

19 FEBRUARY 2001 £2.30

NME

NEW MUSIC

**"BLUR ARE DEFINITELY
RECORDING AGAIN"**

CRASH COURSE

WORLD EXCLUSIVE

THE STROKES + RETURN

**IGGY POP'S
TWO LESSONS**

**"DON'T SCREW TEDDY
BEARS ON CHILDREN'S TV"**

THE BEST OF WU LYF

**BRITAIN'S WEIRDEST
NEW BAND EXPOSED**

WHITE LIES

**FRANKE & THE
HEARTSTRINGS**

YUCK

ANGELOS

EPITHET/DOU

FUNERAL PARTY

ROGWAJ

LYN KELI

SHINE HAWK

**"WE UNDERSTAND
WHAT PEOPLE
WANT. BUT THINGS
HAVE CHANGED"**

ISSN 0950-4270

ISSN 0950-4270

ISSN 0950-4270

ISSN 0950-4270

ISSN 0950-4270

ISSN 0950-4270

ISSN 0950-4270

ISSN 0950-4270



it's hardcore



£10.99

2 CD out now

Mogwai

Hardcore Will Never Die, But You Will

The brand new studio album. Includes the single Mexican Grand Prix

★★★★ - Q

hmv

get closer

Prices and prices subject to availability while stocks last at participating stores/publishers. Prices may vary online.



pop into our
shop



free UK delivery at
hmv.com



download at
hmv.com

INSIDE THIS WEEK

19/02/2011



38

"WU LYF ARE NO NORMAL BAND"

THE MYSTERIOUS NEW MANCHESTER UPSTARTS ARE CAUGHT LIVE



30

"DAVE GROLSCH BLEED ME DRY"

THE SHOCKWAVES NME AWARDS HOST GETS SHIRTY



35

"LESS AN ALBUM, MORE MANIFESTO"
FRANKIE & THE HEARTSTRINGS' DEBUT IS APPRAISED



26

"I've got a point to prove"

MILES KANE ON ESCAPING FROM ALEX TURNER'S SHADOW AND GOING SOLO. OH, AND HIS NICE NEW CLOTHES



16

"The break was necessary for our longevity"

THE STROKES ARE BACK, AND IN CONFESSIONAL MOOD



11

"I LIKE EVERYTHING HARRISON FORD DOES"
WHITE LIES' HARRY McVEIGH REVEALS HIS HEROES

PLUS

5 ON REPEAT

8 UPERFRONT

10 VERSUS

11 PIECES OF ME

12 RADAR

16 FEATURES

34 REVIEWS

38 LIVE

57

BOOKING NOW

58

GIG GUIDE

64 FANMAIL

66

BRAINCELLS



24

"I GREW TIRED OF SKINNY PEOPLE CONCRETE AND DRUGS"
IT SEEMS THAT LYKKE LI DIDN'T TAKE TO NEW YORK CITY

SAVE 35%
SUBSCRIBING
TO NME!

FREE delivery straight
to your door

Go to NME.COM/yeo or call 0844 848 8848
and quote code 1211



DAVE GROHL

*"I don't think that I'm a genius, I think
I'm an idiot, mostly!"*



OUT
NOW

100 PAGE
MAGAZINE
DEDICATED TO
THE GODLIKE
GENIUS



FROM NIRVANA TO FOO FIGHTERS TO THEM CROOKED VULTURES... BEYOND!

CLASSIC FEATURES • LOST TRACKS • RARE PHOTOS • PLUS EXCLUSIVE NEW ALBUM INTERVIEW



NME RADIO

NOW AVAILABLE ON FREESAT CHANNEL 727

SKY 0184 • DAB DIGITAL RADIO* • NME.COM/RADIO



2011 TRACK AWARD SUPPORTED BY NME RADIO
VOTE NOW AT NME.COM/AWARDS

Facebook Twitter

*The NME Radio award may not be available in all areas.

ON REPEAT

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



TRACK
OF
THE
WEEK

CAT'S EYES

Cat's Eyes

Merrrrrow, baby! Dreamboat Farris Badwan and his tragic operatic heroine Rachel Zeffira blend the moodiest smack rock, the most hypnotic psychonirica and the sassiest Shangri-Las death-disco melodrama – and the result is silkier and more seductive than black slacks and nonchalant smoke rings. The name of the band and the name of the song suggests not only the glamour of beatnik chic eyeliner, but also the glinting lights of the kraut highway along which the rhythm of this

sung trips. It's the opener to a delicious treat of an EP, 'Broken Glass', which also features 'The Best Person I Know', an echo-filled take on The Horrors' own previously unreleased 'Sunshine Girls', and

This is more seductive than black slacks and nonchalant smoke rings

the pure Dusty deliciousness of 'Love You Anyway'. True, in a project that started from shared obsessions on swapped mixtapes, these songs are full of Farris' promise of lyrics that deal with timeless romance and pain. Here, though, the muggies are at their most playful, Farris surly and sexy as Rachel hisses saucily over the top "one stray cat on the highway". It's Pussy Galore (the Bond Girl, not the garage-rock brats) does spiritualized by way of Broadcast, and it's hot-tin-rod sexy

Emily Mackay, Reviews Editor

Stream exclusively on NME.COM now, and head to NME.COM from Monday for the On Repeat playlist



FLEET FOXES

Helplessness Blues

The vocals might be clearer and the production sharper, but this is still the same group we went nuts for in 2008. A shimmering dream of escape ("If I had an orchard I'd work 'til I'm sore"), halfway through it blooms into a different song. I love it when bands do that.

Luke Lewis, Deputy Editor, NME.COM
On pitchfork.com now

YOUNG BUFFALO

Only We Can Keep You From Harm

Taken from the Mississippi trio's forthcoming debut single, this soul-infused song blends Southern spiritual pathos with a touch of the old 'Soweto Strokes' rhythms. Head spinning, yes, but in a giddy way that suggests there are wider musical horizons to come.

Paul Stokes, Associate Editor

Download exclusively from NME.COM now

ERLAND & THE CARNIVAL

Map Of An Englishman

E&TC may have an Englishman, a Scotsman and a Welshman among their line-up, but far from being a bad joke waiting to happen, this first single from their second album 'Nightingale' adds an electronic pulse and earworm chorus to their intelligent folk-pop.

Nathaniel Cramp, Sub-editor

Watch on NME.COM now

LOWER DENS

Hospice Gates

In recent years, most singer-songwriters with a thirst for metamorphosis have turned to the synth. Solo acid folkie Jani Hunter, however, assembled a band to delve into woozy, dream-rock drones like this, which suggests Television jamming alone in an echoey cavern.

Tom Pinnock, Sub-editor

On YouTube.com now

COLD CAVE

The Great Pan Is Dead

If you weren't a fan of Cold Cave MK I then MK II might be for you. On new album 'Cherish The Light Years' they've sprinted onto the arena stage and shouted, "Good evening Springfield!" dressed as Simple Minds and New

Order: White Lies and Editors should pay attention

John Doran, writer

On pitchfork.com now

THE STREETS

Close The Book

And so this is the last Streets song. Ever. So we dry our eyes, as the drum snaps click around the kind of soring sample Ian Brown gets gushy for and say goodbye. Until we see Mike on his UK tour and at the festivals.

Jamie Fullerton, News Editor

On guardian.co.uk/music now

CAT POWER

Untitled

From the wobbly videos we've seen of Chan Marshall's new stuff, it seems the pomp of 'The Greatest' has fallen by the wayside in favour of her trademark disaffected drawl and 'Myra Lee' era bruised guitar, tempered by Jim White's soft-splashing cymbals. Which is just dandy by us.

Susana Pearl, writer

On twentyfourbit.com now

ECHO LAKE

Young Silence

Just when you thought wall-of-din shogaze was forever trapped in a state of eternal Jesus beard, here's a London four piece armed with one big pair of shears. Their swoonsome cacophony is set to breathe a brisk gust into a stuffy scene.

Jaimie Hodgson, New Music Editor

On guardian.co.uk/music now



TUNE-YARDS

Bizness

You could hear every corner of the room on her debut thanks to Merrill Garbus' super rudimentary equipment. With her new hi-fi single, sounds reverberate through Garbus herself, her vocal cords a thumb piano, a hummingbird impersonating Aretha in her throat.

Laura Snapes, Assistant Reviews Editor

On tune-yards.com now

UPFRONT

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

Edited by Jamie Fullerton



WHY THE LIBS' LEGACY IS IN MORTAL DANGER

Last week Carl Barât told *NME* that *The Libertines* could be gearing up for a summer of festivals – but Jamie Fullerton can't see it working without a new album



Last year's Reading and Leeds Festivals seem like yesterday. The elongated Axl wars. Blink-182 on the Main Stage discussing how they drink their own urine. And, more importantly, *The Libertines*' return: the moment when Pete, Carl and co answered any doubts about whether in 2010 they could remain as inspiring as they were when Pete first wrote his Hackney flat gig invite on the forum at www.thelibertines.org.uk/forum.

So, when Carl told us last week that the chaps were likely to be "gearing up the old machine" again this summer, possibly with a Glasto slot and more (see NME.COM/artists/the-libertines), it was cause for celebration.

Indeed, what could be more wonderful? Not only for all the fans who didn't get a chance to see them at Reading or Leeds, or either of their London warm-up shows last year, but also presumably pretty good news for the band members themselves. Pete and Carl may have found fruitful creative solo outlets, but the gaping gap between the response to those

and *The Libertines*' comeback shows has surely made them realise that the only way they can remain a true cultural force is together.

However, if last summer was the opportunity to write the final full stop they never had enough ink for before (having Peter-ed out in a Paris car park in 2004, a man down), then looking to start a new sentence this summer means they'll have to find something new to write for it.

Playing a 'best of' set last August was fine under the circumstances, but the same trick in 2011 would damage *The Libertines*, turning them from being something born of spontaneity and passion into something a bit more... kerching. That's why, if they do get back into gear this summer, they have to make a new album – if only to differentiate themselves from the ever-swelling reformation brigade.

Trying to eclipse the quality of the band's previous work must be a daunting prospect, but *The Libertines* do have a wealth of unreleased material that, with two weeks of hammer-work, could form an album with almost as much bite as their first two. A lazy option? No. Their records have always been a spontaneous pulling together of the sounds that have been in their heads for years – 'Minor: When The Lights Go Out' from their second album, for example, was first heard as a shuffle song on the band's early demo sessions.

OK, pinning down Pete for album sessions might seem a task akin to lassoing a leaping salmon. But if this really is to be the summer of *The Libertines* it's essential, or else they're just another reunion cash-cow. And that would be as tragic as them never reforming in the first place.

REUNION CORNER

BECAUSE IT WORKED FOR SKUNK ANANSIE

This week: *Death From Above 1979*



Here's two chaps we never thought would kiss and make up – *Death From Above 1979*'s Sebastian Grainger and Jesse F. Keeler. The hard-thumping duo released their only album in 2004,

split because they hated each other – then last month we hear they were reforming for Coachella. Now they're set for their first UK shows in five years (at London's HMV Forum on May 4 and 5). "Why not say yes to playing the music we designed to be an undeniable source of power?" Sebastian said. Because your relationship was so fraught that you may end up poking each other's eyes out with drumsticks? Still, good to have them back.

PHOTO: JAMES HARRIS

CULTS Go Outside

Debut UK single 21 February

Very Big T-shirt + Vinyl + Download
Includes Two Bears t-shirt

cultscultscults.com



Chad shows his 'guts' to the crowd in Brighton



"THAT'S THE FIRST TIME I'VE BEEN DRAGGED IN..."

Funeral Party's first punk-funk skewer-attack on the nation is complete, as they survive their debut headline tour – despite the grasping hands of the Brighton faithful...

FRONT ROW

"I headlining, man, you know you'd better make sure you step it up," Funeral Party guitarist James Lawrence Torres

blurts. He's limbering up before the LA indie dance types hit the stage in Brighton sweatbox Audio on the last night of their first UK headline tour.

He's right, of course – after playing as underlings to Thirty Seconds To Mars and The Drums, this is the band's first time topping the bill on these shores, so the pressure's on. Their frenetic punk-funk seems to be sticking on brains here, though – debut album 'Golden Age Of Knowhere' just went

Top 40, and tickets for tonight's (February 12) show are as scarce as a Crystal Castles gig without any bone snaps.

"It's been crazy," singer Chad Elliott grins, clearly enjoying his moment in the purely metaphorical British sun. He admits that having quickly earned a rep on the tour for going mental on demand, there is an air of expectation tonight. "Sold-out shows are great," he adds, "but we seem to have this

reputation now for having these crazy live shows. People... just expect it. But things have just been going off wherever we go really."

Despite this, as the band hit the stage for their tour swansong and rillo through their first few cuts, it's actually hard to see what he means. It's not that the crowd aren't into it – heads are nodding, feet are tapping, but it all feels so polite, cricket-mate polite. But then the Strakesy bassline of breakthrough

single 'Finale' drifts in and the place finally goes apeshit. Chad goes from cajoling the throng to trying to dodge

the airborne feet of crowdsurfers and eventually finds himself being pulled into the mass.

From here on it's flying bodies and Galloway-beating moshpits. Just 'Because' provides a frenetic conclusion, matched by a crowd surge that leaves Audio's crash-barrier buckling. Back stage afterwards, a moist but delighted Chad conveys his happiness at winning the crowd over.

"That's the first time I've been dragged out into the crowd," he explains by way of underlining the victory. Brighton won over, then, null ended, phase one of the UK drive complete – looks like this party is one we'll actually be remembering for a while yet.

"We seem to have a reputation for these crazy live shows"

CHAD ELLIOTT

Golden age
Giant stars
Carvers
Shadows on faces
Youth and poverty
Finalists
Relics
Finale
Gold your future
We seem did it go wrong
I want to tell you
NYC

VERSUS

PETER ROBINSON Vs JAY SEAN

He's a big success in the US, but the London R&B rapper is messy and has, um, toilet issues...



FYI

• Jay Sean does not like saying the word 'elevator'

• Jay Sean is sometimes sad when he is by himself but he is generally happy

• At school, Jay Sean had a *Thundercats* lunchbox

Hello, Jay Sean. Where are you and what can you see from the nearest window?

"I'm in my apartment in New York and I've got gorgeous floor-to-ceiling windows. I can see literally all of Times Square."

I'm not so keen on floor-to-ceiling windows. What if you trip over? Trip over?

Imagine this. You're doing the Hoovering one day. You trip, you fall against the window. Is that window going to hold?

"Yeah, I know what you mean, especially in these high rises. They must be triple glazed."

And there is only one way to find out, which is by throwing yourself at the window.

"I don't do the fucking Hoovering, do I?"

Does someone do it for you?

"I'm lucky enough to have a lovely lady who comes in once a week. I'm really messy. You know what it is? Time. Time is my biggest wish. I wish I could have more time."

Your public persona is that of a very tidy person.

"I guess I'm quite together when it comes to my look. I make sure my hair is tight, cropped, neat and that sort of thing. Basically I'm vain and selfish. As long as I look good, it doesn't matter how much of a mess is around me."

Do you think if you stood up now and ran straight at one of your windows you'd bounce back off it or smash through it?

"I think the little fatty inside me would probably bounce back off it. I used to be very fat, you know."

Don't think you got away with slipping the word 'apartment' in there earlier on, by the way. Let's face facts, you're in your flat.

"But you have to say that over here or nobody knows what you're talking about, so it saves time. And God forbid you say you need to go to the toilet!"

You mean the restroom? Well I'm not going in there for a rest, am I? I'm going in there to do a shut or a piss and then I'm coming out. I'm not resting!

Would you say you shit and piss more or less than average?

"I definitely do it more. Let's just put



that out there. I have problems. I don't know why my body produces excess waste but it does. Probably because I take so many peccin powders and stuff. My diet is insane. Anything with a h...ad on it, I'm eating it. I hope the ladies don't take that the wrong way."

What exactly do you mean, for the benefit of any of 'the ladies' reading this?

"They can make up their own minds!"

If you were to live forever and continued collaborating with other artists at your current rate, how old would you be when you had collaborated with more people than there were left in the world to collaborate with?

"(Guffaws) You know there are only maybe a handful of artists now that I'd really love to work with, and the reason I really love collaborations is that there's an old school model of music and a new school... (Hangs on for several centuries about *The Music Industry*)... and that's what I'm looking at. And that's why I say, 'Yes, let's bring these world together'. I hate it when people put things in boxes."

What if it's a nice box?

"Well, that's not the point."

What if the box was 'amazing male solo artists', would that be bad? Would you moan about that? No you wouldn't.

"No, I wouldn't. But I want to be like a global artist. Think of Michael Jackson - he did R&B, he did rock, he did straight-up pop."

And look what happened to him...

"Well, yes, it did kind of... But we all do at one point or another."

THIS WEEK'S TOP 20

THE NME CHART

1 1 **BRUNO MARS**
"IT FEELS LIKE A WONDERFUL WONDER"
Atlantic

2 2 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

3 6 **THE BLACK CROWNS**
"WHAT YOU KNOW"
Atlantic

4 3 **THE FLOPPYS**
"LOVE IS A BOMB"
Atlantic

5 5 **KANYE WEST**
"JAILHOUSE ROCK"
Atlantic

6 4 **DEBBY DAVIS**
"THE KISS"
Atlantic

7 7 **THE STRUTS**
"LOVE IS A BOMB"
Atlantic

8 8 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

9 11 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

10 10 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

11 9 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

12 12 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

13 13 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

14 14 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

15 15 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

16 16 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

17 17 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

18 18 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

19 19 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

20 20 **THE NEIGHBYS**
"JUMP INTO THE FIRE"
Atlantic

NME RADIO

Hear the chart
numbers first every
Monday at 7pm
on NME Radio
www.nme.com/radio

NME TV

Watch the latest Top
20 tracks every
Monday on NME TV
www.nme.com/tv

NME.COM

Listen to the Top 20
and learn more about
each artist online
www.nme.com



NEW TO NME RADIO PLAYLIST

• **BRUNO MARS**
"IT FEELS LIKE A WONDERFUL WONDER"
• **THE NEIGHBYS**
"JUMP INTO THE FIRE"
• **THE STRUTS**
"LOVE IS A BOMB"
• **THE NEIGHBYS**
"JUMP INTO THE FIRE"

OFFICIAL
chart company

PIECES OF ME HARRY MCVEIGH

The White Lies frontman reveals his love for Blade Runner, the Chili Peppers and paintings of monkeys

My first album

MICHAEL JACKSON'S 'HISTORY'

"I think it was on like four old-school tapes or something. I listened to it to death. I even enjoyed the second half of the album which was not the greatest hits bit."

My first gig

RED HOT CHILI PEPPERS, LONDON ARENA

"When I was like 14 I think I went to see Red Hot Chili Peppers in the East End. I remember it being quite daunting because at that time I thought it was all about going right up to the front and it was a real crush."

The first song I fell in love with

'SUMMER IN THE CITY' BY THE LOVIN' SPOONFUL

"I remember it being on this '60s compilation and I really, really fell in love with that song when I was about 12. I still love it now. I know it really well, but I forget the lyrics to our own songs."

My favourite lyric

'THRASHER' BY NEIL YOUNG

My favourite line is: "With a one-way ticket to the land of truth/And my suitcase in my hand/How I lost my friends/I still don't understand". The way it rhymes is beautiful. The sentiment behind that song is, to me, about growing up and moving away from things in your past - sometimes good, sometimes bad. It's a very emotional song for me."

The book that changed me

VERNON GOD LITTLE

"It's very dark but almost funny at some moments. It's about someone who is wrongly accused of a school shooting and sort of ends up being put away for it and being on Death Row. At moments it's really funny, and at moments it's really quite hard to read."



