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ON REPEAT

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



THE KILLS

Satellite

Fabulous – Alison Mosshart's stopped throwing her hair around with Jack White (whose diary's looking increasingly empty...) and is back with Jamie Hince. Judging by this lurcher – our first taste of new album 'Blood Pressures' – the pair are still making music as consistently dirty as a Glastonbury teepee on Sunday.

Jamie Fullerton, News Editor

On [pitchfork.com](#) now

DIMBLEBY & CAPPER

Let You Go

Crashing onto the scene like a Star Destroyer into Weston-Super-Mare, Laura Bettinson's avant-pop is the Terminator to Ellie Goulding's Bagpuss. Her debut single rivals Factory Floor for abrasive futurism, but its chorus blooms into Technicolor.

Jazz Monroe, writer

On [soundcloud.com/dimblebyandcapper](#) now

HUNX AND HIS PUNX

Lovers' Lane

Oakland's gayrage crew give the girl-group Ramones routine the sleaze it deserves. This taste of debut 'Too Young To Love' is all Johnny Thunders sneer and John Waters kitsch, teen trash and yearning heart.

Emily Mackay, Reviews Editor

On [gorillavsbear.net](#) now

ALPINES

Drive

Glacial. Desolate. Widescreen. Expect these words and more to be bandied about willy-nilly over the next 12 months as the world begins to catch up to London's Alpines – a frosty duo who dub themselves "night pop".

Tim Chester, Assistant Editor, NME.COM
Watch the video exclusively on [NME.COM](#) now

RAINBOW ARABIA

Without You

Newly signed to Kompakt, this LA-based duo sound like Siouxsie Sioux mucking about with a Kaoss pad in the kitchen while Karin Dreijer Andersson

hangs out the washing. Along with the rain-dance beat, you're onto a winner.

Ailbhe Malone, writer

On [YouTube](#) now

DAVID'S LYRE

In Arms

Who knew brass, woodwind and piano could work so well with a skittering drum machine? Well, maybe Radiohead, and Florence, and this spooky electro-folk song sits quite nicely between the two.

Martin Robinson, Deputy Editor

On [YouTube](#) now

FACTORY FLOOR

RE ALL OVE (Optimo Remix)

The seven minutes of dawn euphoria that make up this remix by Scottish electro priests Optimo act as a sermon from a glowing book of Truth that dispels the heretic notion that Factory Floor are nu-goth doomsayers.

Luke Turner, writer

On [soundcloud.com/thequietus](#)

GHOSTPOET

Survive It

Micachu collaborator and rapper releases album 'Peanut Butter Blues & Melancholy Jam' this week. 'Survive It' – a reflection on life turning from "happy times to happy slaps" – tips the hat to Gil Scott-Heron and his sound.

Abby Tayleure, writer

On [myspace.com/ghostpoet](#) now

TRACK
OF
THE
WEEK

LADY GAGA

Born This Way

When Lady Gaga recorded 'Bad Romance' she simply had a couple of Number Ones in need of a follow-up. Two years later she'd marked her territory as the most important pop star of a generation and the pressure was on.

Her response, to be performed in public for the first time this week, is 'Born This Way': a bold, instantly iconic event song, but also the sound of Lady Gaga going back to basics. This is no 'Bad Romance Part II' – it's brand new ground for Gaga,

with soaring vocals, rock solid melodies and an addictive, subtle momentum.

Less subtle is the song's message. 'Born This Way' specifically references race and sexuality. Here's a fearless equality anthem that

makes someone like Katy Perry, firing cream out of her tits and banging on about fireworks, seem a little disingenuous. In keeping with this spirit of directness, 'Born This Way' is proud to showcase its history. It takes its title from Carl Bean's legendary '70s disco anthem, for example, while the production is not without its nods to Madonna in her late-'80s Imperial phase. Pop rarely hits the mark when it sets its trajectory to 'significant', but 'Born This Way' is a landmark Gaga release – and there are even dizzier highs to come on the album...

Peter Robinson, writer

Online from February 13

*This is a landmark
Gaga release, with even
dizzier highs to come*



LOW

Try To Sleep

While this isn't quite aflame with the joys of getting your cat stoned, for indie's most enduring couple – the sombre Alan and Mimi (and Steve) – this song from their ninth album feels practically festive: with its twinkling xylophones and sleepy reverence, it would perfectly suit hallowed vestries.

Laura Snapes, Assistant Reviews Editor

On [chairkickers.com](#) now

UPFRONT

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

Edited by Jamie Hogg



It's the all-fighting, all boozing, big-lovin' Shockwaves NME Awards Tour family (and Alice Glass)

“THIS TOUR IS WAR!”

Alice Glass on crutches, Magnetic Man fighting over beer, Everything Everything going Ghostbusters and The Vaccines on first – the Shockwaves NME Awards Tour is go

MAIN EVENT

“This is no ordinary tour,” declares Magnetic Man’s Benga. “This is WAR!”

Welcome to the first night of the Shockwaves NME Awards Tour 2011. We’re in Glasgow, where you can forget all notions of spirit, bonhomie and inter-band bonding: it’s every band for

themselves. And tonight Magnetic Man – whose set may well be the revelation of the evening – are fuelled by a sense of swelling injustice after a rider mix up that left the trio with just four beers and a bucket of bottled water between them.

“We’re supposed to be the caners on this tour,” laments Benga, “but you haven’t given us the tools to do our job properly.”

Thankfully, that doesn’t remain the case for too long, and Benga is soon formulating his post-show plan for the night: “I’m gonna go out, hit on some girls, and get pissed out of my head. I was teetotal for a year, so my plan is to get as fucked up as possible for the next week or so.”

Before that, however, there is the small matter of The Vaccines, whose 30-minute opening set at the O2

Academy Glasgow manages to justify all the superlatives currently being thrown their way. When we catch up with the band before the gig, however, frontman Justin Young is keen to keep his feet on the ground.

“People have been telling us about the heritage of this slot, and it’s quite exciting,” he admits – previous openers include Arctic Monkeys, Franz Ferdinand and Florence + The



Come the festival season, everyone'll be accessorising with crutches, just you see



The Vaccines: here to cure all our ills

Everything Everything unveil their industrial chic/decorators' overalls



Magn... put in a quick order at booze...

Machine. "But we're coping rather well with the expectation, I think. This is all very new for us at the moment."

Have you hung out with the famously elusive Crystal Castles yet?

"They're on the other side of that wall right now," whispers drummer Pete Robertson. "But I think this might be as close as we get..."

Everything Everything, meanwhile, debut their new stage uniforms: grey-blue matching boiler suits that are part Kraftwerk, part *Ghostbusters*, and all mad. "We've always had arguments about what we should wear," says frontman Jonathan Higgs, "and we've always wanted something to unite us, to make us feel as though we were doing a job. And they're pretty comfortable as well."

Someone certainly not in comfort, however, is Crystal Castles' Alice Glass, whose broken ankle has meant the band are even less sociable than usual. When we're ushered in to meet them after their set, Alice informs us that after taking long draws on something strong earlier, "I basically can't feel anything right now." But Ethan is in a mood nearing cheery, admitting to us that, "We're surprised and kind of humbled that you guys would consider us to headline a tour like this."

It makes perfect sense to us: despite Alice's injury (she performs most of the show on crutches), Crystal

Castles are still remarkably full-on; a victory of punk-rock bravado over medical common sense, and a complete and utter triumph.

The opening exchange has been made, but this war will rumble on for a few weeks yet...

See NME.COM/awards for the latest on the tour and the Shockwaves NME Awards, set to take place on February 23 at the O2 Academy Brixton

"We're surprised and kind of humbled that you guys would consider us to headline a tour like this" ETHAN CATH, CRYSTAL CASTLES

SHOCKWAVES NME AWARDS 2011 TOUR

Remaining Dates

- O2 Academy Leeds (February 9)
- Norwich UEA (11)
- O2 Academy Birmingham (12)
- Cardiff University Great Hall (13)
- O2 Academy Bristol (15)
- O2 Academy Bournemouth (16)
- Brighton Dome (17)
- London O2 Academy Brixton (19)

See NME.COM/tickets for details

PJ HARVEY HONoured

PJ to get Outstanding Contribution gong at Shockwaves NME Awards, plus Mumford & Sons set for intimate Awards show gig

The Shockwaves NME Awards 2011 are approaching faster than a wayward sausage to Tom Meighan's head – as happened at 2010's ceremony – and we can reveal PJ Harvey is to receive the Teenage Cancer Trust Outstanding Contribution To Music Award at the do.

PJ – whose new album is reviewed on page 38 – will be at the London O2 Academy Brixton to collect her award on February 23, and she's also set to play live at the bash. "It seems like a long relationship now because it's been over 20 years," she told us about her history

with NME, "but I'm really glad people are still interested in what I'm doing and are still finding it important!"

Meanwhile, Mumford & Sons have announced a Shockwaves NME Awards show with a difference to take place on February 22. They'll be bringing their Communion clubnight and label to London's tiny Dingwalls club, playing alongside Anna Calvi and a host of other label-associated acts. See NME.COM/tickets.

See NME.COM/awards for more information on the gigs, as well as an exclusive PJ Harvey video interview



TWEET OF THE WEEK

@grahamcoxon: "Off to see the Blur boys and have coffee and maybe switch a tape recorder on" See next week's issue of NME for an interview with Graham



TCT GIGS ARE GO

The line-up for this March's Teenage Cancer Trust gigs has been announced. Again curated by patron Roger Daltrey (who will perform The Who's 'Tommy'), the gigs take place at London's Royal Albert Hall in March and feature Beady Eye, Biffy Clyro and Editors. Tickets go on sale on February 11 – for details see NME.COM/tickets.

DAVID EDWARDS, ANDY WILLISHER, GETTY

ROLLIN' IN RUBBISH



Is Fred Durst about to go down in waste management history?

Having hit the UK festival circuit last summer with Limp Bizkit, Fred Durst might know a thing or two about waste-disposal facilities. But now it seems like the 'Rollin' hitmaker might actually get his name etched into the history of rubbish management forever.

Chiefs at the Solid Waste Services Department in Austin, Texas are asking residents to vote for a new name for the facility – and right now 'Fred Durst Society of the Humanities and Arts' is leading the pack with over 10,000 votes. The beccapped frontman tweeted: "Perfect spot for king of the underdogs, with the trash."

Well, the man once named an album 'Chocolate Starfish And The Hotdog Flavored Water' so he is quite the authority on interesting monikers.

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BEHIND
THE
SCENES

BEST COAST: 'CATS, CAMERA, ACTION!'

Bethany Cosentino's obsession with cats has hit even further heights – she's replaced humans with moggies in the 'Crazy For You' video. NME went on set and tried to avoid hairballs



1 All the usual crew types are here: directors, producers, runners... except, for the concept, the humans have all been replaced by cats. "It came from Bob [Harlow, director], and it just summed up the Best Coast vibe," Bethany explains.



2 Although the video looks like it was shot in tropical temperatures (watch it at NME.COM/video), it was actually filmed in December. Bethany: "It was weird, the set makes it look like we were at the beach and I'm wearing this short dress. But really we were in this warehouse in London, and outside it was snowing and absolutely freezing."

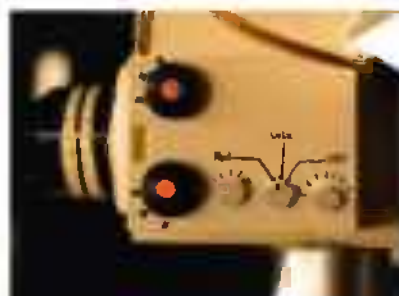


3 Cats are part of everything Best Coast do, and Bethany tells *NME* (again) that one of the worst things about touring is being away from her cat, ginger tom Snacks. "Yeah, it's a bummer being away from him. I have a friend who watches him when I'm not around. He'd hate the snow, though, so maybe it was a good thing."

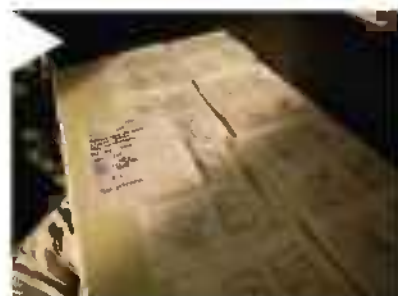
4 Bethany gets intimate with one of her furry co-stars, but does admit she's getting a bit sick of always being asked about moggies. "I'm a bit bored of it now, I guess, but I've done it to myself. I do Snacks' Twitter thing, we've got a cat on our T-shirt and album cover, so I can't really bitch about it too much. There'll be no cats on the next record, though."



5 Snacks could play no part in the London shoot and might have even been a bit overawed, given the rest of the cats were proper thespians. Bethany: "All the cats we used were actor cats. They all had trainers and stuff. I'd have loved to have had Snacks in it though; it was a bummer not to."



6 Bethany thinks the video sums up what they do perfectly. "Both the song and the video are a great way into our band. If you want to get introduced to Best Coast, then is the best way." With the added cats, of course.



VERSUS

PETER ROBINSON Vs MIRA AROYO

The Ladytron singer doesn't care about her lack of UK hits – and she can rustle up a mean tart



FYI

- Ladytron have a 'Best Of' album out
- Mira is keen to explain that Ladytron are NOT splitting up as a result
- One wonders if, in the event of Ladytron eventually splitting, Buckingham Palace will fly the flag at half mast? Probably not, to be honest

Hello, Mira. What have I interrupted you doing?
"Cooking for tonight."

Is tonight a 'big night'?

"No, we just have some friends we owe a big meal to. I'm cooking an onion tart. It's kind of like a big fat pizza."

When you said "an onion tart" it sounded like "Narnian tart" and I was wondering what the CS Lewis angle was.

"I don't live in a snow-covered world, unfortunately. And I just don't have a magical wardrobe."

Will you be serenading your guests tonight like they do on *Come Dine With Me*?

"No, although my husband has been known to get out the acoustic guitar."

That certainly doesn't sound 'on message' for a Ladytron husband.

"Yeah, he likes to try and jam. At least he only does it when he's drunk."

We are here to discuss Ladytron's glittering career. It has been going for 12 years. Interestingly, not a Top 40 hit in that time.

"No. We've grazed close and we've had hits in other countries. It's never really been very England-centric. Luckily we arrived at the age of globalisation."

Do you not think, sometimes, 'We've been making music for a long time, why won't somebody buy our bloody records'?

"We kind of gave up on that early on and we've spent the last six years trying to persuade record companies to not think that way either."

If Ladytron were a condiment what would you be on the supermarket shelf?

"Probably Tabasco sauce."

Is that a proper condiment though? Is it?

"Well, you put it on oysters and things and it cheers them up."

Do Ladytron really cheer people up? Your music's good but you're not exactly a party band...

"Sometimes people do dance and kind of bop along to our music."

But not in the same way people dance to, for example, 'I Gotta Feeling' by The Black Eyed Peas. People go apeshit for that. They



don't do that for The Hits Of Ladytron, do they?

"A friend of mine said that for years he stacked shelves in a record shop and he said that 'Destroy Everything You Touch' made his job easier. But you're right, we're not cheerful in the way Spanish or Japanese bands can be."

It's good to be wary of people who are too cheerful.

"I guess we make people smile internally so they're not going around being a danger to themselves and an annoyance to other people."

What annoys you?

"People not holding doors for you."

Does that upset you because you are a Lady or because you are a human being who simply deserves to be respected?

"Because I'm a human being. I do have a lot of annoyances. People annoy me when they are not logical."

How's the onion tart?

"It's been put on hold."

What goes into Ladytron's tart?

"I don't want to be remembered as the Delia Smith of electronic music!"

It'll good to be remembered for something.

"I'd rather be the Heston Blumenthal but my tart isn't very experimental. Although the secret ingredient that goes into the base is cinnamon."

Steady on!

"Yes. And anchovies. And olives."

I think on that bombshell it is time to end the interview.

"OK. Thank you."

THIS WEEK'S TOP 20

THE NME CHART

1 4 NOAH & THE WHALE
'L.I.F.E.G.O.D.E.S.O.N.'
Maverick

2 3 THE WOMBATS
'JUMP INTO THE FOG'
Mercury

3 2 THE VACCINES
'POST BREAK-UP SEX'
Capitol

4 1 DEADY EYE
'THE ROLLER'
Jive/Island

5 **NEW** KANYE WEST
'ALL OF THE LIGHTS'
Roc-A-Fella

6 8 TWO DOOR CINEMA CLUB
'WHAT YOU KNOW'
Vagrant

7 5 WHITE LIES
'BIGGER THAN US'
Arista

8 9 CHAPEL CLUB
'SURFACING'
Jive

9 7 MY CHEMICAL ROMANCE
'SING'
Gepros

10 11 THE NAKED AND FAMOUS
'PUNCHING IN A DREAM'
Arista

11 **NEW** MONA
'TEENAGER'
Jive

12 10 FUNERAL PARTY
'FINALE'
Jive

13 **NEW** SLEIGH BELLS
'RIOT RHYTHM'
Arista

14 **NEW** THE GO! TEAM
'BUY NOTHING DAY'
Arista

15 **NEW** METRONOMY
'SHE WANTS'
Arista

16 12 30 SECONDS TO MARS FT KANYE
'HURRICANE'
Arista

17 13 DAFT PUNK
'DEREZED'
Capitol

18 20 CHROMED
'HOT MESS'
Arista

19 17 LITTLE COMETS
'JOANNA'
Capitol

20 18 BON IVER
'BLOOD BANK'
Arista

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CHART



NEW TO NME RADIO PLAYLIST

- ARCADE FIRE
'City With No Children'
- THE VACCINES
'If You Wanna'
- FOSTER THE PEOPLE
'Helena Beat'
- DEERHOOF
'Super Duper Rescue Heads'

The NME Chart is compiled weekly from the sales of physical and digital music through traditional and digital retail outlets, as well as new and digital music card sales. Sales are weighted by the format sales chart. If the band has a new release, it will be included in the chart.

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PIECES OF ME BLAINE HARRISON

Mystery Jets' singer recalls the Polish TV, prog-rock and fat lady painting that shaped his life

My first album

**'PURE MOODS' -
VARIOUS ARTISTS**

"It was like a prototype chill-out record, sort of new age, that came out on Virgin in 1997. At the time I lived in France, and the tape got stuck in my mum's car, so it was all we listened to for about a year 'til my mum sold the car. It had Enya, David Byrne, Morricone... so it was a pretty weird mix."

My first gig

**NETAID, WEMBLEY STADIUM,
OCTOBER 1999**

"It was a charity fundraiser for the UN that was supposed to be the '90s' answer to Live Aid, with other concerts happening at the same time in New Jersey and Geneva. But it was really bad, so much so that it was heavily satirised for weeks after. No wonder when the line-up was so poor - Bush headlined and I think Bryan Adams played 'Everything I Do (I Do It For You)'."

First song I fell in love with

**'MATTE KUDASAI' -
KING CRIMSON**

"I think it's the closest thing King Crimson ever got to a love song. The LP it came from - 'Discipline' - was kind of like King Crimson's response to Talking Heads' 'Remain In Light'. Adrian Belew uses slide and reverb to make his guitar sound like a seagull. It kind of sounds like two seagulls making out."

The book that changed me

**IN THE NIGHT KITCHEN BY
MAURICE SENDAK**

"He's the same guy who wrote *Where The Wild Things Are*. In it, a child spends most of his time floating about in a bottle of milk, naked... and I think that's why it's still on all those 'most controversial kids' books' lists."

My favourite artwork

**BENEFITS SUPERVISOR RESTING
BY LUCIAN FREUD**

"It's this massively fat woman resting naked on a chair. She was a friend of the New York clubland legend Leigh Bowery, who then got introduced to Freud. I love the way he fetishises her flesh. I think it took about two or three years to do. It's very sumptuous, but also has that honesty that he's famed for."

My favourite TV show

THE DECALOGUE

"There are 10 episodes, directed by Krzysztof Kieslowski and each one is based on one of the 10 Commandments. They're all set on a different floor in a council estate block in Warsaw in the 1980s, all shot in Polish and subtitled. It's pretty grim viewing - a very intriguing mixture of morality play and kitchen-sink drama."

My favourite films

THE QATSI TRILOGY

"They're directed by Godfrey Reggio, with a soundtrack by Philip Glass, and they're just three-hour-long neverending loops of psychedelic imagery. It's so hard to describe! I remember I was prancing out after a gig once and I couldn't sleep, so I watched six hours of it back to back. I then went for a walk in a park at dawn, and a woman asked me whether I was alright and if I wanted a glass of water. I thought that was a pretty good summary of how odd it all was."

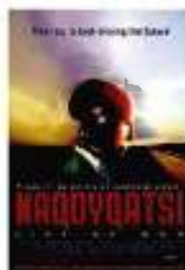
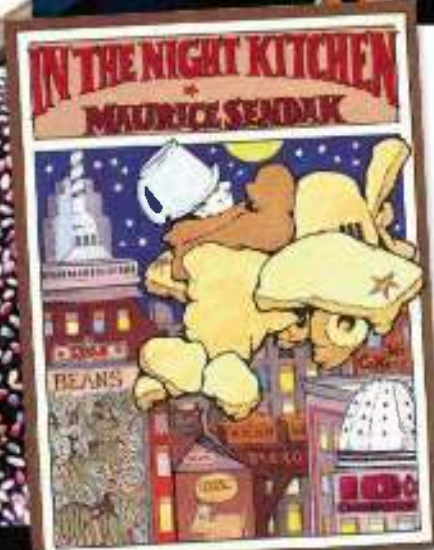
My favourite place

BUENOS AIRES

"It's a really odd, captivating mix of architecture, from its wealthy high-colonial past, to its relative decline in the post-war era. The people treat you very well and The Smiths are huge in South America."



puremoods



Clockwise from centre: Blaine and his mane; the sleeve to compilation 'Pure Moods'; a scene from the Warsaw-set *The Decalogue*; the cover of Sendak's *In the Night Kitchen*; Adrian Belew and his guitar that sounds like seagulls snuggling; two sleeves from Blaine's favourite films the *Qatsi* trilogy

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

OH LAND

Oh, indeed! World-straddling pop from one sickeningly beautiful Dane

Like a sigh for the familiarity of solid ground, Oh Land's the perfect nom de plume for nomadic Danish pop export Nanna Øland Fabricius. It's hard to be a rebellious kid when your parents are arty liberals like hers – respectively an opera singer (ma) and an organist (pa), responsible for Nanna's "fantastical patchwork childhood where the dressers in the opera house babysat me" – but as a teenager, she upped and left her eccentric family on the outskirts of Copenhagen to go and study ballet in Sweden, without knowing a word of the language.

"My parents couldn't stop me, so I moved alone to Stockholm when I was 16 and lived in the forest," Nanna explains. "I couldn't even boil an egg!"

It was a mixture of chronic bad luck and glittering fortune that got her here, on the cusp of releasing her first, self-titled album in the UK – following a critically acclaimed but overlooked debut, 'Fauna', that was only released in her homeland. That record was written after a slipped disc forced

her to quit dancing, leaving her "totally devastated" and supine for months. It was then that songwriting "became my way of still moving and expressing myself without actually physically moving," says the arrestingly gorgeous Nanna, fiddling with the ends of her hair.

'Fauna' led to a SXSW showcase, and in turn, major labels gagging to lay claim to her. The world she now inhabits isn't far from the glamour of the opera house wings: living in Brooklyn, working on collaborations with Magnetic Man (she's a dubstep nerd) and hobnobbing with her management company boss Elton John at his fabled Christmas party. The difference is, with a handful of aces in the form of the rhythmically sparkling, theatrical, intricate pop that makes up 'Oh Land', she's no longer left in the dressing room.

"I've been writing about that position in life when you never know where you are," she explains in her pristine *fourth* language. With touring the world on the horizon, home is in a suitcase for now. But there's little doubt Nanna's place in classy pop history is being forged before our eyes. *Laura Snapes*

FYI

- Nanna likes to daub her face with lip gloss then dunk it in glitter
 - She regularly records sounds on the street and turns them into beats for her songs
 - Live – and like her collaborators Magnetic Man – Nanna plays in a massive fort that triggers light projections and synth gizmooids
-

SCENE
REPORTBEHIND THE
SHEEN

Popjustice's Peter Robinson on pop



Now Britney has finally shown the world how pop can use dubstep for good as well as evil, the onus is on the class of 2012 to pick up the genre and run with it. Not run with it in the direction of a crap focus group, like some spectacularly crass major label projects in the pipeline, but maybe

more towards the brooding sounds made by Yo Video. Wisely, the band are already setting some agendas of their own; the 'Fool' video sets the Yo Video stall out brilliantly, and they've got more mainstream tracks up their sleeves too, as well as an Ellie Goulding cover in the style of Ginuwine's 'Pony'.

