vince's look, so he was really depressed."

Correct

QUESTION 10

Complete the following lyrics that you wrote for an American advert in 1982: "Pull out all the steps and put on a ... " "7-Up!" It never aired though. I've done the music for a few adverts that have never aired!"

Correct

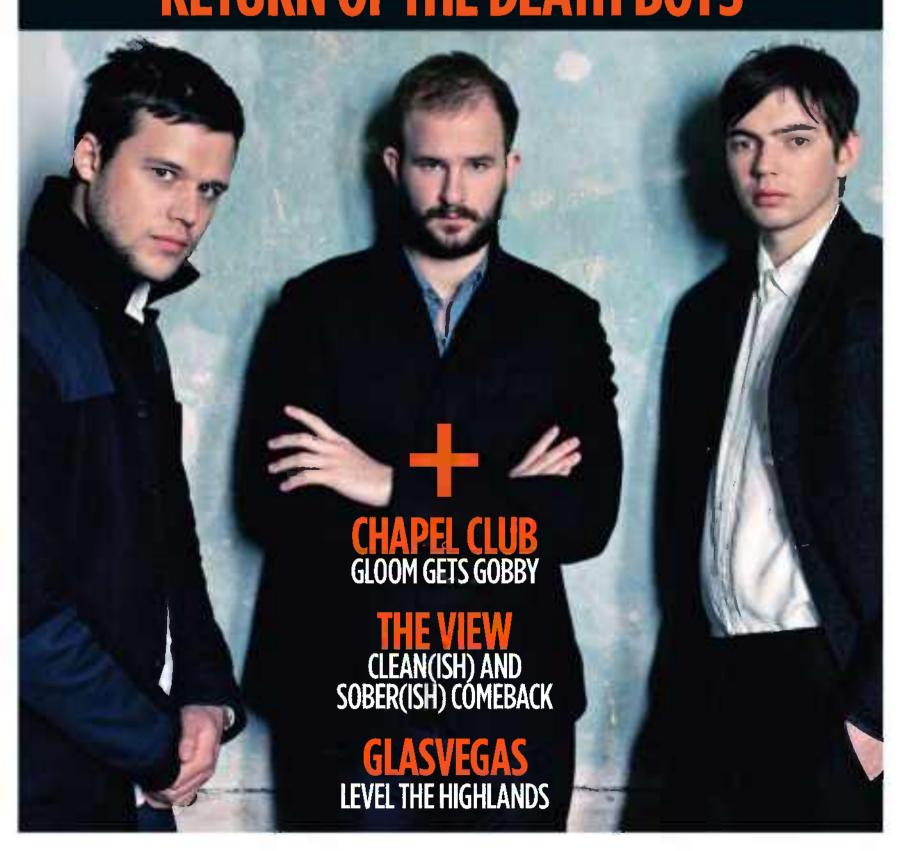


"That's much better than normal for me. I've normally got the worst memory in the world."

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