My favourite painting

THE UPPER ROOM BY CHRIS OFILI

"It's a collection of paintings at the Tate Britain. In this wood room are just paintings of monkeys, but they're sort of worshipping a monkey at the end of the room. It sounds ridiculous, but there's something quite religious about it."

Right now I love

VIOLENS

"We've toured with them a few times and they're good friends of ours, from New York. Their album is magnificent. 'Und It's Un It' is my favourite song, but there's so much variation on that album, so many different sounds and ideas coming in there."

My favourite film


BLADE RUNNER

"Like everything that Ridley Scott does. It's one of the few films you watch and you think that could be what the future is like. I've probably watched it well over 100 times."

My favourite place

THE SOUTH-WEST OF IRELAND

"My family used to go on holiday there every year, we used to drive then get on the ferry and then camp when we got there. It's really relaxing and peaceful. It's great when you've been touring for ages and you have time to get away from it all. We go out fishing in a tiny dinghy and barbecue our catch at night under the stars."

YUCK

THE DEBUT ALBUM
OUT 21ST FEBRUARY
ON 12"/CD/DOWNLOAD

★★★★-0 ★★★★★-Mojo
"Electrifying..."-Clash
"All hail Yuck"-The Independent



GRUFF RHYS HOTEL Shampoo

NEW ALBUM
OUT NOW
ON ALL FORMATS

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jamie Hodgson



ABOUT
TO
BREAK

DOG IS DEAD

When Fleet Foxes meet Hot Chip in Narnia

Not not not cool. Despite their upcoming appearance as the now traditional Performance By Cool Indie Band Who Are Pissing Zeitgeist Out Of Their Eyes in season four of *Skins*, following in the footsteps of Foals and Crystal Castles,

Dog Is Dead remain at pains to lay out how terminally unhip they are. "Skins is supposed to be our generation," 19-year-old frontman Rob Milton beams. "But I didn't spend my teenage years doing MDMA at a cave rave. What did I do? Uh, I was probably in an armchair listening to Dire Straits."

Yet for a band who first came together while some of them were in a teenage play of *The Lion, The Witch And The Wardrobe* (Rob = Mr Beaver), the Nottingham five-piece may be cooler than they themselves suspect. Maybe. A blast of untutored harmonies balancing on still fashionable hi-life guitars, they are the latest iteration of the off-kilter skunk gene that indieologists trace from T. S. Eliot down through Mystery Jets to Two Door Cinema Club. It's fey. It's

breezy. It believes in Pop As Ideology, and, yes, it doesn't much care if you're sneering at its mediocre taste in footwear. "We think when you spend too much time styling your band, or thinking about what you're doing, that's when things start to suffer," Rob raves, reasonably. "But we're not afraid to be confrontational pop either. Typically, we're more than happy to mix that euphoria with darker undercurrents."

It's a mix best observed on the rich new cut 'River Jordan' — a song with the sort of choral harmonies that could knock Fleet Foxes' comeback out of the global Starbucks CD shuffle. "I guess that song is either about literally dumping girls in the river, or some sort of life metaphor about enjoying things for some time then moving on."

Some people may have been surprised, but Two Door Cinema Club have quietly built a fanbase that's so diehard they sold out the O2 Academy Brixton. Dog Is Dead have an even worse name, and just as many shimmering tunes. *Skins* may be waning in TV relevance, but its status as a musical driving rod hasn't failed it yet. *Gavin Haynes*

NEED TO KNOW

- Paul can tell you how many letters are in a word within a second of you saying that word
- They're not an S Club Juniors version of Blank Dogs. Their name refers to a line in *Richard III*
- Joss is related to TV chef Rosemary Shrager
- Instead of the conventional 4-4-2, they often play onstage arranged in a straight line

The Buzz

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



1 EMA

When we first saw EMA's blog-post ponderings on the possible 'alchemical property' of four-track tapes and clocked that she writes 'hippy songs about aliens', our prog-rock alarm started whimpering. Thankfully, it stopped when we realised that her music is in fact a whole heap of eccentric Americana awesome. Having previously sung and played guitar in moody South Dakotan drone-folk types Gowns, EMA (Erika M Anderson, see?) now deals in a more noisy, gothic-tinged sound akin to Cynthia Dall and Hope Sandoval. You can download her debut single 'The Grey Ship' and find info on her upcoming debut album 'Past Life Martyred Saints' through the Souterrain Transmissions' website - the label she shares with like-minded lace-lover, Zola Jesus.



2 FRIENDS' 'FRIEND CRUSH'

Before you writh at their sickly band name and the fact that three members of this NYC band met at the vegan restaurant where Darwin Deez worked, listen to their debut Lucky Number single. Singer Samantha Urbani pleads, "I wanna be your friend" over oriental synths and Tom Tom Club bass.



3 EVAN ABEELE'S 'LINEAGE EP'

In case the cushiony sonic kisses of Ontario's Memoryhouse weren't soothing enough, their man Evan Abeele has been taking time to work on a solo project of dreamy, glitchy ambient/classical that'd make the perfect soundtrack to an underwater scene in a Sofia Coppola film.



4 LIVE AT SHEA STADIUM

No, not that one - Instead, this furiously hip Brooklyn dive has been recording sets from every band that passes through its sweaty doors and cataloguing the streams online. Of the hundreds available, our faves so far are ex-Ponytail man Dustin Wong's hypnotic twiddlings and Screaming Females' hunt-yea-down-and-kill-ya surf punk.



5 WARM BRAINS

Former Test Icicle Rory Acwell busies himself by recording Male Bonding, Veronica Falls and other frigg'n' awesome bands. However, the start of this year also sees him venturing back into his own material with 'Old Volcanoes', the debut album by his new project Warm Brains. Fans of noise-guitar-pop need to listen to the album's title track.

BAND CRUSH



Jesse Kivel of Kisses

"The new Bodies Of Water record is a combination of Scott Walker and Serge Gainsbourg paired with lush female vocals provided by Meredith Metcalfe. Look out for the slow groove of the instant classic 'Open Rhythms'."

BY JESSICA KAPLAN

RADAR GLOSSARY

This week's impenetrable music slang decoded

NECROMANTICS

From the nocturnal turf that brought you black metal, the scene littered by the odd murder trial and church burning, comes necromantic noise. Taking the black metal sonic template, crossing it with contemporary US noise-rock, then injecting it with a healthy dose of militant nihilism are the likes of Haust, Abarot and the Fysisk Format label.



DIMBLEBY & CAPPER

NOTTING HILL ARTS CLUB, LONDON
SATURDAY, FEBRUARY 5



Despite having a name better suited to a tailor's shop, Dimbleby & Capper is in fact one Rugby-born Laura Bettinson.

The Elbow Stephens-endorsed 23-year-old former singer-songwriter ditched her guitar for an androgynous moniker upon graduating from Goldsmith's popular music course last year, and has since branched out "into a creative rampart on its own right, encompassing music, design, fashion and their promotional DIY parties" (awks). D&C Inc is go albeit with only a four-track EP (2010's *Slick Maturity*) to their name.

As Bettinson strides on stage, some will hear the crowd shouts out, "Gaga, oh la la." The sentiment is well placed, although wearing a wig made from tangled wool and cables, feathered hot pants and an oversized plaid shirt, Bettinson looks more akin to a cuckoo's nest Axl Rose. Her three-piece backing

band stand still, wearing leathers on their shoulders and 'beak doctor' masks, presumably waiting for the meeting of the west London branch of The Knife's fan club. Launching straight into 'Raise It Right', Bettinson's voice is seductively nonchalant amid heavy beats. The intricate arrangements envelop her startlingly mundane lyrics—in the hypnotic 'Structure', she sings of shaving her legs. Later, on 'Want This', she leads her backing band into

Wearing a wig of tangled wool and cables, Bettinson looks a cuckoo's nest Axl Rose

a tribal breakdown, complete with two sets of drums.

The set ends on forthcoming single 'Let You Go'—to be released on east London label T'APE, curators of tonight's show. It's only been six songs in length, but a short sharp shock's the best kind. Dimbleby & Capper is coming, and the sound is as sharp as their tailoring. *Ailbhe Malone*

SCENE
REPORTDANCEFLOOR
DREAMING

James Ford and Jas Shaw on
2011's new class of pacesetter



Hello all, SMD here again with your monthly update from the nuzer reaches of all things dance. Post Christmas we've had a short break from the relentlessness of DJ'ing, and we've been busy spending time preparing our live set for the new year too—as well as being heavily involved in various production projects. It's all good and exciting! Anyway on with our latest selection.

First up this time round is 'Trance 2' by Margot, which is our on James I Holden's consistently great Border Community label. It has a European-sounding arpeggiated line that builds slowly to an ecstatic, Moroder-esque climax and is well worth you seeking out.

Gatekeeper may be from the other side of the Atlantic, but they're a similarly retro tip. The title track from their new EP 'Giza' sounds like a beefed-up version of a Vangelis score for a horror movie. It's great.

On a darker note, we've been playing Shed's most recent track, 'Boom Room', a lot recently too. The 2010 album 'The Traveller' was one of our musical highlights of the year, and this slightly more recent release doesn't disappoint either.

Meanwhile, Michael Mayer's mix of 'Tuff Enuff' by Shut Robot has all the classy restraint of the Berlin sound, but with Marcus Lambkin's odd vocals over the top. Perfect to cheer things up a little bit. And last up this time round is a veteran of the techno scene—Omar S. His oddly titled 'Rude Boy Warm Mix' of the Gunnar Wendel (aka Kassim Mousse) track '578' is a work of electro-techno genius. We have both been frequently reaching for it—especially if we get to play 'til the end of the night! You can't fail with it.

OK, that's all for now. We're locked in the studio working on new material. But we can't wait until March, when we head to the US to kick off our live dates!

NEXT WEEK'S COLUMNIST
Jack Shanky from Transparent blog



Illustration: JON
and Jas Holden
www.bordercommunity.com

5
To SEE

This week's
unmissable new
music shows

DOLOREAN
Bodega Social Club,
Nottingham,
February 16

**BLEECH/DEAN
WAREHAM/RINGO
DEATHSTARR**
Komedia, Brighton,
February 16

**GROUPLOVE/BIG
DEAL/CHAD VALLEY**
Old Queen's Head
London,
February 17

GHOSTPOET
Electrowerkz, London,
February 17

LA SHARK
The Railway,
Winchester,
February 18

ANIMAL
CRACKERS

Swedish newcomers Niki & The Dove have
moved on from singing about eagles and lions.
They've signed to Sub Pop and got into foxes

RADAR
NEWS

It's easy to fall foul of misconceptions when it comes to Niki & The Dove. By name, surely they're just another lady-fronted outfit with him in the back covertly scribbling her tales of woodland whimsy? We'd recommend not putting that to Malin Dahlström and Gustaf Karlöf, who were left a tad rankled by a recent broadsheet interview that suggested he was "the songwriter of the two"...

"We write all the music together," corrects Malin on the phone from Stockholm. "But I write the lyrics—because I sing them, that seems very important to me."

And by gum, can you tell how important they are to her when she rhapsodises

about the title track of their forthcoming EP, 'The Fox', which *NME* can exclusively reveal will be out on Sub Pop worldwide this April (following their debut single on Moshi Moshi last August). It's the next step on the nature-inclined path through the forest trodden by the last song they dropped online, 'Mother Protect', which called on eagles and lionesses to evoke Malin's primal lusty fury.

"There's a Swedish children's writer who told a story about when she had problems sleeping," she explains of 'The Fox'. "She would use this mental picture to try to go to sleep, where she walks through the woods, comes to a hill and meets a fox. She sits with the little fox and whispers all her problems in its ear, then the fox digs a hole, puts all the problems in it and sits on top protecting them—then she can go to sleep. I was so fascinated by this story, so the song tells of a girl heading on a journey full of struggles who speaks to the fox for courage."

The EP will be backed with an acoustic demo of previously unreleased track

**"'The Fox' tells of a girl
asking a fox for courage"**

MALIN DAHLSTROM

'Somebody', the full-blooded version of which sees N&TD channeling Prince at a winking Oriental megaclub, and another track that's still TBA. They're heading to the UK for the second time in April once they've figured out the new live show—a recent performance in their Swedish hometown saw them flanked by three drummers and two dancers... Not what you'd expect, eh?
Laura Snapes

LIMITED SUBSCRIPTION OFFER

SAVE 35% ON A SUBSCRIPTION TO NME

Free DELIVERY STRAIGHT TO YOUR DOOR

GO TO WWW.NME.COM/IMEJV
OR CALL 0844 848 0848 AND QUOTE 12M



OFFER ENDS 31/03/11. PAY JUST £19 EVERY 3 MONTHS BY DIRECT DEBIT, OR FOR A YEAR PAY JUST £76 IN A SINGLE PAYMENT BY CREDIT/DEBIT CARD SAVING 35%
FOR FULL TERMS & CONDITIONS CALL 0844 848 0848 FOR ENQUIRIES OR OVERSEAS RATES CALL +44 (0)330 3330 233 OR EMAIL IPCSUBS@NME.COM



We're glad they're back, even if it's just to see how they can afford new Converse...

“WE’RE STRONGER THAN EVER”

PHOTOS: PIETER N. VAN HATTEN

CREATIVE DIFFERENCES WERE OUT OF CONTROL. THE FRONTMAN WAS MISSING FROM THE STUDIO. IF THE RUMOURS WERE TO BE BELIEVED, THE STROKES WERE TEETERING AT THE ABYSS. NOW, FIVE YEARS SINCE THEIR LAST LP, THE NEW ALBUM IS JUST A MONTH AWAY. IN A WORLD EXCLUSIVE, HAMISH MACBAIN MEETS THE BAND IN NEW YORK TO HEAR ‘ANGLES’ – AND DISCOVERS THE TRUE STATE OF THE STROKES

The day before ‘Under Cover Of Darkness’ goes live, and in the East Village offices of Wiz Kid Management things are very much, as the proprietor puts it, “getting back into gear.” While his dog, Xavi, jumps all over him, Ryan Gendles fields calls about upcoming tour dates, looks at emails of artwork, and switches around final(ish) mastered versions of the tracks on ‘Angles’ for NME’s playback (don’t worry, we’ll get there in a sec). So hot off the press are these, in fact, that he flicks back in while we listen, making minor notes, raising an eyebrow (for example, when a backing vocal on ‘Games’ jumps out more than it should).

All around him in his modest NYC digs are the trappings of a successful rock’n’roll band: the reminders of what he and The Strokes have achieved. The gold and platinum discs from all over the world; the giant, framed magazine covers, the four NME Awards (Much sturdier than the MTV ones,” Albert will tell us later); and the numerous box files marked ‘STROKES PRESS’ to which we will today add one long over-life work exclusive, for which the plan is this: we sit in a back room and, one by one, the five Strokes come in to be interrogated. Albert Hammond Jr., followed by Fab Moretti, then Nikolai Fraiture, then Julian Casablancas and finally Nick Valensi (who decides we should be a bit instead).

When their paths do cross – Fab’s with Albert’s, Nick’s with Julian’s – there are big hugs, un-fakeable ear-to-ear grins and plans to meet up later on. “See you onstage in a couple of months!” Julian grins to Nick as he leaves – a joke very much for the benefit of NME. Because, frankly, the mood of positivity (and relief) in The Strokes camp is palpable.

It is a day that will end with Nick, only, one drink

down in Black & White (or as Fab calls it, “the bar that taught The Strokes to drink”), saying his band currently feel the same as they did going into ‘Is This It’, as though this is “the beginning of the second act of The Strokes.” That will begin with Albert responding to the quote, his fellow guitar player gave in an interview only last week, claiming there are “undercurrents of hostility and resentment” in the mood in The Strokes camp.

“Nick brought that up with me over dinner the very next night,” he notes. “He said, ‘If you hear about this, Lapsid goes to insane not writing.’ He was pissed that it came out like that.”

In between, the worst it gets is Nikolai admitting relations got “pretty dire” at one point during the last five years (but also that it’s now “all great.”) Fab will modestly humbly say that it was “a matter of circumstances that we had to navigate through”, and Julian will animatedly declare that he “honestly doesn’t care if people think we have troubles, because we all get along great. Our friendships are a lot more stable.” To a man, press The Strokes on who the problems started with and they will smile, laugh and not budge. Water most definitely under the bridge by the looks of things. To a man, they’ll all of course say they think ‘Angles’ is the best Strokes album yet, and that things are better – and more exciting than ever, and that this is far from the last Strokes album. To a man, they are all pretty darn convincing.

Bottom line? If there are any cracks, The Strokes are doing one hell of a job of hiding them.

Anway, let’s get to – finally! – this fourth Strokes album. Five years, as you’re aware, in the making. Written for the first time by all five of them. It’s 38 minutes long, and was recorded at

Albert’s house with live soundman Gus Orberg at the controls, following aborted sessions at NYC’s Avatar Studios. It is to be played to NME, twice, through Ryan Gendles’ very recently purchased iParl.

It all begins with a Moog crescendo that explodes into what Nikolai will describe as “our funkiest song yet.” The verses of ‘Machin’ Pichu’ recall – oh yes!

Men At Work’s ‘Down Under’, while the chorus is powered by polished guitars. There are, as with all the songs here, a lot of little twists and turns. First single ‘Under Cover Of Darkness’ follows and, with its entwining riffs, makes good on Julian’s proclamation a year or so ago of Thin Lizzy vibes. “It’s great that the record company picked that as the first single,” beams Nick Valensi, “because that was a song where literally all of – contributed to the writing. It made me think, ‘Wow, maybe we’ll do our best work when we put all our ideas together.’ Which is a great sign for the future of the band.”

Next comes ‘Two Kinds Of Happiness’, which begins as a full-on, driven-in radio, Fleetwood Mac’s ‘Rumours’ type thing, then goes into a wildly off-kilter chorus. Again, it’s a case of starting out simple, then going off in all kinds of complex directions. ‘You’re So Right’, meanwhile, is dark and droning and features vocals fed through a vocoder. We think it sounds like a cross between Suicide, Stereolab and something off ‘Kid A’. Julian thinks it has “a kind of early REM vibe”.

‘Taken For A Fool’ is the closest thing here to what you might term the classic Strokes sound – recalling as it does ‘Alone Together’ – and sets up ‘Angles’ two most out-there moments. When Albert describes ‘Games’ as being “cold, strange, new, unique and fascinating”, he is not wrong, this is the most avant-garde adventure The Strokes have yet been on, starting with drums sounding like xylophones, dropping to a minimal, naked baseline, then building to a wall of wailing Moog lines. According to Julian, the ending actually originates from a piece of music The Strokes have had for well over 10 years (once titled ‘E Minor Madness’ and – sorry, Albert plays one “inspired by Daft Punk’s ‘Vandis Quo’” ‘Call Me Back’ is a drumless slowie, in the sense that there were drumless slowies on the third ‘Jell-O’ album. More unexpected twists and turns so changes make it the most downbeat,

THE AVATAR SESSIONS THE STOKES' STUDIO SNAPS



**"I HONESTLY DON'T CARE IF
PEOPLE HAVE PROBLEMS WITH US.
WE ALL GET ALONG GREAT. OUR
FRIENDSHIPS ARE MORE STABLE"**

JULIAN CASABLANCAS

captivating song on here, and one of the best. "Someone in a band—I can't remember who—said, 'Do you have a palate cleanser on there?'" smiles Julian. "And I said, 'No, but I'll write one here.' So that's what that is."