You may also care to turn your ears towards Britt Love, formerly one half of Mini Viva. Britt has now embarked on a solo career, working with production outfit Youth Kills. Single life suits her: unbothered by the apparent 'necessity' to secure daytime radio play and Top 10 chart positions she's relaxed into her own electronic pop groove – early songs 'Can't Stop Loving You' and 'Playing The Game' both do the business in the pulsating electro stakes and offer very strong hints of future incredibility.

It's not all bad news for fans of the non-ugly female pop duos, however, as Sweden has given the world Rebecca & Fiona. The Stockholm-based DJs-turned-singers toured with Robyn and scored last year's biggest radio hit in Sweden; their thunderous second single, goes by the name of 'Bullets'.

PETER'S
TOP 5YO VIDEO
'Fool'BRITT LOVE
'Can't Stop Loving
You'REBECCA & FIONA
'Bullets'WOLFETTE
'Tribe'I AM CAMERA
'Untitled'

It's extremely good and has the feel of a raved-up Ladyhawke. Which brings us to brilliant London-based solo singer-songwriter Wolfette, whose own nods to Ladyhawke come with a hint of Garbage and The Kills thrown in alongside skyscraping melodies that keep the whole thing firmly pop. She's currently unsigned but is working with one of London's busier music lawyers to put a stop to that ludicrous situation.

Finally there's London-based duo I Am A Camera. They're like a noir Goldfrapp and there's a sumptuous, as-yet-untitled track on their website at iamacameraofficial.com.

NEXT WEEK'S COLUMNISTS:
Simian Mobile Disco

5
TO SEE
This week's
unmissable new
music shows

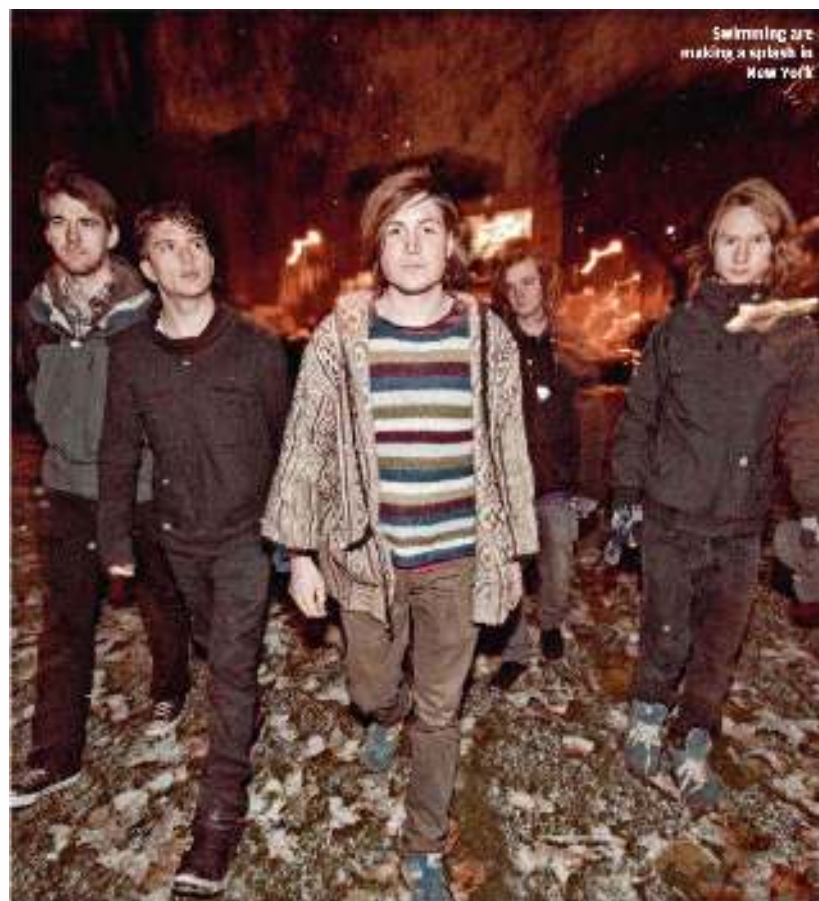
GROUPLOVE
(below) Nice'n'Sleazy,
Glasgow, Feb 8

HESTA PRYNN/
MOSCOW YOUTH
CULT/LION OF IDO
Old Blue Last, London,
Feb 10

EAGULLS/SWANTON
BOMBS/WEIRD
DREAMS
Hobby Horse, London,
Feb 10

FIXERS
The Hope, Brighton,
Feb 11

HISS GOLDEN
MESSENGER
Miss Peapod's,
Falmouth, Feb 11



Swimming are
making a splash in
New York

EVR TAKES
THE PLUNGE

Cult New York radio station launch label by
signing Nottingham's Swimming

RADAR
NEWS

Legendary NYC hipster station East Village Radio have branched out of their New York storefront headquarters and into the shops

themselves, starting an offshoot record label that will be simply entitled EVR. The label will function essentially as a singles club, with a selection of the station's DJs backing an artist each and putting out a track. Judging by their first signings, East Village's notoriously eclectic music policy is most certainly set to transfer to their new project.

With single 'Sun In The Island' set for release on March 7, Nottingham five-piece Swimming may not have been the most predictable choice for the Manhattan hipsters but, says General Manager Peter Ferraro, it's a decision that makes perfect sense. "With DJs on the station like Mark Ronson and Andy Rourke of The Smiths there's always been a strong connection between the UK music scene and EVR. TimmyG has been championing Swimming on his Saturday lunchtime show, and his enthusiasm for their new material quickly spread to all of us in the office.

The exciting, authentic and genre-defying sound of the band fits perfectly with the style of the station."

As for the band themselves, who are currently in the final stages of mixing the follow-up to their 2009 debut album 'The Fireflow Trade', the opportunity of working with the station seems to be one that they're understandably extremely excited about.

"They were the first people outside of the UK to play anything of ours which is really cool, and I've been listening to East Village

*"When this opportunity
came for us we leapt at it"*

JOHN SAMPSON, SWIMMING

since then," enthuses singer John Sampson. "We've been writing for about a year, so when this opportunity came for us we leapt at it. We're totally chuffed at the news – we're quite eclectic, and no songs sound the same. So it makes sense to be working with a label that are gonna be putting out different types of music and not stick to one particular genre or sound."

Seems like the cross-continental pairing could make for a perfect match then.

Lisa Wright



Rebecca & Fiona:
Swedish inspirations

THE GOSPEL ACCORDING TO

NICKI MINAJ

Bow down mortals, the newly-crowned Day-Glo queen of hip-hop stands before you. Jaimie Hodgson joins the throng and inscribes the 10 commandments of our saviour

PHOTOGRAPH: TOM OXLEY

When Nicki Minaj touched down on British soil for the first time at the end of last month, the scenes that met her at Heathrow resembled a combination of Beatlemania and an Aqua video. In short it was garish pink pandemonium. Three days later, she and her 20-strong entourage were ejected from the well-to-do Dorchester Hotel in Park Lane, London because the staff and guests simply couldn't cope with the relentless hordes of her "Barbs and Ken Barbs" that had decamped outside its regal entrance hall. When you consider we're discussing an artist who as yet is without a UK Top 10 single to her name, there's no denying something very special is afoot.

At a time when it felt like rap music couldn't get any more bland and soulless, and when pop's been strong-armed into becoming just another hipster catchphrase, Ms Minaj blessed us with a fantastical new dawn of what both words could mean. After a string of well-placed guest appearances, she brought us hope and light with her 'Pink Friday' album – and a gigantic Day-Glo magenta Lamborghini. With that then, we present to you, our saviour's 10-point plan for a better life.

1 IF THOU IS BORN WITH IT, THOU IS BORN WITH IT

Nicki Minaj: "I think people are born with star power. I do think that there is something inside of people that when they're born they're ambitious. I feel like I was going to win, whatever I have to go through. I'm not gonna let up on it," says Ms Minaj.

NME: Before you'd even released a proper single in the States, you could buy Nicki Minaj magazines at the newsagents.

"Yeah. *Word Up!* magazine dedicated a few of their entire magazines to me!"

As an artist who hadn't even released an album, that's pretty insane, isn't it?

"I would say so."

2 THOU SHALT WALK TALL

"Girls tell me this all the time: 'Whenever I feel like a bad bitch I play your music'. I want girls to get confidence listening to me; I want them to feel like they don't have to play second fiddle to a boy. *I am not*

Jasmine, I'm Aladdin'. That's the first line of my album. Treat me just like you treat the boys, I'm strong, I'm capable, I'm just like them. I can hold my own, and that's what I want girls to take away. Someone told that to me the other day, 'You're not the underdog anymore, Nicki.' I had to really soak that in, like, 'What? I'm not the underdog anymore?' I have to say, you know what, maybe I'm not the underdog anymore. We have to be able to say that, and own it. Absolutely own it. When girls walk out on the street they need to know that if someone doesn't like them, or doesn't like their face or their body or whatever, it doesn't matter."

3 THOU SHALT KEEP IT CLEAN

"If you listen to my album, compared to my early mixtapes, a lot has changed. I mean, I really toned down the sexual stuff. There was no need for me to do it, I feel like in the past females have kinda relied on that because they feel like that's all they have to offer."

So when you were rapping about lewder stuff, it was because you felt like you should?

"I felt like this is what I was supposed to do. Yeah."



Really?

"Yeah, yeah, I was around people who were telling me, 'This is what you should be doing.' You know, when you're young and impressionable you feel like, 'OK, you know best.' Then you get a little bit older and you're like, 'Hold on, you don't know best and I'm gonna control this thing from now on.'"

4 THOU SHALT BE WHAT THEE SAYETH

"The more people mocked my individualities, the more I wanted to play on them. 'Oh, you don't like my weird voice?' I'm gonna do it more and more and I'm gonna show you that

you'll love this fucking weird-ass voice! And you're going to learn to love me opening my eyes and pulling my weird-ass faces because I notice, like, ever since I was little, if I know that something annoys you I'm gonna do it more and more.' I wanna get a reaction, I was like that when I was little and it wasn't a great thing because me and my brother, well, my little brother would beat me up all the time because of it!"

5 THOU SHALT NOT GET CAUGHT

"I remember me and my friend, when we were in high school, we always used to steal clothes. I'll always remember the one time we got busted. It's always stuck with me."

Did you get arrested?

"We didn't get taken away by the cops, but we got man-handled and taken away to the basement. We had to give them our names and they were basically like, 'Because you're so young we'll just ban you from the store.' What's crazy is that I'd been, like, going to the mall with my friend for months and never once realising that she'd been stealing clothes. Then when I tried to join in we freaking get busted. It was ridiculous!"

"I REALLY TONED DOWN THE SEXUAL STUFF. THERE WAS NO NEED FOR ME TO DO IT"

6 THOU SHALT REMEMBER WHAT THOU HAST TO LOSE

"People should always think about what they have to lose in life. With me personally I have to always."

When I'm confronting people, I think, like, 'Shit, if I do something crazy right now, how am I gonna explain that to my mother?' How am I gonna say that my one crazy moment of anger put me in jail, or took someone's life, how would you explain that? You know, I just try to think long-term, like even if I think right now, 'I wanna hurt this person, I wanna get back at them.' When you think long-term, you realise how small this situation is gonna be in the scale of your life. You have so many freaking dreams in your life and you're gonna throw it all away in this one moment of madness."

7 THOU SHALT ALWAYS GRAFT

"Lil Wayne is the hardest worker I know, he changed the way I looked at the world."

Lil Wayne? Really?

"Yeah, oh my god there is no comparison. The hardest worker I've ever met in my life is definitely Lil Wayne."

People are more likely have an image of him sat around smoking drugs, drinking drugs, eating drugs. Not exactly the image of a grafter...

"You know, I'm sure that's an accurate image to have, because that's what he's kinda put out there. Like when you see him in an interview holding a Styrofoam cup, you know people always remember that. But what I always remember is going to the studio and seeing him, even when he was high, busting out raps off the top of his head, not writing any lyrics down, four o'clock in the morning when everyone else was passing out. I will never forget when he did his verse for 'Forever'. Drake, Eminem and Kanye West... and I remember we had been working on this all night. I was passing out, everybody was passing out."

Then Wayne gets the beat and they tell him that, 'We need you to do your verse for this tonight. Any other artist that I know woulda said, 'I'm a start on it fresh tomorrow'. He was like, 'Put the beat on', and he just kept rolling and rolling, and I was laughing, next thing I know his beat is on the radio. It's just like, he doesn't know the meaning of 'I can't do that', or 'That's too much for me to do', or 'Too much for my body to handle'. He went to jail and released, like, so many songs that he had written and recorded already. I mean, most artists couldn't do that. Most artists that went away for eight months would die."

8 THOU SHALT HAVE NO REGRETS

"When I was younger, I felt like I had been taught that pre-marital sex was bad, and so I always felt like if I had pre-marital sex I would go to hell. So when I did, I really felt like, erm..."

Shit?

"Yeah! I really did. I'm glad we're talking about this. I suppressed that a lot, so I really went through years of trying to make myself feel comfortable. Like, 'OK, I'm not going to hell'. But it was scary and at that time I was younger, and you know that's all I'd been taught. So I spent a lot of time beating myself up."

9 THOU SHALT NOT DOUBLE CROSS

"In this business it's hard to tell who are real friends and who are just your industry friends. You know it when they're not around you and they're asked a question about you, depending on how they answer that question you see where the loyalties lie."

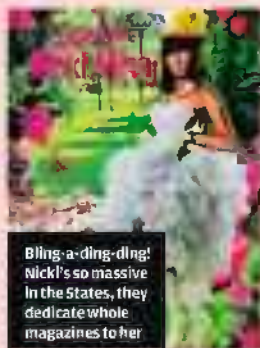
Nicki Minaj: so talented she has grown two extra arms



She's in there somewhere: Ms Minaj gets mobbed



Lil Wayne's World - with him, as always, is Garth



Bling-a-ding-ding! Nicki's so massive in the States, they dedicate whole magazines to her



"I HAVE NO ROMANCE IN MY LIFE AT ALL, AND IT'S NOT IMPORTANT TO ME RIGHT NOW"

10 THOU SHALT EXERCISE RESTRAINT

"I have no romance in my life at all, and it's not important to me right now"

Not even a bit?

"No. I have love for people who are on my team that I see every day and for my family, that's what makes me do what I do. I also have love for people that I interact with. If I have too much of the romantic love, I feel like it will distract me. Right now I feel like a robot."

Gazing away, dreaming of a robotic Mr Minaj?

"Yeah (*Laughs*) 'Oh, Mr Minaj!'"



Bigger than Kanye! Well, in this picture anyway

EVEN ANGELS
WILL FALL

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Superdrug
take another look

WE CAN BE HEROES

Working class to the core, Frankie And The Heartstrings are here to save indie from the doldrums. Laura Snapes hangs tough with "the Northern Spice Girls"

PHOTOGRAPHS: DANNY NORTH

As far as action hero sprints go, watching Frankie & The Heartstrings scramble windmill-limbed across a patch of Sunderland scrubland *almost* makes Superman and his spandex grundies look macho. Drummer Dave Harper's artful snarl of a quiff flaps around as they peg it back to their cars at the behest of *NME*'s photographer, anxious at January's rapidly sinking mid-afternoon sun. "Quick, before the fleshy ball of fire drops from the sky!" guitarist Michael McKnight yelps, leaping behind the wheel of his sensible family hatchback (his three kids' car seats are stowed away at home). He fires up the engine. Belle & Sebastian chirrup from the stereo. It's not exactly Neal Heftri's 'Batman Theme', but then Frankie & The Heartstrings aren't the most likely of superheroes.

Of course, there was life before the glamorous photoshoots (translation: freezing your knackers off traipsing around desolate northeastern wastelands). Michael worked in a school for delinquent teenagers; Dave was a social worker in a homeless centre now under threat from the Con-Dem government. Mick Ross – who filled Pete Dinklage's winklepickers when he quit to concentrate on producing – worked in a studio, and Frankie Francis presented hospital radio shows, ran a branch of Oxfam and famously worked in the pub where the band formed. Bassist Dennis (first name Steve) worked in H&M, he sheepishly admits whilst climbing out of the car at the side of Sunderland's windswept Alexandra Bridge.

The five dangle from the bridge's imposing green steel trusses trying to look chirpy in the bitter chill, Frankie screeching "not my willy!" as the others try and grab his cock and balls through his skinny black trousers. Surrounding the bridge are vacant symbols of the industrial destruction wreaked by the last Conservative government. "They pulled the foundations of the city from beneath us," Dave states. "But we're not unique in that fact."

It goes without saying that times are tough once again, and only set to get worse. For all the indignant journalistic bluster about political music being dead and buried, Frankie & The Heartstrings aren't about to start balladeering about budget cuts, despite living in a region hard hit by them. With their debut album 'Hunger', Frankie and co have got plans to help keep spirits high.





Enjoying a game of bridge: (l-r) Michael McKnight, Frankie Francis, Steve Dennis, Dave Harper and Mick Ross

"Without sounding like Morrissey," Frankie justifies, "I do feel more creative when I'm not happy. Like in the Knut Hamsun book, *Hunger*, where we got the name of the album from, he was never more creative or ambitious than when he was living on the streets with not a penny to his name. It's about making positives out of extreme adversity."

They're the band that's going to save your life this year, and they know how, as they've lived it too.

"I remember one night, we were supporting Florence + The Machine at Brixton Academy," reminisces Michael, at the wheel again. "Then the next morning I had to go back to school and teach the hardest 16-year-olds in Sunderland. Two of them went on to commit murder. It was quite a contrast."

In a toasty pub by a South Shields beach later on that day, Frankie explains that tomorrow, he's off to get his first tattoo: a picture of Edwyn Collins, the band's shared hero, who *asked* to produce their debut album after working with them on their previous single 'Ungrateful'.

"That meant everything to us," Frankie says, incredulously.

"It was so amazing to meet him for the first time," recounts Michael, who gave one of his baby twins Edwyn as a middle name. "I saw him across the room when we played the Garage in Islington, it was like that bit in *Trainspotting* where 'Atomic' comes on. Blue birds flew around me head! Then a couple of days later, we were sat in his home studio and there he was in his pants!"

"His wife came in," Dave continues, adopting a thick Scottish brogue. "and was like, 'Ed, what yer doin'? Put yer fuckin' troosers on!'"

"It was the first time we'd ever been in a studio – it was like Putlin' with instruments, like a load of computer games!" he jibes with mock wonder. "It was mostly recorded live. I felt we were like the clever northern Spice Girls, all bringing our own different experience and ingredients to it."

It's not just any old picture of Edwyn that Frankie is getting permanently inked on his arm. It's the first self-portrait he drew after the two brain haemorrhages he suffered in 2005, drawn before he'd looked in the mirror, the kind of testament to the power of the human spirit that sits at the heart and soul of 'I Hunger'. The artwork, from the singles through to the album, is a series of photographs by Keith Pattison, who captured the personal side of the miners' strikes that hit the area brutally hard, ending 25 years ago this month.

"It was a weird time to be a child," says Dave, the old man of the band (Frankie: "He can remember free milk!"). "But the year of the strike was my favourite Christmas. When I got in touch with Keith to ask if we could use his photos, he really liked that I'd said that because he said it was such a positive time for camaraderie and community. The idea of using these images – which aren't obviously from a strike – was to start this paper trail so that people would ask and find out a bit about their own culture. I did that and it turned out to be one of the most important things I'd ever done."

'Hunger' is the band's own cultural breadcrumb trail. The title was inspired by aforementioned Norwegian author Knut Hamsun, and equally by garage hero-cum poet-cum artist Billy Childish's poem, 'I Am The Strange Hero Of Hunger'.

"In that poem he says, 'My girlfriend has started reading Crime And Punishment', which I read on the strength of that," Michael explains. "In 'Tender', we say, 'I'll read you Tender Is The Night' and, 'we watch Naked by Mike Leigh'. Then in 'Photograph' we mention Scott Walker, and 'That Postcard' references a sitcom called *West Heath Yard* [produced by and starring Edwyn Collins] that was on Channel 4 in the late '90s"



**"OUR SONGS ARE
CONFESSIONS – READ BILLY
CHILDISH'S POETRY AND IT'S
ABOUT WANKING A DOG OFF!
NOT THAT WE'VE BEEN DOING
ANYTHING LIKE THAT, MIND"**
FRANKIE FRANCIS

Life's a beach for Frankie and the boys. Even if they're freezing their tits off



THE LEXICON OF LOVE

FRANKIE AND THE HEARTSTRINGS
(COME CLEAN ON THEIR LUSTY LINGO...

TACH'N

Michael: "The album was going to be called 'Passion, Fashion And Tach'n' which means snogging!"

WHY AYE

Dave: "Then there are loads of different ways of saying 'why aye!' If a hot girl goes past, you go, 'Why AYE!'"

Frankie: "(Translating) I would like to have sex with that girl."

Michael: "If someone asks if you want a cup of tea, you say, 'Why aye!'"

Frankie: "Yes please!"

DAVID BLAIRPINK

Dave: "What you do is, when you've settled down for the night after your pint and you decide, yes, I do feel frisky, I want to make love to my wife. What I've done is I've rang Michael, who's just hanging out in the kitchen. So then me and my wife are making love, I've chose to do it from behind. I give Michael a signal, he wanders in and takes over secretly, then I go round to the window and go, 'Shazam!' (waving creepily)."

Fear not, though. 'Hunger' isn't a dull-as-shit smartypants bore. It's actually all about girls.

"There's lusting after the girl," says Frankie, ticking down his fingers, "getting the girl, then losing the girl." 'Photograph' is the first flame of loinsome urges, Frankie getting delightfully tongue-tied as he squeakily says 'geeky things like I love the way Scott Walker sings/I've got all his records, wanna come over to miiiiiiiiine?' A touch of scedy Jarvis becomes him on 'Ungrateful', pondering "is it just... lust?" The drunken frivolity of romantic high life sloshes around the brim of the quickfire 'Possibilities', before spilling over into the record's only semblance of a ballad, the seven minute-long, heartbreaking 'Fragile'.

"It's about being at your lowest ebb," scowls Dave. "There are several passages of discourse in it, but the song's about how, if you're going to go to pieces, well fucking do it instead of whinging about it, because that's a lot harder to deal with."

From then on, the romance slips downhill – 'It's Obvious' channelling Franz on a bitter pill, the ruminative, brassy 'Want You Back' wondering whether they might have made too hasty a dismissal, only for 'Don't Look Surprised' to be the clean break that puts them back at the start.

"The fact of the matter is that all of the songs are about relationships in a way," confesses Frankie. "Be it with a girlfriend, a boyfriend, your father, your mother – whatever."

Michael wheels around. "What have you been doing?!"

"We wanted it to be like when you listen to Daniel Johnston or Billy Childish, you feel like you're actually reading the pages of their diary," continues Frankie. "They're confessions – read Billy Childish's poetry and it's about wanking a dog off! Not that we've been doing anything like that, mind."

Well, not that they're about to admit to anyway. One of their ex-tourmates dobbed them in with a grim story about dunking something in ketchup that they definitely *don't* sell down Maccy Ds – unless big dick'n'fries has been added to the menu recently. "Let's just say it was a human *chicken*!" lushes Michael.

Suffice to say, they're thick as thieves, *loosening* each other chronic about *everything*. "I get teased about my car [a very dapper blue MG], for having a big face and about being the 39th best dressed *man* in GQ's poll!" cries Frankie.

"The best thing was that they announced it, and then put a picture of Mick on the *website*!" laughs Dave. The hitherto silent Mick raises an eyebrow. "But that's such a Sunderland thing to do. We can't say we love each other so we just pull each other's *legs*. We say to each other, if this isn't like being in prison then what's the point of being in a band?"

New single 'Hunger' gets the point of the Heartstrings in a nutshell. "It's about time that we got things done/so we could do anything, and then have some fun". They're the perfect band for times like these, showing that being daft and fancy-free *does* have to come at the expense of being engaged and caring about your fellow man. Unlikely superheroes they may be, but then aren't they all.

Go to NME.COM/artists/frankie-and-the-heartstrings to watch an interview with the band and hear tracks from their new album



WHITE

*As Jack and Meg call it a day, **Barry Nicolson** pays tribute to “the most vital, the most fantastical, and the most important band of their generation”*

PHOTOGRAPH: PIETER M VAN HATTEM

In May 2005, I travelled to Mexico to watch The White Stripes kick off their ‘Get Behind Me Satan’ tour in a gargantuan amphitheatre on the outskirts of Mexico City. It was the kind of vast, impersonal venue that normally played host to basketball games and reunited arena-rock megaliths, and certainly not the sort of place that The White Stripes, when they first formed in the ruined depths of Detroit in the late ‘90s, would ever have imagined themselves ending up in.

And yet, to my young eyes, it was the greatest rock’n’roll show I had ever seen. The connections the band made that night – with the crowd, with their instruments, with each other – bordered on the extra-sensory. Everything and everyone, from Jack and Meg, to the thousands of fans, even down to the uniformed stagehands in their bespoke black suits and trilby hats, were all somehow part of the same three-chord symphony. There was a weird telepathy at work, improbable and inexplicable, that gave you the feeling of sitting in your front room with a dusty old wireless, listening to a depression-era evangelical preach a new kind of gospel. Like I

said, it was the greatest gig I’d ever seen. Until the next time I saw them. And the time after that. And the time after that...

If you want to talk about what sort of legacy The White Stripes will leave behind, then sure, you can talk about the albums: after all, they made some great ones. In fact, they never made any less-than-great ones. But if you never saw The White Stripes live then you never really knew them at all. They revived – dare we say, perfected – the art of live performance, and that subsequent generations of fans won’t get to experience that intensity and electricity for themselves is the real tragedy of their demise.

Though The White Stripes – with their rigid three-instrument aesthetic, fetish for outdated analogue equipment and love of obscure, long-dead bluesmen – were never exactly a band of their time, their commercial success was undoubtedly a product of it. At the turn of the century, rock’n’roll was creeping mournfully towards its deathbed, and the future looked as bleak and barren as a Motor City winter. That a band as idiosyncratic as The White Stripes managed to find such a massive audience without

BE OUT

The White
Stripes, Detroit,
2001

ever compromising their original vision shows you how starved we were of something, anything, authentic and genuine and exciting.

"People had developed a thirst for guitars again," says Russell Lewis Warby, the band's longtime booking agent, who first brought them over to the UK. "We'd come off the back of Britpop, and there was a bit of a vacuum. On the one hand, you had a lot of introspective, 'serious' musicians, and on the other you had all that bombastic nu metal crap. There were very few sightings of the old rock'n'roll spirit. The first indication to me that there was still life out there was... And You Will Know Us By The Trail Of The Dead. The other was The White Stripes."

Like Nirvana, the band themselves only ever aspired to make a living from playing the music they loved. Under a different set of circumstances, they might well have remained a fixture of the American underground, a secret shared between those in the know. Simon Keeler of Cargo Records, who was instrumental in releasing the band's early albums in this country, recalls that, "Around the time when 'White Blood Cells' came out, when things were going absolutely nuts, I went back and checked our sales of the first album, and our original order was for just 15 copies. I know exactly where they went, too – Rough Trade, Piccadilly Records in Manchester, and a couple of other indies around the UK."

That all changed during one week in July of 2001. Interest in the band had been growing steadily for some time in the States, but when Jack and Meg arrived in the UK to play five tiny shows in London, Oxford and Manchester, the reception they were met with was off the scale. As a warm-up for the tour, they recorded a John Peel session which the great man himself declared to be the best he'd heard since Hendrix. *The Daily Mirror*, meanwhile, christened them 'The greatest band since the Sex Pistols', an odd comparison, but one we won't argue with. To promote their show at London's 100 Club, Russell Lewis Warby spent the princely sum of £4.83 on flyers, which basically amounted to a waste of a fiver: the band were already a phenomenon.

To tabloid journalists swept up in the maelstrom of those early shows, The White Stripes looked like an overnight sensation. "I was getting endless calls from horrible, vacuous journos desperately trying to get into those shows," laughs Keeler. "I had what's-her-name from The Jam Girls ringing me up, demanding to be put on the guest list – I told her to go and buy a ticket like everyone else." Of course, they were anything but. The band had laboured – lovingly – in their hometown of Detroit for four years, self-releasing singles, gigging with their friends and crisscrossing the US on support slots with the likes of Sleater-Kinney. By the time of 'White Blood Cells', the

Little drummer girl: Meg White, Detroit, 1999



While we feel we've got at least a semi-decent handle on Jack, Meg remains a constant enigma: despite being every bit as integral to The White Stripes, and arguably the most iconic drummer of the last ten years, she is frustratingly near-silent in interviews.

While we can only speculate whether or not Meg's reluctance to tour again after her 2007 anxiety attack was the decisive factor in their split, that's certainly what it looks like.

It's a shame, because Meg – despite being the butt of many a muso joke – is a great drummer in the classic Mo Tucker mould. It says everything about her abilities that she was able to keep up with a guitarist like Jack, who plays gigs without a setlist.

But more than that, she was – is – quite simply, cool as fuck. But while you can probably bet your life on Jack getting involved with multiple projects in the future, we hope we haven't seen the last of Meg White. Time will tell, even if Meg herself probably won't.

THE WHITE STRIPES
The 100 Club
Thursday 26th July 2001
Doors 7.30pm
Tickets £8.00 Adv
£12.00

...at the 100 Club, London, 2001

In the attic studio,
Jack's house,
Detroit 2001



pair had already released two incredible albums – their eponymous debut and its follow-up, 'De Stijl' – to not-very-much acclaim.

According to Keeler, John Peel's contribution was crucial. "Only Peel and the *NME* were onto the band before they came here. After that, the mainstream had to struggle to keep up. I think Peel's patronage was maybe the most important factor in their first steps towards greatness. I was at the recording of that session and it was absolutely electrifying. By the end of it, I was just like, 'Wow!'"

But The White Stripes were never just about the music. More so than any of their contemporaries, they were about the little things, the minute details, the whole package. A major part of the fascination was the carefully managed central dynamic between Jack and Meg themselves. Though you'll never hear Jack refer to Meg as anything other than his big sister, even back then there were whispers that they had once been husband and wife. Nobody yet knew for sure, but their intuitiveness onstage was unmistakable. There was a strange sexual energy and at the same time a sweet, childish innocence: Jack spoke like a mannered Southern gentleman, yet played guitar like a Mephistophelean lunatic, while Meg smiled softly and beat her drums with primal intensity. It was an act, yes, but what great rock'n'roll isn't? To

paraphrase Jack: if the guy tells you his name is Bob Dylan, it doesn't matter if it's really Robert Zimmerman.

"The dynamic of The White Stripes," reckons Russell Lewis Warby, "is the dynamic of Jack and Meg. It's a high-wire act. Sometimes, it's almost as if they can read each other's minds: Jack will strike a chord, and Meg knows exactly where he's going – she'll speed up, she'll slow down, she'll go along with him – but none of it is premeditated. It's all completely natural."

The release of 'Elephant' in 2003 could have been a turning point for the band, but they refused to compromise or contort themselves for mainstream consumption, and instead ploughed straight on ahead. The mainstream came to them, of course, but their basic philosophies, the self-imposed restraints they placed on writing and recording, remained unchanged. They were still as technophobic as ever: 'Elephant' was recorded in two weeks in east London, using gear that dated back to the '50s. Jack continued to play his battered red and white Airline guitar, which veered wildly in and out of tune. And despite the playful sonic deception of the 'Seven Nation Army' riff, they still refused to put any bass on their recordings.

Stuff like this made no sense to a lot of people – why wouldn't you want to record in a swanky new super-studio, on

Continues on page 30

GONE BUT NOT FORGOTTEN

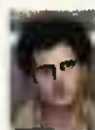
Bands lead the tributes to Detroit's finest.



"The White Stripes were a perfect band, a band whose imagination was unparalleled, whose performances sent people over the moon, and whose records we loved and obsessed over. We will play these records again and again forever more. The White Stripes have inspired undying loyalty and respect from their friends, fans, and contemporaries. They opened the door for a lot of bands and talented people, always supportive and endlessly generous. They captured the hearts and minds of everyone they came into contact with. The White Stripes were unique. And the memory of them always will be. They will be forever missed and forever loved. And I am so thankful that I've seen them play many times and witnessed the beautiful chemistry between them, seen up close the look in their eyes, and gone on the journey. Thank you Jack and Meg for many years of beauty. It was a wonderful ride." – *Allison Mosshart, The Kills/The Dead Weather*



"I'm sure that Jack will still do really cool new music, so I understand how people will be sentimentally sad, but I still feel like they'll do a lot of cool things. To be honest, I'm kind of a little jealous... Kidding! It's not like they're quitting music, or he's quitting music. I think it's nice of him to make it official. When Pink Floyd wanted to stop after 'The Wall', I thought that was smart." – *Julian Casablancas, The Strokes*



"It's crazy to think a two piece crossed over in such a mainstream way doing what they did. I really liked the way they made increasingly creative records while still imposing the same strict limitations on how they did it. I saw them at Reading when Julian Casablancas got up onstage with them. Jack is obviously a guitar hero and I'm looking forward to what he'll do next, but he's done all his best stuff with Meg." – *Freddie Cowan, The Vaccines*

FANS REACTION

From the NME messageboards...

"Saw them twice in a week at Sheffield and Bridlington in 2004. So pure and unique with a brilliant minimalist quality. Had tickets for Sheffield on Halloween 2007, sadly they never made it."
Consadine46

"One of my favourite bands ever. So gutted I never got round to seeing them live. Bollocks!" Jack

"This has hit me hard. I'm 18 and 'Elephant' was my first-ever album." Bassman

"Great band live. I was blown away by how great and how loud and full two people could be. I never liked Jack White's other bands as much. RIP."

"Bummer we won't see them play live again. Just listening to 'Aluminium' – Jack White is a very funny man." Lisa

"TO HEAR JACK WHITE PLAY GUITAR IS TO HEAR A MAN BLEED HIS SOUL THROUGH AN INSTRUMENT. I WILL MISS THIS BAND SO MUCH..."
JIMMYTHEEXPLODE

GO FASTER STRIPES

When *The White Stripes*' second record landed in the *NME* office in 2001, minds were blown and horizons widened. **James Oldham** recalls the buzz of their first cover story

PHOTOGRAPHS: EWEN SPENCER

James Oldham: "It's all got to be put in context of *The Strokes*, because this was July of 2001, and what *The Strokes* had done was open up a massive cultural faultline. Everything before had been terrible, the future looked much brighter. It was a new sound, it was much purer, leaner, rawer rock'n'roll sounds. Nu-metal had been a disaster area of style and sound, but *The Strokes* opened up this new vista where different things seemed possible, a different mainstream.

"Everyone in the office was obviously very, very excited. Word had begun to filter over from the States about this group called *The White Stripes*. There was real sense of something building in the US, and I remember when I got a copy of 'De Stijl', I immediately played it in the office and said, 'Right everyone, listen to this, this is going to be brilliant.'

"I was Acting Editor at the time, so much to the publisher's distress, I said, 'We're going to put them on the cover the minute they come over'. Then they released 'White Blood Cells', and the same week they were on the cover was the week it all blew up. The whole thing exploded. There was a change in the air, and *The White Stripes* walked straight into that, and I've got to say, they exploited that. Jack White is nothing if not a brilliant manipulator of the media, and his image.

"Their legacy is that purity of vision aligned to independent spirit can work. It's an object lesson in not compromising. And yes, I knew they weren't brother and sister, but why spoil the fun right at the start?"

NME, August 11, 2001

That *The White Stripes* are incredible is beyond doubt. That no-one in Britain really knows who they are yet is besides the point. In a week's time, no-one will be talking about anything else.

The White Stripes are from Detroit, Michigan – home of America's motor industry. They dress in red and white, and they play the blues. Since '97 they've released three albums on the fiercely independent California-based label Sympathy For The Record Industry. Each one of those records has been dedicated to either a blues or country singer (Son House, Blind Willie McTell and Loreta Lynn so far), and has been a screeching car crash through the blues.

In America, it's not *The Strokes* that the media are going bananas over, it's *The White Stripes* – not bad going,



considering that until recently they didn't even have a press officer. Since supporting Sleater-Kinney last year, they've been featured in *Rolling Stone* and *Spin* and have found themselves tracked by nearly every major label in the States. As yet, they've signed to none of them.

"SCOUNDRELS ARE MORE ENTERTAINING ...JUST NOT IN THE LONG-TERM" – MEG

Part of a wider Detroit garage rock scene (Jack recently put together and produced a 19 track compilation album called 'The Sympathetic Sounds Of Detroit', featuring a selection of other local acts like The Detroit Cobras, The Von Bondies and the Soledad Brothers), they're now seen as the leaders of a stripped-down rock'n'roll revival.

LA's *Entertainment Weekly* even went as far as to call Detroit the new Seattle, claiming that garage rock was the new

grunge (and by extension that *The White Stripes* were the new Nirvana). An Elektra A&R man (the excellently named Leigh Luse) was quoted as saying: "This is a very viable sound commercially speaking. There's definitely the

potential for this to be big... I could see [a garage band] popping out and selling a million records." When the band read it, they just laughed.

Both in their mid-20s Jack and Meg White were born and raised as

part of a large Catholic family in the Mexican district of Detroit (they have eight other brothers and sisters). They formed *The White Stripes* in 1997, but prior to that Jack was involved in a few other local bands. He was a member of a country rock band called 2 Star Tabernacle who released one single with blues singer Andre Williams, and he was also lead guitarist for Detroit rock group The Go, who released an album on Sub Pop a couple of years ago.

He says he's been into the blues since he was 18, and folk for even longer. When he started *The White Stripes* he wanted to combine knowledge of that music with a certain childish innocence.

The band's name, for instance, comes from red and white peppermint candies that you can buy in America (as well of course as their own surname), their look is another product of childhood experience.

"When we played we decided we wanted to dress up in our Sunday best like a kid would. It's funny. If you tell a kid that they're going to

church, they'll always come down in a red outfit or something and it'll be like 'No, you can't go to church in that.' Their music, however, isn't so whimsical. The last four years have seen them develop from the jagged, Zeppelin-esque blues of their eponymous debut to the more sophisticated and

melodic sounds of their recent (brilliant) 'White Blood Cells' album. It's only in the last 12 months, however that people have really started to sit up and take notice. Jack and Meg think that the way things have developed is hilarious.

"No-one from record companies ever used to come to Detroit," says Jack. "Even if someone did come, they'd just say, 'This is just rehashing old '60s stuff, and then they'd leave.'"

"Even when we started," continues Meg "there were a lot of good groups, a lot who are still around now. I guess we became like a family."

The same groups who were discounted as too retro three or four years ago are now the ones that the record companies are avidly pursuing. Jack accepts the Seattle comparison, but doesn't think he's part of the new grunge, and certainly doesn't reckon *The White Stripes* are the new Nirvana.

"I don't think there are going to be any Nirvanas or Soundgarden coming out of Detroit," he says softly. "I don't think

we could have an impact on that scale. I think people just psychologically want more people onstage. They want more action or something. It would be kinda odd for a two-piece band to be playing an arena. It would certainly seem odd to us anyway. It's not happened before."

On the plus side, Jack's pleased that this renewed interest in his home city might make people think about it in terms other than as the home of Eminem and Kid Rock.

"What can I say about that?" he grimaces. "Kid Rock's got a song saying 'I put Detroit City back on the map'. All these musicians in Detroit were like, 'Thanks a bunch'. I just don't understand those guys, all that homophobia and treating women badly and putting curse words in every line. It just seems pretty ignorant to me to come down to that base level. Swearing and cursing just so you can get 12-year-olds to buy your records."

Possibly because of his Catholic upbringing, Jack is courteous and prone to the odd moral outburst. Of course, the fact that he loves the blues with all the misogyny that can entail – The White Stripes' version of Blind Willie McTell's 'Your Southern Can Is Mine', for instance, is the story of a man telling his woman if she strays he's going to attack her with a brick – means that he himself isn't entirely innocent of disrespecting women (indeed, the new video for their forthcoming single 'Hotel Yorba' features Jack leading his sister Meg around by a piece of rope). "Well, my idols are blues players and they did lead different lives," he admits. "They were huge drinkers and they beat their women. Some bits of their lifestyle make me wish I was born in the '20s, at the same time, some of it was bad."

"Women and men both had different roles then. I didn't want to ignore that, that's why I chose to cover that song by Blind Willie McTell, rather than just a sweet heartbreak number."

"All that machismo kinda interested me, though. Charlie Patton would talk about how he was with women in order to get women. No slur on women, but sometimes they're attracted to really bad characteristics in men. A real arrogant guy at the bar has a better chance of picking up a woman than the nice guy sitting in the corner. Why is that?"

Women love a scoundrel. How about you, Meg?

"They're more entertaining," she deadpans. "Just not in the long term."

Do you really wish you had lived back then?

"I would much rather have lived in the '20s or '30s," he reiterates, "But that will never be."

My dream of being a black man in the '30s is not going to happen."

He grins. Meg looks at him.

"As far as hardships go," he continues, "at least their lives made sense to them. They were playing for money and they were playing to get by. Music was a form of communication, there weren't any cellphones and emails and all that other stuff. That's what I hate about nowadays – mass communication. Satellites and things like that."

"There's been a loss of culture," nods Meg.

This craving for a simple, more uncluttered existence is at the heart of everything The White Stripes do. It's in the way they present themselves (they even smoke Embassy No 1's because the packet's red and white), the way they sound and the way they express themselves. They're fuelled by a tough mix of innocence and idealism.

That's why they're so involved in the Detroit scene, and it also explains the two protest songs they've written to date. One ('The Big Three Killed My Baby' from their first album) is an assault on the automobile industry – Jack hates cars. The other ('Hello Operator' from their second album) is a diatribe against American phone companies – Jack hates phones. The White Stripes are trying to get by with their principles intact.

Sunday 29, 8.30pm. Six-odd hours after the interview finishes, The White Stripes and NME are in Oxford. Tonight, the band are playing The Point. Inside, it's like a furnace. Meg looks suitably unimpressed, Jack just shrugs. The soundcheck's riddled with false starts and half-finished songs. The equipment just isn't able to cope with The White Stripes' sound. The band simply give up and let support group – garage outfit The Masonics – have their turn.

NME asks how things are going to develop over the next few months. Ever since they've been in Britain they've been hounded by record companies, press officers and, of course, the press themselves. Their age of innocence is about to come to an end, and they know it.

"The idea of being on a bigger label scares us," admits Jack, "because you hear so many horror stories about people being told what to do. All that would be really annoying for us."

"Having said that, we realise being independent isn't perfect. We get letters like, 'We can't get your records in Germany,' or wherever. And that pushes you into the arms of people who could do that for you..."

Maybe that A&R man at Elektra's right and you'll pop out and sell a million records?

"Maybe," sighs Jack, "but I doubt it."

James Oldham



WHITE WORDS

Pearls of wisdom from Jack and Meg

JACK

"I think Coca Cola is the greatest drink ever made by man. I have six a day"

"IT'S FUNNY WHEN WHITE RAPPERS CLAIM THEY'RE FROM THE GHETTO. I DON'T HAVE TO PRETEND – YOU'VE SEEN WHERE I LIVE"

"We get asked all the time, 'How long do you guys think it's gonna last?' I'd venture to say that in 90 per cent of interviews, someone has asked us, 'Is this the last record?' It's almost as if people want us to stop!"

"Meg's femininity and extreme minimalism are too much to take for some metalheads and reverse-contrarian hipsters. She can do what those with 'technical prowess' can't. She inspires people. For that, they repay her with gossip and judgement"

"I think we should feel a clock ticking the whole time. We're never going to beat a dead horse"

"Fuck it, let's all work for free! I'll dig ditches, and you writers can go back to serving coffee"

"We'll play one more then we can all go home and hug our mothers"

"IT'S EASIER TO ASSUME THAT IT'S NOT GOING TO LAST. THAT WAY WE CAN BREATHE FREELY AND STILL CREATE THE MUSIC WE WANT. IT'S LIBERATING TO LIVE THAT WAY"



MEG

"Once you get a little fame, you get drinks and clothes for free"

"Sometimes Jack'll just come up with an unending supply of songs. I don't know how he never gets writer's block"

"I'VE ALWAYS BEEN KIND OF SUSPICIOUS OF THE WORLD ANYWAY, SO IT'S PRETTY EASY FOR ME TO LIVE IN MY OWN LITTLE WORLD"



THE FIVE WHITE STRIPES GIGS YOU HAD TO BE AT

They were always brilliant live. But here's our pick of their very best shows...

PHOTOGRAPHS: ANDY WILLISHER, WIRE IMAGE

DIONYSUS, OBERLIN SEPT 16, 2000

Opening for Sleater-Kinney, this would be the first show where the Stripes truly fed off the energy and reactions from the crowd, seamlessly working in unprepared covers and snippets of songs without any warning or reason.

GLASTONBURY FESTIVAL JUNE 29, 2002

In a shoddy year – Coldplay, Stereophonics, Rod Stewart headlining – Jack and Meg pulled off a staggering set that showed they could not just own the world's biggest stages, but make such occasions feel remarkably intimate.

LOUISIANA, BRISTOL JULY 28, 2001

The 100 Club gig they played on the 26th is the more famous, but this tiny Bristol show in that same legendary week was even better. A relentless 90 minutes of blood red, white hot blues that snatched your breath away.

UNION SQUARE PARK, NEW YORK OCTOBER 1, 2002

During this free open-air gig, the band had the plug pulled on them by the authorities – Jack refused to leave and instead sang a cappella to the crowd with Meg leading a clap-along.



The White Stripes play for the Chelsea Pensioners, London, 2007

ROYAL CHELSEA HOSPITAL, LONDON JUNE 12, 2007

Leave it to an American band to go and play a gig for British soldiers, and donate money for a new infirmary from the show they did later that night at the Rivoli Ballroom.



Detroit, 2001. That's 2+0+0=1

3 is the magic number

That the Stripes announced their split on February 2 is telling. It is, after all, the 33rd day of the year, and Jack sure does love the number three.

He used to run an upholstery business called Third Man, now the name of his record label. He often goes by the name Jack White III. He always works in three colours. Plus The White Stripes' music was stripped to three elements: guitar, voice, drums. And he's from Detroit, home of the big three car manufacturers.

We'll let the man himself explain: "Three can be translated in so many ways. There's the trinity in Christianity. A table can have only three legs and stand up. Or a wheel on a car can have only three nuts to hold it on... It was a number I always thought of as perfect... It just seems like the perfect connection."

...continued from page 27

computers that could send a space-probe to Mars and microphones worth more than the average human life? – but it was what made The White Stripes work. Some dismissed it as pure gimmickry, but really, it was artistic discipline, they recognised that complete freedom to do whatever you want isn't always a good thing. In fact, it's hardly ever a good thing.

"Jack's thing is to never make it easy on himself," says Russell Lewis Warby. "Because you become more inventive by restricting what you can work with. Bands go into the studio and they have banks of samplers to play with and every instrument under the sun, but they don't know what to do with any of it. With Jack it was like, 'Well I've got one electric guitar and one acoustic guitar, and look what I can do with them...'"

Nobody was too shocked when Jack sought other creative outlets in the form of The Raconteurs and

The Dead Weather, but while many people assumed this would signal the winding down of White Stripes activity, the ramifications for the band actually seemed fairly minimal – 'Icky Thump' followed a year after the first Raconteurs album, to near-unanimous praise. In the middle of the tour supporting that record, however, Meg began to suffer from acute anxiety problems and the final 18 dates (including their entire UK arena tour) were cancelled.