From there we're back on more orthodox turf with the brilliantly titled 'Great Gatsby' cheekily pilfering the feel of Steely Dan's 'Reelin' In The Years', and 'Metabolism' (Julian: "Another one I've had for a while"), a slowed down, gothic cousin of 'Heart In A Cage', complete with deep harmonic *synths* in the background. 'Angles' then comes to a close with 'Life Is Simple In The Moonlight'—a song that is singled out by more than one Strokes as something of a favourite—which begins sounding like Belle And Sebastian's 'The Stars Of Track And Field', then builds with release, chugging Strokes guitars into yet another completely unexpected twist of a chorus. We heard one of the lines as "There's no one I disapprove of more than myself" but Julian corrects us to "There's no one I disapprove of or not for more than myself", and calls it "a 'you-selfish-hastard slash you-can-do-it' song."

The overall sense here is of an endlessly slaved over record that is maybe not going to change the world (maybe not their job any more anyway), but is going to successfully reboot, re-emerge The Strokes and reposition them exactly where they want to be—that being all-about-the-music grown-ups rather than the

awkward savours of rock'n'roll. Which is not to say that this is some kind of MGMT-esque exercise in total self-sabotage. Rather...

Nick: "There was a fear on my part that, having taken such a long time off, people would have forgotten about us. Not forgotten, but that all the work we'd done would have been all for naught, and we would have to start again at a lower level. But that hasn't been the case at all."

The only Strokes who didn't clock side project: Nick Valensi was the most resistant to any break.

"The time off was really frustrating for me," he says. "I didn't want to take all that time off. I was pushing to make a record and do a tour a lot sooner. But despite all the frustrations I was feeling, having my band be dominant in a sense, it seems like the timing is right now, and that we're working in a way in which everyone can express themselves creatively. So I think the break was a necessary thing for our longevity."

Nikolai concurs: "We now know how to rule out the downs. All of us writing was great, but hard. Making compromise was the hardest part for all of us, the push and pull of having something go in a direction that you don't really like."

Is it true the differences really just came down to disagreements over hi-hat sounds?

In my opinion, yes," says Julian. "I'm not saying all the problems were just musical, but I think that's where it all starts, where it stems from. Once the record is out I think there will be a huge tension relieved. At that point I think people will be a lot more relaxed, and it will lead to a much more casual atmosphere... (sighing) which I would like. We get along fine to work together, we don't have any issues."

All five Strokes will separately acknowledge that there were problems, but none of them will say specifically who any disagreements were between.

Fab: "Everybody wants a story. For one issue, you need the bells and whistles, the fireworks. But the fans, I think, don't want that. The truth is, if anything,



Clockwise from above: As it was in the studio in the beginning, with Julian ahead; Nikolai's side project Michel Eye soon went down; the puny Fab got LHA's Joy from his extra-curricular activities; Julian onstage at last year's Glastonbury festival solo show, during which he played Strokes tunes

we've come out of a long hiatus stronger than ever. Far stronger than we were around 'First Impressions...', that's for sure. I feel like I would like to be in this band for a couple more songs, you know?"

Ask Albert, meanwhile, if there was ever any danger

THE STOKES FROM 'FIRST IMPRESSIONS...' TO 'ANGLES': THE FIVE-YEAR WAIT

JANUARY 2006 'First Impressions Of Earth' released

FEBRUARY 2006 The Strokes win 'Best International Band' at the NME Awards

MARCH 2006 'Heart In A Cage' is released as a single

APRIL 2006 Band begin an extensive US tour, leading into summer festival dates

MAY 2006 Lou Reed and Eddie Vedder join The Strokes onstage in New York

JUNE 2006 The Strokes play Hyde Park show in London

JULY 2006 'You Only Live Once' released as a single; Nick Valensi announces that he has married English actress and TV presenter Amanda De Cadenet

SEPTEMBER 2006 The Strokes open for Tom Petty in the US, then play more US dates of their own, during which their hiatus is announced



posted, recording at the beginning of 2010 in Avatar Studios without Julian.

"We just booked that time, because the four of us were fed up waiting," Nikolai shrugs. "We just threw ourselves in there, to see what would happen. At the end of our third album, we did wait a long time for Julian to come back to the process. After all the touring and all the pressure, he was very open. So we finally just booked Avatar and went in with the four of us."

How did Julian react when he was told his band were going to start without him?

Nikolai: "Initially, I was under the impression that it was going to be there. And so was our producer Joe Chiccarelli. So initially it was kind of a shock. We were all going in and he stepped back. So there was a lot of adapting to do very quickly. That's kind of what made the record."

Julian is clear as to his reasons for not attending the Avatar sessions. "To get everyone to really collaborate and step in, it really takes me to step back from it all. I take, fully, step back. I think I just wanted to wait until they'd done their thing, so that I could join mine. When [The Strokes] is described more negatively, it seems like I come in going, 'This is how it is, and if you don't like it, fuck off.' But it's never like that. I just want to have a creative, constructive, fun conversation. And I just think that, for whatever reason, we never pulled that off and there was resentment. But I'm all about making things better. And I think it helped us."

This new spirit of democracy within The Strokes, though, while necessary to make everyone feel more involved, is nevertheless yet to be tested in terms of their public's (and critics') opinions.

As Nick will admit: "I feel an odd pressure that I didn't feel before, because I wrote a lot of stuff for this record. And Julian wasn't there in the studio, and I was, and me and the other guys in the band were making a lot more decisions. So it feels like it may come down more on us. Whereas Julian could just wash his hands of the whole project and go, 'Well, that was an experiment.'"

"It feels like it's coming down on me — and us as a whole — a little bit more than the previous ones," he concludes. "And that's kind of scary..."



that the record was not going to come out, and he gets mildly annoyed.

"It's like, you're just asking me that so you get, 'Albert said there was one point,'" he says. "Of course, there's points, and fears, in everything you do in life. I almost



want to say who cares? It should be obvious, everyone has that. Even the most successful band in the world will be like, 'This could be the end...'

Perhaps true. But one of the strangest things for fans was to see The Strokes, in footage, they themselves

So the big question, really, is this: while The Strokes collectively are more happy and satisfied with the way things are currently working, is this a permutation of their band that the world wants in 2012? A Strokes who are friendly but don't live in each others' pockets any more, and who commit to make "interesting", collaborative records? Individually, they reflect on their youthful incarceration with the same fondness we all do ("Being in the whirlwind," as more than one of them puts it). They all recognise that they came along at a time when music was safe, and reinvigorated rock'n'roll. They know it was about the whole package: the clothes, the haircuts, the lifestyle, the attitude. But that those elements, for a number of reasons (age, family, whatever), have changed.

"We were hanging out yesterday, actually, all five of us," says Nikolai, "and talking about what people want from a band after 10 years. And for us it's funny that people still want us to be crashing on each others' couches when we have kids and wives. We had a period when we were living all over each other all the time, which was great. But I think if we

OCTOBER 2006 Albert Hammond Jr.'s 'Yours To Keep' album released

MAY 2007 Julian appears on Queens Of The Stone Age's

'Sick, Sick, Sick'; The Strokes' new website goes live

JUNE 2007 Bulletin on Myspace: "The band are still enjoying some much needed

'off time'. Don't expect anything this year"

JULY 2007 Nick Valensi plays on Regina Spektor single 'Better'

SEPTEMBER 2007 Nick Valensi makes a guest appearance on 'Shabop Shalom', a track on Devendra Banhart's new album 'Smokey Rolls Down Thunder Canyon'

OCTOBER 2008 Nickel Cye's first gig at London's Borderline

NOVEMBER 2008 Little Joy's debut album is released



From above:
Julian, Nick,
Albert, Hazelett
and Fab



THIS WAS IT



THE DEBUT RECORD 10 YEARS ON

The plaudits poured upon The Strokes' debut album 'Is This It' were innumerable. It's impossible to overstate just what an anonymous place modern rock'n'roll music was in before they and it came along. And while the brayers, the halcyons, the attitude and all of that were crucial, minus the faultless set of songs 'Is This It' was - and is - it all would have been for nothing. Of their

Status as musical saviours, Nick Valensi insists that they simply came along with a cool record collection at the right time, and that is exactly it: it's about more than just writing songs, it's the way they were writing songs.

As, say, The Beatles and The Kinks were to the mid-'60s, the musical reference points on 'Is This It' would feed an entire generation's listening habits: scuzzy, sharp, stop/start, clever, svelte tunes in the vein of The Modern Lovers, Iggy Pop's albums with David Bowie and Television (the latter in particular).

Now, 10 years on in 2011, music feels desperately in need of another such touchstone. There is great music being made, certainly, and great albums being put out, but nothing that feels as instantaneously like a template as 'Is This It' did - and does.

"THERE WAS A FEAR THAT PEOPLE HAD FORGOTTEN US."

WE'D HAVE TO START ALL OVER"

NICK VALENSI

continued like that, we probably would not be a band any more. We've learned to live with each others' space. And the space was crucial to us moving forward."

"The thing is, we had our own separate lives back

then, too," agrees Julian. "I think that it was just the image that was projected. I used to work hard on

building that image too. I understand that that is what people want. But things have changed..."

'Angles' is certainly evidence of this. And if they are to be believed, it's also but a first step in the second part of the Strokes story. A different band, maybe. But still a band that the world desperately needs.

Head to NME.COM to debate The Strokes' new single, and check out a career-spanning photo gallery. Plus, tune into NME TV for a Time For Heroes special on the band at 1pm on Friday (18), and The Strokes Vs Arctic Monkeys video showdown at 8pm on Sunday (20).

THE STROKES' TIMELINE CONTINUED

JANUARY 2009 Nickel Eye's debut album released

FEBRUARY 2009 Julian appears on The Lollie Island's debut album

NOVEMBER 2009 'Phrases For The Young' released

DECEMBER 2009 The Strokes announced as RockNess/Isle of Wight festival headliners

FEBRUARY 2010 Video released of the band minus Julian working in studio

JUNE 2010 The band play a secret show at London

Dingwalls; their first live gig since October 2008

NOVEMBER 2010 Julian reveals via Twitter that The Strokes' fourth album is

finished and will be out in early 2011

JANUARY 2011 The Strokes' fourth album title revealed

JACK DANIEL'S



THE JD SET

TI WHEELER (ASH)
AND SO I WATCH YOU FROM AFAR
EY THE GREAT
THE CROOKES
A. ENTOR

ALL PERFORM TRACKS
BY PIXIES

XOYO, LONDON - THURSDAY 24 MARCH 2011

WWW.THEJDSET.CO.UK

FOR YOUR CHANCE TO GET FREE TICKETS AND TO CHECK OUT THE LINEUPS
FOR 3 UNMISSABLE GIGS IN LONDON, GLASGOW & MANCHESTER

FIND 'JD SET' ON 

OVER 18s ONLY

Know when to unplug. Please drink Jack Daniel's responsibly.

for the facts drinkaware.co.uk

NME This IS HISTORY

Every decade the United Kingdom conducts a Census – as the nation gets ready to fill in the 2011 Census, this week we look back at the Census year 1961 to see what young music fans became a part of back then. The Census is designed as a snapshot of the

nation, documenting exactly who lives where, their customs and their lifestyles. In 1961, Britain was yet to be thrust into the halcyon melting pot of the 'Swinging Sixties' – that was all to come – but one momentous incident that year would change the lives of the population forever...

THE BEATLES DEBUT AT THE CAVERN CLUB

On February 9, 1961, The Beatles made their career-changing debut at The Cavern Club in Liverpool. They'd played there as The Quarrymen four years previously when they scandalised the jazz-loving venue by slipping in some rock'n'roll amongst their acceptable skiffle songs. But now, everything had changed. The Beatles, as they were newly called, had been away in Hamburg getting a rock'n'roll education playing in the sleazy nightclubs of the German city, and were now

a formidable group. Playing the lunchtime set on the 9th, when all the office workers from the area would gather at the Cavern, The Beatles (John, Paul and George, with Pete Best on drums and Stuart Sutcliffe on bass) took to the stage wearing leather suits and caused a sensation with their raucous show.

Watching from the audience that lunchtime was Brian Epstein, a local record shop owner looking for a new venture. Years later, he remembered watching them: "I was

immediately struck by their music, their beat, and their sense of humour on stage – and, even afterwards, when I went to meet them, I was struck again by their personal charm. And it was there that, really, it all started."

Epstein decided to manage the group, and The Beatles never looked back. They would play 292 appearances at the Cavern, but it was this 1961 show that changed the lives of the band, the audience that saw it, and, as it turned out, the entire world.

CENSUS 1961 INFO

Facts from the census that saw the dawn of the Swinging Sixties:

- Population of England and Wales aged 15-24: 6,078,949
- Number of married people aged 15-24: 1,398,167
- Unemployed people under 20: 59,600
- Number of stage managers, actors, entertainers and musicians aged 20-24: 3,260



WHAT IS THE CENSUS?

The Census happens every ten years, and is basically a count of the population. Everyone must fill in a questionnaire about their lives. Government and local authorities depend on this information to ensure you get the services you need in your local community, so that there's enough housing, schools, healthcare and transport. Since 1801, the Census has also served another purpose, in providing a valuable historical snapshot of the nation. For more information go to: www.census.gov.uk

Beats-ing a path to
the future of pop
(l-r): John Lennon,
Paul McCartney
(photo credit)

THE BEATLES



Elvis King standing tall at the Number One spot with
a song that still resonates today



Elvis Presley: truly the King of the charts in 1961



Chad Summer, born Charles Woodson Westover, is
recording studio finger-clicking good

ALSO IN

The top hits in the UK that year were 'Stand By Me' by Ben E. King, and the legendary 'Runaway' by Del Shannon.

Elvis was still dominating the charts, though. He had four UK Number Ones in 1961 - 'Wooden Heart', 'Are You Lonesome

To-night?', 'Surrender' and '(Marie's The Name) His Latest Flame'.

In April, *Thank Your Lucky Stars* began on UK TV. It proved to be a historic show for '60s pop, showcasing the likes of The Beatles and The Rolling Stones.

Things have turned a lot darker in the world of **Lykke Li**, and we're not just talking about her hair. **Dan Martin** steps into the grim fairytale of Swedish pop's troubled princess

Lykke Li is exasperating. After an hour of the blackest, most traumatic confessionals that *NME* has heard in a long time, we ask, reassuringly, whether there is any part of being an amazing popstar that she actually enjoys. We expect howls and uncontrollable sobbing. Instead, we get a giggle and an enthusiastic riposte. "Oh yeah! I enjoy it so much... there is no joy stronger than being onstage, and you have this crazy manic vision that you've invented for months and finally you can hear it. You sit down and you hear a vision you've been working on come to life. I feel like the luckiest person in the world just having inspiration and hope and, you know, this is wonderful!" Runnings OK.

depression after tour and you're like 'Who am I?' Everything is just so empty, and you realise you've been walking around in the city and not once have you seen the stars. That's the thing with New York, you're so busy you're always looking ahead of you, nobody ever sees the sky. I was urging for some nature."

It might be melodramatic to call Lykke's travails a meltdown, but melodrama seems to follow her around, as do the murmurings of a relationship that went badly wrong. She fled to California, spending time in Echo Park and the mystic expanses of the desert. Writing songs was the last thing on her mind. She needed to heal. All the while she was suffering from an illness caused by stomach bacteria – a throwback from her time in India as a child

could be a Paramore lyric.

"Don't we all? That's what we do, right?"

That's one way of looking at it.

"It's like you're the one running into trouble, you're the one bungee jumping without a thing that sticks."

That sense of being drawn willingly to your own doom is explored explicitly in the eerie, gothic swish of new single 'I Follow Rivers'.

"You know when you're kind of into it really badly, you're in some kind of destructive situation, very unbalanced. You're driven by desire and desire can lead you into a very dark place, whether it be drugs or love, and it's kind of like you're powerless."

Was that the case in your New York relationship?

She seems annoyed. "Why do people keep talking

LYKKING HER WOUNDS

As would befit her sweet, spectral but spooky music, it's useful to look at the life of Lykke Li as some kind of fairytale. Certainly the cute, coquettish squeal with which she speaks evokes an image of some kind of pixie princess lost and alone in the world. She's as self-assured as fellow Swede Robyn, but where Robyn is focused and businesslike, Lykke sounds porcelain and fragile. And as we know, in all the best fairytales terrible things happen, and logic scarcely matters.

So it was when the young Li Lykke Timotej Zachrisson found herself the toast of the blogosphere and beyond with her 2008 album *Youth Novels*, travelling the world on amazing adventures, spreading magic as she went. Or something like that. But when it all ended, still only 22, she found herself rootless and with little sense of belonging back home in Sweden. She admits it's a cliché, but she did what any young hipster with a bit of money would do: she moved to New York.

"Everybody goes to New York in the hopes of finding a place where it's OK to dream. It's a town of dreamers, losers, prostitutes, you know. But it turned out to damage me even more."

Indeed, when the young princess arrived in the magic kingdom, she found dragons. Actually no, scratch that. 'Dragons' implies heroin, and there's nothing to suggest that she got swept up in anything more dramatic than the usual hedonistic rigours of the Brooklyn scene. Her word is 'blondsuckers'. In any case, the place got the better of her.

"I grew tired of skinny people, concrete and drugs," she says forlornly.

Did you fall in with a bad lot, as it were?

"Well, yeah, but don't we all? You know? But it's like playing with fire. You go back every time. I love New York, it was just that I felt like I was giving so much for so long my drawer was kind of empty. Not only that, you're suffering from some sort of post-

"YOU HAVE TO LET GO OF THE VISION IN ORDER TO DELIVER A VISION. YOU HAVE TO LOSE YOURSELF. AND YOU HAVE TO DO SHIT TO FIND SOME DIAMONDS"

– leaving her absent and isolated. She grew even more depressed, she says. So she decided to go the other way and regain life with gusto.

"I'm doing everyday things like riding the bus and trying to get my driver's licence," she says. "A lot of everyday things are really hard for me. I tried to create things that I'd been lacking for such a long time like a home, like routines, and get comfortable. Cooking food, reading books, watching movies, dancing with boys, you know..."

The album that transpired is *Wounded Rhymes*, as beautiful a record as its predecessor, but somehow more caustic and weather-beaten, songs of experience rather than of innocence. You know lead single 'Get Some' already, all sexy, aggressive and playful, but elsewhere the album is uncomfortable listening. Would she call it her heartbreak record?

"I don't know, it's not necessarily about heartbreak. It's more about loss and separation. The loss of innocence, the loss and division of love. It is about heartbreak in some forms, but it's more me breaking my own heart and that in itself can be really painful."

Breaking your own heart? That sounds like it

about that? I never talked about any relationship."

To be fair, your official biography talks about one at some length.

"It can be a situation, but it doesn't necessarily have to be a relationship, you know. It is a love that you feel towards that person, but if that person doesn't feel it back I don't know what kind of relationship that is, you know? Then there's no relationship."

In the end, Lykke is simply a girl who feels things almost too keenly. The sheer power of her music comes from the fact that she squeezes so much of herself out of it. And you sense that if she ever grows out of it, then her songs will suffer. For now, she's definitely not going to commit to ever making another record again. Once again she feels too spent.

Has she learned anything from this?

"Ummm... you have to let go of the vision in order to deliver a vision. Just lose yourself. I guess. You have to lose yourself. And you have to do shit to find some diamonds."

Go through shit?

"Not only that, but you have to *shit*. Defecate."

"You have to put shit out there. But it's just a process, you know. There's no end. There's no beginning and there's no end."

As Lykke Li has discovered, life doesn't stop after the last page, even if fairytales do. After bewitching the world once, she's living the next chapter so you don't have to. To be honest, it doesn't really sound like you'd want to. Exasperatingly, it seems as if she does.

Watch Lykke Li's 'I Follow Rivers' video at NME.COM/video



POST-BREAK-UP RECS

RUMOURS FLEETWOOD MAC



This massive coke record is also a big tear-jerker, documenting the break-up of Christine and John McVie's marriage – not to mention the cliffs between Stevie Nicks and Lindsey Buckingham. 'Go Your Own Way' says it all, really.

THE FIRST DAYS OF SPRING NOAH AND THE WHALE



Charlie Fink might be writing 'Summer Of '69' rip-offs these days, but back in 2009 he bared his soul over his break-up with Laura Marling. She's now reportedly hooked up with Mat Horne. Some people have no taste.

THE BOATMAN'S CALL NICK CAVE & THE BAD SEEDS



Be honest, if you broke up with Polly Harvey, you'd be pretty fucking devastated too. 'Black Hair' and 'Green Eyes' are heart-wrenching odes to PJ. We're assuming that 'Weird Woman From Dorset' didn't make the cut.

13 BLUR



And you thought *No Distance Left To Run* was just a film about Graham and Damon. The song of the same name is all about Damon's break-up with Justine Frischmann – in fact, this whole record is. So does Brett win then? Who cares?

ALMOST FAMOUS

PHOTOS: ANDREW WHITTON

Miles Kane reckons he deserves more credit. Suited, booted and solo, he tells *Chris Greening* his plan for post-Shadow Puppets stardom

Miles Kane believes that he should be famous.

A working-class Wirral lad swanning about in swishy South Kensington, the 24-year-old should look every inch the proverbial fish out of water. But while he's yet to gain the recognition he feels that his endeavours deserve, he has never lacked swagger and self-assuredness – in fact, dressed in a pin-sharp three-piece suit, trench coat and fine leather gloves, he seems to almost stare down the stately Georgian terraces that stand imposingly around him. Cocky, moi?


The occasion? Miles Kane's first photoshoot with *NME* as a solo artist. Following stints with The Litchi Flames and The Rascals (who he enthusiastically assumed were "gonna blow up"), he scored success with Alex Turner collaboration *The Last Shadow Puppets*, their album *The Age Of The Understatement* being nominated for the 2008 Mercury Prize and selling a ton of records in the process.

The album was a bittersweet victory

for Kane, giving him his first dose of celebrity on one hand, while inviting bitchy cynicism on the other. Some people will always consider his contribution to the project to have been negligible. When *The Rascals'* debut LP *Rascalize* peaked at a lowly Number 100 three months later, the wheels came off for the band, and Kane's reputation as a talentless blond sucker was all but assured, right? So how did he feel about the quality of his life at that time?

"Of course, I loved the attention with *The Last Shadow Puppets*, you'd be daft not to," says a chipper-sounding Kane in a plush west London hotel bar after the shoot. "Anyone who means about it can just fuck off, it's basic. You're making music and it's gone to Number One, it's the best feeling in the world. Selling out big shows, girls screaming your name – it's what you're in a band for."

"But it definitely felt as if some people thought I was just Alex's mate and didn't write any of that record – like 'Who's the other kid?', you know? And of course it bugs you, man, 'cos it's your



*"IF PEOPLE WANT TO SAY
I DIDN'T WRITE ANY OF THE
SHADOW PUPPETS RECORD,
FUCKING SAY IT. I KNOW THE
TRUTH AND SO DOES
ALEX TURNER"*

Miles Kane

ing as much as anyone else's. So I wanted to do my solo record before the Puppets do anything else, and that way if anyone does goes on me I can be like, 'Well, listen to that.'"

Understandably, the post Puppets storm was a low period for Kane. His association with the Arctic Monkeys has been a double-edged sword from the off, from the big-break support slot which led to him extinguishing The Little Flames to form The Rascals, to accusations that the new group were a shoddy facsimile of the Monkeys, not to mention the peculiar business with The Last Shadow Puppets, which led one observer to pitch Kane as the Mick Talbot to Turner's Paul Weller.

"I suppose on paper I can see it," he says with remarkable good grace. "I mean, [Alex] has sold millions of records and I haven't. But I've been doing this since I was 18 and I've earned my right. I may not have had the success, but I've definitely worked hard and built things up and tried to stay true to myself."

Kane is uncharacteristically elusive on details of The Rascals' split. In fact, he refuses point blank to be drawn on it. He will, though, admit that the band's failure to launch was a shaping factor on his decision to go it alone.

"I started feeling like a completely different lad," he nods. "Maybe it's an age thing but I really thought it would blow up. In years to come I think they'll be like, 'What a fuckin' crazy record that was.' There are some amazing things on there but there are others where I'm thinking, 'Fucking hell, how did that happen?' There were mistakes but we didn't care, and I wouldn't change it 'cos it was what we wanted."

This approach may have served its purpose in his younger years but, as his dapper outfit would suggest, Kane has smartened up for his solo shot at the big time, working with Super Furry Animals' Gruff Rhys, Franz producer Dan Carey and Dan The Automaton (Gorillaz, Kasabian) in his steely pursuit of a 'classic record' and a riposte to the haters.

"I've come to a place now where I'm like, 'If people want to say that shit, fucking say it,'" he snaps, his eyes betraying hurt beneath the surface swagger. "Cos I know the truth and so does Alex, and so does everyone else who wants to know. I think that's the best way to be, otherwise you end up making yourself fucking ill. I've been through it and now it's just like, 'Fuck all that man', I know the score. And I'm gonna go out and have it."

Colour Of The Trap, Miles Kane's debut solo record, is a remarkably assured offering. Tracks such as 'Curtain Closer', 'Quicksand' and 'Telepathy' bristle with an energy that harks back to rock'n'roll pioneers Link Wray and Duane Eddy, while the customary nods to stock indie influences such as Lennon and Brian are present and correct. Kane's voice is



Top to bottom: Miles (on the right, with the bowl haircut) with The Little Flames; hanging with The Blackcats; occupying guitars with Alex Turner onstage at The Last Shadow Puppets' 2008 show on Glastonbury's Park Stage

by turns tender and raucous, exuding the confidence of a man who finds his mop in the ascendant.

Another unexpected influence offers a clue as to where he's been cribbing his style from. "I've always been into being smart but with this record I want to step it up even more," he says, casting an admiring eye over his natty threads. "I got really into Serge Gainsbourg and Lee Hazlewood over the past couple of years, obviously the music's been but also it's that classy look they had, it just appeals to me. I don't feel like there are many bands coming through who can really bring that sharpness. And I feel like this record can back that up."

So did that confidence come easily?

"It took a while to build things up," Kane admits. "But Gruff [Rhys] helped with all that. I met him at the Mercury in 2008. I started working on two tracks with him, 'King Crawler' and 'Take The Night From Me', and it was amazing. In the past I would always jam songs with the band but this was so free, I could do anything I wanted. And that gave me some confidence."

As well as Rhys, Noel Gallagher shows up for a spot of harmonising on standout track 'My Fantasy', In Bruges and Harry Potter star Clemence Poesy plays Nancy Sinatra to Kane's Hazlewood on 'Happenstance', and (that man again) Alex Turner helped knock the lyrics into shape for "four or



"I'M TOTALLY BUZZING RIGHT NOW 'COS I'VE GOT THIS RECORD THAT COULD GO TO FUCKING NUMBER ONE, YOU KNOW? I LOVE THE TUNES, I LOVE THE ALBUM, I LOVE THE BAND"
Miles Kane

five tracks", also piecing demo parts together for the song 'Rearrange'. And then there's 'Come Closer' – surely one of the sexiest guitar pop singles since The White Stripes' heyday – the video for which features a seedy-looking Kane glaring moodily at model Daisy Lowe in a shady strip joint.

"Initially it had this glam rock beat," he says, "it was very Kasabian. But I'd been listening to [John Lennon's] '...Plastic Ono Band' kinds because I love the drum sound, with the tea towel over the snare. So I tried that and it just simplified it, made it more sexy. With this record I wanted to keep things grooving – in a way like a Motown record, Four Tops and stuff like that.

"I think I'd be lying if I said I didn't have a point to prove," he adds, boyish enthusiasm coming to the fore. "I'm totally buzzing right now, 'cos I've got this record that could go to fucking Number One, you know? Seriously. I love the tunes, I love the album, I love the band – it's great."

Miles Kane. In his heart, he deserves all the fame and adulation you could throw at him. So... give it some time. In six months, we might all agree with him.

Watch Miles' 'Come Closer' video at NME.COM/video, and tune into NME TV on Monday (21) as the man himself takes over the station from 8pm

COLOUR OF THE TRACKS

Miles talks us through his debut

COME CLOSER

"In my head that's a fucking hit, that tune... I wanted something you could proper sing along to."

REARRANGE

"I had d...mos for this killer riff, massive chorus and bridge and basically Alex figured out a way to put them all together, it was great."

KING CRAWLER

"A sort of tribal-sounding track I did with Gruff [Rhys]. It's a cool one that."

MY FANTASY

"It's a very Lennon/T Rex sort of thing, one of my favourites. I was gonna put these harmonies on and make the choruses bigger, and Noel just came down and did it, which was a fucking honour."

TAKE THE NIGHT FROM ME

"This was an early track I did with Gruff which he loved, it's sort of like a slow Elvis number or something, a bit of a heartbreak tune."

COUNTING DOWN THE DAYS

"This'll definitely be a live favourite, it has this massive chorus (bursts into song) 'I'm counting down the days, love seems strange to me', & real hands-in-the-air job."

BETTER LEFT INVISIBLE

"I wrote it around the 'Cold Turkey' riff, it's basically me letting rip on guitar – just a balls-out, banging tune. I wanna become a fucking guitar god!"

INHALER

"The chorus was a bit of a joke, really, 'cos I have asthma. I wanted it to sound a bit like 'Pump It Up' by Elvis Costello."

QUICKSAND

"That was just a fun pop tune. It's a bit Style Council with all the 'ba-ba-baa's. It wasn't to be taken too seriously, like Super Furry Friends do with their records."

TELEPATHY

"This should be in a Tarantino film, it's got those really twangy guitars. In fact, if he's reading this, tell him to put it in his next film."

HAPPENSTANCE

"A sexy fucking tune I sang with Clémence Poésy. There's this bit where I go, 'I want the keys to your chest', and I looked at her and she smiled, and you can hear her smiling on the record!"

COLOUR OF THE TRAP

"The melody's similar to 'Spanish Harlem'. It's just a beautiful, beautiful song. It's really stripped back, sung really softly – I really wanted to end the record like that."



Where there's a will, there's a way: Miles gets stuck in

MEET YOUR HOST

He's the score-master on *Shooting Stars* and used to own a burger van. But what else is there to know about **Angelos Epithemiou**, the host of this year's Shockwaves NME Awards? **Rich Pelley** finds out

PHOTOS: ED MILES

Born round the back of Richer Sounds somewhere in the middle of England, Angelos Epithemiou went to fame on Vic and Bob's show *Shooting Stars*. Before that he held such positions as The Eggman, crook, war dealer, psychic, police informer and forger. As he prepares to host this year's Shockwaves NME Awards, we run through the 10 things you need to know about rock'n'roll's newest arrival.

1 HE'S FRIENDS WITH THE STARS!

"I've met hundreds of these rock stars because I used to do the festivals, you know, doing the burgers outside. I'll tell you who was a bit of a knob, that bloke from Funkin' Parks, I like the Primal Scream, I like Gillespie, I like the one from Stone Roses. Man. But the band I like the most is that band Skunkin. They're one of the best bands what has ever walked the earth."

2 HE IS HERE BY PERSONAL APPOINTMENT OF 'GODLIKE GENIUS' DAVE GROHL

"You know that fella, Dave Grohl? He used to come up to the burger van all the times at the festivals. Never

used to pay for a thing. Bled me dry. One day, he comes up and goes, 'All right, Angelos? Can I have a burger? Do you want to host the Shockwaves NME Awards?' I was like, 'Clear off, Dave, leave me alone.' Then minutes later, he's back again going, 'All right, Angelos? Can I have a hot dog? Oh, go on, please host the Shockwaves NME Awards.' I was like, 'The Shockwaves NME Awards? I don't even know what they are, Dave.' He's been bleeding me dry for years, Grohl. In 1988 he rang me up and was like, 'Angelos, Angelos, what shall I call my band?' 'Nirvana, Dave,' I said, 'Go away.' Then again in '94, he phones me up again and goes, 'Angelos, Angelos, what shall I call my new band?' 'Foo Fighters, Dave,' I said, 'Will you stop phoning me please?' I can't believe he went with Foo Fighters because I came up with that half asleep at three in the morning. Anyway, Grohl comes back to the burger van for a third time and goes, 'All right, Angelos? Can I have a bacon sandwich? Are you sure you don't want to host the Shockwaves NME Awards?' I said, 'Will there be any birds there, Dave?' He said, 'Yes.' So I said, 'I'll be there like a shot, Dave.'"

3 HE'S HAD TO CANCEL HIS PLANS TO BE HERE!

"Normally at this time of night, like anybody else, I'll be at home working my way through a big box of Magnums with my feet up watching *Crimestwatch*. I've got them all on video back from 1988. I'm on 1989 at the moment. Two nutcases have broken into a post office. I can't wait to find out what happens next."

4 HE WON'T TAKE ANY SHIT FROM RIOTOUS ROCKERS!

"Rock stars are a rowdy bunch, we all know that. So you've got to tell them who's boss, and in this case it's Angelos Epithemiou who is boss. If anyone steps out of line or makes a wrong move, etceteras etceteras, I will have them killed. Or removed. Killing is a bit too much. They should be all right after that. I've been told Liam Gallagher from those *Beady Eyes* made a nuisance one year. If I see him at this year's awards, I'll take him aside and say, 'Look, Liam. Stop making a nuisance of yourself, and give him something to calm



him down, like a cup of tea. I might even slip something in it to make sure. I'll have my beady eye on him, that's for sure."

5 HE'LL BE BRINGING HIS OWN RIDER!

"The only thing I demand is tea. I demand a tea before I go on and I demand a tea when I come off and I demand that it can't be any hotter than 30 degrees otherwise I will give it straight back again. Other than that, I'll probably nip to Landis beforehand and pick up a couple of pasties and put them in the fridge for afterwards. I'll probably have something like an egg in my bag to keep me going through the show. My burger van will not be parked outside because my burger van has been blown up by mysterious forces. So that's the end of the business. I've moved onto pastures new."

6 HE WON'T BE DJING AT THE AFTERSHOW PARTY!

"I asked if they'd let me but they've said absolutely no way. I'm not surprised because the audience I normally DJ to front of are dickheads. So, you know, it's probably for the best. I'll hopefully be blagging some of my mates in. I'd like to have my friend Kenny there, 'cos he's a big music fan. He loves things like TLO and stuff. And I might ask my other friend Ian, but there's no telling whether he'll come because he's back in rehab."

7 HE COULD HAVE BEEN A ROCK STAR!

"I've been asked to be in loads of bands because of my look. They all say, 'Angelos, will you come and play in our band?' and all that stuff. I can bang things, that's OK. Not necessarily in time and not necessarily

something you'd want to record, but I can bang things and all that. You know, I could have been in JJ singing harmonies and doing the backflips and that. But I decided not to."

8 HE MAY BE UP FOR A COUPLE OF AWARDS HIMSELF!

"I notice that there are categories for 'Best Dressed' and 'I Love Me Man' at this year's awards. I'm hoping to win both of those things. The chances of that happening are very, very good because I've seen a lot of them rock stars and, between you and me, a lot of them look like cramps and a lot of them are definitely mental and some of them are on the drugs and all. If you want to pick someone like that, then that's up to you. But if you want to pick someone who does good in this world, I'm your man."

"I'VE BEEN TOLD LIAM GALLAGHER MADE A MISTAKE AT THE AWARDS ONE YEAR. IF I SEE HIM I'LL TAKE HIM ASIDE AND GIVE HIM A CUP OF TEA"

9 HE CAN KIT YOU OUT TO LOOK THE PART!

"Now that the burger van has been blown up by mysterious forces, I've got myself a pound shop. Although mine is a pound shop, nothing in there costs a pound, it's all a tenner or £20. At the moment I've got a good

special offer on wetsuits. They're just a load of suits what have got really clamped in a flood and I'm knocking them out for about 50 quid each. So if you're off to the Shockwaves NME Awards and you want to look the part, come and see me. I'll sort you out."

10 STEPHEN FRY? RICKY GERVAIS? JAMES FRANCO? HE'S AFTER YOUR JOB TOO!

"These people like Stephen Fry and Ricky Gervais get to host the BAFTAs and the Golden Globes and the Jolly Green Giant from Spider-Man hosting this year's Oscars. But it's chat, chat, chat. They should stop mucking about, get it done and go home. Obviously I could do their job a lot better but we'll see how I get on with the Shockwaves NME Awards first. To be honest with you, I can take it or leave it, all this award show nonsense. I can't wait to go home, bit of *Crimewatch*, couple of Magnums, turn the lights off and go to sleep. I honestly, it's all rot, much."

Head to NME.COM/awards for an exclusive video interview with Angelos and to register to vote. The polls close on Friday (Feb 18).

Meanwhile, Angelos is on tour throughout March with his new show, 'Angelos Epithemion And Friends', playing 20 dates across the country. Head to NME.COM/tickets for more details.



I WILL BEGIN THE HOSTING WHEN I AM GOOD AND READY!

WHAT THE BLOODY HELL IS THIS THING THEN?





DANCING

The rhythmic nature of music leads to get you dancing, as does your need to shout off. As you pogo exuberantly about though, your hair is going to be ruffled in the whirlwind. Try using Shockwaves Tumble Turn so you can reward your hair after some particularly mental moves, giving the 'windone' look some definition and a strong hold.

ALL-NIGHTERS

Gigs may end at 11pm, but your night rarely does. In fact, you may be up for days giving the right circumstances. The only way you're going to avoid looking like a dog's dinner is to use Shockwaves Fix-Crete Styling Shaping Gel for a strong, long-lasting hold, that also allows you to recouch and remould as the night goes on and on and on...

GO DANCING!

So gigs hold style obstacles – such as sweaty moshpits – but thanks to Shockwaves you can keep rocking your favourite frontman style all night long

The rooms of war, a gig can be a nightmare if you're not properly equipped for the most crucial aspect of rock'n'roll your hair can take a caning, and, since it's the most crucial aspect of rock'n'roll ever since Elvis donned the quiff, you need to take action. After seven glorious years of sponsoring the NME Awards, Shockwaves knows all about music and style. You can rely on their styling range all night long to adapt to whatever situation you end up in...

**FIX UP,
LOOK SHARP,
GO DANCING!**

Shockwaves Styling Range for guys allows you to restyle your hair all day long, create any look and adapt to whatever situation.



Shockwave Texture Gum is remouldable, allowing you to rework your style. For the 'undone' look, this gum provides definition and strong hold. RRP £2.99



The Shockwaves Re-Create Styling Gel delivers strong long-lasting hold with the flexibility to recreate your hair throughout the day. RRP £2.99



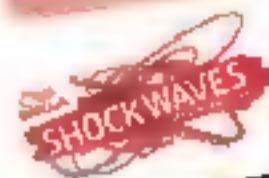
The Shockwaves Re-Create Styling Wax ensures precise styling with a long-lasting hold for a sculptured appearance. RRP £2.99



The Shockwaves Styling Steel Gel lets you create your style then freezes it. RRP £2.99



The Shockwaves Re-Create Styling Putty will guarantee long-lasting hold with a slightly messy look, adding plenty of shine and definition to your hair. RRP £2.99



MOSHING

Getting down the front and moshing like crazy can be bad for your brain, but worse for your hair. Use the Shockwaves Re-Create Styling Putty to add texture to your messy 'do while retaining long-lasting hold for your style while you're headbanging like crazy.

FESTIVALS

Let's face it, it's going to rain at festivals, but prepare yourself by using the Shockwaves Styling Steel Gel which lets you create your style, then freezes it. Come rain or high water, nothing is going to shift that.