"Meg had come from a dead-halt for a year and went right back into that madness," Jack later explained. "Meg is a very shy girl, a very quiet and shy person. To go full-speed from a dead halt is overwhelming, and we had to take a break."

The band wouldn't play live again until their performance of 'We Can Be Friends' on the Conan O'Brien show on US TV in February 2009. There was talk as recently as last summer of a new White Stripes album, with Jack

The very first White Stripes gig, Detroit

JULY 14, 1997

live debut at The Gold Dollar in Detroit

SEPTEMBER 25-27, 1999

three-day tour opening for Pavement

JUNE 20, 2000

Release 'De Stijl'

MARCH 16-17, 2001

performing at SXSW, Stevie Chick reviews for NME and begins the press hype

WHITE STRIPES

MARCH 1998
release debut seven-inch 'Let's Shake Hands'

JUNE 15, 1999
Release self-titled debut LP

JUNE 22, 2000
open for Weezer at Spaceland in LA

SEPTEMBER 2000
open for Sleater-Kinney tour

MARCH, 2001
the *Detroit Free Press* reports that Meg and Jack's sibling story is a myth, and prints both a marriage and a divorce certificate to prove they were once man and wife

THE ALBUMS REVISITED

Few bands have evolved like The White Stripes. Each of their releases marked a new and exciting dispatch from Jack White's world. **Pat Long** reassesses their six studio albums

THE LO-FI DEBUT THE WHITE STRIPES (1999)

 The Stripes' debut was an iconoclastic take on the previous sixty years of American music, encompassing punk, blues (the album was dedicated to Son House) and even '70s heavy rock. Recorded in a few weeks, partly on a four-track in White's living room, today it sounds exhilaratingly unformed. Listening to the Stripes' baby steps, all of the elements that they'd hone over subsequent records are in place: White's voice, his obsession with the number three, Meg's wonderfully direct drumming, their ability to breathe new life into old standards ('St James Infirmary Blues', 'Stop Breaking Down', the nod to 'John The Revelator' in 'Cannon') and, of course, the red and white colour scheme. What's really astonishing about 'The White Stripes' is just how spare it all sounds: emerging when the airwaves were dominated by nu-metal, 'The White Stripes' minimalism sounded like a tonic. By taking the best bits of the past, Jack and Meg were able to make something that sounded completely fresh. **8**

THE STYLISH LEAP FORWARD DE STIJL (2000)

 Opening with two of White's catchiest songs ('You're Pretty Good Looking', 'Hello Operator'), this marks a notable widening of the Stripes' sound after the largely frenetic debut. It's less guitar-heavy, for starters, and more rooted in rock classicism, whether White is tipping his hat to Led Zeppelin ('I'm Bound To Pack It Up'), The Beatles ('Apple Blossom') or AC/DC. His old-fashioned worldview is becoming more explicit, too: Ray Davies aside, few other rock songwriters are as conservative. So as well as songs about schoolyard romance ('Sister Do You Know My Name') and domesticity ('Let's Build A Home'), White, who seriously considered becoming a Catholic priest when he was a teenager, thanks God in the liner notes. Elsewhere, there's another nod to Son House on the ragged cover of his 'Death Letter', while the visual concept behind the Stripes is cemented by the reference to De Stijl, the Dutch art movement that prized simplicity and worked with a limited colour palette. Sound familiar? **9**

THE BIG BREAKTHROUGH WHITE BLOOD CELLS (2001)

 The Stripes' third album was the last to come out on indie label Sympathy For The Record Industry: shortly after its release they arrived for their low-key first UK shows amid a storm of media attention that introduced them to the world far beyond the limits of their original fanbase. But amid tabloid speculation about Jack and Meg's relationship and pieces on Radio 4's *Today* show, 'White Blood Cells' (recorded this time in Memphis) pulled off a pretty neat trick: honing the Stripes' songs to perfection without discarding much of the rawness of their earlier work. More focused than its predecessors, it sees White forging his identity as a songwriter, wearing his heart proudly on his sleeve without regard for what listeners might think. So the prophetic 'Little Room' sees him grappling with the problems that come with his sudden new fame – 'White Blood Cells' sold half a million copies and ended up on many best albums of the decade lists – but what was to follow was even stranger. **9**

THE POST-FAME MASTERPIECE ELEPHANT (2003)

 The effects of The White Stripes' sudden ubiquity were difficult for the prickly White. His response was to retrench, recording 'Elephant' in secrecy over a fortnight in east London's all-analogue ToeRag Studios. The resulting album was thrillingly forward-looking, boldly cramming together a surfeit of different ideas and textures. So Meg's affecting vocal on 'In The Cold Cold Night' sits alongside the timeless stomp of the anthemic 'Seven Nation Army' – but somehow it all makes sense. However, amid the harmonies and odd loops is a snapshot of a wounded and occasionally paranoid musician trying to retain his artistic vision in the face of the pressures of mainstream acceptance. It worked: 'Elephant' was the band's first UK Number One and remains a modern classic. **10**

THE EXPERIMENTAL ONE GET BEHIND ME SATAN (2005)

 The two years between the release of 'Elephant' and '...Satan' were the most eventful of the Stripes career. White married model Karen Elson in the week of '...Satan's' release in a ceremony in Brazil, while the Stripes themselves had spent much of the time touring the globe, but it wasn't all rosy: there were bar brawls and car crashes and broken fingers and lawsuits with old acquaintances. Unsurprisingly, perhaps, 'Get Behind Me Satan' is a little unfocused. Before he started recording, White teasingly posted a message on the band's website about his desire for the next album to be "a failure", but it ended up as the band's most eclectic and bewildering release yet. Written mostly on piano and marimba, the album was not without highlights: first single 'Blue Orchid' was an electronically treated slab of disco-metal that owed little to the Son House covers of old; 'Little Ghost' a nod to Appalachian mountain music, while the irresistible 'My Doorbell' might be the Stripes' poppiest moment. **8**

THE BACK-TO-BASICS ONE ICKY THUMP (2007)

 Severing his ties with Detroit and moving his life – and studio – wholesale to Nashville, 'Icky Thump' was a move back to the Stripes' roots after the freewheeling experimentalism of '...Satan'. Recorded on – gasp! – 16 tracks, it's tempting now to see 'Icky Thump' as the sound of White losing interest in the Stripes after taking time out to tour and record with Brendan Benson in The Raconteurs. Still, there's plenty of risks being taken here, even if 'Icky Thump' is closest in feel to the Stripes of 'De Stijl': their cover of 'Conquest' is downright odd, while elsewhere there are detours into sickly Scottish folk pastiche (complete with bagpipes) and mariachi, as well as examinations of the role of immigrants in American society and guilty expressions of lust for teenage girls. It's an odd and often uncomfortable listen, and one which curtailed the process of rapid evolution in the Stripes' sound that each album had previously brought. **7**



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JUNE 7-9, 2001

band plays three record release shows in Detroit for 'White Blood Cells'

SXSW, the first UK gig, the divorce

SEPTEMBER 6, 2001

White Stripes sign to XL prior to the night's gig in Kentucky

LATE APRIL/EARLY MAY, 2002
record 'Elephant' at Liam Watson's ToeRag Studios

SEPTEMBER 13-14, 2002
serve as Jeff Beck's backing band for part of his career retrospective

JULY 9, 2003

Jack's 28th birthday, gets in car crash, cancels UK festivals

Jack recovers; plus Jason Stollsteimer

JULY 26, 2001

first UK performance with The Masonics at the 100 Club

NOVEMBER 8, 2001

perform live-to-air radio session at Peel Acres

AUGUST 8-15, 2002

co-headline four shows in NYC and Detroit with The Strokes

APRIL 22-25, 2003

a week-long stint on *Late Night With Conan O'Brien*

MARCH 12, 2003

'Seven Nation Army' released

DEC 13, 2003

Jack fights Van Bondie Jason Stollsteimer. "It's [just] a black eye once you wash the blood off"



"I love Jack White like a little brother"
Nashville, 2007

telling *Vanity Fair* last November: "We thought we'd do a lot of things that we'd never done: a full tour of Canada, a documentary, a coffee table book, live album, a boxset. It was one long project that took almost three years. Now that we've gotten a lot of that out of our system, Meg and I can get back in the studio and start fresh."

That said, the news of their split did not come as much of a surprise. In their vaguely worded statement, the band claimed: "The reason is not due to artistic differences, or lack of wanting to continue, not any health issues... It is for a myriad of reasons, but mostly to preserve what is beautiful and special

about the band." It's difficult not to draw the conclusion that with Jack keen to get back in the studio and excited about a potential new record, Meg's reluctance to go back on the road was the decisive factor. The White Stripes could never exist as a mere studio band.

But while, in the band's words, "The White Stripes belong to you now," we will mourn them nonetheless. They truly were the first and last of their kind. According to Russ Il Lewis Warby, "They were probably one of the last bands who became big via the traditional means, through John Peel and indie-store recommendations rather than internet hype. Their success

was so natural. Nobody ever decided, 'Right, we're gonna spend a million pounds and break this band.' It just happened."

That success saw two colour-coordinated garage-blues fanatics from Detroit headline Glastonbury and make it feel as intimate as any low-ceilinged London club gig. It encompassed six albums of unequalled brilliance and some of the most incredible live shows it was ever our pleasure to see. And while they might have come from a tradition older than rock'n'roll itself, The White Stripes were arguably the most vital, the most fantastical, and the most important rock'n'roll band of their generation.

FEBRUARY 8, 2004
band wins two Grammys

JUNE 6, 2005
release '...Satan'

AUGUST 17, 2005
Beck joins the band for two songs at the Greek Theater, Los Angeles

JULY 31, 2007
final live show in Southaven, Mississippi

FEBRUARY 20, 2009
final public performance on Conan O'Brien's show



• WHITE STRIPES

JUNE 24, 2005
triumphant headlining set at Glastonbury festival



JUNE 4, 2007
release their last studio album, 'icky Thump'

DECEMBER 10, 2007
release final studio recordings as B-sides to 'Conquest'

FEBRUARY 2, 2011
White Stripes officially announce their split

The last live set, on Conan O'Brien, February 2009

What's next for Jack and Meg?

There's been plenty of carping on about bands raking it in off reformations lately, but breaking up is big business too – White Stripes album sales have rocketed since news of the split, and Third Man will continue to release live and unreleased material through their paid subscription service.

Whatever Jack gets up to next, you can bet he'll take great pleasure in keeping us guessing, as befits a man who purposely let people believe his ex-wife was his sister throughout his early career. The most likely option seems to be a solo record – Jack went on record in 2009 revealing his plans to start working on it by the end of that year.

That didn't happen, but last year he added: "I won't join another band again. Three's enough for a lifetime. If I can't say it in any of these bands, then I'll say it by myself." With a ludicrous roll-call of alleged collaborators including Jay-Z, Adele, Keith Richards and Dolly Parton to invite over to his backyard studio in Nashville, there's every chance it'll end up a star-studded affair.

More exciting still are the rumours that he'll be producing the next LP by none other than The Rolling Stones. With Camp Raconteurs eerily silent, and Alison Mosshart tied up with the April release of The Kills' fourth album, seeing Jack at the helm of a few high-profile albums seems highly likely.

As for Meg, she's lived in Detroit ever since the band's rise to fame, tying the knot with Patti Smith's son Jackson in 2009. Never exactly one to court the limelight, rock's coolest stickslady may well use the Stripes' split as her moment to retire from public life, though, as we've learned, never say never in rock.



NME.COM

Head to **NME.COM** for White Stripes blogs, galleries, videos and the latest news on Jack and Meg's future plans. Meanwhile tune into NME TV on Friday 18 February at 10pm for a special Time For Heroes dedicated to the duo's best moments...




**THE
WHITE
STRIPES**
LONDON
MARCH 2003
Photo:
Dean Challey



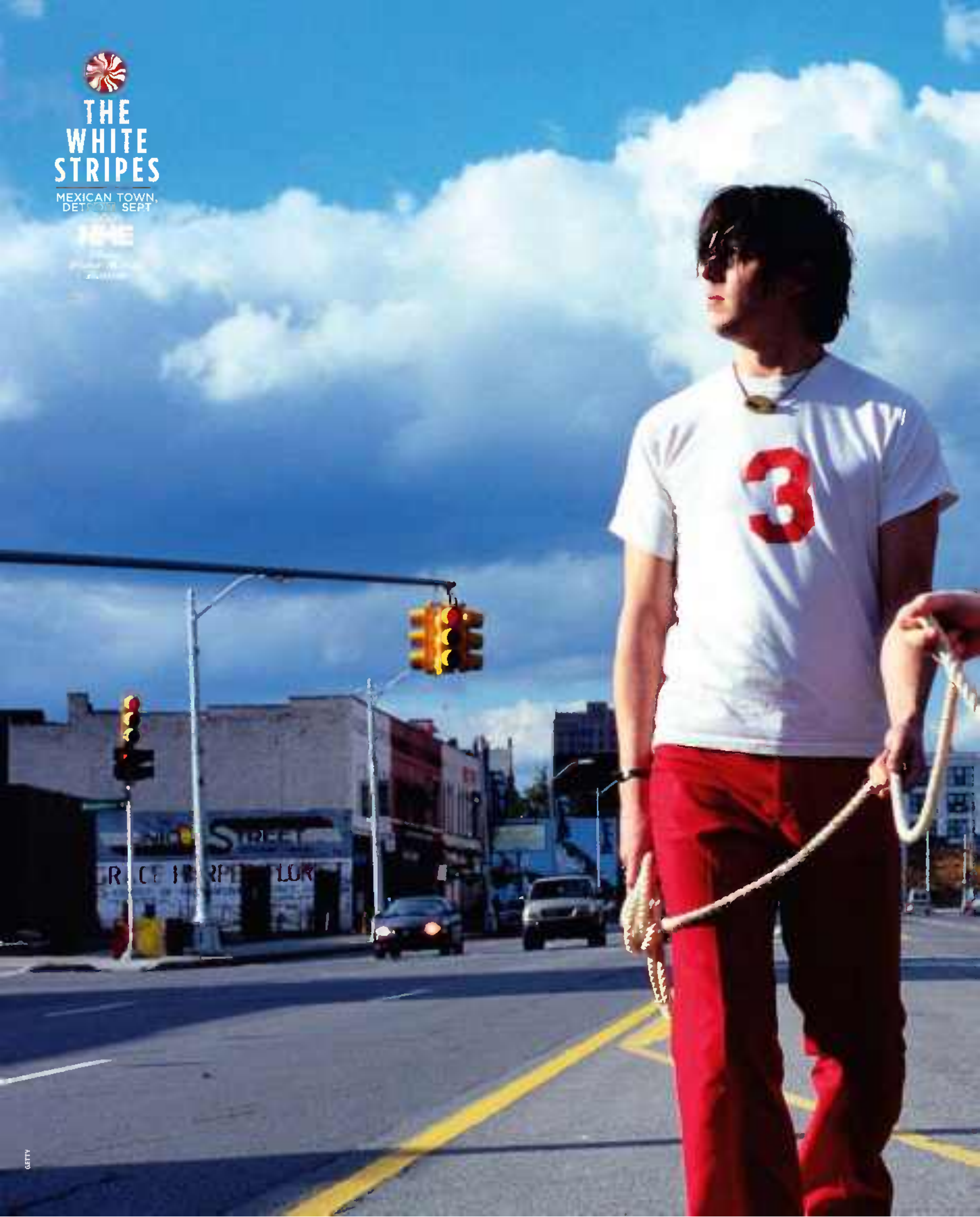
THE WHITE STRIPES

MEXICAN TOWN,
DETROIT, SEPT.

THE
WHITE
STRIPES

PHOTOGRAPH BY
JAMES MCKAY

STYLING BY
JAMES MCKAY







THE
WHITE
STRIPES

SAN FRANCISCO
SEPTEMBER 2003

NME

Photo:
Andy W.

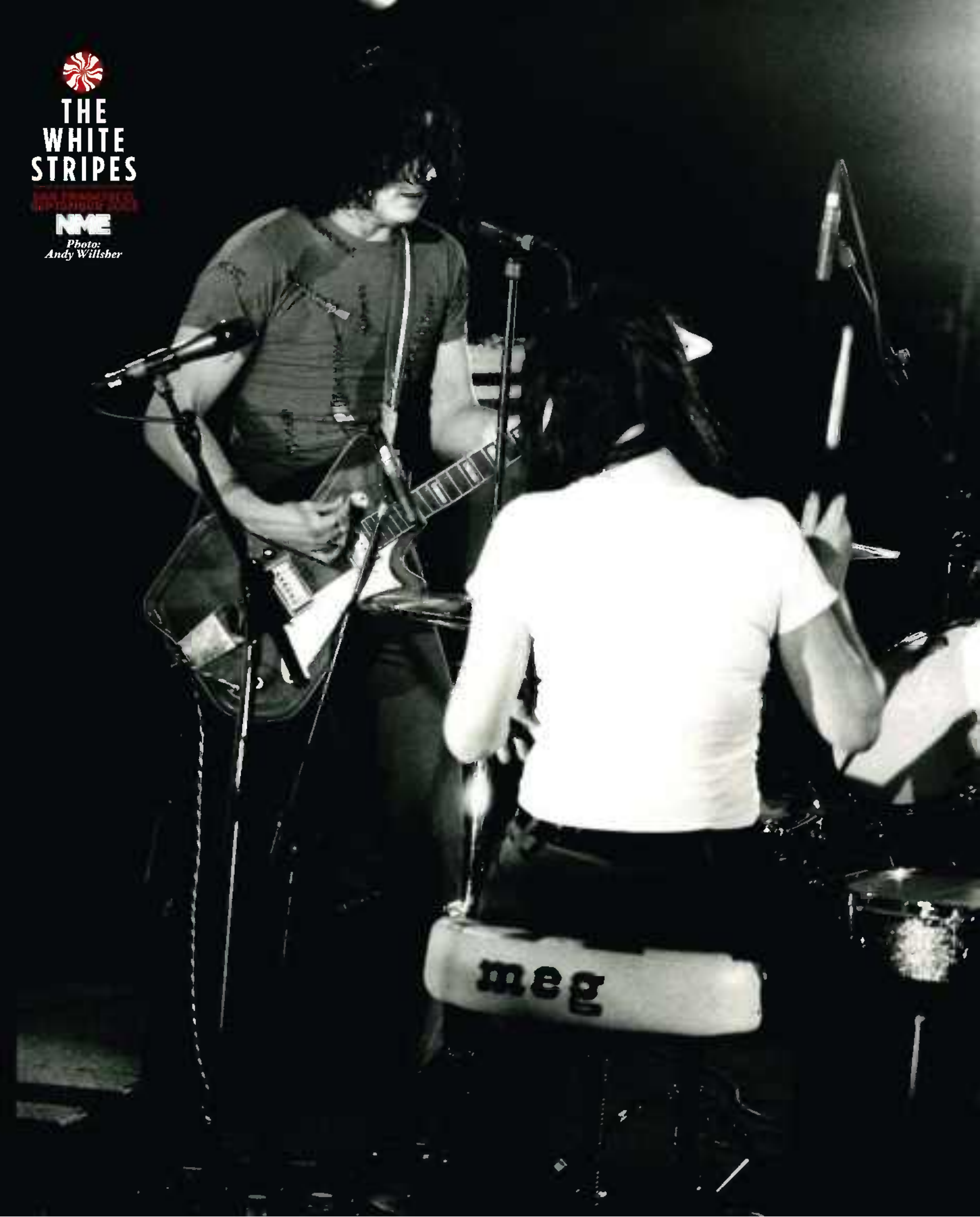


THE WHITE STRIPES

WINTER 2007

NME

Photo:
Andy Willsber



meg

REVIEWS

GRUFF RHYS, BRIGHT EYES, PEGG AND FROST

Edited by Emily Mackay



PJ HARVEY

LET ENGLAND SHAKE ISLAND

This deathly sombre but sweetly sung anti-war record might just be Polly's most affecting and impressive work so far



April 25, 1915. World War I is less than a year old, and the Western Front is locked in stalemate. On the orders of Field Marshal 'Your country needs you' Kitchener, Anzac troops lay siege to the peninsula of Gallipoli in the Ottoman Empire. The purpose? To capture the forts that control the passage of the Dardanelles straits with a sub-plot of simultaneously drawing Bulgaria and Greece – Ottoman enemies – into the war on the Allied side.

What is intended as a swift operation becomes a bloody eight-month struggle across Anzac Cove, Bolton's Ridge and Battleship Hill, with epic loss of life. The battalion leaders are either killed or shipped out wounded, leaving the stranded infantry basically, well, fucked from the off.

That PJ Harvey returns to reference this

specific point in time throughout her eighth studio album is not accidental. This is a battle that represents a far bigger picture of war: the blind march towards death, the hidden motives, the lack of leadership, responsibility and accountability that leads to the same mistakes being repeated across our history. This is a record about war, but not specifically Anzac Cove, nor Afghanistan or Iraq. 'Let England Shake' is a record that ventures deep into the heart of darkness of war itself and its resonance throughout England's past, present and future.

"*The West's asleep, let England shake/weighted down with silent dead*" she croons with the unsettling tone of a doom-bringing soothsayer on the title track and opener, which sets the tone for the album that

follows – 12 tracks of scathing criticism, heart-shattering loss and hopeless resignation. It's tragic, it's beautiful and, 19 years after the cathartic and uncompromising 'Dry' introduced her twisted howl to the world, it's arguably her most brilliant record to date.

Boyd statement? Perhaps, but 'Let England Shake' is an album that only the Polly Harvey of today could have written. Over two decades, she's been one of Britain's most consistently talented songwriters and performers, her work bristling with violence and darkness, but her focus has always been the self. The anguish of 'Rid Of Me', the spooky emptiness of 'To Bring You My Love', the sweeping romance of 'Stories From The City...' –

these are all journeys on which the listener hitches a ride into Polly's personal heaven or hell. But this is Harvey declaring herself a political animal, calling out to her brethren.

So how does she manage to steer the record away from the rocks of holier-than-thou evangelism? By inventing a palette of tragic characters that inhabit the songs, from Louis the Anzac, lost forever up on the hill in 'The Colour Of The Earth', to the protagonist of the title track, who she implores to, "*Smile, smile Bobby, with your lovely mouth/Pack up your troubles, let's head out to the fountain of death*". Their names are insignificant, their lives too. Harvey implores you to weep for them, and yourself.

With long-term collaborators John Parish, Mick Harvey and Flood assuming their regular duties, the sound is rich, organic and startlingly varied. 'On Battleship Hill' jangles along, before breaking into ear-piercing falsetto, rolling percussion and bleak repetition ("*Cruel nature has won again*"), while 'Written On The Forehead' sweeps across the album's barren no-man's land – the sample of Niney The Observer's 'Blood And Fire' rings out like a passing bell.

Francis Ford Coppola can lay claim to the war movie. Ernest Hemingway the war novel. Polly

Jean Harvey, a 41-year-old from Dorset, has claimed the war album. And like Coppola and Hemingway, she calls it straight: "*Death was everywhere/ In the air and in the sounds coming off the mounds of Bolton's Ridge/ Death's anchorage*." **Mike Williams**

10

DOWNLOAD: 'Let England Shake', 'All And Everyone', 'Written On The Forehead'

Watch PJ Harvey talking about her new album at NME.COM/video now

LOUDER THAN BOMBS
Other great albums inspired by man's inhumanity to man

'What's Going On' Marvin Gaye
That a war as wasteful as Vietnam could inspire a record so beautiful and hopeful is testament to Gaye's honey-voiced genius

'The Freewheelin'...' Bob Dylan
In early '60s America, the threat of nuclear holocaust hung heavily close, as the Biblically weighty 'A Hard Rain's a-Gonna Fall' and 'Masters Of War' prove

'War' U2
Clue's in the title... powerful explorations of The Troubles ('Sunday Bloody Sunday'), nuclear obliteration ('Seconds') and Polish Solidarity ('New Year's Day') from the days before Bono became a folk devil

ANIKA

ANIKA INVADA



It's a funny thing, a shtick. Pick the wrong one and you'll be derided for artificiality, superficiality, dearth of imagination. Land on a gimmick the hip kids like, though, one with a sheen of credibility, and watch the plaudits roll in. Oh look! It's Geoff 'Portishead' Barrow's Invada Records signing Anika. The thing is, I love her. I love the hauteur of her death-funk cabaret Nico routine. For much of her album, I don't even care that every sexily dour note, every lofty mannerism is traceable back to already well-worn antecedents from the Bush Tetras to Delta 5 to Joe Meek. But I can't deny, for all its stern stylings, that 'Anika' is pretty featherweight. 'End Of The World' sounds a bit like The Horrors' little sister dicking about in the studio. Her cover of Dylan's 'Masters Of War', particularly the dub version, is better, a meatier song giving her more to play with than the cutesy girl-group-goth take on '60s singer Twinkle's 'Terry'. So does it matter that she's the no wave Nouvelle Vague? Depends how you wear your fringe, I guess. **Emily Mackay**

DOWNLOAD: 'Masters Of War'

6

GRUFF RHYS

HOTEL SHAMPOO TURNSTILE



That bastion of 1970s rock, the concept album, is alive and well and concerning itself with international haircare products. Lemmy hordes Nazi memorabilia. Mark E Smith collects musicians (then fires them). Super Furry Animals' Gruff Rhys, however, has a penchant for acquiring complimentary hotel shampoo while travelling, and it's these lathery miniatures that have inspired this pragmatically titled collection.