POSING

Gigs aren't just about throwing yourself into the thick of it, they're also good for standing at the side and posing. What you need for this is Shockwaves Re-Create Styling Wax. It'll give you a sculptured look with a long-lasting hold. Plus, if no-one's eyeing you up, it allows you to easily remould your hair into something that works better.

REVIEWS

TORO Y MOI, GIL SCOTT-HERON/JAMIE XX

Edited by Emily Mackay



YUCK

YUCK FAT POSSUM / PHARMACY

Grunge revivalists? It's hard to dispute that – but 2011's sweetest and slackerest have created a debut that triumphs purely through its heartbreaking pop songs



On May 18 last year, Yuck played first at an ATP show at the Oz Shepherds Bush Empire in London. Tip of the bell were grizzle-guitaried American alt-rock veterans Dinosaur Jr.

This was before the London foursome started disdainfully sneering about how "we only really care about melody" when asked to expand on their lyrics or influences. Before that show, guitarist Max Bloom was happy to matter about how his heart might detonate if he got to meet Dinosaur mainman and US indie guitar legend J Mascis.

The unashamed fan gush played pretty well into the hands of those who label Yuck as derivative copyists with less originality flowing through their veins than Brother's communal high water. Because that Yuck sound – well, we've heard all its elements

before. The Dinosaurish feedback squalls, the Pixies dusted bendy basslines, the grind wall Sonic Youth guitar skewerings... really, if there was a plaid-uniformed school of US college dorm alt-rock, these four would be sat on the front desks arguing over who brought in Headmaster Malkmus the shiniest apple.

Familiar, yes, but purely derivative? Well to dismiss Yuck due to the weight of their influences would be as wise as having passed up a ticket for a show on Franz Ferdinand's first UK tour in favour of playing '80s Postcard Records seven-inches. But more importantly, to bypass Yuck would be imbecilic simply because their debut contains some of the most effortlessly hard-hitting, heart-hitting pop of 2011.

Opener 'Get Away' is a mid-paced, understated introduction to what Yuck are about – 'Doo little'-tonched thud-lines

from Japanese bassist Mariko Dai, gym-soc over-the-mid-fi vocals from singer Daniel Blumberg and a snaking fuzz-guitar riff creating something so early Sparklehorse it balls up a lump in your throat. Its slacker-ish, lolling pace (shared by second song and album highlight 'The Wall') conjures the image of Yuck waking up in a pile of duvets, leaning over and plugging in to record before they've got within a coffee-siff of the day – and it only makes the whole thing feel more endearing and real.

OH MAM, NOT THE OLD PHOTO ALBUM.

Some of Yuck used to be in Cajun Dance Party. Other bands also have embarrassing pasts they'd rather forget...

BROTHER

The gobby Britpop revivalists had incarnations as sub-Snow Patrolers Wolf Aunt and emos Kill The Arcade.

WHITE LIES

Reinvented themselves from jaunty indie-triskers Fear Of Flying into the doom-linting Tory youth we all know and love – the very week Joy Division biopic *Control* came out.

BEST COAST

Bethany Sharyah, as she was then known, churned out twee love songs. Thank god she fell off the straight and narrow, eh?



FRANKIE & THE HEARTSTRINGS

HUNGER POP SEX LTD/WICHITA

The Mackem troupe's debut sees the band uniting the past cult heroes of British pop to create something gloriously infectious



THE INGREDIENTS FOR HUNGER



Tender Is The Night
Published in 1934
F. Scott Fitzgerald's penultimate novel was a semi-autobiographical affair based on their abhorship between Dick Diver and his increasingly psychologically unwell wife Nicole



West Heath
Edwyn Collins produced and acted in this totally bizarre series about a pair of legendary record producers. Among the names that pass through its freaky doors are Jarvis and even Natalie Imbruglia



Hunger
Loosely deals with the impoverished life of the 19th-century Norwegian author Knut Hamsun before he found fame

As much as we'd all like to pretend we were spat out of the womb as discerning music connoisseurs toddling along to Joy Division and gurgling the lyrics to 'Gold Soundz', truth is 99 per cent of us started from far more shameful beginnings. But at some point something snapped, the thing that means you're reading this fine music rag and not rifling through JLS albums in the Tesco bargain bin.

Everyone has that band. The band that shocked you out of your stupor because they somehow went past merely making music and seemed to stand for a whole way of life. The Libertines, Suede, The Smiths... all utterly different but all the kind of group that you could genuinely fall into the abyss with, whether you were holding out for some hernies, floating like the litter on the breeze or trapped with the rain falling hard on your humdrum town. Sure, maybe there were people making more technically accomplished or groundbreaking noise out there, but these were bands that could invite you in and absorb your entire existence.

Frankie & The Heartstrings have threatened to be just the kind of act that creates an entire world, and with 'Hunger' they've done just that. Nods to Mike Leigh and F. Scott Fitzgerald, a cover photo that's like *This Is England '36* and a sound so coherently identifiable yet out of time that it could exist without any temporal reference point at all. String 'em together and you get a debut that's less an album and more a manifesto.

Of course, within these reference points there's no argument that the quartet are merely rehashing the past, capitalising on nostalgic revivalism rather than creating anything new, but 'Hunger' is clearly the

wide-ranging product of its influences rather than a pilfered version of them. 'Photograph' for instance opens with a slow-building vocal cut before launching into the kind of exuberantly addictive riff that should be soundtracking *Happy Days*, casually chucking in a Scott Walker reference and some maracas and ending in Frankie's frenetic cries of "I'll hold you". The title track is essentially what you'd get if Josef K had written Arc Brur's statement anthem 'Formed A Band' – that's a stupidly addictive mash of handclaps, brass sections and mass harmonies. 'Possibilities' – a tongue-in-cheek boy-meets-girl tale complete with the campiest keyboard part this side of Brighton Pier and comparative newie 'Don't Look Surprised' is all about the lush heart-wrenching climax.

We haven't even got to the best bits yet. Coming in on an a cappella call to arms that's more 'lads on tour' than barber-shop quartet, 'Tender' is in many ways the true heart of the album, a romantic ode with a quintessentially British knees-up spirit.

Last year the quintet declared that their debut would be an album of singles with the kind of self-assurance not seen since someone last declared "this is our best since... Da Finestly Maybe". Ten tracks of exuberant, blissful pop later and it looks like the Mackem lads have actually come good on their promise.

'Hunger' will, like all great albums undoubtedly polarise opinions, but take Frankie to your hearts and it'll swallow you whole. **Lisa Wright**

8

DOWNLOAD: 'Tender', 'It's Obvious', 'Hunger'
Read the band's track-by-track guide to the album and watch a video interview at NME.COM

It's the kind of case that Yuck strikes as their keynote, but while musical revolution is far from the agenda there is still impressive creativity here. Shook Down's confident acoustic evoke R&B at their downbeat peak while 'Suicide Pilotman' and 'Georgia' recall gothic heights from the college radicalism of the US 60s, where closer to home the former evokes Teenage Fanclub at their most off-guard and tender, the latter the same band at their most upbeat.

'Georgia', the darker trudge of 'Operator', the sleepy, alby-ish tones of 'Stutter'... all examples of Yuck transcending their comparisons through sheer force of melody to squeal their riders like bugs under ankle-high DMs. And together in this album further proof that you don't have to be pushing things forward to be at the front. **Jamie Fullerton**

8

Download: 'The Wall', 'Holding Out', 'Georgia'

Watch an interview with the band at NME.COM/artists/yuck



TREEFIGHT FOR SUNLIGHT A COLLECTION OF VIBRATIONS FOR YOUR SKULL BELLA UNION

It doesn't take a genius to look at the title of this Danish quartet's debut and figure out their influences. Yep, the psychedelic yearnings of Brian Wilson's 'Smile' abound through this zealously zingy record, which constitutes a serious misfire for the usually reliable Bella Union. Stubby '60s piano and layered, piercing falsetto combine with all the joy of drinking a glass of pure patchouli oil through an ocarina, the bright pastoral panpipery of 'Riddles In Rhymes' rings as natural as the landscape of Teletubbyland, and there's a two-minute tambourine jam for good measure. No good vibrations to be found here.

Laura Snapes

DOWNLOAD: 'Facing The Sun'

2

BANJO OR FREAKOUT

BANJO OR FREAKOUT

MEMPHIS INDUSTRIES

When Alessio Natalizia (aka BOF) started making music, James Blake was probably still worrying about A levels.

To most people, dubstep wasn't a word, let alone a phenomenon. Natalizia dodged the hype by going to ground, working on a side-project (Walls) and not rushing into a debut. The wait paid off: complex and textured but never self-consciously studied, 'Banjo Or Freakout' effortlessly mates electronic distortions, low-end theory and achingly gorgeous pop melody - with emphasis very much on the latter. If there were just three more tracks as beguiling as '105' and 'Idiot Rain', it'd be a stonewall classic. Rob Webb

DOWNLOAD: 'Idiot Rain'

7

THE TWILIGHT SINGERS

DYNAMITE STEPS SUB POP

You can't imagine Greg Dulli ever popping to the shop to get in a round of Soleros, can you? The last time we saw the former Afghan Whigs man he was stewing his gloomily noir brand of bluster-rock with Mark Lanegan as The Gutter Twins - now he's back with his fifth Twilight Singers album. Lanegan pops up again on 'Be Invited' and 'Blackbird And The Fox', but even without him Dulli generally succeeds in keeping things as darkly hypnotic as a rain-lashed midnight motorway. 'Waves' boasts QOTSA-esque propulsion, but the rest is more subtle vampiric piano thumps and cinematic finger-quiver strings. It's darkness by numbers, maybe, but they add up to something worth keeping. Jamie Fullerton

DOWNLOAD: 'The Beginning Of The End'

6

LES CORPS MINCE DE FRANCOISE

LOVE & NATURE HEAVENLY

Passing-ling pop of the most blissfully transient kind, it doesn't matter a fig that it's taken LCMDF four years to finally get an album out. Nor will you give the slightest subdivision of a persimmon that electropop girl groups are no longer the hot shit when you hear the Neneh Cherry-via Crystal Fighters carefree hip-hop pop of 'Future Me'. Heavenly seems the perfect label for Finnish sisters Emma and Mia Kempainen (now minus third-member Mallin Mykqvist) - 'Hard Smile' is equal parts The Knife and Saint Etienne. Not all the riffs and shouting match up to that and early C55-ish 'Something Golden', but who cares - it's only for now. Emily Mackay

DOWNLOAD: 'Hard Smile'

5

FACES TO NAMES...

What our
reviewers are
doing this week



EMILY MACKAY

'Spins of the new Austra and Cold Cave albums and Glasvegas single have soothed the pain of sobriety. Yes, I do know it's February now'



LAURA SNAPES

'Turned 22, got excited about the new Low album, and worried that Cornwall will revoke my nationality after drubbing Thirteen Senses.'



LUKE TURNER

'After a night of pints of wine with Mogwai, I had to take a rail replacement bus to Aberdeen. I vomited into a Tesco bag.'



TORO Y MOI

UNDERNEATH THE PINE CARPARK

Chaz Bundick ditches the chillwave prefect tag with a sparkling, melodic rumination on, yep, being buried



Traditionally hyped and scene lumped artists escape their pigeonholes by exploding into a 'you don't know me' strup of obtuse dissonance or ludicrous, grandiose

folly Toro Y Moi (Chaz Bundick to his mal) however, has reacted to his unwanted status as head honcho of chillwave with a welcoming record that ought to pull him from the self-referential arse-club of the blogosphere into the warmth of every home.

He's reinvented himself by abandoning the cut-and-paste techniques that made his debut *Causers Of This*, a web melter. That album's digital awkwardness made it 'difficult' enough to put his name on the lips of snivelling fashionisers, but offered little to entice anyone not logged into its little world. The contrast to *Underneath The Pine* entirely recorded with live instrumentation couldn't be more marked. Bundick began writing it the day

after the funeral of a friend; the title refers to his desire, when he shuffles off to join the great majority, to be buried. He's reflecting on how love inevitably becomes loss but this is neither grim nor glib; instead it sparkles with humanity, from the delicate pop of 'I Love I Know' to the light funk of 'Still Sound', while retaining a fascination with the structure of music, as heard in the Steve Reich-influenced percussion of 'Go With You'. A new, clearer sense of direction curiously recalls the intelligent songwriting of Stereolab, but most striking of all is the quantity of carworm pop melodies, the finest saved until the instantly familiar chorus of the last track, 'Elise'.

The novelty obsessed stay-at-homes who made Toro Y Moi the buzz hit of 2009 might react unfavourably to all this accessibility, but by digging deep *'Underneath The Pine'* shows Toro Y Moi setting down mines and, perhaps more swiftly than expected, flourishing. Luke Turner

DOWNLOAD: 'Elise', 'Light Black', 'Go With You'

7



GIL SCOTT-HERON AND JAMIE XX

WE'RE NEW HERE XL

A cut above the usual remix malarkey, this is brave enough to make its source into something new



Remix albums, so often attempts to flog a lame record's corpse, lobbing body parts to any Tom, Dick or Simon Mobile Disco. In an age when

albums are ripe for

dispersal, try and muster a toss. 'We're New Here' is different, we're told. Jamie 'zeitgeisty, young' xx and Gil 'legend, old' Scott Heron can learn from each other, see? The cynicism is hard to maintain – the pairing works. "Will you throw me around?" is the opening challenge, and flaring synths light the descent into dubstep's abyss as a response. As a remixer, Jamie xx seizes on the starkness of last year's 'I'm New Here' rhyming it with the language of space and bass pressure.

Overcoming a laboured start – the woozy 'Home' feels too respectful – Jamie coaxes fresh narratives from the source material. 'NY Is Killing Me's' paranoid riff is back from a melody featured briefly on the

original while 'Running' sees the poet nearly transformed into a King Midas Sound-esque MC-philosopher, his taken rumination

curtured by meditative, hoods-up halfstep. Like Burna, Jamie deals with bass music that's haunted and associative – sounds filtered through the gauze of a drug-withered memory – and it works best on the outstanding 'Ur Soul And Mine'. Here, a phrase is looped until shorn of meaning, only to be answered amid stringing house stabs, conversely moving and human. This is dance music's banal universalism recast as deliverance, and it's a highlight.

OK, so 'We're New Here' isn't exactly groundbreaking, but it showcases a producer so in love with the music of now that he not only preserves the power of his source material, but makes it more relevant.

Oh, and it's a good remix album, too. **Louise Bradley**

DOWNLOAD: 'NY Is Killing Me', 'Your Soul And Mine', 'Running'

THE LOW ANTHEM

SMART FLESH BELLA UNION

Here's something for us to feel sad about – when it comes to taking sadness and wistful melancholy and turning it into something beautiful, the Americans

have got us well and truly licked. That's kind of ironic, innit? Rhode Island's The Low Anthem stand alongside Fleet Foxes and Band Of Horses in terms of yearning melodies, but mine an even deeper, age-worn seam of banjos, fiddles and sighing pedal-steel guitars. At their sweetest – such as the Olde West lament of 'Apothecary Love', the epic Gene Clark-esque title track which closes the album – they call to mind The Band at their most drug-blasted and forlorn. Sad and gorgeous, like a sexy undertaker. **Pete Cashmore**

DOWNLOAD: 'Apothecary Love'

THIRTEEN SENSES

CRYSTAL SOUNDS BASIRIUS



And the last vestiges of what commentators are calling The Great MOR Disaster Of The Mid '00s yawns on. The only Cornish band to have had a Top

20 single (depressing, eh?) return with their third, liberated from "major label constraints [dropped - Reality Ed] and making music "to please themselves" [they know no-one's listening]. Will South's syrupy voice makes Ben Gibbard sound like Barry White, their unremitting epic dinge is about as scintillating as Keane's Tom Chaplin gyrating in a thong and the jokes just write themselves: a song called 'Send Myself To Sleep', regret dressed up in maritime metaphor, talk of tides changing... Let this be their watery end. **Laura Snapes**

DOWNLOAD: Some cleansing noise instead

THE RIDER

What we're reading, playing and watching.



Exhibition
Angelheaded Hipsters
Any intellectual musical young buck has Kerouac or Burroughs on the shelf. Check out fellow Beat Allen Ginsberg's intimate portraits of the literary marvels. **National Theatre, London SE1 9PX**



Book
Scenes From An Impending Marriage
Taking a break from his usual anxiety-ridden graphic novels, Adrian Tomine documents the build up to his wedding, skewering rituals like finding a good DJ and taking dance lessons.



DVD
Burke & Hare
Simon Pegg continues his foray into the creepy underbelly of pastoral Britain with this look at the manky, horribly true story of Burke and Hare and their grave-robbing, murderous tendencies in the 19th century.



AUSTRA

BEAT AND THE PULSE DOMINO
She's probably still best known for singing on Fucked Up's last album 'The Chemistry Of Common Life', but Canadian singer Katie Stelmans has finally found a band of her own, and her haunting Kate Bush meets Karln Dreier Andersson vocals are as beautiful as ever. In fact, they make me want to marry her. If you like dark, trippy, gothic electronica that was made for both coming up and coming down, this is perfect.



BEADY EYE

THE ROLLER

BEADY EYE RECORDS

If Liam Gallagher wasn't in the band, would they have all of this hype? Possibly not. But he is, so they have. Not as good as Oasis, but infinitely better than Brother, this track makes you feel like it's back to 1997 all over again, which isn't a bad thing at all because Brother didn't exist in those days. And it's just good to have Liam back. Music needs him. It's actually guitarist Gem Archer, though, who is responsible for wearing the John Lennon influence openly on his sleeve this time. Just don't mention 'Instant Karma', whatever you do.

KANYE WEST

ALL OF THE LIGHTS

ROC-A-FELLA/MERCURY

"Somethin' wrong, I hold my head/My gone, our niggas dead!" Really, Kanye?

Despite his infrequent pop genius ('Stronger'/'All Falls Down') and undoubted production/writing skills, Mr West sounds here more like a kid doing impressions of Ghostface Killah than ever before. Rihanna, on the other hand, sounds as brilliant as ever on the chorus.



BRITNEY SPEARS

HOLD IT AGAINST ME JIVE

Come back Kanye, all is forgotten. Utter dink, even by her own standards.

CAITLIN ROSE

OWN SIDE NAMES

I love country music. Following in the tradition of the generic say-goodbye-to-the-love-of-your-life lyrical

narrative, this sounds like Martina McBride if she smoked massive joints of an evening. It may not be exactly rock'n'roll, but it's lush enough to have you wanting to listen to it all over again when the track finishes.

CULTS

GO OUTSIDE IN THE NAME OF
Shane Stoneback is definitely one of my favourite new producers, and he's working on this band's debut album. I loved what he did with Vampire Weekend. He worked with Britney on 'Oops!... I Did It Again' (and should still do, by the sound of 'Hold It Against Me'). This song is great, and will probably be a huge summer anthem, but it's definitely Shane who steals the limelight from the mysterious San Diego duo. Listen with eyes closed, dreaming of a sun-drenched festival field.

LIVE

Edited by Emily Mackay



WU LYF

CORSICA STUDIOS, LONDON THURSDAY, FEBRUARY 3

The hype and mystery surrounding the Manics ramp up the pressure for their London debut

Anthrax-laced dry ice is about all that Manchester's secret est could have added to top the hype that their infectionously obtuse enigma building has reared over the past year. Yet even without any poisonous billows, reared levels of attent in a London 'buzz gig' audience are registered this evening. The 260-strong crowd seems enraptured before anyone has even taken to the stage, as if half waiting to inspect the band for scales and wings.

So when four twenty-something frames trundle onstage, with no notable mutations in sight, it's hard not to feel a teensy bit disappointed, without even really knowing why.