Well, 'inspire' is pushing it. Wistful though these songs are, you'd give that all up for some adventure. Gruff's skills as a songwriter married up with his gentle, accommodating tones can, at their best, elicit the fuzzy feeling one gets listening to a Burt Bacharach classic, but this falls short of such lofty comparisons. Some patience is required, as tracks like 'Space Dust #2', with its deft nod to Kate Bush's 'Army Dreamers', begin to come alive with repeat listens. Most, though, wash over you then drain away, and unlike previous product this stuff just doesn't get stuck in your head. **Jeremy Allen**

DOWNLOAD: 'Space Dust #2'

6

MOGWAI

HARDCORE WILL NEVER DIE, BUT YOU WILL ROCK ACTION



Other than creating mind-shredding, eardrum-perforating noise-rock, you can always count on Mogwai to come up with brilliant song titles, and

'Hardcore...' has some doozies. The Tory-baiting 'George Square Thatcher Death Party' and 'You're Lionel Richie' – a reference to the Glasgow-based 'Easy Lionel' viral video on YouTube (check it out, folks) – may well be the clear winners in the titter-some stakes, but they're also significant markers in the Lanarkshire masters' progression.

Sure, the likes of the lung-collapsing 'Rano Pano' and the slow building head-fuck of 'How To Be A Werewolf' are instantly recognisably Mogwai, but the synth-electro mash of 'Mexican Grand Prix' is a huge leap from the norm. See also 'San Pedro', which surprisingly, could be QOTSA. By giving a wide berth to the safety of the post-rock label they've long despised, Mogwai have recorded some of their finest songs since 'Mr Beast'. **Jamie Crossan**

DOWNLOAD: 'Mexican Grand Prix'

8

FACES TO NAMES...

What's the reviewers are doing this week



MIKE WILLIAMS

"Cleaning bits of sick off my Mac after Laura Snapes explained to me in detail the practice of munging. Then I cheered myself up by listening to Those Dancing Days. Lots."



MATT WILKINSON

"I'm stuck in tax return hell, the only salvation being the argument in my head over who the best one from Johnny B & The New Razor Lights is. 'Skully' or Stitz?"



JAMIE FULLERTON

"I've been taking longer-than-usual routes home from work so I can listen to the new Glasvegas tune on repeat, repeatedly."



BRIGHT EYES

THE PEOPLE'S KEY POLYDOR

Oberst returns with a sleek, electro-tinged classic



From spiritual to celestial; from inner peace to outer space. 2007's country rock classic 'Cassadaga' was an album about finding sense and order in a senseless,

orderless universe, inspired by Conor Oberst's visit to a spiritualist commune in the Florida town of the same name. But now the philosophical coin is flipped: 'The People's Key' is on a mission to decipher how quantum mechanical codes, prisms and triple spirals can add up to the complexity and confusion of humankind.

Certainly it boldly goes where no wobble-voiced, therapy-scarred Nebraskan psych-poet has gone before. Having exhausted his traditional music purism on recent side-projects such as Monsters Of Folk and The Mystic Valley Band, for this eighth Bright Eyes studio album Oberst crossbreeds the alien synths of 'Digital Ash In A Digital Urn' with the primitive folk passion of 'I'm Wide Awake, It's Morning' to create a fresh strain of Bright Eyes record. So, within four tracks of the tribal blues noir of opener 'Firewall' – complete with military drumrolls, groaning force fields and muted industrial clatter – we've encountered shameless power pop synths and Meatloaf motorcycle riffs on 'Shell Games', a Maccabees-gone-ELO stormer called 'Jeune Stars', and 'Approximated Sunlight' – a dusky Parisian Portishead slink of a song, accompanied by fluttering flutes and a choir of sultry Gallic seductresses wreathed in Gaucho smoke.

If Oberst is here eschewing the organic for the electronic – the rollocking 'Haile Selassie', for example, would've made for a brilliant folk rock yowler but is instead transformed into something Wire might have beaten out of their most untamed Yamahas – he struggles to flick his internal switches to 'Dawkinsian cyborg'. "I wanna fly in your silver ship/But Jesus bang and Buddha sit", he emotes on 'Ladder Song', the plaintive piano classic he was always destined to tinkle. Even on a glorious space pop song as in thrall to the purity of the helix as 'Triple Spiral', he admits, "An empty sky/I fill it up with everything that's missing from my life".

So Catholic guilt, tick; rich and evocative imagery, tick; sonic adventurousness, tick. 'The People's Key' bears all the hallmarks of a Bright Eyes classic, Oberst's masterpiece even. But, for the prostrate disciple holding up their hearts for his expert splicing, one thing is lacking – the educated poetic mania of an 'I Must Belong Somewhere' or a 'Road To Joy'. Closer 'One For You One For Me' has similar trademarks – a poet's cadence, a pan-social sweep from tyrant to righteous man, the odd Hitler suicide reference – but grooves along on a languid New Order tip rather than bursting off the plastic to howl in your face like a lunatic attempting to smash your teeth in with an Edgar Allan Poe compendium. Perhaps Oberst finds it tough to bring his brilliant bile to bear upon a synth the way he attacks an acoustic; a shame, as 'The People's Key' is otherwise synthetic perfection. **Mark Beaumont**

8

DOWNLOAD: 'Approximated Sunlight', 'Jeune Stars', 'Shell Games'



PAUL

UNIVERSAL

Pegg and Frost space out. But, as big time players now, their loveable nerds routine is wearing thin

FILM OF THE WEEK

You can tell a lot from the timing of a laugh. The moment during the screening of the new Simon Pegg and Nick Frost vehicle *Paul* where Blythe Danner twats

Sigourney Weaver over the head, yelling, "Get away from her, you bitch" and a forcedly loud, look-at-me guffaw barks out, for example.

Yes, well done, oh culturally literate ones, for picking up on that breezblock-subtle allusion to one of the most famous lines from one of the highest-grossing sci-fi blockbusters ever. Not that we're the kind of snobs that get our kicks out of obscurity, but the thing is, Roswell road-trip buddy flick *Paul* is a film that ostensibly revels in geekdom; it opens with Pegg and Frost wandering round ComicCon in fanboy heaven. But the fact that we used the word 'vehicle' in this review already reveals the problem; much as we want to stay on their underdog side, Pegg and Frost are no longer at a level where they're talking to fellow nerds. The clever little in-jokes

of *Spaced* or *Shaun Of The Dead* make way in *Paul* for bludgeoningly obvious riffs on *Close Encounters*, *The Matrix* and *Predator*.

That wouldn't matter if the core of the film was solid. Perhaps the absence of usual cohort Edgar Wright on this film, directed by *Superbad*'s Greg Mottola, is to blame, but the script and characters have none of the sharpness of Wright's recent *Scott Pilgrim Vs The World*. The jokes are largely lame (anal probes, yes, very good), the characters flimsy and the Big Themes worn and thin (the debunking of religion by the wiseguy extraterrestrial, voiced by Seth Rogen, is particularly boring).

It seems churlish to do down a fluffy feel-good film that allows people to frolic in the shallow end of sci-fi outsiderhood. But with their edges smoothed off, these variations on the same characters Pegg and Frost have been playing for about 10 years now are growing a little old, and you can't help but sympathise with a (largely wasted) Jason Bateman as the Agent Smith-esque FBI operative when he asks, "You do realise you're grown men, don't you?" *Emily Mackay*

5

MARTIAL CANTEREL

YOU TODAY WIERD

Of all the bands picking up where the chilly '80s synth groups left off, it is surely Sean McBride's projects, Xeno & Oaklander and his solo alter-ego Martial Canterel, that do it with the most panache. Pieced together on equipment old enough to remember the Cold War, it is nonetheless a queerly enervating listen, 'Market' and 'Still A Part' built from surging arpeggiated synths and drum machines cranked like a robot cardiac arrest. In contrast, McBride's vocals are strangely anaemic, but the effect - of a man not so much controlling machines, but controlled by them - is a neat one. *Louis Pattison*

DOWNLOAD: 'Don't Let Me Go'

7

ASOBI SEKSU

FLUORESCENCE POLYVINYL

Fourth album in for Yuki Chikudate and James Hanna, and they're showing no signs of artistic retreat. 'Fluorescence' sees Asobi Seksu edge ever closer to the sugary alt-pop sensibilities hinted at since 2006's 'Citrus', and while all notions of fuzz pedal to the metal tomfoolery are now long-gone, the likes of lead single 'Trails' proves the New Yorkers are still capable of some impressive songwriting. Elsewhere, the brooding 'Counterglow' hints at 'Wake Up'-style grandiosity. What it all boils down to, essentially, is that you should celebrate - not chastise - the fact they've moved forward. *Matt Wilkinson*

DOWNLOAD: 'Trails'

7

THE RIDER

What we're watching and doing this week...



DVD

The Social Network

This masterful (if poetically licensed in parts) account of the Facebook story proves that geeks shall inherit the earth, and if predictions are anything to go by, a fair few Oscar statuettes to boot...



Film

True Grit

Just in case Bill Murray gets confused, this is the latest film from the Coen Brothers... It's a remake of a John Wayne film about a daughter seeking revenge for her father's murder. Think *Leon* with more bonnets.



Event

Crispin Hellion Glover's Big Slide Show

Back To The Future and The Doors actor Glover knows about the cultish. Here he narrates bizarre books he's illustrated, and answers fans' questions... Feb 12, Bristol Cube Cinema

SINGLES

This week reviewed by GARETH Lot Campeonor



FRANKIE & THE HEARTSTRINGS

HUNGER WICHITA

Music by Dexy Midnight Runners, lyrics by a regional rhyming dictionary. You can't deny that this track is catchy as all hell and this re-released version sounds like it's exhumed the brass from Kevin Rowland's 'There, There, My Dear' and given it a revitalising spit and polish.

YUCK



HOLING OUT FAT POSSUM

Ah, do you remember the heady days of the early '90s? No? Well don't worry, neither do Yuck. After all, if they did remember them, they'd probably know that nobody really wanted to sound like The Lemonheads even then. But to give it its due, this song does do this pretty badass J Mascis guitar thing in the middle, and, let's be fair, we never really gave Nine Black Alps a fair shot during the misfired first '90s revival. This is The New Plaid.

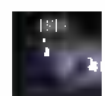
VILLAGERS



BECOMING A JACKAL DOMINO

HIS NAME IS CONOR AND HE SOUNDS LIKE BRIGHT EYES!!! Yes, but Cristiano turned out every bit as good as Fat Ronaldo, right? Liam Fray turned out every bit as good as... ah, this argument seems to have lost its way somewhat. Well, it's a decent song whatever (even on its second release around), so thumbs up.

MIRRORS



INTO MY HEART SKINT

They're releasing this again too? Bloody hell. The decent thing to do, young Mirrors, is admit you released your potential hit too early and blew your chance, plod along a while and then become inordinately excited when asked to review the singles for the NME four years later. Oh wait... Anyways, I guess the recent success of Hurts has made this sort of band a viable proposition for record labels. And the singer fella looks like Kenneth Parcell from *30 Rock*. Actually, all four of 'em do.

MAPS & ATLASES



LIVING DECORATIONS FATCAT

I can't wait until the day that bands like this don't feel like they have to release singles anymore just because they think they should. Good song, pointless release. I'll just have to charitably assume the seven-inch artwork is really pretty or it's on coloured glitter vinyl or something.

THE THERMALS



NOT LIKE ANY OTHER FEELING

KILL ROCK STARS Nearly every Thermals song ever released sounds like (dons music journal) magical simile-making hat) running through an anti-war demo bearing a massive grin and barbed-wire braces. This new song may not feel like any other feeling but it still sounds exactly like that, just running a little bit slower and in a more boring fashion than usual.

The **A** GITATOR



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FEB 22ND STEALTH, NOTTINGHAM
FEB 23RD THE SHIPPING FORECAST, LIVERPOOL
FEB 25TH NATION OF SHOPKEEPERS, LEEDS
FEB 26TH CAPTAINS REST, GLASGOW
FEB 27TH RIVERSIDE, NEWCASTLE
FEB 28TH NIGHT & DAY, MANCHESTER
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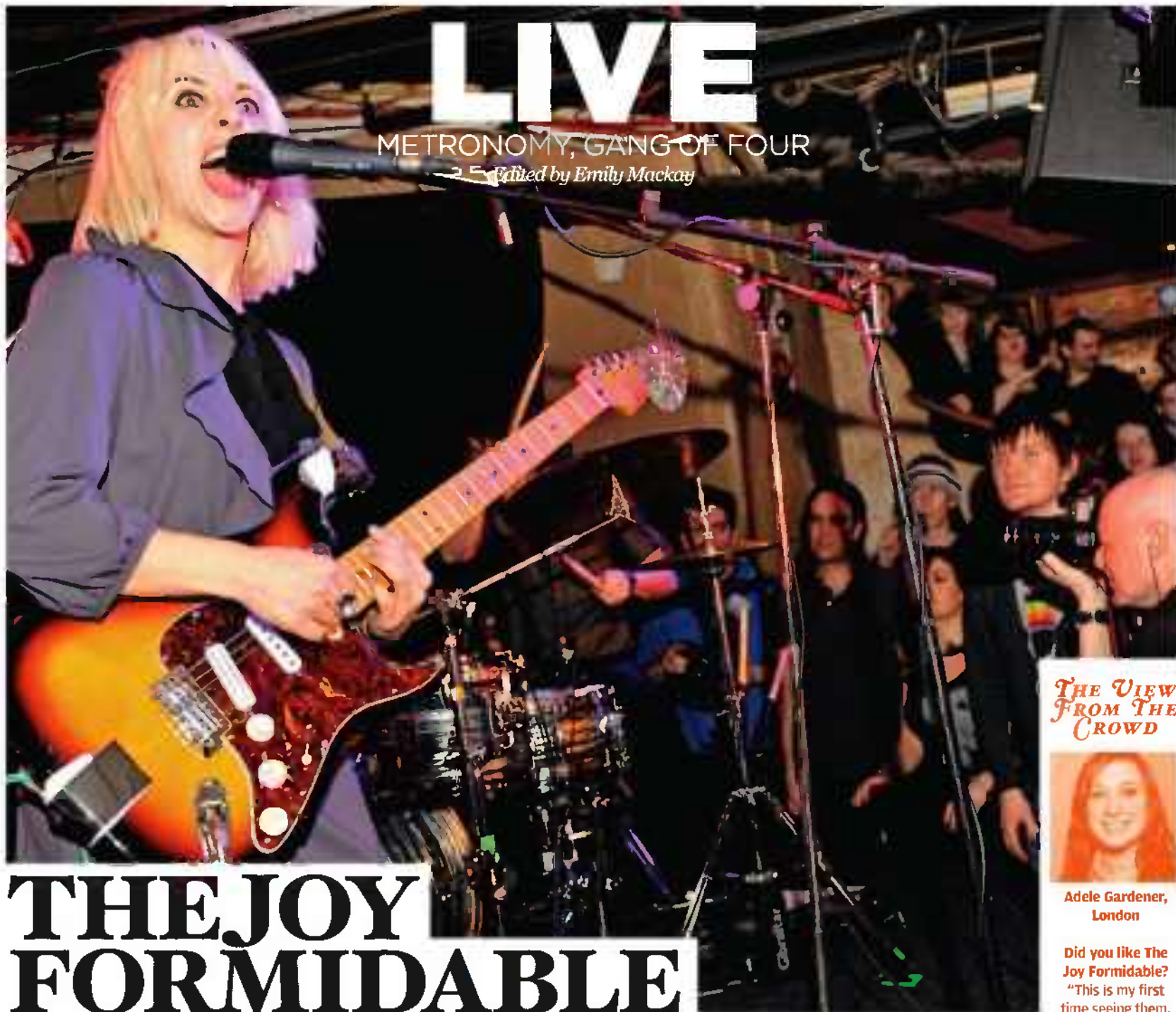
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LIVE

METRONOMY, GANG OF FOUR

Edited by Emily Mackay



THE JOY FORMIDABLE

THE BORDERLINE, LONDON SATURDAY, JANUARY 29

Just one thing wrong with this spectacular set – it doesn't take place in a stadium

The shock of jumping from a sauna into an icy pool slaps the nervous system awake, rudely jolting the brain and heart. On a bitter, barren evening in London, we reverse the process by plunging into the dense fog of the Borderline for a sharp, steamy wake-up.

If, according to idle and gullible stat analysers, rock really is dead, then someone forgot to tell Ritzy Bryan, Rhyddan Dafydd and Matt Thomas. The raw, Pumpkins-punchy riffs of 'The Magnifying Glass' rip away the clouds of global gloom and gather you here, into this moment now. It's heartening to hear a British band doing this sort of heavy, romantic, grunge-

flavoured rock so well. The Joy Formidable have always sounded much bigger than the stages they inhabit, but now the disparity is starting to seem so criminal that we feel privileged to be crammed against the sweaty roof, craning for eye-space.

Whereas 'Austere' once risked being their millstone, and tonight the crowd are chanting the "aah-abb abb abb ab" orgasmic squeals that introduce the song from the first hints, it's clear they've now got a sackful of such treats. Recent single 'I Don't Want To See You Like This' in particular has a compulsively fraught chorus. Playing their first UK show this year – days after their debut album's release – the band are pumped like a bouncy castle,

Ritzy crouches low and mad-eyed, wielding her guitar in come-and-have-a-go fashion while Rhyddan beams from the back, seemingly trying to bang his head right off. 'The Greatest Light Is The Greatest Shade' reaches its foghorn boom solemnly across the smoke-filled air, a tiny masterpiece of build and release, Ritzy's promises that "a calm day will come" instantly forsworn in a tumultuous surge. A snatch of dialogue from the film *Jesus Camp* introduces 'Buoy' and its classy sci-fi Geffen-era Sonic Youth chops. The deceptively delicate introduction to 'The Last Drop' slowly builds into a torrent in which Ritzy stands firm, howling, "How come it's all around me?" The pace from there is a mile-a-minute, from the harum-

scaram rush of 'Chapter 2' and its devastatingly chunky chorus, to the giddy rush of 'Cradle'. Ritzy pointing and jabbing into the crowd as she declares, "My vicious tongue cradles just one". Breathing space comes with '9669', her duet with Rhyddan, and skinny fists are raised like antennas to heaven as it ends in a post-rock jam before finding its way into the intro to a climactic 'Whitting'. Ritzy surrenders her white-blond head to the crowd below the tiny tinsel stars that hang glinting from their mic stands, a perfect image of the combined delicacy and planet-swallowing punch of this shockingly special band. *Emily Mackay*

THE VIEW FROM THE CROWD



Adele Gardener, London

Did you like The Joy Formidable?
"This is my first time seeing them. They blew me away. I was really surprised – for such a small band they've got so much sound, and they're so tight as well. My favourite song was '9669'."



LOS CAMPEBINOS! SUMMER CAMP/ GROUPLOVE

O2 SHEPHERDS BUSH EMPIRE, LONDON
WEDNESDAY, FEBRUARY 2

This trio tap into the real heartache and trauma of being young, with cathartic results

Whoever said that youth is wasted on the young must have been some kind of sadist. Who would willingly again suffer the triflings of confusing young lust, those unlearned fumbles in the dark beneath embarrassing childhood bedsheets? Certainly not GROUPLOVE's Christian Zucconi (a dead ringer for Thurston Moore), who on the LA five-piece's closing number, 'Colours', yowls, "I am a man, man, man, man" in pleasingly desperate, scratchy tones. Lady of the synths Hannah Hooper sports a theatrical mask and huge, hooping black tutu, contributing to a raging melodrama that makes like a jejune Arcade Fire hopped up on blue Smarties. It's exciting beyond belief, and it's not often that such a feeling jumps up and bites you on the bum with a band so fresh-faced.

Perhaps the last lot that truly appeared from nowhere and thieved our hearts are the band on next – the lovely Summer Camp, who are now the flabbergasting live act we always knew they could be. Elizabeth Sankey stands strident by her box of synth gizmos, clutching her fist to her chest during 'Veronica Sawyer', a tale of a shit party so pin-sharp in observation you can practically smell the lurid-alcopop vom. Its refrain, "I'll never be young, never be young again" is a canny thing – is it the choice of "I would never" or the lament of "I will never"? '1988' is a glorious marriage of sherbet vocals and gravelly

drum machine, and new song 'I Want You' is a darker beast than the rest of their sweet sentiment, womping with slow dancefloor brood and the hefty weight of sheer obsession.

Los Campesinos! aren't ones for such direct declarations of love – after all, where would the fun in their bitter spurn be if they had the chutzpah to just come out and say it? Gareth is the perfect effervescent teenager, reeling back and forth on 'Death To Los Campesinos!', making NME cringe a little as he deadpans, "I think we need more post-coital and less post-rock" on 'Straight In At 101', awkward with the grotesqueness of toothy teenage pashing. Watching Los Campesinos! live is akin to witnessing a mass confession, the crowd swelling with catharsis, pogoing powered by the ecstasy of finding someone who knows what you're going through. Critics may whinge that it's all a bit self-indulgent and non-political, but what this band understand wholeheartedly is that there's a raging internal battle that's got to be won as well. With guys like these on your side, maybe this 'tender age' business isn't so bad after all...

Laura Snapes



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- Toothpaste native to your country

ROXY MUSIC

CLYDE AUDITORIUM, GLASGOW THURSDAY, JANUARY 27

As far as suave frontmen go you rarely find one as erudite and regal as Bryan Ferry; Roxy's glamorous singer oozes sophistication. But, for a large part of tonight, he seems slightly distraught; he mumbles pleasantries and, whenever he isn't singing/being the centre of attention, he makes a beeline for the shadowed comfort of the curtained stage-side. Still, this is just a slight annoyance from an otherwise opulent performance, which mixes stunning visual artistry with well-rehearsed, complex musicality from Messrs Manzanera, Mackay and Thompson. There are also two glitzy, body-bending dancers, one of whom looks like *Mad Men*'s femme fatale Joan Holloway – we guess that isn't really vital but it's worth a mention 'cos the resemblance is uncanny – and three note-perfect backing singers. It's as extravagant an event as you'd imagine from a band celebrating their definitive second album, 'For Your Pleasure'. But far from being self-indulgent, this often radical group surprise us with a tour of their catalogue, taking in the forgotten funk of 'Amazona'; the smoky Bogart-nodding '2HB' and the beautiful 'My Only Love'.

But it's during the spectacular race to the tape where they really up the pace. It's an orgasm of hits, beginning with 'Virginia Plain', followed by a sleazy 'Love Is The Drug', and a hell-for-leather 'Editions Of You', and climaxing in 'Do The Strand'. It's so good, Ferry finds his groove, and the twinkle in his eye returns. *Jamie Crossan*

WANDA JACKSON AND THE THIRD MAN HOUSE BAND

MUSIC HALL OF WILLIAMSBURG, NEW YORK

FRIDAY, JANUARY 21

New York City, let's welcome the Queen Of Rockabilly. The Queen Of Rock'n'Roll! A loaded introduction, yet when it's delivered by Jack White – playing second fiddle to the 73-year-old a week before The White Stripes news – you know the words aren't used lightly. "I saw Elvis do this once. If it's good enough for the King, it's good enough for the



Queen," Wanda wisecracks, pulling out the lyrics to 'Busted' and singing the words off paper. She's more au fait with her own vintage shakes, like 'Fujiyama Mama', and razzle-dazzle oozes from her every pore. By 'Let's Have A Party', Jack plucks up the courage to share the mic, but tonight the limelight is hers. *Leonie Cooper*

DAVE ID

DAVE ID'S FLAT, DALSTON, LONDON TUES, FEB 1

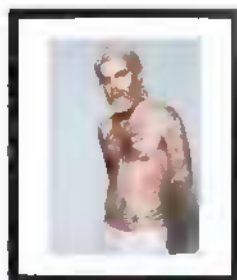
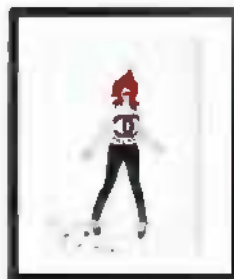
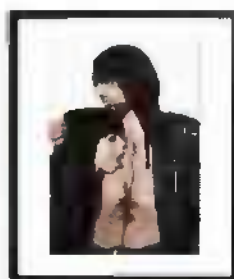
Who would deny there's a guilty thrill to be had when gigs go wrong? When that perfectly choreographed performance piece, aimed to plunge the audience into another world, is tripped up by a loose cable, killing the music and bolting us all back into the awkwardly human? When Dave ID's admirably conceived EP launch, taking place in his own front room, emptied of contents and covered head-to-toe in stapled-down blue tarpaulin, does just that, the look of frustration on the London-bred avant-industrial caterwauler's face is cutely comic. There's almost no info about him on the web, and he records his dense, unsettling Eno-esque paeans with vocals buried deep in a cloud of echoes and fuzz. He seems to do everything he can to make himself appear like a half-seen Ghost Of Christmas Future, so it's kind of fun to watch the whole pretence crumble, here in the heart of Dalston where the supply of pretentiousness well outstrips demand. He gets himself sorted eventually and keeps going, but the illusion has already been shattered – the frenetic single strobe at the front of the stage is no longer a moonbeam from Uranus lifting our spirits to euphoria; merely an annoyance that drives everyone to stare at the floor so as not to OD on free epilepsy. All this faffing certainly makes for an event to remember, but with everyone so distracted by the inefficient set-up, the music barely gets a look in. *Alex Hoban*

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METRONOMY/ GIGGS/ COCKNBULLKID

LONDON, HEAVEN
TUESDAY, FEBRUARY 1

An electrifying line-up gets the Shockwaves NME Awards Shows off to an eclectic start

Here at NME Towers we don't like to blow our own trumpet much, but occasionally it's good to give a little parp to check the old boy's still working. Take a stroll through this year's Awards Shows then and you'll find, from dreampop to shoegaze to '80s revivalism, probably the most eclectic representation of today's current array of artists around. Toot toot.

It seems fitting then that at the inaugural gig tonight we're treated to the biggest mash-up of them all. In the words of the infamous viral: electro-pop meets southern hip-hop, anyone?

Well, the south that Giggs (above) is from may be south London, but his bass-driven, sample-ridden raps are certainly enough to separate him from your standard indie support band fodder. First up, though, is the reborn CocknBullKid, resplendent in a golden and flower-bedecked headdress full of twinkling bulbs. Tracks like new single 'Hang On To Your Misery' certainly show a neurotic pop star in full bloom. Following her, Giggs makes for a rivetingly direct proposition. There are no gimmicks, no hangers-on or elaborate stage antics – he lets the likes of filthy grind-fest 'Look What The

Cat Dragged In' and BoB collaboration 'Don't Go There' speak for themselves. And, while the rapper may be a man of few baritone words, it's clear from the rows of hands attempting some kind of embarrassing cardigan-clad gangsta lean that his minimalism can still attain maximum impact. When the bemused crowd are questioned as to, "Who really, really likes sex tonight?", the reaction is rather, er, tentative, but you've got to cut the guy some slack; let's face it, the crowd are probably not exactly UK hip-hop connoisseurs.

Metronomy, however, are far past the stage of hyped-up new hopefuls. After a period out of the spotlight, Joe Mount and co return with a slew of new material that unveils a subtler, more coy slant on their synth-bothering disco slayers of old, and makes for a more exciting proposition than ever. 'The Look' – an instant favourite – is a louche, French-sounding gem, 'Some Written' scatters a mash of playful synth lines, and oldies 'Thing For Me' and 'You Could Easily Have Me' are more infectious and exuberant than we could hope for.

This year the quartet are ready to reclaim your 'Nights Out' and your nights in all over again. *Lisa Wright*

THE VIEW FROM THE CROWD



Leanne, London
"I've been a fan of Metronomy for ages and they've always been amazing live."

The new stuff sounds great. If that's anything to go by the new album should be pretty exciting."



GANG OF FOUR/ JOHN & JEHN/ WILD PALMS

HEAVEN, LONDON
WEDNESDAY, FEBRUARY 2

Still as aggressive and vital as ever, the post-punks give us plenty of entertainment

There's a distinct lack of the Bald Old Head-Nodder Community at Heaven tonight, because, well, it's Gang Of Four, isn't it? Has any post-punk band dated so well? Their prophetic debut 'Entertainment!' has never been so resonant in its spiking of consumerist comfort and... er, did I just hear 'Natural's Not In It' on an Xbox advert? Moving swiftly on... Wild Palms succeed in averting the early-evening shrug-off with their strident doomy melodicism – when you look cool and you've got tunes, it's easy, though, isn't it? Cheating, almost.

More of an unknown quantity are John & Jehn (below), a French duo seemingly intent on showing people that say, "Mixing The Velvet Underground with krautrock will never

work", are silly. Yeah, it's a familiar sound, but that's OK; John & Jehn are such superstars. John looks like Lux Interior crossed with a Twiglet, and Jehn looks, and dances, like the child of Alice Glass and Rhys Webb.

Gang Of Four's songs – sorry, texts – can easily become bogged down in chin-stroke lyrical dissections, so it's nice to be reminded just what fun they are. Opening with the best cut from new album 'Content' – 'You'll Never Pay For The Farm' – it's obvious this isn't about nostalgia, it's about breakneck thrills. Singer Jon King looks like the last drunk in the park, shirt untucked, spasming like a bewildered zombie. In contrast, guitar legend Andy Gill is besuited and psychotic in his controlled poise. There's a brilliant moment during 'Not Great Men' when King accidentally unplugs Gill's entire set-up. The guitarist simply glares in silence. Later, during 'Anthrax', Gill throws his guitar right at King's head, then both of them start kicking it around the stage. This is before King smashes a microwave onstage. Avant-garde, witty, aggressive, and still much too fun to leave just for the lefty Pledge-heads. *Martin Robinson*



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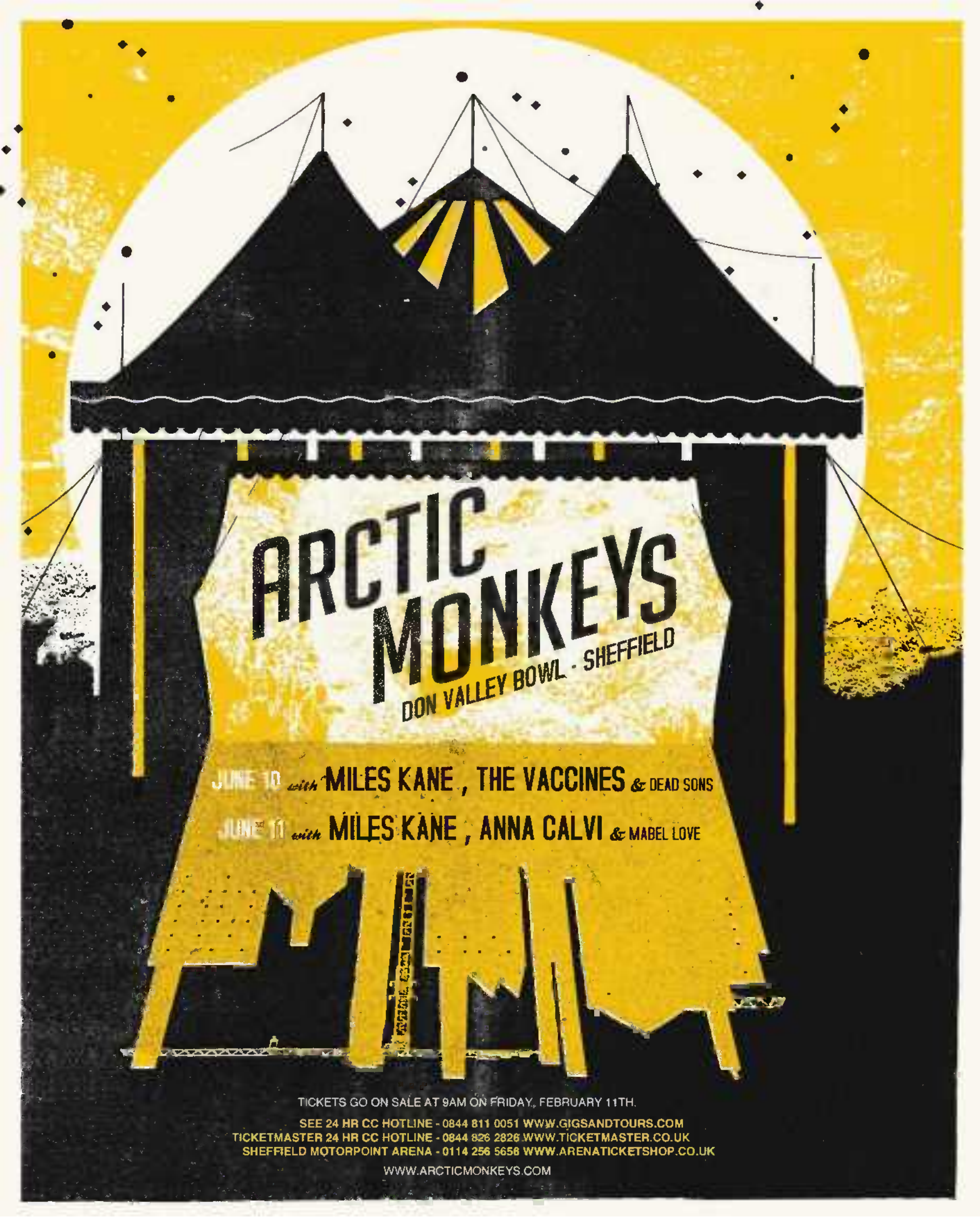
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PROMO: A NO-GO?

Where do you stand on promotional items like badges, jacket patches, fridge magnets and the like?
Needing Extra Revenue, Camden

Well, I'm not that fussed about badges on account of the fact that I am not a 10-year-old girl. I don't care about jacket patches because I am not a 55-year-old retired roadie. Fridge magnets, however, are of great use to me since I spend most of my time going back and forth between my armchair and my fridge, and so I whole-heartedly recommend you start a range immediately and send them to me. I can use them to pin up my final reminders from the taxman. *Uncle Pete*

WHAT DOES 'HEAVY' MEAN?

Our guitarist has started insisting that we pursue a 'heavier' direction without actually explaining what this means. How do you define 'heavier'?
Weighty Issues, Bristol

Well, Weighty, I'm no musician, but my understanding is that your guitarist doesn't mean 'heavier' in the Beth Ditto sense, he means 'heavier' in the Queens Of The Stone Age sense. Which basically means taking any songs you may have already written, and playing them slower and louder, thus making it easier for you to fill up an EP without trying. I'd listen to him, he makes a lot of sense. *Uncle Pete*

THE SOUNDTRACK TO RICHES?

We have been offered money to donate one of our songs to a console game but we think this may be 'selling out'. What are your thoughts, Uncle Pete?
Game For It, Manchester

I don't much go for computer games myself, but in these days of maximising revenue streams and all that tackle, I advise you to go for it. For one thing, game soundtracks are the new movie OSTs - and it might be one of those cool ones where you stave a zombie's head in with a baseball bat and then kick its brains around. You know the sort. *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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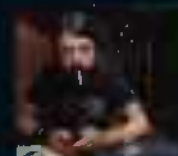
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



PETE DOHERTY

Leamington Spa Assembly Rooms, May 3

DON'T MISS

Wipe 'Libertines reunion 2011?' off your chalkboard; all signs point to it being a fair old while before we see the boys back in the band together. Carl's tour is ongoing, Gary's busy with solo projects, John's, er... busy being John somewhere in Denmark, and Pete's diary is overflowing. He's in the middle of filming a rather highfalutin French film with Charlotte Gainsbourg, and its director is gushing with praise. "He has an amazing memory and his reliability is not even a question," Sylvie Verheyde was quoted as saying. Is this *really* the same man we're talking about? Going by this new 18-date tour, it seems yes – ol' Bilo's turned over a diligent new leaf for 2011, with new material on the cards and a burst of creative endeavour... NME.COM/artists/pete-doherty



ZOEY VAN GOEY

STARTS: Liverpool
Zanzibar, Feb 19

More breeding afoot in that Glaswegian folk-pop stable; twee foals Zoey Van Goey are the latest. NME.COM/artists/zoey-van-goey



GLASVEGAS

STARTS: Edinburgh
Liquid Rooms, March 1

Having sold out the first leg of their UK tour, those crazy Scots (and Swede) add six more dates. NME.COM/artists/glasvegas



DOES IT OFFEND YOU, YEAH?

STARTS: Cardiff Globe,
March 2

The most snottily named band in music are on the offensive again. NME.COM/artists/does-it-offend-you-yeah



RISE AGAINST

STARTS: London
Electric Ballroom,
March 16

Touring newie, 'Endgame', it's the Chicago punks' first UK show in a year. NME.COM/artists/rise-against



CEE LO GREEN

STARTS: O2 ABC
Glasgow, March 26

Missed your chance to see Cee Lo at the sold-out NME Big Gig? Try to catch him here, on his rescheduled UK tour. NME.COM/artists/cee-lo-green



BIG AUDIO DYNAMITE

STARTS: O2 Academy
Liverpool, March 29

Mick Jones and the original line-up reunite for eight British dates and a stint at sunny Coachella. NME.COM/artists/big-audio-dynamite



THE VACCINES

STARTS: London
Electric Ballroom, April 7

'What Did You Expect From The Vaccines?', they asked? Well, not to be playing two nights at venues *this* big so soon! NME.COM/artists/the-vaccines



BEADY EYE

STARTS: Nottingham
Rock City, April 11

Result! Liam and co add 12 dates to their already huge tour to coincide with 'Different Gear, Still Speeding'. NME.COM/artists/beady-eye



ANIMAL COLLECTIVE

STARTS: Eastbourne
Winter Gardens, May 16

AnCo follow up ATP by playing the UK's geriatric capital. Contrary fuckers. NME.COM/artists/animal-collective



DURAN DURAN

STARTS: Newcastle
Metro Radio Arena,
May 18

An arena outing for the Ronson-produced 'All You Need Is Now'. NME.COM/artists/duran-duran



ARCADE FIRE

STARTS: London Hyde
Park, June 30

From The O2 to Hyde Park to... Glasto? Still TBC, but Montreal's finest headline their own one-dayer! NME.COM/artists/arcade-fire



GUILFEST

STARTS: Guildford
Stoke Park, July 15

James Blunt and Razorlight headline, but really we just wanted an excuse to print *that* picture again. NME.COM/festivals

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PICK of the WEEK

What to see this week? Let us help



SHOCKWAVES NME AWARDS TOUR/SHOWS 2011

STARTS: Various venues

NME
PICK

Halfway through the Shockwaves NME Awards Tour, who knows what state the tourbus will be in as it passes through Leeds (Feb 9), Norwich (11), Birmingham (12), Cardiff (13) and Bristol (15), what with all the post-break-up shagging with perfect strangers, eating of young and sitting on faces. While the tour van's terrorising the M1, the capital's in the grip of some seriously special shows: Mystery Jets (above) grace O2 Shepherds Bush Empire (9), with White Lies and Crocodiles stalking the same boards two days later (11). Sleigh Bells send Heaven hellwards on 14 Feb, the same day as The Bees spread a honeyed song at the Union Chapel. Then, on Feb 15, Isobel Campbell & Mark Lanegan hit Shepherds Bush, and The Naked And Famous tickle Koko's toes. And the best bit? We're only halfway through the Awards month fun...

NME.COM/awards



Everyone's Talking About BLESSING FORCE WAREHOUSE PARTY

STARTS: Oxford Old Bookbinders, Feb 12
Featuring all of Oxford's sickeningly talented young things, this weekend is headlined by Chad Valley on the Saturday, along with Pet Moon and more, and Rhosyn on the Sunday. And it's only £10 for the whole weekend!
NME.COM/festivals



Don't Miss SHARON VAN ETTEN

STARTS: London Hoxton Bar & Grill, Feb 13
For all us Valentine's Day-loathing misanthropes, Sharon Van Etten's one-off London date makes for a perfect anti-celebration. Believe in love you might not, but you'll be a SVE convert in no time.
NME.COM/artists/sharon-van-etten



Radar Stars FLORRIE

STARTS: Leeds Cockpit, Feb 9
Don't roll your eyeballs just because Florrie's another pretty singer with a bag full of bangers. She's got some tricks up her sleeve - like refusing label offers, breaking out of the Xenomania stable to make her own world-beating pop, and collaborating with some pretty exciting Swedes...
NME.COM/newmusic

WEDNESDAY

February 9

BATH

Babyhead Komedia 0845 293 8480
The Huckleberries Bell 01225 460426

BELFAST

The Rubber Bandits Stiff Kitten 028 90238700

BIRMINGHAM

Ahab/Harrys Gym Hare & Hounds 0121 444 2081

British Sea Power HMV Institute 0844 248 5037

The Crave Flapper 0121 236 2421

BRIGHTON

The Fallthrough/Cap in Hand/The Ranters Prince Albert 01273 730499

Little Comets/The Big Sleep Audio 01273 624343

Man Like Me Jam 0871 230 1094

The Phoenix Foundation The Hope 01273 723 568

BRISTOL

The Johnsons Horseshoe 0117 956 0471

Lauren Pritchard Louisiana 0117 926 5978

The Love Vultures Thunderbolt 07791 319 614

White Lies/Crocodiles O2 Academy 0870 771 2000

Will Killeen Old Duke 0117 927 7137

CAMBRIDGE

The Go! Team Junction 01223 511511

CARDIFF

Ian Parker The Globe 07738 983947

Samoans Buffalo Bar 02920 310312

DUNDEE

Conquering Animal Sound Doghouse 01382 227080

EDINBURGH

Devil Sold His Soul Bannermans 0131 556 3254

6 Day Riot/The Pineapple Chunks Voodoo Rooms 0131 556 7060

GLASGOW

D/R/U/G/S School Of Art 0141 353 4530

The Fiction/Collin Hunter/Cities And Skylines Buff Club 0141 248 1777

The Hold Steady/Wintersleep O2 ABC 0870 903 3444

Kylesa Ivory Blacks 0141 221 7871

Pete MacLeod Pivo Pivo 0141 564 8100

Wire King Tut's Wah Wah Hut 0141 221 5279

Wot Gorilla Bar Bloc 0141 574 6066

LEEDS

Shockwaves NME Awards Tour Crystal Castles/Magnetic Man/Everything Everything/The Vaccines O2 Academy 0870 771 2000

Florrie/PLC/Panic Cockpit Room 2 0113 244 3446

The Joy Formidable/Airship/Spotlight Kid Cockpit 0113 244 3446

LEICESTER

Emily Barker & The Red Clay Halo The Donkey 0116 270 5042

LIVERPOOL

Chilly Gonzales Capstone Theatre 0151 291 3578

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The Good Fight/East End Promise Dublin Castle 020 7485 1773

Hiss Golden Messenger Slaughtered Lamb 020 8682 4080

Jahgo's Odyssey/The One Hundred/The Peppermint Beat Band Camden Rock 0871 230 1094

Jamiroquai Band/Daniel Pearce Dingwalls 020 7267 1577

Josh Weller/Rose Elinor Dougall/Mike Marlin Jazz Cafe 020 7916 6060

Katzenjammer/CW Stonelking Barfly 0870 907 0999

Liquid Fuse Ginkig 020 8749 2310

Lucky Dragons Cargo 0207 749 7840

Mark Butcher The Bowery 020 7580 3057

Mogwai Hoxton Square Bar & Kitchen 020 7613 0709

Shockwaves NME Awards Show Mystery Jets/Fiction/Trees/Babes In Toyland O2 Shepherds Bush Empire 0870 771 2000

Penguin Café Orchestra/Portico Quartet Barbican Hall 020 7638 8891

Phillip Jeays/Blake Morrison Soho Theatre 0870 429 6883

Ray Edwards Bull & Gate 020 7485 5358

Reckback/The Zarrs/Dead Red Sun Punk 0871 971 5418

Rip It Up/Graze/Tremors Old Blue Last 020 7613 2478

Sea Of Bees/Trevor Moss & Hannah Lou/James Walbourne Bush Hall 020 8222 6955

Spark/Ed Drewett Garage (Upstairs) 0871 230 1094

Withered Hand/Standard Fare/Tigercats Catch 020 7729 6097

Wolf Gang/Luna Belle Borderline 020 7734 5547

The Young Knives/The Chapman Family Garage 020 7607 1818

Zackary McKracken/Duncan Demorgan Camino 020 7841 7331

MANCHESTER

Counterpoint/The Fallen Roadhouse 0161 228 1789

Evile Academy 2 0161 832 1111

The Flatliners Moho Live 0161 834 8180

Japanther/Shellshag Islington Mill 0871 230 1094

Joan as Police Woman Sound Control 0161 236 0340

Ocean Colour Scene O2 Academy 0870 771 2000

NEWCASTLE

Crispin J Glover Star And Shadow Cinema 0191 2610066

Ocean Colour Scene O2 Academy 0870 771 2000

NORWICH

Imelda May UEA 01603 505401

NOTTINGHAM

Bright Eyes Rescue Rooms 0115 958 8484

Japan Underground The Central 0115 963 3413

Lulu & The Lampshades Bodega Social Club 08713 100000

PORTSMOUTH

Four Year Strong Wedgewood Rooms 023 9286 3911

SHEFFIELD

ILIKETRAINS/Napoleon Illrd University 0114 222 8777

Jimmy Webb City Hall 0114 278 9789

SOUTHAMPTON

Aaron Shanley Hamptons Bar 07919 253 508

Colin Blunstone Brook 023 8055 5366

The Duke Spirit Talking Heads 023 8055 5899

YORK

Angry Vs The Bear/Jay Foreman Fibbers 01904 651 250



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THURSDAY

February 10

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Phil Beer Band/Beth Porter Chapel
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Lou Hare & Hounds 0121 444 2081

BOURNMOUTH

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Centre Stage 01202 540 065
Our Love Will Destroy The World
Bumbles 01202 557 006

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Komedia 01273 647100
Treetop Flyers/Mid-West Blues
Prince Albert 01273 730499
Vile Imbeciles The Hope
01273 723 568
Whispering Ghosts Thomas Kemp
01273 683 334

BRISTOL

The Bravery Thekla 08713 100000
Camera Culture/In Your Honour
Croft 0117 987 4144
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CANTERBURY

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Beer Cart Arms 0871 230 1094

CARDIFF

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University 029 2023 0130

Holy Coves/Shelley/Warsaw
Buffalo Bar 02920 310312

CHELMSFORD

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Lynn-Hilton Barhouse 01245 356811

DUNDEE

6 Day Riot Doghouse 01382 227080

GATESHEAD

Enter The Lexicon/Velvet Riders
Three Tuns 0191 487 0666

GLASGOW

Chapel Club/David's Lyre King Tut's
Wah Wah Hut 0141 221 5279
Japanther/Shellshag/Streets Of
Rage Captain's Rest 0141 331 2722

Mondegreen/Invidia Bar Bloc
0141 574 6066

Murderdolls/Black Vell Brides/The
Defiled 02 ABC 0870 903 3444

LEEDS

The Brute Chorus Milo 0113 245 7101
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British Sea Power,
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Nottingham