I laid bare for all to see at their first proper London gig, WU LYF have an

undoubtedly arresting new sound. It's an unruly concretion of J. Spaceman-esque scorched post-rock, grizzled Delta blues and kinetic next-gen free fluttering 'LYF' and 'Lucifer Calling' provide a

mountainous introduction, contracting from swan-diving doom to heavy-hearted serenity with

pu so racing power. And by the time the closing coupling of early web-leaked tracks 'Concrete Gold' and 'Heavy Pop' appear, the gaggle of uber-fans down the front screech every syllable in tones as hoarse as frontman Ellery's Cookie Monster delivery. It's a good buzz.

But does anyone walk away from

tonight unable to use their ears in the same way again? Probably not. The performance itself leaves the room with little more than a collective agreeable nod. But what the chuffin' hell is wrong

WU LYF have perverted expectations – but made things hard on themselves

with that in your maiden LFN voyage? Normally, nothing at all. But this was no normal gig, and WU LYF are no normal band, as they've worked so tirelessly to make known.

After such a fascinating prelude, riddled with subversions, they've managed to pervert our expectations to

new levels. And thank Christ someone is doing the publicity game differently. But as they burst forth from their self-imposed bubble, you can't help but wonder if decisions like shunning nearly all gigs other than their own local residency have made things a little harder on themselves than need be. As the set draws to a close, and they commence an odd incarnation of Jimmy Fallon doing Neil Young doing Willow Smith, you realise Britain's coolest band are actually making you cringe a bit.

There's no doubt that WU LYF are headed somewhere very special – their mysterious trail of artefacts speaks for itself, and tonight they prove themselves to be a really good band. The only question is just how scenic their unconventional route proves to be.

Jaimie Hodgson

CHAPEL CLUB

THE LEADMILL, SHEFFIELD
SATURDAY, FEBRUARY 5

The band have expanded their horizons, but they're still struggling to match their ambitions

Chapel Club are slowly, surely becoming the big deal they've threatened – wanted – to be, and tonight their popularity in the Steel City extends to not one but two live engagements: both the first (played acoustic in city centre bar The Brewery), and the second in the smaller of The Leadmill's two rooms, are close to heaving, and there's a feeling at birth that we're watching a band who will go on to get properly stupidly big this year.

It's a pity, then, that their upwards career trajectory seems to be based on the relative quality of just a handful of the songs we hear tonight – and the majority of their electric set passes us by in a delay-caster Turnmen like haze. If Joy Division had been given access to some Line 6 pedals, they might have ended up sounding like this – but if that had been the case, they almost certainly wouldn't have spawned the army of soundalikes we're still trying to rid the airwaves of. Come in White Lies, your time is up. Speaking of whom, CC singer Lewis Bowman certainly has a touch of the Harry McVeighs about him: his pronounced intonations are positively loaded with

gravitas, even when pondering such complex existential crises as, "O maybe I should settle down to a quiet life/Or maybe I should fuck around with someone's wife". It's hardly children starving in Africa now, is it. There are fleeting moments that deliver more impact but, ironically enough, it's when they cast their pretensions aside – as on All The Eastern Girls, a simple, ruckus pop-rocker that also thrives when rendered acoustically – that they're

capable of making the sort of connection they seem to be striving for. Opening with fellow biggie 'Surfacing' is certainly an audacious move, but given the lack of clout in the middle of the evening it's not one that benefits the set; they'll struggle to write a better song, but then so would a lot of bands. Later, a lack of planning leaves the scarcely demanded encore down to a choice of one song ("Um, we don't actually have any others," admits Bowman sheepishly), and the eight minute-long post-rock snoozathon 'Widows' succeeds in halving the already thinning crowd. They've certainly got the blues and the bluster, now Chapel Club just need some more songs. *Rob Webb*

BIG MOUTH
What the punters thought



Images, Leeds:
"I spent a lot of the set looking at their hair and thinking about my life. It didn't tell me much about my life, and unfortunately neither did their music. Both were a bit too shiny and polished."



THE DUKE SPIRIT/ BIG DEAL/ TAPE THE RADIO

HEAVEN, LONDON
THURSDAY FEBRUARY 3

The capital's sultriest garage rockers return at last – and turn Heaven a darker shade of black

Shouts, slaps, push-up bras: there are lots of ways to get the attention of a crowd, and tonight's pick'n'mix paper sack of musical confectionery has all the flavours. From black clad boys Tape The Radio and their anthemic 'behold my monochrome grandeur' rock chops, we fade into the subtler, featherlight charm-tactics of Big Deal. For all the braggadocio of their name, the London duo do anything but shout for your love, scanning eyes down and turned towards each other, painfully intimate and isolated onstage. Ice-blond and rail thin Alice

Costello is like an earthbound lost soul who pined away for Kurt Cobain sometime around 1994, and her impossibly sweet vocals chewine with her former guitar cutie KC Underwood in a simple but powerfully beguiling way. A deft, cold hit cover of the *Fraserhead* soundtrack song 'In Heaven', previously taken on by Pixies, confirms the band's grungy leanings, while their gorgeous cover of Big Star's 'Thirteen' is pure puppy love. They can mumble and eye their footwear as much as they want, but we're rapt.

It's an altogether flashier mode of attention grabbing from high hoodoo priestess Lucia Moss, who blows every Y chromosome (and a few Xs, truth be told) in the joint as she strides onstage

in black leather hotpants, gold jacket and no good intentions. It's The Duke Spirit's first gig in London for over a year, and they're clearly match fit and bawling for trouble, Lucia crouching to the floor and scanning the horizon as she howls, "I just see you" during 'I assure', pulling woozy poses during a raunchier-than-ever 'Everybody's Under Your Spell' from their recent *Kusama* EP.

This kind of blues rock isn't really about moving on so much as tapping in

'Hello To The Floor' is Doors-heavy, hypnotically moody, 'Red Weather' a resounding threat. Newer 'Neighbourhood' is slow-burning and seductive, and if they haven't exactly moved on a great deal since we first fell for them, well, this kind of blues-rock isn't really about moving on so much as tapping in, and The Duke Spirit are sucking on a rich vein indeed. Don't Writ, from forthcoming album 'Bruiser' shows off a rarely seen tender underbelly, before Lucia shows untidy emotions back into check with 'Love Is An Unfamiliar Name', and 'Cuts Across The Land' draws a firm line under dropped jaws. That, ladies and gentlemen, was The Duke Spirit: we trust you were paying heed. *Emily Mackay*



LANEWAY FESTIVAL

VARIOUS VENUES, AUSTRALIA

Oz hasn't had much luck recently, but Beach House, Les Savy Fav and Cut Copy bring some joy

FOOTSCRAY COMMUNITY ARTS CENTRE, MELBOURNE

SATURDAY, FEBRUARY 5
After fire and floods, Australia must be due for a dose of pestilence... but for now the apocalypse seems to have decided that, no, more floods are required first. Melbourne is far enough south to feel only the fringe effects of Tropical Cyclone Yasi, but they're still enough to dump a biblical downpour onto the city the night before the arrival of the annual Laneway tour.

Over the last decade it has evolved from a one-stage affair in a Melbourne alley (hence the name) into a travelling national extravaganza. This year's

line-up is outrageously good, bringing most of Brooklyn – along with a healthy slice of UK and local talent – to the riverside surrounds of suburban Footscray. Overnight, riverside has become verbed, but happily, by the time *NME* arrives, the threat of floods has receded, allowing a mild scramble to rebuild one stage's PA and, amazingly, only a slightly late kick-off.

Sturnoway's somewhat turgid folk is a strange choice to open the main stage – they're engaging enough, but not exactly a dynamic kick-start. Local Warp signees *PVT* are a more energetic proposition, but the first true highlight is *Beach House*, whose turbo-pop melancholy is a perfect match for the leaden sky (as Victoria Legrand tells the

crowd, "A little grey weather never hurt anybody").

The cyclone has also delayed the arrival of some bands' gear from last night's date in Brisbane, so *Holy Fock* generously offer to go on early. They turn in a belting set that progresses from dark, pulverising noise to the more accessible grooves of their new(ish) album *'Lacer'*, and which things off with a ripping rendition of 'Lovely Allen', surely the most joyous piece of experimental electronica ever committed to tape.

They're followed by *Les Savy Fav*, who, let's face it, would be wholly unremarkable if not for the antics of singer Tim Harrington. Today is his birthday and he's in particularly fine

form – as well as the usual crowd surfing and disrupting, he treats himself to a dead-on Jello Biafra impression for a rollicking cover of Dead Kennedys' 'California Über Alles', and also a dip in the murky Maribyrnong River. And then detoks river water from his shoe.

On the way to stage's new we spy Ariel Pink in the crowd – he's hard to miss, in skin-tight gold leggings that leave little of Ariel's pink to the imagination. It turns out that he's reacquainting himself with the band of locals who accompanied him on his first Australian tour, back in 2006. We're summoned away by the news that the ever-rascable Bradford Cox of *Deerhunter* is insisting on starting early "so we get to finish our set this time". Quibblers



Main image left: Beach House stay standing without being swept to sea; clockwise from right, bands in the air time for Cut Copy, Les Savy Fes's birthday boy Tim Harrington – or King Neptune Maresca? – astride the crowd, whipping up a storm in Sydney; Ariel Pink tries his usual hair; Stannaway, er, get the party started

'BIG MOUTH' Q&A With The Holidays

**Simon Jones,
The Holidays**

**How's the
festival been?**
"It's a smallish
event, so there's
a bit of a fraternity
between the bands
playing. Everyone's
pretty relaxed,
which is cool"

Who have you met?
"Beach House are
one of my favourite
bands, so [meeting
them] was mainly
about trying not to
be a dick out of
myself [laughs]."

might point out that his band would finish in plenty of time if they'd cut back on the free form jamming.

The barrage of sound starts on grate after a while, so *NME* retreats to the bar before one final push into the night for Cut Copy. The Melbourne trio are commercial heavyweights these days, and they oblige their plentiful fans with a crowd-pleasing set heavy on the hand-waving singles, but *NME* soon starts thinking about the jam light tomorrow and calls it a night.

SYDNEY COLLEGE OF THE ARTS

SUNDAY, FEBRUARY 6
In contrast to Melbourne, Sydney is in the grip of a heatwave. It was the hottest night on record – ever – last night, and it's already 30 degrees Celsius by the time *NME* arrives at the festival site at 9am. Still, the heat doesn't deter

early arrivals from checking out the two excellent local bands up first.

Opening proceedings are Rat Vs Possum, a Melbourne five-piece whose hypercolour noise pop is built around an exuberant rhythmic base and encompasses everything from krautrock influences to psychedelic electronic sounds. They get the early starters dancing with abandon, and are definitely a band to watch.

Another name to remember is The Holidays, who've just won the debut album section of the Australian Music Prize (the tough local equivalent of the Mercury Prize). Much of said debut is on show, and it's excellent – as breezy and summery as the band's name might suggest, full of verve and melody.

Two Door Cinema Club, the latest inductees into the Nice But Inexplicably Massive Club (along with such luminaries as Travis and Coldplay),

are a firm hit with what seems to be a narrow demographic – 18-year-old girls who go batshit for every slice of bouncy generic indie pop the Cute Irish Lads™ play. Everyone else quickly finds something else to do; namely, go and see Ar et Pink.

For a man formerly known for his shamshole live shows, Pink is a consummate performer these days. His Haunted Graffiti are as tight as something very tight indeed, and the only thing erratic about his set is the sound, with which he's not at all pleased. Still, such problems don't detract from a fantastic half-hour spent with one of contemporary music's most intriguing figures.

Over on the main stage, Foals warm things up for a giant dance off to finish the day on a high. But it's headliners !!! who really bring things to a head, having clearly seen the sign at the side

of the stage proclaiming, "No one on roof! No exceptions!", singer Nic Offer takes great pleasure in, yes, scaling the vaulted corrugated iron roof that covers the cloistered terraces surrounding the stage area, romping around and breaking out some über-slick dance moves as security try in vain to convince him to come back down. It's a gloriously anarchic conclusion to a dramatic kind of weekend; if the apocalypse really is on the way, this is a pretty great festival to call your last. *Tom Hawkins*

ON THE ROAD WITH MOGWAI

The Scots threaten extreme damage to venues, minds and local smackheads on a sell-out tour of their homeland

PERTH THEATRE FRIDAY, JANUARY 28

The track record of Mogwai playing in the historic and iconic venues of the world is chequered. Drummer Martin Bulloch has at home a piece of the roof of the New York Fillmore, Brixton Academy lost fixtures and fittings when the band played in 2001, a gig in Chicago resulted in old pigeon dung and feathers showering the stage, and last night at Paisley Town Hall a particularly loud moment freed a piece of ceiling that nearly hit keyboard player Barry Burns. "I think we pushed it pretty far last night," says a voice from the stage during soundcheck in the ornate Victorian surroundings of the Perth Theatre. "I have sore ears." *NME* looks up to find, somewhat worryingly, that we're sat directly beneath a 36-bulb chandelier that would smash our skull like an egg should a particularly vigorous riff dislodge it. As a member of the crew scatters earplugs on each amp, author Ian Rankin (a huge Mogwai fan) tells us he regrets leaving his at home.

Mogwai arrived in 1996 at the vanguard of a bunch of Scottish groups (including Arab Strap, Belle And Sebastian and Snow Patrol before they started copying Coldplay) that poured across the border to smite the weak and effete arse-end of Britpop in its Camden lair. Since then Stuart Brathwaite, Dominic Aitchison, Barry Burns, John Cummings and Martin Bulloch have toured deafness and destruction around the world. "It just sounds better," says Stuart of his band's propensity for extreme volume. "I don't think it's outrageous." John explains that one of the loudest gigs Mogwai have played was "when we had the same PA as they use for the main stage at T In The Park for a gig at Barrowland. There was a guy who supplies amps chatting up my girlfriend of the time, boasting about the size of his PA. Not as big as mine, ye cunt."

"When people go to see Mogwai they want to feel



their trousers flapping," adds soundman Kenny, he who is responsible for managing the racket on this five-date Scottish tour. And trousers – and more – will get into a flap tonight.

Mogwai have always – wrongly – been described as post-rock, but as the hard artificial beats of 'Mexican Grand Prix' give way to a kosmische swing, or 'George Square Thatcher Death Party' (where vocoder mingles with noise to sound like James Blake saying goodbye to his mum) as he's blasted into space) prove it's clear Mogwai in 2011 are masters of steely digital metal. And it all has a profound effect on the citizens of Perth. During the Valhalla riffs of 'You're Lionel Richie' there's a massive kerfuffle and five security staff come sprinting to pull two men apart and sit on one of them. Eventually the tattooed side of him is dragged out of the venue shouting "Christmas Steps!" It's my favourite song... as the band actually play CODY. And when

they end with an imperious 'Mogwai Fiar Satan', something cracks in the mind of a young man whose head has been lost in a blur of shaken hurr up in the balcony. He jumps sideways into the adjacent box before making a massive leap 20 feet down, landing with an awful thump on the stage.

ABERDEEN MUSIC HALL SATURDAY, JANUARY 29

The next day, it turns out that, after being bundled out of the venue muttering, "I get it now, I get it now", the balcony jumper returned wearing a T-shirt stained with what was either blood or nail polish and "a second bodily fluid" according to Bulloch. "He came back and gave our felines [readie Stuart Hines] a needle as a present for us." "If I was a smack head I wouldn't bother going to gigs," mutters Dominic. The band fortunately escaped the nutters unharmed, though en route to today's gig Barry had his arse pinched by some 'drunk roasters on a birthday trip on the tram. That's never happened to me in my whole life, it's taken until 35 for it to happen. In Aberdeen, of all places."

Aberdeen's Music Hall is the biggest venue on the tour, a listed 1,500-capacity theatre painted with murals of classical mythology that

apparently took 10 years to complete. The PA here is a monster, and listening to it being flexed during the soundcheck is when Mogwai most make sense. They don't need fancy lights, dry ice, booze or anything stronger to have power over the senses, or to provoke ludicrous acts of acrobatics or violence. While the avant-garde often overthinks the fun out of its noisemaking, Mogwai at heart are still the metal and punk-inspired teenagers of 16 years ago, refusing to take themselves too seriously. When it's suggested to them that you can't play a song like 'My Father My King' – a 20-minute blast based on a Jewish hymn that's given its full epic airing tonight without accepting it's a bit daft to make such a racket, Mogwai aren't offended, but laugh. The same goes for the dark backstage humour as the band neck "Caribbean tea" (rum) and "Scottish tea" (whisky). They discuss a guitar-shop running snob who refused to sell Dominic a bass thus: "I wonder where he is now?" someone asks. "Probably dead," proposes Dominic. "In a bedsit being eaten by maggots," Stuart continues, "the bass sitting dusty while his corpse rots on the floor." "It's dog chewing on his ankles," Barry concludes. "It's only friend."

GRAND OLE OPRY, GLASGOW SUNDAY, JANUARY 30

The final night of the Scottish jaunt is a sell-out at the Grand Ole Opry, a strange, Western-themed dancehall in an area of their hometown that Mogwai describe as "a bit seabby". Apparently the Opry can be an odd place, too. "I went on one of the line dancing nights and it was sinister," says Martin. "They have shootouts and the guys are dressed in all the gear. They fold the Confederate flag at the end of the night. Which is rank." Up by the bar a bouncer with Johnny Cash hair notices how, after the uppy titled 'White Noise' everything seems calm as the beginning of 'Christmas Steps' meanders away. "Just wait." *NME* warns before the double hammer blow of bass descends. Nobody jumps off the balcony: the roof stays intact, but 500 Glaswegians raise fists and try to dance and scream and beam from ear to ear. *Luke Turner*

VIEW FROM THE CREW



Stuart Hines

"I don't know what the young gentleman thought giving Mogwai a needle would achieve. Maybe trying to get them into smack. He was acting mad with his hand in his pocket so we thought he had a knife. It would have been fun to beat him up and chuck him in the skip, but I don't know if that'd be all right with the law."