Blurt/Snorkel Dogstar 020 7733 7515
Charly Coombes & The New Breed
Monto Water Rats 020 7837 4412
Claire Nicolson Catch 020 7729 6097
Colin Tyler Arch Angel 020 7938 4137
Damo Suzuki Windmill 020 8671 0700
The Dive/The Tumbledryer Babies
Wilmington Arms 020 7837 1384
Drive By Truckers Barbican Hall
020 7638 8891
Eagulls/Swanton Bombs/Weird
Dreams Hobby Horse 0871 230 1094
Foley Stewart/Kristina Train/Lover
Lover The Lexington 020 7837 5387
Funeral Party Cargo 0207 749 7840
Futures Barfly 0870 907 0999
Glen Matlock & The Philistines The
Bowery 020 7580 3057
Grandmaster Flash Scala
020 7833 2478
Hesta Prynn/Moscow Youth
Cult/Lion Of Ido Old Blue Last
020 7613 2478

Idle Fret/We Three And The Death
Rattle Silver Bullets 020 7619 3639
James Rhodes Jazz Café
020 7916 6060

James Yull/Trophy Wife Garage
(Upstairs) 0871 230 1094

Johnny P Taylor/Andrea Faithful/
Healthy Junkies Punk 0871 971 5418

Kim Lone/Frankie The Gambler/No
Colour Blag Club 020 7243 0123

Linden/Dogtanlon/Smoke Feathers
North London Tavern 020 7625 6634

Marcus Foster/Matthew & The Atlas
Borderline 020 7734 5547

Marmalade Sky/Fallows Hope &
Anchor 020 7354 1312

The Method/The Savage Nomads
Dublin Castle 020 7485 1773

The Notes/The Carolines/The Good
Gods Rhythm Factory 020 7247 9386

Quilla Constance/Bob Geldof
Cobden Club 020 8960 4222

Shackle Café Oto 0871 230 1094

Sound Of Excellence Ginglik
020 8749 2310

Tank Trap/Live Polittics/Birds In
Flight Bridgehouse 2 020 3490 4857

Temper The Wolves Vibe Bar
020 7377 9880

Tom & The Tides Bull & Gate
020 7485 5358

The Tuts/The Standards/Splinter
World's End 020 7281 8679

White Lies/Crocodiles 02 Shepherds
Bush Empire 0870 771 2000

MANCHESTER

Hot Horizons/Just Handshakes
(We're British) Trof Fallowfield
0161 224 0467

Jon Thorne's Oedipus Complex Band
On The Wall 0161 832 6625

Kylesa Moho Live 0161 834 8180

The Saturdays 02 Apollo
0870 401 8000

NEWCASTLE

David Rodigan World Headquarters
0191 261 7007

Evlie 02 Academy 2 0870 771 2000

Miles Kane Cluny 0191 230 4474

NORWICH

Jimmy Webb Arts Centre
01603 660352

NOTTINGHAM

British Sea Power Rescue Rooms
0115 958 8484

Jonny Bodega Social Club
0871 100000

Milton Jones Glee Club
0871 230 1094

Periphery Rock City 08713 100000

OXFORD

Alexander Hawkins Ensemble/Nick
Malcolm Wheatheaf 01865 721156

Sparkadia Jericho Tavern
01865 311775

POOLE

Mark Greaney/Voodoo Vegas Mr
Kyps 01202 748945

PORTSMOUTH

Sad Day For Puppets Cellars
0871 230 1094

SHEFFIELD

Florie Forum 0114 2720964

SOUTHAMPTON

The Crave/Tiger Please Joiners
023 8022 5612

WINCHESTER

Lulu & The Lamphades Railway Inn
01962 867795

YORK

Roll Deep The Duchess 01904 641 413

ABERDEEN

Rilton Snafu 01224 596 111

BATH

Post War Years Moles 01225 404445

BELFAST

The Hold Steady/Wintersleep Spring
& Airbrake 028 9032 5968

BIRMINGHAM

A Day Overdue 02 Academy 3
0870 771 2000

Deaf School 02 Academy 2
0870 771 2000

Raja Kaasheff Drum 0121 333 2400

Red Light Room/Kill Pages Actress &
Bishop 0121 236 7426

Sad Day For Puppets Flapper
0121 236 2421

Sons Of The Desert/Sence Sunflower
Lounge 0121 632 6756

BOURNMOUTH

Miles Hunt/Erica Nockalls/Liability
Champions 01202 757 000

BRIGHTON

Damo Suzuki Green Door Store
07894 267 053

Fixers The Hope 01273 723 568

The Valentines/Mulberries
Prince Albert 01273 730499

BRISTOL

Baila La Cumbia Mr Wolf's
0117 927 3221

Clumsy Grain Barge 0117 929 9347

Disclosure/Harrys Gym/The Fauns
Start The Bus 0117 930 4370

Everything We Left Behind/I Don't
Want To Grow Up Croft 0117 987 4144

Goldfish Don't Bounce Full Moon
0117 924 5170

The Got Team Anson Rooms
0117 954 5810

Preston Reed Colston Hall
0117 922 3683

Sarah B/Anders Ollinder/Andy
Tween The Tunnels 0117 929 9008

Scarlett Rascal & The Trainwreck
Louisiana 0117 926 5978

CAMBRIDGE

The Bravery Haymakers 01223 367417

The Brute Chorus Portland Arms
01223 357268

Mallory Know Junction 01223 511511

CARDIFF

David Rodigan Millennium Music Hall
029 2040 2000

Colonel Reed Gwdihw Cafe Bar
029 2039 7933

Hypermusical The Globe
07738 983947

Little Comets Arts Institute
0871 230 1094

Ocean Colour Scene University
029 2023 0130

OK/Toy Horses/The Violas Club Ifor
Bach 029 2023 2199

CHELMSFORD

The Morning Parade/Another Dead
Hero Barhouse 01245 356811

DUNDEE

Chapel Club/The Mirror Trap
Doghouse 01382 227080

EDINBURGH

James Yorkston/Marry Waterson/
Oliver Knight Old St Paul's Church
Hall 0131 226 0000

Panda Su Sneaky Pete's 0131 225 1757

Steve Heron/Sebastian Dangerfield
Maggie's Chamber 0131 622 6801

GLASGOW

The Beagles/Burning Sunrise Ivory
Blacks 0141 221 7871

Colin Blunstone Ferry 01698 360085

Conquering Animal Sound Captain's
Rest 0141 331 2722

Dakota Beats/Little Eskimos Bar
Blok 0141 574 6066

Echofela/Ryan Bisland Stereo
0141 576 5018

Evlie/Elmination/Mutant Cathouse

FRIDAY

February 11

0141 248 6606

Joan As Police Woman Oran Mor
0141 552 9224

Room 16/Dirty Old Red/Landslide
02 Academy 2 0870 771 2000

6 Day Riot/Emma Jane King Tut's
Wah Wah Hut 0141 221 5279

LEEDS

Good Charlotte/Four Year Strong
02 Academy 0870 771 2000

LIVERPOOL

I Am In Love/Moscow Youth Cult
Firebug 0116 255 1228

Nero De Montfort University
0116 255 5576

Quill Musician 0116 251 0080



That New Band The Donkey
0116 270 5042

LIVERPOOL

Hippies On The Hill/Wasted Age
Masque 0151 707 6171

Jonny Mojo 0844 549 9090

Misery Guts/The Hummingbirds
Shipping Forecast 0871 230 1094

LONDON

Art Vs Science/Hesta Prynn Club
NME @ Koko 0870 4325527

Blondes/Rory Phillips/The Lovely
Jonjo XOYO 020 7729 5959

Burning Condours Bloomsbury
Bowling Lanes 020 7691 2610

Caitlin Rose/Nathaniel Rateliff
Barfly 0870 907 0999

The Cheek Of Her Babalou
0207 738 7875

Clare Maguire/Saint Saviour
Borderline 020 7734 5547

The Crave 02 Academy Islington
0870 771 2000

Drive By Truckers Rough Trade East
0207 392 7788

Fen Bull & Gate 020 7485 5358

The Flatliners The Gaff
020 7609 3063

Gary Powell/Baddies/The Venus
Fury Queen Of Hoxton 020 7422 0958

James Apollo/Shona Foster
Slaughtered Lamb 020 8682 4080

Japanther/Shellshag Boston Music
Room 020 7272 8153

Joao Bosco HMV Forum
020 7344 0044

Kadejci/Ryco Saints/Ridgeway
Project Dublin Castle 020 7485 1773

Kode9/Deadboy/Scratcha Ova
Rhythm Factory 020 7247 9386

Milki Yul & Rolf Julius Cafe Oto
0871 230 1094

Periphery/Tesseract/Monuments
Underworld 020 7482 1932

Pocket Of 3/The Circus Sands Hope
& Anchor 020 7354 1312

Quilla Constance Victoria
020 7607 1952

Shackleton/Ekoplex/Vindictatrix
Vortex 020 7439 7250

Space Bird/Monkish/Late For
Lunch Camden Rock 0871 230 1094

Steve Tilston King's Head
020 7293 2830

Subajah Family/News Of The
Ruthless Arch 635 020 7720 7343

SCUM Garage 0871 230 1094

War Bastard/The Dark Matter
Underbelly 0207 613 3105

Weekend/Transparent/Ren Rox The
Lexington 020 7837 5387

Shockwaves NME Awards Show

White Lies/Crocodiles/Mirrors
02 Shepherds Bush Empire
0870 771 2000

Wildstyle Jazz Cafe 020 7916 6060

Worriedaboutsatan/Andrew Hung
Old Blue Last 020 7613 2478

Xander & The Peace Pirates 100 Club
020 7636 0933

MANCHESTER

Murderdolls/Black Vell Brides/The
Defiled Academy 0161 832 1111

Simian Mobile Disco Sankey's
0161 661 9668

We The Kings/VersaEmerge/See
Stars Academy 3 0161 832 1111

NEWCASTLE

Edu Imbernon/Michael James
Legends 0191 232 0430

Fury UK/Afterdown Trillians
0191 232 1619

Imekla May 02 Academy
0870 771 2000

Mammal Club/Rainfalldown/The
Union Show Cluny 0191 230 4474

NORWICH

Shockwaves NME Awards Tour
Crystal Castles/Magnetic Man/
Everything Everything/The Vaccines
UEA 01603 505401

Francesca Arts Centre 01603 660352

NOTTINGHAM

The Good Natured Bodega Social
Club 08713 100000

OXFORD

Jazz Morley Jericho Tavern
01865 311775

PPC & The QV/The Leg Modern Art
01865 722733

Teddy Thompson/David Ford 02
Academy 2 0870 771 2000

SATURDAY

February 12

BELFAST

Miniminds Stiff Kitten
028 90238700

Nile Spring & Airbrake
028 9032 5968

Thread Pulls Black Box
00 35391 566511

BIRMINGHAM

Shockwaves NME Awards Tour Crystal Castles/Magnetic Man/Everything Everything/The Vaccines O2 Academy
0870 771 2000

Flornie HMV Institute 0844 248 5037
Forever Fallen/Conduit O2
Academy 3 0870 771 2000

Furyon/Triaxls/Dakes/Eddie's
Rock Club 0121 643 2093

Tarantism/Cracked Actors/Generic
Eric Wagon & Horses 0121 772 1403

We The Kings O2 Academy 2
0870 771 2000

BOURNEMOUTH

Alexandra Burke International
Centre 0870 111 3000

BRIGHTON

Funeral Party Audio 01273 624343
Running Numbers/Boy Com Volk
Tavern 01273 688144

Sad Day For Puppets Jam
0871 230 1094

Silvery/Deadbeat Descendant
Prince Albert 01273 730499

Slimshack/The Great
Northwestern Hobos The Hope
01273 723 568

Vic Godard & Subway Sect The
Hydrant 01273 608313

BRISTOL

Bury The Archive/The Finest
Bloodlust Croft 0117 987 4144

Cosmo Jarvis Louisiana
0117 926 5978

The Funkinstains/Indigo Lights
Fleece 0117 945 0996

Teddy Thompson/David Ford
Thekla 08713 100000

CAMBRIDGE

Awake/Abaddon Portland Arms
01223 357268

Crashed Out/Overload/Hotwired
Man On The Moon 01223 474259

The Joy Formidable/The Chapman
Family/Airship St Paul's Centre
01223 354 186

Lucy Ward Corner House
01223 352047

CARDIFF

Harrys Gym Arts Institute
0871 230 1094

James Apollo/Joshua Caole Buffalo
Bar 02920 310312

John Cooper Clarke Gwdihw Cafe
Bar 029 2039 7933

Melc Stevens/Colorama Clwb Ifor
Bach 029 2023 2199

EDINBURGH

Conquering Animal Sound Sneaky
Pete's 0131 225 1757

Jon Fratelli/The Morning Parade
HMV Picture House 0844 847 1740

Minnie & The Vectors Whistlebinkies
0131 557 5114

To Catch A Thief Electric Circus
0131 226 4224

FALMOUTH

Hiss Golden Messenger Miss
Peapod's 0871 230 1094

GATESHEAD

This One Goes Up To Eleven Azure
Blue 0191 478 4326

GLASGOW

Before Machines/As Autumn Falls
Bar Bloc 0141 574 6066

Dean Wareham/Ringo Deathstarr
Stereo 0141 576 5018

The Duke Spirit Captain's Rest
0141 331 2722

Fury UK Ivory Blacks 0141 221 7871
Jimmy Webb Oran Mor 0141 552 9224

Miles Kane King Tut's Wah Wah Hut
0141 221 5279

Roll Deep/Mz Bratt/Angel Garage
0141 332 1120

LEEDS

British Sea Power/Teeth Of The Sea
Metropolitan University 0113 283 2600

Imelda May O2 Academy
0870 771 2000

Joan As Police Woman Brudenell
Social Club 0113 243 5866

The Soul Circle Gang/Attik Sound/
Esper Scout Milo 0113 245 7101

LEICESTER

Holy Coves Musician 0116 251 0080
LIVERPOOL

The Bees University 0151 256 5555
Deaf School O2 Academy 2
0870 771 2000

The Lentalists/The Portlands/The
Glassheads Cabin Club 0151 709 6468

LONDON

And So I Watch You From Afar
Borderline 020 7734 5547

Anti Nowhere League The Gaff
020 7609 3063

Birds/Diddlers/The Dustaphonics
100 Club 020 7636 0933

Black Daniel/The Deptford Beach
Babes/The 18 Carat Love Affair
Buffalo Bar 020 7359 6191

Claran Lenehan/The Food Fighters/
Mark McCabe Old Queen's Head
020 7354 9993

Closterkeller Underworld
020 7482 1932

Crash Mansion Fiddler's Elbow
020 7485 3269

Dear Joseph/Versus The Circus/Tom
Williams & The Boat Roundhouse
020 7482 7318

Deeds Of The Nameless Nambucca
020 7272 7366

Francobollo/Jake Bullitt/James
Newman Silver Bullet 020 7619 3639

Gatto Fritto/Rocky/Mikola Corsica
Studios 0207 703 4760

The Helmholtz Resonators/Call
The Doctor/Snowbyrds Roadtrip
020 7253 6787

Horowitz/Moustache Of Insanity
Wilmington Arms 020 7837 1384

Kele/Hudson Mohawke Coronet
020 7701 1500

The King Blues/Twin Atlantic/
Sharks Garage 020 7607 1818

Leafhound/Crowning Glory/Primal
Old Blue Last 020 7613 2478

The Manic Shine/Chasing Envy Cargo
0207 749 7840

Matthew & The Atlas/Treetop Flyers
Garage (Upstairs) 0871 230 1094

Mik Whittall/Francis Jetty/The ICIs
Jamm 020 7274 5537

Monkey Puzzle/Animal Noise
Dublin Castle 020 7485 1773

Murderdolls/Black Vell Brides/The
Defiled HMV Forum 020 7344 0044

Niagara Balls/The Ethical Debating
Society George Tavern 020 7790 1763

Rival Sons/The Virginmays/The
Fury Barfly 0870 907 0999

Second Impression Bull & Gate
020 7485 5358

Toploader/The Brights Queen Of
Horton 020 7422 0958

War Bastard/Dark Matter Zigfrid
Von Underbelly 020 7613 1988

Weekend Windmill 020 8671 0700
XX Cortez Hope & Anchor
020 7354 1312

MANCHESTER

The Brute Chorus Night And Day
Café 0161 236 1822

Colin Curtis/Mike Shaft/
Hewan Clarke Band On The Wall
0161 832 6625

Panic Room/David R Black FAC 251
0161 27 27 251

Random Hand/Anti Vigilante Moho
Live 0161 834 8180

Soldier Roadhouse 0161 228 1789
MIDDLESBROUGH

Frankie & The Heartstrings Empire
01642 253553

NEWCASTLE

Chapel Club/David's Lyre Cluny
0191 230 4474

Good Charlotte/Four Year Strong/
Framing Hanley O2 Academy
0870 771 2000

Harlot/Miscellaneous Adolescent/
The Blitz Venue 0191 232 1111

The Singing Adams/The Basement
01273 699733

BRISTOL
Ancient Ascendant/Fleshrot Croft
0117 987 4144

David McAlmont Fleece
0117 945 0996

Hawthorn/George Knight/Back To
The Lake Louisiana 0117 926 5978

Ultrasound Thekla 08713 100000
CARDIFF

Chapter Four Chapter Arts Centre
029 2031 1050

The Crave/Tiger Please Clwb Ifor
Bach 029 2023 2199

Shockwaves NME Awards Tour
Crystal Castles/Magnetic Man/
Everything Everything/The Vaccines
University 029 2023 0130

Hold Your Horse Is/Mojo Fury 10
Feet Tall 02920 228883

Huwie Price Gwdihw Cafe Bar
029 2039 7933

EDINBURGH
Bobby Nicholson Captain's Bar
The Duke Spirit Sneaky Pete's
0131 225 1757

Imelda May Liquid Room
0131 225 2564

Imelda May Liquid Room
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Imelda May Liquid Room
0131 225 2564

SUNDAY

February 13

BATH

Cedar Rose Bell 01225 460426
BELFAST

Mogwai/Factory Floor Queens
University 028 9097 3106

BIRMINGHAM
Chapel Club Hare & Hounds
0121 444 2081

Martyr De Mona/Synopsis/
Aceldama O2 Academy 3
0870 771 2000

My Chemical Romance LG Arena
0121 780 4133

Teddy Thompson/David Ford Glee
Club 0870 241 5093

BRIGHTON

Cosmo Jarvis Prince Albert
01273 730499

Kayo Dot Hector's House
01273 681228

The Singing Adams The Basement
01273 699733

BRISTOL

Ancient Ascendant/Fleshrot Croft
0117 987 4144

David McAlmont Fleece
0117 945 0996

Hawthorn/George Knight/Back To
The Lake Louisiana 0117 926 5978

Ultrasound Thekla 08713 100000
CARDIFF

Chapter Four Chapter Arts Centre
029 2031 1050

The Crave/Tiger Please Clwb Ifor
Bach 029 2023 2199

Shockwaves NME Awards Tour
Crystal Castles/Magnetic Man/
Everything Everything/The Vaccines
University 029 2023 0130

Hold Your Horse Is/Mojo Fury 10
Feet Tall 02920 228883

Huwie Price Gwdihw Cafe Bar
029 2039 7933

EDINBURGH
Bobby Nicholson Captain's Bar
The Duke Spirit Sneaky Pete's
0131 225 1757

Imelda May Liquid Room
0131 225 2564

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Imelda May Liquid Room
0131 225 2564

Roll Deep Potterow Union
0131 650 2656

FALMOUTH

The Go! Team Princess Pavilion
01326 211222

GLASGOW

British Sea Power/Teeth Of The Sea
The Arches 0141 565 1000

Inner Slight/The NK Jays/Cherri
Fosphate King Tut's Wah Wah Hut
0141 221 5279

Sea Of Bees/Trevor Moss & Hannah
Lou/James Walbourne Captain's Rest
0141 331 2722

LANCASTER

Brother Library 01717 3942651
LEEDS

Dean Wareham/Ringo Deathstarr
Brudenell Social Club 0113 243 5866

White Lies/Crocodiles/Active Child
O2 Academy 0870 771 2000

LEICESTER

The Joy Formidable/The Chapman
Family/Airship O2 Academy 2
0870 771 2000

Rollo Markee & The Talishakers The
Donkey 0116 270 5042

LIVERPOOL

Colin Blunstone University
0151 256 5555

LONDON

Aaron Shanley Living Room
020 7288 9090

CINC Café Oto 0871 230 1094

Evlie Underworld 020 7482 1932

The Felonie/The Fifty Fours/False
Heads Bridgehouse 2 020 3490 4857

Funeral Party Barfly
0870 907 0999

Holy Coves/The Ghosties Dublin
Castle 020 7485 1773

Klak Tik/Raymond Antrobus Book
Club 020 7684 8618

The Loves/Comet Gain/The School
The Lexington 020 7837 5387

The Naysayer/Throats/Hang The
Bastard Purple Turtle 020 7383 4976

Nile O2 Academy Islington
0870 771 2000

PETERBOROUGH

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PETERBOROUGH

P

MONDAY

February 14

Sleigh Bells.
Heaven, London



BATH
Balle La Cumbia Bell 01225 460426
Japanese Voyeurs Moles
01225 04445

BIRMINGHAM
Kerouac/Pariso/Jackals Wagon &
Horses 0121 772 1403
White Lies/Crocodiles HMV Institute
0844 248 5037

Zakk Wyld's Black Label Society
02 Academy 0870 771 2000

BOURNEMOUTH
The Go! Team/Banjo Or Freakout
Old Fire Station 01202 503888

BRIGHTON
Alexandra Burke Centre
0870 900 9100
Tragic Roundabout Worlds End
01273 692311

BRISTOL
Grinspoon 02 Academy 2
0870 771 2000
Wolf People/The Liftmen/Ulysses
The Cooler 0117 945 0999

CARDIFF
9xdead/CruX/Predator 10 Feet Tall
02920 228863

GLASGOW
Good Charlotte/Four Year Strong/
Framing Hanley 02 Academy
0870 771 2000

Harrys Gym Stereo 0141 576 5018

LEEDS
The Bravery Brudenell Social Club
0113 243 5866

The Hold Steady/Wintersleep
Metropolitan University 0113 283 2600

LEICESTER
Moonlight Sinatras The Donkey
0116 270 5042

LIVERPOOL
Sly Digs Mojo 0844 549 9090

LONDON
Aidan John Moffat Bush Hall
020 8222 6955

Shockwaves NME Awards Show The
Bees/Mike Kinawuka Union Chapel
020 7226 1686

Bright Eyes Scala 020 7833 2022
CNC Café Oto 0871 230 1094

Hawksley Workman Borderline
020 7734 5547

Kill It Kid Hoxton Square Bar &
Kitchen 020 7613 0709

O Children XOYO 020 7729 5959

Reckon Hope & Anchor 020 7354 1312

Shockwaves NME Awards Show
Sleigh Bells/Teeth/MEN/LCMDF
Heaven 020 7930 2020

MANCHESTER
Chameleons/Vox Band On The Wall
0161 832 6625

Dean Wareham/Ringo Deathstarr
Ruby Lounge 0161 834 1392

The Duke Spirit Sound Control
0161 236 0340

James Apollo Night And Day Café
0161 236 1822

Jonny Deaf Institute 0161 330 4019

NEWCASTLE
British Sea Power Tyne Theatre
0191 265 2550

NORWICH
Devil Sold His Soul/Feed The Rhino/
For Everything A Reason Arts Centre
01603 660352

NOTTINGHAM
Feeder Rock City 08713 100000

Miles Kane Bodega Social Club
08713 100000

OXFORD
Adam Bomb Bullington Arms
01865 244516

PORTSMOUTH
We The Kings/VersaEmerge
Wedgewood Rooms 023 9286 3911

SHEFFIELD
David McAlmont 02 Academy
0870 771 2000

Gruff Rhys/Y Niwl City Hall
0114 278 9789

SOUTHAMPTON
Little Comets Joiners 023 8022 5612

TUESDAY

February 15

BIRMINGHAM
Jonny Glee Club 0870 241 5093
Not Advised 02 Academy 2
0870 771 2000

BRIGHTON
Duke Garwood Hector's House
01273 681228

Emily Barker & The Red Clay Halo
Latest Music Bar 01273 687 171

Florence Cavillon 01273726858

Sacred Betrayal Hobgoblin
01273 730419

The Saturdays Centre
0870 9 9100

Sleigh Bells/Teeth Digital
01273 730407

Wolf People/The Liftmen Prince
Albert 01273 730499

BRISTOL
Shockwaves NME Awards Tour

Crystal Castles/Magnetic Man/
Everything Everything/The Vaccines
02 Academy 0870 771 2000

Gay For Johnny Depp/The
Computers Croft 0117 987 4144

Miles Kane Fleece 0117 945 0996

MEN Start The Bus 0117 930 4370

Penguin Cafe Orchestra/Portico
Quartet Colston Hall 0117 922 3683

CAMBRIDGE
Our Love Will Destroy The World
Portland Arms 01223 357268

Teddy Thompson Junction
01223 511511

CHELMSFORD
Mirror Maze/The Scarlet Echo
Barhouse 01245 356811

EDINBURGH
Mike Vass Village 0131 478 7810

GATESHEAD
Dark Deception/Spawn Of Aslan
Three Tuns 0191 487 0666

David McAlmont Sage Arena
0870 703 4555

GLASGOW
The Beatbullyz King Tut's Wah Wah
Hut 0141 271 5279

Gruff Rhys/Y Niwl Oran Mor
0141 552 9224

The Heartbreaks Captain's Rest
0141 331 2722
Imelda May 02 ABC 0870 903 3444
My Chemical Romance SECC
0141 248 3000

LEEDS
Canaya/Normal Man/Double
Muscle Brudenell Social Club
0113 243 5866

Don Broco/More Than You'll Ever
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THIS WEEK IN 1992

MANIC MOUTHPIECES, FRANK OBSERVATIONS, PJ'S EGO



PREACH! CONVERT!

The re-released 'You Love Us' has crashed into the Top 20, and NME joins the Manics in Leicester. Nicky Wire means that his band is "still playing medium-sized venues". Still, outside three fans – Nicky, Camille and Sarah – are evidence that they have made an impact. "They're the only band who say anything at all!" they scream. "We hate the Queen: she wears shit clothes and sits on the throne. And they hate the Queen, so we like them!" Furthermore: "If they didn't exist, I'd kill myself!"

Inside, Richey Edwards is in typically outspoken form. First he rages against Carter USM: "They annoy me. The whole audience is jumping up and down, eating veggie burgers, with their right on politics. In five years, every single one of their fans will have swapped the veggie burgers for McDonald's, the ripped jeans for a suit. Everybody knows it's gonna happen."

And then there is... cr... darts. "I despise BBC2!" he announces. "We all love darts and Alan Yentob, who was head of BBC2, says we're cutting down our darts coverage, people don't want darts. They cut it down from 60 hours to, like, 24 hours a year. And ITV don't do it any more..."

"I can't believe we're saying this!" splutters Nicky Wire.

Neither can NME, another day, another genius Manics interview.

ALSO IN THE ISSUE THAT WEEK

• Spinal Tap announce details of their first new material for 10 years: 'Bitch School'

• Ian McCulloch's 'Lover Lover Lover' is Single Of The Week. Keith Cameron writes: "If this treasure gets around he'll have croon deities from Sinatra to Smokey Robinson bugging him with duet proposals. The Voice lives."

• XFM is to begin broadcasting to the boroughs of Camden and Islington in London

• In the regular *Material World* feature, Boy George declares his favourite catchphrases to be "Where's Eileen?" and "Hare Bol"

• Massive Attack talk about the follow-up to 'Blue Lines': "What does it matter how quickly we do the next album? Are we going to lose our fanbase? We haven't got a fanbase"

• James' album 'Seven' is given five out of 10 by Andrew Collins, who is "guttured"

NME

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RATTLE AND... TUM!

BLACK IN THE BIG APPLE

Pixies are reviewed at a "not entirely sold-out night in the medium-sized Ritz" in New York. It's their last headline date before they head off to support U2. "They're supporting U2 and not the other way round because they broke the golden rules," the piece runs. "They did not kiss ass on MTV; none of them have haircuts like Michael Bolton; in a past life Bono was General Custer whereas Black Francis was WC Fields".



POLLY IN PSYCHOANALYSIS

PJ Harvey has just finished recording her debut album, 'Dry', but seems troubled. "I'm not concerned enough about things," she sniffs. "I seem to be getting caught up in just being very inward looking, which I don't like in myself. At the moment it's really strange because everything I'm doing is all to do with me, everyday. It could get dangerous... I could develop a huge ego or something."

THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford



A BAG OF NME SWAG



CLUES ACROSS

- 1 You may find James Blake adorable but can you take any more of him? (5-2-4-4)
- 10+9A Barely recognised as the band who are 'Punching in A Dream' (5-3-6)
- 12 The loveliness of a Jeff Buckley album or Supergrass single (5)
- 13 "This speech is my recital, I think it's very vital", 1987 (3 6)
- 15 (See 18 across)
- 16 In 2007 an album by GoodBooks or film based on life of Joy Division's Ian Curtis (7)
- 18+15A He'd got into a ton of music from The View (3-3)
- 20+19A She duetted with Elton John on the '70s Number One hit 'Don't Go Breaking My Heart' (4-3)
- 22 Fleetwood Mac song for a travelling person (5)
- 23 "Who kicked a hole in the sky so the heavens would ____ over me?", from Oasis' 'Let There Be Love' (3)
- 24 Sketched a picture of member of Babyshambles (4)
- 27 A lad's turn to form an indie band in the '90s (5)
- 29 Rotten idea to include an old prog-rock band (4)
- 30 William in the end names a Mary J Blige single (1-2)
- 31 Folk singer ____ MacColl, father of Kirsty (4)
- 34+33A Yeasayer album - it's not natural to have this going round inside you (3-5)
- 36+7D Under which name John Lennon's first hits post-Beatles were credited (7-3-5)

CLUES DOWN

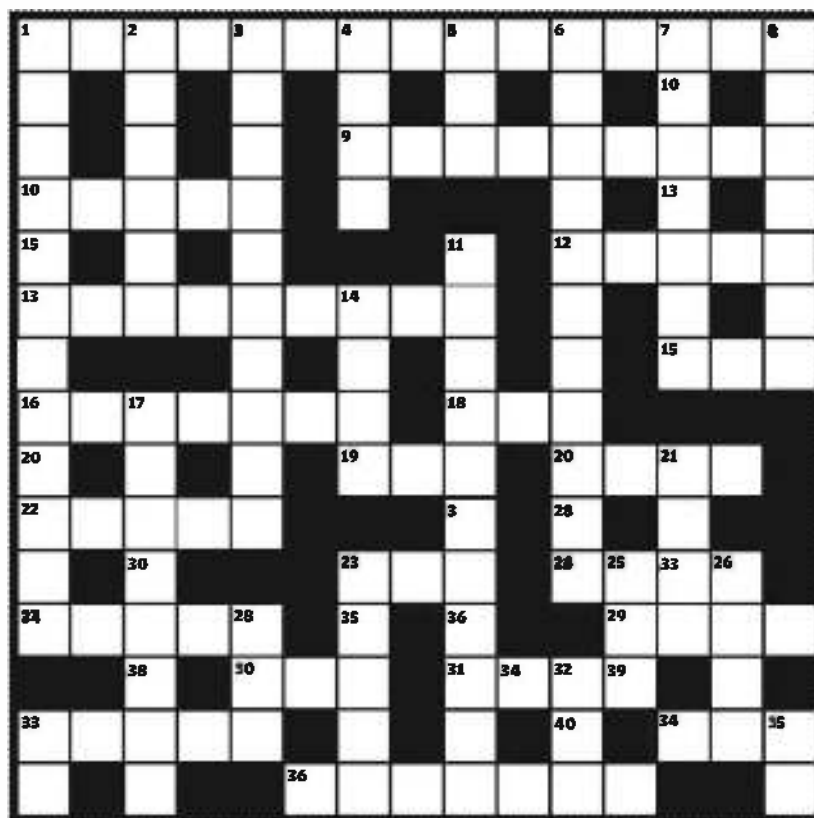
- 1 Wolf Gang take a beastly pride being behind bars (5-2-5)
- 2 Bloc Party member makes about nothing (6)
- 3 A frail victim of Nick Cave (6 4)
- 4 The man who voiced 'Your Loss My Gain' in Portobello Market (4)
- 5 Out of date music from US heavy metal band Machine Head (3)
- 6 OK Nigel, read a different version of title of Deacon Blue single (4-4-3)
- 7 (See 36 across)
- 8 Brian ____, manager of The Beatles until his death in 1967 (7)
- 11 They can be found 'Two Doors Down' from 'Twenty One' (7-4)
- 14+26D "There's music on the station but I'm just

- listening to ____ whistling", Arcade Fire (4-4)
- 17 One LP on a revised scale as a single by Wolfman (8)
- 21 That Petrol Emotion were eager to release their debut single in 1985 (4)
- 23 Rock band formed in early '70s who got the hump with 'Moonmadness' (5)
- 25 MC ____, founder member of NWA (3)
- 26 (See 14 down)
- 28 The Dancing ____, early '80s folk-punk band who sang at 'The Haunted Tea Rooms' (3)
- 32 ____ Campbell, was lead singer of UB40 until 2008 (3)
- 33 Best half of a Common album (2)
- 35 "I am a ____, I am what I play", David Bowie (1-1)

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Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, February 15, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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JANUARY 22 ANSWERS

ACROSS

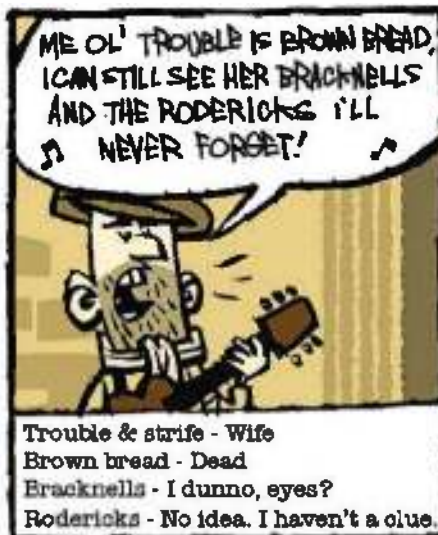
1 Heavy in Your Arms, 9 Pack Up, 10 Warpaint, 12+38A Die, You Die, 13 Bang, 14 Slits, 15 Easy, 16 Ram Jam, 18+32D Gay Dad, 19 Sunday, 22 Avery, 23 Can, 24 Airborne, 27 Leo, 29 Bis, 31 Aged, 33+34A The Model, 36 Leven.

DOWN

1 Happiness, 2 Archies, 3+30D Your Song, 4+11D Na Na Na, 5 Orange Juice, 7 Raising Hell, 8 Satisfy My Soul, 16 Ray, 17 Meantime, 20 Nalve, 21 APB, 25+6D On The Ropes, 26 Noel, 28+39A Lady Gaga, 35 ESG, 37 VS.



POP - A COMPLETE HISTORY!



FANMAIL

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

Edited by Mark Beaumont



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DADDY'S BACK

From: Neil Renton
To: NME

Round about the time of his no-show at the Mercury Prize when he disappeared to either disappear to New York or up his own arse, I thought all seemed lost for James Allan and Glasvegas. Rumours of troubled recording sessions and the departure of Caroline McKay seemed to be another indication that perhaps Glasvegas were never going to be as good as we'd all hoped. That's what I was thinking. Then I read the reviews of their low-key gigs and the indication that the new songs were just as powerful as tunes like 'Daddy's Gone'. Then I heard 'The World Is Yours' and it proved that if the band can manage to hold it all together they're going to be massive and deservedly so. 'Goosebumps on arms held high into the air' time all over again. Not only are they as good as I thought they were, they're better than that.

NME's response...

From: NME

To: Neil Renton

Heaven knows, we had reason for concern, Neil. A woman down, a 'lost fortnight' in Manhattan and a re-emergence in the Daz-white outfit of the spiritualism converts:

Glasvegas showed all the classic signs of having toppled over the edge. Plus, according to the first rule of Doomy Scottish Bands in Black, by their second album at least one of them should be a) smacked off their cheesebox 24/7, b)

dead in a car full of carbon monoxide or c) drunkenly declaring themselves Tory. So to find 'The World Is Yours' in such fine anthemic mettle is revelatory indeed. Next thing you know we'll have to go back on decades of rock-snob thinking and

- gasp! - give indie guitar bands' second albums a fair listen! Come back, The Holloways' 'No Smoke, No Mirrors', all is forgiven! - MB

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

SAD-ASSED SLEB CULTURE

From: Alex Parren

To: NME

After reading the nominations for the NME Awards (NME, January 29), I was reminded just why I love NME so much. All my friends are interested in is 'how amazing' Katy Perry's new album is, or 'how stunning' Cheryl Cole looks in her new video. At this point I'm ready to vomit. That's why seeing Cheryl nominated for the Least Stylish Award and Katy Perry's sad excuse for music being nominated for Worst Album fills me with a sense of relief. I always feel like the outcast, the one who likes the music no-one else has heard of. So that is why, on seeing this year's nominations, I was reminded that other people do share my point of view and it felt so satisfying being able to vote for bands to get recognition they deserve.

From: NME

To: Alex Parren

There's a simple reason you feel like an outcast amongst your peer-coveting, Perry-poring Cole group, Alex: you're better than them. You're sexier, more intelligent, more emotionally complex and more culturally and artistically astute. You're not some cavern-headed 'sleb-culture imbecile dribbling your way through a life cluttered with tear-stained lottery tickets, Adele albums and Christmas books by fucking meerkats, doing whatever the telly tells you to. As a result, you will end up on the Booker Prize panel or in some kick-ass psych-punk rock band, while all your friends will either end up on *Jeremy Kyle* or the game. Feel superior? Because you're worth it - MB

MACHINE OR MEN?

From: Rhian

To: NME

As much as I agree that Florence Welch is a fantastic artist I do feel sorry for the rest of The Machine after their nomination as 'Best Solo Artist'. Is it any wonder people forget Florence has a band behind her at all?

From: NME

To: Rhian

I wouldn't worry about The Machine, Rhian - they make a very good living making guest appearances in their spare time. They were the machine that got the Chilean miners out, for example. Plus they've got regular TV gigs as the National Lottery's Galahad, and next month they're spending two weeks sitting in for the Large Hadron Collider - MB

OH, BROTHER!

From: Ryan Bassil

To: NME

Is authenticity dead? Are self-proclaimed 'gritpop' rockers Brother really the new Oasis? Or are they just a bunch of ex-floppy-haired pansies, the sort that Liam Gallagher would sneer at for wearing skinny jeans? It would seem to be the latter. Three-quarters of Brother used to be in a shockingly awful scene kid band Kill The Arcade who used to play local shows around my area. You know the kind... where pre-pubescent kids turn up sloshed on half a bottle of cider. There's nothing wrong with bands working their trade, but changing your ideals to sell a bunch of records is. Sure, they can name-drop the Manchester scene in interviews, wear big coats and mouth off about how "fookin' brilliant" they are, but that doesn't change the fact they used to

champion the 'American' pop-punk sound. The same genre which they are now telling to 'do one'. It's clear the music industry is looking for something to fill the void that Oasis left and maybe for some people that band is Brother. It's just sad that people are buying into it.

From: NME
To: Ryan Bassil
So people can't change their tune, Ryan? David Bowie should've stayed a comedy ventriloquist a la 'The Laughing Gnome'? You're saying that every musician who's ever been in a dodgy emo covers band at 14 - ie every musician - is never allowed to grow out of it? Or have you, by chance, been so numbed, bored and brainwashed by years of butter-wouldn't-melt bands who've been trained to say nothing more controversial than their name, rank and serial number that you're knee-jerk reacting to a band with a bit of bollocks attached? At least our next correspondent has seen the light. Although not the light of correct grammar - MB

From: Andrew Blinkho
To: NME
Just read your fanmail page n cant bite my tongue anymore. there's a letter from a "jack kellham" as well as others all slagging off Brother. now don't get me wrong. the music is ok, it's not the best I've heard but certainly not the worst. My point is though just because they have slagged a few bands n shown a bit of arrogance, people are getting on at them. FUCK THAT!!!! its what makes interviews interesting. nobody wants to read about poncey nice bands who think every other band is great. i agree, the xx are fuckin boring. i'd sooner watch a complete tool snarl n act a twat onstage over watchin the xx anyway. i'd sooner watch look north than them boring twats live. and as for guitar music is dead, what fuckin planet is he on!!!! stop wankin over bottles of black nail polish n looking at suicide websites n try n smile you fuckwit!!!!

From: NME
To: Andrew Blinkho
Though your text-speak makes me want to vomit out my own eyes, Andrew, your



OLD STALKER

From: Stephen
To: NME
This is me with Paul Weller at LAX on the way back from Coachella last year!

sentiment makes me want to salute your statue. Begone, dribbling mumble-bottoms! Come hither, peer-slugging rock princes! The world needs more bands who'll ruthlessly critique the current musical landscape without giving a shit who they'll get a cabin next to at V, and whether you're already sick to death of drunkards yodelling 'Darling Buds Of May' in indie club toilets or not, you'll devour every word of every Brother interview from here 'til eternity in the hope of being outraged, offended and ferociously aroused when they slag off your favourite band. This is supposed to be a battleground, not an ombudsman conference. Now FINIIGHT! - MB

STREETS SERENADE

From: Karen
To: NME
So lovely to see a piece on Mike Skinner and The Streets (NME, January 29). When they're gone, to me there will be a big, gaping hole in music - it's raw, it's outrageous and they're just typical lads, I literally am in love with them. Anyways just a quick shout to say a well done on the article, highlighted everything Mike's about and made me reminisce! Brilliant.

From: NME
To: Karen
Don't worry, Karen, we'll only have to wait about five years before Skinner 'reforms' to headline the Isle Of Wight. Have you not noticed a pattern? - MB

MURPH MANIA

From: Sarah Davies
To: NME
I'm sick to death of seeing Matt Murphy's face plastered everywhere.

Who even is he?! NME is meant to be about up-and-coming, cool, unique bands, not teenybopper indie wannabes with shit hair like The Wombats. I'm warning you, if I see that curly-haired fuck in one more of your articles, I'm going to cut it out and send them all back to you.

From: NME
To: Sarah Davies
Unfortunately for you, Sarah, The Wombats are fantastic, the right-thinking indie populous adore them, their new album is a modern pop classic and I confidently predict that 'Techno Fan' will be this year's 'Let's Dance To Joy Division'. So you'll be seeing a whole lot more of Murph's uber-hottie fizzog in these pages if there's any justice in this world, and the NME office has ordered in extra shovels to dig our way out from under the encroaching mountain of your bilious, blood-spattered Wombats clippings. Aren't indie bands' second albums brilliant! - MB

WHAT THE ELLIE'S GOING ON?

From: Tim Wells
To: NME
So Ellie Goulding's highly anticipated artistic follow-up to 'that Elton John song on the John Lewis ad' is a

dead sexeh team-up with Tinie Tempah. Wow. Now that's some hysterical A&R right there. Doesn't smell of 'quick we've butchered an already worryingly bland artist's last remaining grain of credibility' one bit. I guess at least it's balanced now, both the Tory mums and teenyboppers will be equally confused about WTF she and her flowery tones are actually about...

From: NME
To: Tim Wells
Maybe in 2011 Ellie's direction will become so banal that she'll become more of a metaphysical avant-garde concept than an actual human being, and via this perversely ironic twist become actually pretty cool again - MB



STALKER

From: Hollie
To: NME
Here's me with Carl Barât. I met him at Rise Records in Bristol!

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Voting is now open for the Shockwaves NME Awards 2011. Go to NME.COM/awards to register your votes. Meanwhile, here's The View's frontman with his selection...

KYLE FALCONER, THE VIEW

- BEST BRITISH BAND**
MYSTERY JETS
- BEST INTERNATIONAL BAND**
THE NATIONAL
- BEST SOLO ARTIST**
PAOLO NUTINI
- BEST NEW BAND**
SOUND OF GUNS
- BEST LIVE BAND**
BIFFY CLYRO
- BEST ALBUM**
TAKE THAT - 'PROGRESS'
- BEST DANCEFLOOR FILER**
I DON'T HAVE ONE
- BEST FESTIVAL**
T IN THE PARK
- BEST TV SHOW**
IDEAL
- BEST FILM**
NEDS

The ceremony takes place at O2 Academy Brixton on February 23 after the Shockwaves NME Awards Tour has finished up (featuring Crystal Castles, Magnetic Man, Everything Everything and The Vaccines - see NME.COM/tickets)

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week THEO HUTCHCRAFT HURTS

QUESTION 1

Your live shows feature an opera singer called Richard who you discovered singing in The Pirates Of Penzance. Which Simpsons character is also a fan of Gilbert & Sullivan?

"Krusty?"

Wrong. Sideshow Bob

"Sideshow Bob. Of course."

So, why opera?

"He can sing more emotionally than I can. And he's an intimidating man to have onstage. He looks like our bodyguard."

QUESTION 2

'Happiness' was written on the dole. How much is the current Jobseeker's Allowance for under-25s?

"I got £45.50. I imagine it's gone up - £48?"

Wrong. £51.85 a week

"Quids in! That's two extra beers. I got palmed off into jobs that were absolutely awful, like being a scaffolder and working in Sainsbury's. The worst thing about working in Sainsbury's is not the demoralisation; it's the orange fleece and purple trousers. They didn't have a name badge for me so I had to wear a name badge that said 'Justin'."

QUESTION 3

You left NME's Christmas singles review panel (below) early to appear on The Alan Titchmarsh Show. Why did Professor Green leave early?

"To appear on Never Mind The Buzzcocks. He was in the dressing room opposite me. His was the cool dressing room because he was doing Buzzcocks and I was doing Titchmarsh."



The audience was two rows of old biddies swaying as if I was Chris De Burgh."

Correct

QUESTION 4

Kylie Minogue sings on your track 'Devotion'. There have been a total of four waxworks of Kylie in Madame Tussauds. Who is the only person to have had more?



"Michael Jackson?"
Wrong. HM The Queen.
"I should have known that."

QUESTION 5

In which country has a contestant performed 'Wonderful Life' on The X Factor?

"Greece. When I think of the bedsit we wrote it in and the noodle sandwich we were eating, you couldn't make it up."

Correct

QUESTION 6

You guested on the German version of The X Factor. Name the three German judges.



"I only know Sarah Connor because she was an absolute babe. I was like, 'Who's that?' They said, 'Sarah Connor'. I was like, 'Isn't Terminator going to be after her?'"

Wrong. Sarah Connor; George Glueck, Till Brönner

QUESTION 7

'Wonderful Life' is about Bristol. Name the factual inaccuracy in the very first line: "On a bridge across the Severn on a Saturday night."

"Is there no footpath on the Severn Bridge?"
It depends which bridge you mean. The Severn Bridge runs from South Gloucestershire to Monmouthshire and forms part of the M48. We think you mean the Clifton Suspension Bridge and that runs over the River Avon
"Which one is more foreboding? I think it's the Clifton one. So I'm wrong."

Wrong

QUESTION 8

What audition number does the first ballerina have written on a piece of paper in the video to 'Better Than Love'?

"112?"

Wrong. That's the second ballerina. The first is 141. Why the numbers?

"It's all about the subtext."



QUESTION 9

According to the Daily Mirror, what do you insist is hung on your dressing room wall every time you play a gig?

"Ha! Pictures of local women. That's true. We try to get as many as we can. In Amsterdam there were about 20."

Er, can't you just get a copy of Nuts or Razzle?

"They're specifically not pornographic pictures. Just pictures of beautiful women like Linda Evangelista, Cindy Crawford and Agyness Deyn. We had an A3 picture of someone's nan. I was like, 'What this?' They went, 'Do you not think she's beautiful?' I went, 'She is! I don't want to offend your Nan.'"

Correct

QUESTION 10

Adam from Hurts generally parts his hair in which direction?

"Left to right. Same as me."

Correct

Total Score
4/10

"That'll do. Although I find that it's starting to get to the point where one new memory happens, another disappears."

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