Perth, Friday, 8pm
Stewart prepares his ode to halibut-bopping sandwiches.
It starts high and quickly plummets



Aberdeen, Saturday, 4pm
Martha's Celtic scarf, a green-and-white rag to Aberdeen fans



Aberdeen, Saturday, 10.30pm
Structural engineers pray as Mogwai play 'My Father My King'



Aberdeen, Saturday, 4.30pm
Mogwai explain their plans to take vengeance on guitar-shop owners



Glasgow, Sunday, 4pm
Stewart looks forward to some more action at the Grand Ole Opry



Aberdeen, Saturday, 10pm
Marshall stands tall



Glasgow, Sunday, 10pm
Marshall stands tall



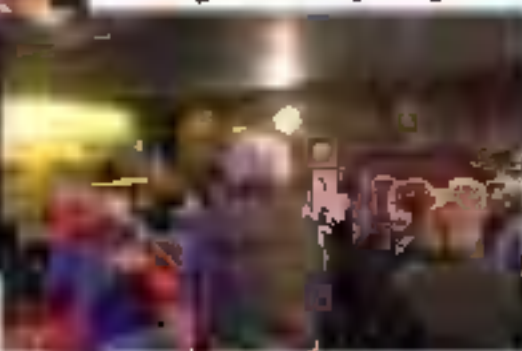
Glasgow, Sunday, 10pm
The audience love themselves in the epic sound



Glasgow, Sunday, 10pm
Mogwai give the steeleers a blasting, but resist the urge to strike up 'Cowhide'



Glasgow, Sunday, 11pm
Barry drops the guitar and heads into the night to DJ some digital bangers



Glasgow, Sunday, 11pm
Health and safety officials celebrate: no damage done

MANIC STREET PREACHERS

PLUS SPECIAL GUESTS
THE JOY FORMIDABLE

ENOUGH MONEY

WEDNESDAY 18TH MAY
LLANDUDNO
VENUE CYMRU ARENA

01482 872 000

THURSDAY 19TH MAY
WOLVERHAMPTON CIVIC HALL

0870 320 7000

SATURDAY 21ST MAY
CARDIFF CIA

029 2022 4488

online at www.gigsandtours.com & www.ticketmaster.co.uk
24hr cc hotline 0844 811 0051 | 0844 828 2828

Album

out now

www.manicstreetpreachers.com www.myspace.com/manica

SUB CONCEPTS PRESENTS

SHAUN WILLIAM RYDER

FORMER LEAD SINGER OF
SHUT UP AND DRIVE
WASH STATE
& SON OF A GUN

PLUS SPECIAL GUESTS
THE TWANG
DIXIE

FINCHLEY

WED 18	SHUT UP AND DRIVE	0844 872 2000
THU 19	SHUT UP AND DRIVE	0844 872 2000
FRI 20	SHUT UP AND DRIVE	0844 872 2000
SAT 21	SHUT UP AND DRIVE	0844 872 2000
SUN 22	SHUT UP AND DRIVE	0844 872 2000
MON 23	SHUT UP AND DRIVE	0844 872 2000
TUE 24	SHUT UP AND DRIVE	0844 872 2000
WED 25	SHUT UP AND DRIVE	0844 872 2000
THU 26	SHUT UP AND DRIVE	0844 872 2000
FRI 27	SHUT UP AND DRIVE	0844 872 2000
SAT 28	SHUT UP AND DRIVE	0844 872 2000
SUN 29	SHUT UP AND DRIVE	0844 872 2000

NAME OF VENUE/BOOKING AGENT
24HR CC HOTLINE 0844 811 0051

Produced by management with the assistance of

TAME IMPALA

LONDON
ROUNDHOUSE
WEDNESDAY 22 JUNE

0844 482 8008

BUY ONLINE AT BOOKANDTOURS.COM | CC | 24HR CC HOTLINE 0844 811 0051

ALBUM PRE ORDER

CRYSTAL FIGHTERS

WED 18	LONDON HEAVEN	0844 872 2000
THU 19	SHUT UP AND DRIVE	0844 872 2000
FRI 20	SHUT UP AND DRIVE	0844 872 2000
SAT 21	SHUT UP AND DRIVE	0844 872 2000
SUN 22	SHUT UP AND DRIVE	0844 872 2000
MON 23	SHUT UP AND DRIVE	0844 872 2000
TUE 24	SHUT UP AND DRIVE	0844 872 2000
WED 25	SHUT UP AND DRIVE	0844 872 2000
THU 26	SHUT UP AND DRIVE	0844 872 2000
FRI 27	SHUT UP AND DRIVE	0844 872 2000
SAT 28	SHUT UP AND DRIVE	0844 872 2000
SUN 29	SHUT UP AND DRIVE	0844 872 2000

24HR CC HOTLINE 0844 811 0051
24HR CC HOTLINE 0844 811 0051

DOES IT OFFEND YOU YEAH

HOUNDS & Tripwires
(SUPPORTED BY 343)



WED 18	SHUT UP AND DRIVE	0844 872 2000
THU 19	SHUT UP AND DRIVE	0844 872 2000
FRI 20	SHUT UP AND DRIVE	0844 872 2000
SAT 21	SHUT UP AND DRIVE	0844 872 2000
SUN 22	SHUT UP AND DRIVE	0844 872 2000
MON 23	SHUT UP AND DRIVE	0844 872 2000
TUE 24	SHUT UP AND DRIVE	0844 872 2000
WED 25	SHUT UP AND DRIVE	0844 872 2000
THU 26	SHUT UP AND DRIVE	0844 872 2000
FRI 27	SHUT UP AND DRIVE	0844 872 2000
SAT 28	SHUT UP AND DRIVE	0844 872 2000
SUN 29	SHUT UP AND DRIVE	0844 872 2000

CHASE AND STATUS

'NO MORE IDOLS' TOUR

MARCH 2011

WED	9	STAMFORD	CHICHESTER	16	BIRMINGHAM O2 ACADEMY
THU	10	CAMBRIDGE	CHICHESTER	17	GLASGOW O2 ACADEMY
FRI	11	LONDON	CHICHESTER	18	GLASGOW O2 ACADEMY
SAT	12	LEEDS	CHICHESTER	19	GLASGOW O2 ACADEMY
SUN	13	MANCHESTER	CHICHESTER	20	GLASGOW O2 ACADEMY

OCTOBER 2011

THU	14	BIRMINGHAM O2 ACADEMY	0844 477 2000
FRI	15	LEICESTER DE MONTFORT HALL	01533 233 3111
SAT	16	SOUTHEND CLIFFS PAVILION	01702 351 1111
SUN	17	BOURNEMOUTH O2 ACADEMY	0844 477 2000
MON	18	PORTSMOUTH GUILDHALL	023 9262 1355
TUE	19	LIVERPOOL UNIVERSITY	0844 477 2000
WED	20	LONDON O2 ACADEMY BRIXTON	0844 477 2000
THU	21	SWINDON OASIS CENTRE	01793 455 401
FRI	22	LEEDS O2 ACADEMY	0844 477 2000
SAT	23	NEWCASTLE O2 ACADEMY	0844 477 2000
SUN	24	SHEFFIELD O2 ACADEMY	0844 477 2000
MON	25	GLASGOW O2 ACADEMY	0844 499 9990
TUE	26	MANCHESTER O2 APOLLO	0844 477 7677

TICKETS ON SALE 9AM FRIDAY 18 FEBRUARY

BUY ONLINE: GIGSANDTOURS.COM | TICKETMASTER.CO.UK 24HR CC HOTLINES: 0844 811 0061 | 0844 826 2826

'NO MORE IDOLS' THE NEW ALBUM OUT NOW INCLUDES
'END CREDITS', 'LET YOU GO', 'HYPEST HYPE' AND 'BLIND FAITH'



WAVE
JHO

WWW.CHASEANDSTATUS.CO.UK

AN EJM CONCERTS PRESENTATION BY ARRANGEMENT WITH WAVE & JHO MANAGEMENT



LIVE NATION, A&M CONCERTS, IMP, PUNTERBURY & POL'YT ARRANGEMENT WITH CAA PRESENT

NOAH & THE WHALE



- | | |
|---|---|
| MAY | |
| 03 MANCHESTER RITZ
0843 413 4444 | 10 PORTSMOUTH WEDGWOOD ROOMS
02392 863 911 |
| 04 LEEDS MET INN
01132 444 680 | 12 BRISTOL TRINITY
0843 413 4444 |
| 06 EDINBURGH LIQUID ROOMS
0871 238 0210 | 13 BIRMINGHAM HMV LIBRARY
0843 221 0100 |
| 07 SHEFFIELD LEADMILL
0844 477 1000 | 15 LONDON ROUNDHOUSE
0844 482 0000 |
| 09 LIVERPOOL STANLEY THEATRE
0844 477 2000 | 17 NOTTINGHAM RESCUE ROOMS
0843 413 4444 |
| | 18 CAMBRIDGE JUNCTION
01223 511 511 |

NEW ALBUM 'LAST NIGHT ON EARTH' RELEASED 07 MARCH
MYSPACE.COM/NOAHANDTHEWHALE • KOBANDTHEWHALE.COM



FUNERAL PARTY

Plus Special Guests



- | | | |
|----------------------------------|---------------|--|
| MAY | | |
| 19 GLASGOW ORAN MOR | 0844 499 9990 | |
| 20 EDINBURGH LIQUID ROOMS | 0131 220 3234 | |
| 21 LIVERPOOL SOUND CITY FESTIVAL | 0844 477 3000 | |
| 22 NOTTINGHAM RESCUE ROOMS | 0843 413 4444 | |
| 24 LONDON ROUNDHOUSE | 0844 826 2826 | |
| 26 BRIGHAM CONCORDE 2 | 01273 673 311 | |
| 27 BOURNEMOUTH OLD FIRE STATION | 0871 220 0260 | |
| 28 CARDIFF MILLENIUM CENTRE | 0870 040 2000 | |
| 30 SHEFFIELD LEADMILL | 0844 477 1000 | |
| 31 WOLVERHAMPTON SLADE ROOMS | 0870 320 2000 | |
| JUNE | | |
| 1 MANCHESTER CLUB ACADEMY | 0161 832 1111 | |

Buy online at Livenation.co.uk

Debut Album 'The Golden Age Of Knowhere' Out Now.

www.facebook.com/funeralpartyuk

A Live Nation Concerts presentation in association with CAA

FLEET FOXES

MAY
 31 LONDON HMV **SOLD OUT** RSMITH APOLLO

JUNE
 1 LONDON HMV **SOLD OUT** RSMITH APOLLO
 2 LONDON HMV HAMMERSMITH APOLLO
 0844 844 4748 / www.fleetfoxes.co.uk

23 WOLVERHAMPTON CIVIC HALL
 0870 320 2000 / www.fleetfoxes.co.uk
 25 BELFAST CUSTOM HOUSE SQUARE
www.fleetfoxes.co.uk

28 MANCHESTER RSMITH APOLLO
 0844 477 1000 / www.gigacollars.com

29 EDINBURGH CORN EXCHANGE
 0844 888 888 / www.gigacollars.com

JULY
 1 ST AUSTELL EDEN SESSIONS*
 0172 681 1972 / www.eden-sessions.com

NEW DATES ON SALE 9AM FRIDAY 16TH FEBRUARY EXCEPT * 8PM

THE NEW ALBUM 'HELPLESSNESS BLUES'
 OUT 2nd MAY

WWW.FLEETFOXES.COM

A LIVE NATION, A&M & CAA PRESENTATION



GLASVEGAS

APRIL

23 ABERDEEN MUSIC HALL	01224 541 122
24 EDINBURGH HMV PICTURE HOUSE	0871 220 0260
25 GLASGOW O ₂ ACADEMY	0871 220 0260
27 BELFAST MANDELA HALL	0844 277 4455
29 LIVERPOOL O ₂ ACADEMY	0844 477 2000

MAY

01 LEEDS METROPOLITAN UNIVERSITY	0870 264 3333
02 NEWCASTLE O ₂ ACADEMY	0844 477 2000
03 MANCHESTER ACADEMY	0161 832 1111
04 CARDIFF UNIVERSITY	0844 811 0051
06 BOURNEMOUTH O ₂ ACADEMY	0844 477 2000
07 BIRMINGHAM HMV INSTITUTE	0844 248 5037
08 NOTTINGHAM ROCK CITY	0845 413 4444
10 LONDON HMV FORUM	0843 221 0100
11 LONDON HMV FORUM	0843 221 0100

Tickets available from: artlettickets.com
livenation.co.uk / glasvegas.com / seetickets.com

New Album 'EUPHORIA' /// HEARTBREAK \\\ Out 04 April

www.glasvegas.net



ONSALE
FRI 18TH FEB
9AM

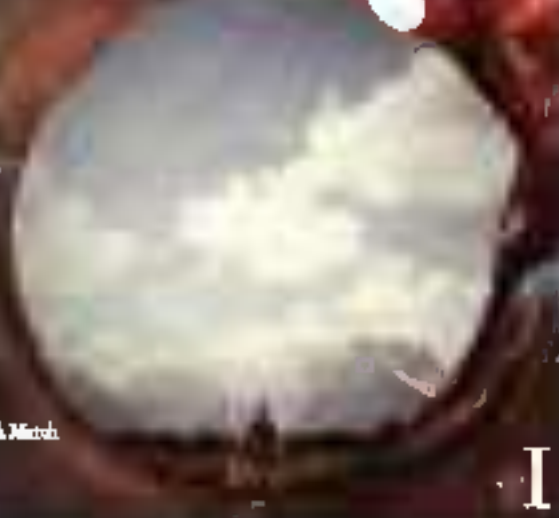
CLOUD CONTROL

APRIL

3 NEWCASTLE O ₂ ACADEMY2	0844 277 4455 / www.livenation.co.uk
4 GLASGOW KING TUTS	0844 599 990 / www.kingtuts.co.uk
8 MANCHESTER SOUND CONTROL	0161 832 1111 / www.seetickets.com
9 NOTTINGHAM BODEGA	0845 413 4444 / www.bodega.co.uk
11 BRISTOL COOLER	0845 413 4444 / www.bristolcooler.co.uk
12 SOUTHAMPTON JOINERS	023 8063 2001 / www.joiners.co.uk
13 LONDON XOYO	0844 264 0444 / www.livenation.co.uk

Single 'There's Nothing In The Way We Can't Fight' out 24 March
 Album 'Why Behave?' Out in May
www.cloudcontrolband.com

A Live Nation presentation in association with CMA



I

A LIVE NATION AND EMI PRESENTATION IN ASSOCIATION WITH CMA

THE NAKED + FAMOUS

FEBRUARY

15 LONDON HEAVEN	SOLD OUT
17 THE ELD LEADMILL	01472 2826
18 NOTTINGHAM BODEGA	SOLD OUT
20 GLASGOW O ₂ ABC2	SOLD OUT
22 LIVERPOOL SHIPPING FORECAST	SOLD OUT
24 CAMBRIDGE ARU	0845 50 82 58
25 BRISTOL COOLER	0845 413 4444
26 SOUTHAMPTON UNIT	0870 264 3333
28 BIRMINGHAM O ₂ ACADEMY3	0844 477 2000

MARCH

1 YORK FIBBERS	0844 477 1000
2 LEEDS COCKPIT 2	SOLD OUT
7 NEWCASTLE RIVERSIDE PROJECT	0844 888 9991
8 MANCHESTER ACADEMY 3	SOLD OUT
9 BRIGHTON DIGITAL	01273 709709

MAY

RE-SCHEDULED FROM OXFORD BRIDGE ON 2ND FEBRUARY ORIGINAL TICKETS REMAIN VALID
 19 OXFORD O₂ ACADEMY2 0845 413 4444

20 LONDON O ₂ ACADEMY2	0844 477 2000
-----------------------------------	---------------

BUY ONLINE AT www.livenation.co.uk AND gigsandtoours.com
www.withthemusic.com



NEW SINGLE 'YOUNG BLOODY' OUT 07.03.11
 THE ALBUM 'PASSIVE ME AGGRESSIVE YOU' OUT 14.03.11

DUTCH UNCLES

WEDNESDAY 27 APRIL
 LONDON
 XOYO

BUY ONLINE AT LIVENATION.CO.UK

NEW SINGLE 'FACE IT' WILL BE RELEASED
 FEBRUARY 2011 ON MEMPHIS INDUSTRIES
 ALBUM 'PASSIVE ME AGGRESSIVE YOU' OUT 14.03.11

SHOCKWAVES

NME AWARDS 2011 SHOWS

**ISOBEL CAMPBELL
AND MARK LANEGAN**

CHERRY GHOST
+ SEA OF BEES

Tuesday 15 February

O2 SHEPHERD'S BUSH EMPIRE
0844 477 2000

edwyn collins

TWO WOUNDED BIRDS
+ THE MAXWELLS

Wednesday 16 February

O2 SHEPHERD'S BUSH EMPIRE
0844 477 2000

ALEX WINSTON

SPARKADIA
+ MARQUES TOLIVER

Monday 21 February

NEW PLAYERS THEATRE
020 7408 3331

**FRANKIE &
THE HEART STRINGS**

THOSE DANCING DAYS
+ VERONICA FALLS

Monday 21 February

**IF I DON'T
LEAVE**
0844 847 2351

LES SAVY FAV

PULLED APART BY HORSES
+ YOUNG LEGIONNAIRE

Tuesday 22 February

**IF I DON'T
LEAVE**
0844 847 2351

**THE
NAKED +
FAMOUS**

WOLF BANG + SPARK
Tuesday 15 February

**NOAH AND
THE WHALE**

CLOUD CONTROL + THE EARTH
Tuesday 15 February

**MILES
KANE**

YOUNG BUFFALO
Thursday 17 February

**FRANK
TURNER**

JIM LOCKEY + BEANS ON TOAST
Friday 18 February

YUCK

CLAYTS + SURGEON
Friday 18 February

CARL BARÂT

THE HEARTBREAKS + FOREIGN OFFICE
Sunday 20 February

MONA

NEON TREES
Monday 21 February

WARPAINT

TWIN SHADOW + THE NEW
Monday 21 February

CARIBOU

FACTORY FLOOR + WALLS
Tuesday 22 February

Tickets available from: www.nme.com/tickets | www.gigsandtours.com | www.ticketmaster.co.uk
24 hr CC hotline 0877 230 1094 | 0844 811 0051 | 0844 826 2826

A Metropolis Music presentation

Includes a 50p charity donation to Teenage Cancer Trust (registered charity 1003409 in England & Wales, SC032042 in Scotland)

Follow us on Twitter @nmeawards or visit www.nme.com/awards



SONISPHERE

KNEBWORTH 8th - 10th JULY 2011

FRIDAY 8th JULY

FOR THE FIRST TIME IN THE UNITED KINGDOM - THE BIG 4

METALLICA

SLAYER

MEDZETH

ANTHRAX

DIAMOND HEAD

SATURDAY 9th JULY

BIFFY CLYRO

weezer

SUNDAY 10th JULY

SLIPKNOT

LIMP Bizkit

ALSO APPEARING ACROSS THE WEEKEND

motorhead

THE SISTERS OF MERCY

MASTODON

IN FLAMES

AIRBOURNE

PARKWAY-DRIVE

ARCHITECTS

GALLOW'S

GOJIRA

ONE MINUTE SILENCE

VOLBEAT

MANY MORE BANDS & STAGES TO BE ANNOUNCED

FOR TICKETS, SPECIAL OFFERS PLUS INFORMATION AND EVERYTHING ELSE - SONISPHEREFESTIVALS.COM

TICKETS AVAILABLE FROM: SEETICKETS.COM / 0871 230 7144 / TICKETMASTER.CO.UK / 0844 847 2342 / ROCK ROYALTY WP / 020 7399 7077

STARGREEN / 0207 734 8932 - STARGREEN.COM / ACCESSIBILITY BOOKING LINE - 0115 959 7959 OR JUST JOIN US ON FACEBOOK.COM

Latitudes in association with THE OLD VIC and NICK Present

EDWARD SHARPE & The MAGNETIC ZEROS

WITH CREATIVE INSTALLATION FILM
LES ENFANTS TERRIBLES

CIRCUS SPACE • PUPPET POKER PIT
THEATRE DELICATESSEN • HalfCut
AND SPECIAL GUEST: LIOR SUCHARD
PLUS MORE ACTS TO BE ANNOUNCED
9-10-11-12-13 March 2011

THE OLD VIC TUNNELS

THE CITY, LONDON S1L 8ND
EDWARD SHARPE AND THE MAGNETIC ZEROS.COM / FACEBOOK.COM/THEMAGNETICZEROS
EDWARD SHARPE And the MAGNETIC ZEROS available now on BOULEVARD / www.boulevard.co.uk



WWW.FESTIVALREPUBLIC.COM

CASH

TRIBUTE TO JOHNNY CASH

JUNE 2011

FRI	03	LONDON O ₂ ACADEMY ISLINGTON
SAT	04	BERNARD O ₂ ACADEMY2
SUN	05	BIRMINGHAM O ₂ ACADEMY2
TUE	07	BIRMINGHAM O ₂ ACADEMY2
WED	08	LIVERPOOL O ₂ ACADEMY2
THU	09	SHEFFIELD O ₂ ACADEMY2
FRI	10	NEWCASTLE O ₂ ACADEMY2
SAT	11	GLASGOW O ₂ ABC2
SU	12	YORK FIBERS

O₂ TICKETS BOX OFFICE: 0844 477 2000 • TICKETWEB.CO.UK • WWW.O2ACADEMY2.COM



KEARNEYMAN

TUESDAY 22 FEBRUARY
O₂ ACADEMY
SUNDAY 27 FEBRUARY
FRIDAY 04 MARCH
MONDAY 07 MARCH

0844 477 2000 • TICKETWEB.CO.UK

BLACK SPIDERS

PLUS SPECIAL GUESTS
VIKING SKULL

SATURDAY 26 FEBRUARY
O₂ ACADEMY2
SHEFFIELD

0844 477 2000

ALSO AVAILABLE FROM TICKETWEB.CO.UK
AND USUAL OUTLETS
THE SUMMERS OF THE NORTH
FRIDAY 07 FEBRUARY
WWW.THEBLACKSPIDERS.COM

OASIS & PAUL WELLER

12 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31

FRIDAY 25 MARCH LONDON O₂ ACADEMY2
SAT 26TH MARCH LONDON O₂ ACADEMY2
FRI 8 APRIL LONDON O₂ ACADEMY2 ISLINGTON
SAT 9 APRIL BERNARD O₂ ACADEMY2
SUN 10 APRIL BIRMINGHAM O₂ ACADEMY2
SAT 16 APRIL SHEFFIELD O₂ ACADEMY2

0844 477 2000 • WWW.O2ACADEMY2.COM

METRONOMY

20 APRIL • OXFORD O₂ ACADEMY2
24 APRIL • NEWCASTLE O₂ ACADEMY2
0844 477 2000 • TICKETWEB.CO.UK

patrick wolf

Friday 25 March 2011
O₂ Academy2 Birmingham

buy - ins at ticket - box
www.o2academy2.com/offline/watch/wolf patrickwolf.com

primal scream

PRESENT **screamadelica live**



March 2011

Monday	14	Leeds O2 Academy	SOLD OUT
Tuesday	15	Birmingham O2 Academy	0844 477 1000
Wednesday	16	Newcastle O2 Academy	0844 477 1000
Friday	18	Glasgow SECC	SOLD OUT
Saturday	19	Manchester O2 Apollo	SOLD OUT
RA - ATE			
Sunday	20	Manchester O2 Apollo	0844 477 7677
Tuesday	22	Brighton Centre	0844 477 1012
EXTRA DATE ADDED			
Thursday	24	Leicester O2 Academy	0844 477 1000
Friday	25	London O2 Academy Brixton	SOLD OUT
EXTRA DATE ADDED			
Saturday	26	London O2 Academy Brixton	0844 477 1000

Buy online at www.sjmconcerts.co.uk | 24hr CC Hotline 0844 811 0051

www.screamadelica.co.uk

THE EXTRA DATE HAS BEEN ADDED TO THE TOUR DUE TO THE SUCCESS OF THE TOUR. ALL TICKETS REMAIN AVAILABLE. TO SEE THE FULL LIST OF DATES AND VENUES VISIT www.screamadelica.co.uk OR CALL 0844 477 1000. ALL TICKETS ARE AVAILABLE FROM 10.00 AM ON THE DAY OF THE CONCERT.

LIVE Shows by comparison with CD prices

HERCVLES AND LOVE AFFAIR

- BLUE SONGS TOUR -

MARCH

WED	11	BRIGHTON DIGITAL	0844 477 1000	THU	14	SHEFFIELD FOUNDRY	0114 222 5577
FRI	12	LONDON VILLAGE UNDERGROUND	020 7463 3331	WED	16	CRISTOL METROPOLIS	0117 928 1000
MON	13	LEEDS FAVERSHAM	0111 546 1070	FRI	18	MANCHESTER PAC 201	0161 262 1111
TUE	15	LIVERPOOL MOJO	0844 477 1000	THU	19	GLASGOW ARCHES	0141 555 1000
				FRI	20	ABERDEEN TUNNELS	01224 862 015

BUY ONLINE @ www.sjmconcerts.co.uk | 24HR CC HOTLINE 0844 811 0051

WE HAVE LIVE TICKETS BUT NOT ON EVERY DATE. VISIT www.screamadelica.co.uk FOR MORE INFORMATION.

www.sjmconcerts.co.uk

FIRST BRITISH SHOWS IN OVER 5 YEARS!

DEATH FROM ABOVE 1979

SOLD OUT

EXTRA DATE DUE TO PUBLIC DEMAND

LONDON
HMV FORUM

www.deathfromabove1979.com

Suede

Performing their classic works live...
'Suede', 'Dog Man Star' & 'Coming Up'

plus very special guests **CHAPEL CLUB**



18/03/11



21/03/11

Thursday 19 May¹

Friday 20 May²

Saturday 21 May³

**LONDON
O2 ACADEMY
BRIXTON**

0844 477 2000

Buy online at www.glossandtoours.com

24hr credit card hotline 0844 811 0051

FINAL EXTRA SEASON TICKETS JUST RELEASED!

LIMITED DELUXE SEASON TICKET FOR ALL 3 SHOWS
AVAILABLE FROM WWW.GLOSSANDTOURS.COM

Remastered 2CD+DVD sets of all 5 albums available in June

www.suede.co.uk

Presented by SJM Concerts in association with 12 Artists

Aberdeen
XFM

SJM Concerts, Edinburgh, Presented in P.D. by arrangement with WARR, present

THE PIGEON DETECTIVES



MARCH 2011

WED	23	MIDDLEBROUGH EMPINE	0844 247 766
THU	24	GLASGOW O2 ACADEMY	0844 477 1000
FRI	25	MANCHESTER RITZ	0161 632 1111
SAT	26	LIVERPOOL O2 ACADEMY	SOLD OUT

APRIL 2011

SAT	02	BIRMINGHAM HALL INSTITUTE	SOLD OUT
SUN	03	OXFORD O2 ACADEMY	0844 477 2000
MON	04	NORTHCH WATERFRONT	01603 300 000
TUE	05	GLASGOW O2 ACADEMY	0844 477 1000
WED	06	LONDON O2 ACADEMY	0844 477 2000
THU	07	BIRMINGHAM O2 ACADEMY	0844 477 1000
FRI	08	PORTSMOUTH WOODWARD ROOMS	SOLD OUT
SAT	09	BRIGHTON TRINITY	01323 828 3000
SUN	10	COVENTRY WARREN	0247 655 4471
TUE	12	LEEDS METROPOLITAN UNIVERSITY	SOLD OUT

BUY ONLINE AT www.glossandtoours.com 24HR CC HOTLINE 0844 811 0051

NEW ALBUM 'THE PIGEON DETECTIVES' OUT APRIL 4TH

ON THE PIGEON DETECTIVES TOUR

SHOCKWAVES

NME AWARDS 2011 TOUR

CRYSTAL CASTLES MAGNETIC MAN EVERYTHING EVERYTHING THE VACCINES

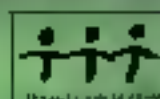
Thu 03 Feb
Fri 04 Feb
Sat 05 Feb
Mon 07 Feb
Tue 08 Feb
Wed 09 Feb
Fri 11 Feb
Sat 12 Feb
Sun 13 Feb
Tue 15 Feb
Wed 16 Feb
Thu 17 Feb
Sat 19 Feb

Glasgow O2 Academy
Manchester Academy
Manchester Academy
Newcastle O2 Academy
Nottingham Rock City
Leeds O2 Academy
Norwich UEA
Birmingham O2 Academy
Cardiff Uni Great Hall
Bristol O2 Academy
Bournemouth O2 Academy
Brighton Dome
London O2 Academy Brixton

08444 999 990
0161 832 1111
0161 832 1111
0844 477 2000
0845 419 4444
0844 477 2000
01603 508 050
0844 477 2000
028 2078 1458
0844 477 2000
0844 477 2000
01273 709 709
0844 477 2000

Tickets available from:
www.nme.com/tickets or 0871 230 1094
www.gigsandtours.com
www.ticketmaster.co.uk
24hr CC hotline 0844 811 0051 / 0844 826 2826

An SIM Concerts presentation in association
with DF concerts and Metropolis Music
All tickets include a 50p donation to Teenage
Cancer Trust (registered charity 1062559 in England
and Wales, SC039757 in Scotland)



Doll & the Kicks

UK TOUR 2011

with guests Johnny Panic

WEDNESDAY 23 FEBRUARY
LONDON BORDERLINE
FRIDAY 25 FEBRUARY
BRISTOL LOUISIANA

0844 811 0081 | q. sandpours.

* Minimum 18s. Tickets available from 16s. by arrangement with Ticket Booking Agency

EVERY FRIDAY

KOKO

EVERY FRIDAY

CLUB NME

16 FEBRUARY
NEON TREES
TRANSFER

TICKETS - 0844 847 2258

1A CAMDEN HIGH STREET, NW1 7JE
(MORNINGTON CRESCENT TURN)

9:30PM - 4AM FIRST 100 FREE
55-84 10PM - 67 AFTER
STUDENTS 12-84 10:30PM
84-84 2PM WITH CARD
WWW.KOKO.LONDON.COM

COMING SOON

OYA FESTIVAL & FIELD DAY FEB
VS CLUB NME feat
NOT SQUARES + LUCY SWANN + TEAM ME 4 MAR

THE AGITATOR
BONES

NEON HITCH
JOANA & THE WOLF 17 MAR

GET YOUR GIG IN NME
0203 148 6705

Metropolitan Music Popular and or classical
pro... by... with...

WILD PALMS

"Grandiose and melancholic... an
expansive, potent... sound"

March Four

2 Mark Pibben

4 3 King

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

1

WHAT OR DATE
10
PROBLEM
0872 100 1002
800-1-800-222-2222 Please call

Milk Studios London E1

Make a CD that sounds like a record, not a demo. work with an established professional with a proven track record. All sessions at Milk are recorded by Tom Aitkenhead, a producer / engineer with 15 years experience. Tom has worked with Babyshambles, Bloc Party, Amy Winehouse, Jack Penate and many others

The Studio is ideal for recording bands; huge live room, HD3 Protocols Rig, world class microphone collection, great guitar amps, drums, etc
GREAT VALUE

Feel free to call and discuss your project.

Tel - 07977 003 034

www.milkstudios.co.uk

RED ZONE MANAGEMENT

We are looking for newly signed or already established artists to support and manage. We are highly experienced and have an unrivalled contact base.

RED ZONE



MUSIC GROUP

RED ZONE PROMOTIONS

Promoting signed and unsigned artists. Our successful promotions team offer services to radio, TV, press and record labels

Please call or Email for an informal chat and advice

Parkway House, Eastleigh Works, Campbell Road, Hants SO50 5AD. Tel: 02381 789079

Email: info@redzonemusic.co.uk

www.redzonemusic.co.uk



As worn by Peter Doherty

As worn by Noel & Liam Gallagher



CLASSIC BALL SHIRTS.CO.UK

1000s of club and international items in stock



As worn by Jai Paul



classicfootballshirts.co.uk
[facebook.com/classicfootballshirts](https://www.facebook.com/classicfootballshirts)
twitter.com/classicshirts



SING
SONG
KONG



FREE

**ORIGINAL SONGS TO LEARN,
PLAY, RECORD & PERFORM**

**40+ ORIGINAL SONGS, LYRIC & CHORD SHEETS,
PLAY/SING-ALONG MP3'S, SELECTION GUIDE,
SHARE YOUR VERSIONS AND LINKS**

T-SHIRT
GRILL

The Smiths
Tour 1983

**Simply Superb
T-Shirts & More!**

SALE NOW ON!
T-SHIRTS FROM JUST £3.99 EA!

**NEW YORK
CITY**

New York City
As worn

Back
Green Hill

45 Vinyl Insert

100's of Exclusive
T-shirts and Hoodies
Big range of girls' t-shirts
Secure On-Line Ordering
Full Money Back Guarantee

Call **FREE** on:

0800 035 0241

www.tshirtgrill.com

Get 10% discount!
Type in 'ame10'
at checkout

Join us on
Facebook
www.facebook.com/tshirtgrill



SONIC EDITIONS

—Limited Edition Music Photography—

NME

Sonic Editions presents:

The NME Awards Collection

Including nominees from this year's Shockwaves NME Awards. Available as limited edition prints for the first time from only £45.

An iconic collection including Foo Fighters, Biffy Clyro & Kasabian by legendary NME photographers Andy Willsher, Dean Chalkley and Tom Oxley.

Visit www.SonicEditions.com/NME

NME

DAVE GROHL MERCH

STORE



NEW MERCH ONLINE NOW

VISIT NME.COM/STORE

powered by:

bsimerch
FASHION DESIGNER T-SHIRT



GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



PRIMAVERA SOUND

STARTS: Barcelona Parc Del Forum, May 26

DON'T MISS

Locate your passport, hit up a budget airline, harvest some organs to pay for your tickets (who needs a spleen anyway?) you won't want to miss Spain's finest festival following the latest additions to its already splendid line-up. It's tickling to think of PJ Harvey getting freaky on her ghostly nose as she graces the stage's sunny climes, and the idea of Sufjan Stevens playing his "new show", whatever that might be, is setting our twee synapses all a-tingle. Warpaint, James Blake and the delightfully crackles Of Montreal join the fun with Jamie xx, Gold Panda and Pacha holding up the schizoid electronic side of proceedings. The Tallest Man On Earth, Avi Buffalo and Perfume Genius will soothe your weeping soul and then the avant Afro R&B lunacy of Time Yards will shatter it to pieces. See you there... NME.COM/festivals



THE BOXER REBELLION

STARTS: Edinburgh Cabaret Voltaire, March 3
The ever dependable quartet tour 'The Cold Still'. NME.COM/artists/the-boxer-rebellion



CLARE MAGUIRE

STARTS: Manchester Band On The Wall, March 25
Our lady of the lungs warbles her way across the land with 'Light After Dark'. NME.COM/artists/clare-maguire



THE PIGEON DETECTIVES

STARTS: Middlesbrough Empire, March 28
The last remaining arm of the New Yorkshire scene (remember that?) plods on. NME.COM/artists/the-pigeon-detectives



JESSIE J

STARTS: O2 Academy Glasgow March 31
The powers-that-be are speeding the release of her album as, truly, the public cannot gorge themselves on Ms J fast enough. NME.COM/artists/jessie-j



THOUSANDS

STARTS: London Slaughtered Lamb, March 31
Bella Union's latest signings bring the plentiful joy of their debut, 'The Sound Of Everything', on their first UK tour. NME.COM/newmusic



THE VACCINES

STARTS: Manchester Ritz, April 3
Britrock's new likely lads add yet more dates to their April tour to mollify a seemingly insatiable fanbase. NME.COM/artists/the-vaccines



THE VIEW

STARTS: Dundee Caird Hall, April 4
Who'd have thought it? The View get all smart on our arses with their fancypants, Latin Indebted new album title. Bread And Circuses. NME.COM/artists/the-view



LIVERPOOL SOUND CITY

STARTS: Liverpool various venues May 19
The music conference's line up so far includes Black Lips, Willy Mason, Spank Rock, Jamie xx, Chad Valley and more. NME.COM/festivals



SUEDE

STARTS: O2 Academy Brixton, May 19
After last year's blinder at The O2, Suede perform their debut, 'Dog Man Star' and 'Coming Up' in full on successive nights. Splendid. NME.COM/artists/suede



BELLE AND SEBASTIAN

STARTS: London Roundhouse May 29
The Scottish indie troupe take the stage in London, Leicester and Leeds. NME.COM/artists/belle-and-sebastian



TWO DOOR CINEMA CLUB

STARTS: O2 Academy Brixton June 2
Wee Northern Irish nipers play their largest shows ever in big scary London. NME.COM/artists/two-door-cinema-club



SONISPHERE

STARTS: Knebworth Park, July 8
Weezer join comedy rock merchants Airbourne, along with Architects, Anthrax, Megadeth, Motörhead, Slayer and more. NME.COM/festivals

PRIORITY

Our customers can get Priority Tickets to thousands of gigs across the UK up to 48 hours before general release.

Text PRIORITY to 2020 to register. www.prioritytickets.co.uk

O₂

PICK of the WEEK

What to see this week? Let us help



SHOCKWAVES NME AWARDS SHOWS/TOUR

STARTS: Various venues, Feb 16

NME
PICK

It's with heavy heart that the end of Awards season moves into sight, but not before a whopping 22 shows this week – and the last three nights of the Shockwaves NME Awards Tour. Brace yourself: Edwyn Collins brings a taste of Blighty to the O2 Shepherds Bush Empire (Feb 16), Noah & The Whale haul their rainbow-bright Tim Petrysims into KOKO the same day as Miles Kane rips Hoxton Square Bar & Grill a new one (17). Alas, we'll have to choose between Frank Turner at the Borderline and Yuck at Bush Hall (18) and Feb 21 is even more of a bind – to see Muna, Alex Winston, Frankie & The Heartstrings or Warpaint (pictured above)? The choices don't get easier the next day (22), where it's between Caribou and Les Savv Fay. One thing's for sure – there's only one place to be on Feb 23 and that's the O2 Academy Brixton for the big night itself. NME.COM/awards



Everyone's Talking About SUUNS

STARTS: Brighton Hope Feb 20
Last November, without hype or fanfare, a CD turned up in the NME office that got everyone hooked. If you've not heard Montreal's Suuns, prepare for an exhilarating krautrock spin through Lars' Angus Andrew's mind, steeped in the mystery of Interpol. Creepily addictive. NME.COM/artists/suuns



Don't Miss EFTERKLANG

STARTS: Bristol Cube, Feb 21
You know all those soft-focus live sessions on classy blogs? Well, it was Vincent Moon that pioneered them with his lovely Blogothèque website. He's since made films for The National, and now Efterklang – they'll be playing gigs prior to showings of *An Island*, just like this. NME.COM/artists/etferklang



Radar Stars GROUPOVE

STARTS: London Old Queen's Head Feb 17
Remember those bands you want – no, need – to become best friends with, whose songs will be forever linked with perfect summers? Here's your new favourite. Having witnessed their debut UK show a couple of weeks back, we can safely say it's the start of a (group) love affair. NME.COM/artists/groulove

WEDNESDAY

February 16

MANCHESTER

Frank Turner/Lemon Tree
01224 642230

BATH

The Fading/Knocked 0845 793 8480
0845 793 8480

Mona Aurber/Anna's 028 9050 1860
028 9050 1860

Thin Lizzy/Waterfront 028 9033 4456
028 9033 4456

The Midnight Beast/HMV Institute
0844 248 5037

Roll Deep/HMV Institute
0844 248 5037

Shawn Ryder/The Twang
02 Academy 0670 771 2000

Tina Dico/Glee Club 0870 241 5093
0870 241 5093

Shockwaves NME Awards Tour
Crystal Castles/Magnetic Man/
Everything Everything/The

Vacancies 02 Academy 08302 399922
08302 399922

Bleach/Deaf Wankers/Ringo
Doo/Theatre Komedie 01273 647100
01273 647100

Devil Sold His Soul/Feed The Rhino
Digital 01273 202407

The Get Team Concorde 7
01273 673311

Sarah McDoug/Silvercreek Prince
Albert 01273 730499

Billie The Buffalo/Dead Coconut
Crab 01273 987 4144

Julian Smith/St George's Hall
0117 923 0359

Maroon 5/Sara Bareilles Colston
Hall 0117 922 3683

Show It Off/Sleeping With
Solihull Fleece 0117 945 0996

Byronic/Blood From Within/White
She Sleeps Theatre 08713 100000

Three Trapped Tigers/Oh Jupiter
Shirt The Bus 0877 930 4370

CAIRNPOOL
Fender/Love Amongst Ruin

Junction 08223 515111

The Thrill Light Sad Haymakers
01223 363417

CARDIFF
Gay For Johnny Depp/The

Computers/Edel International Club
Ror Bach 029 2023 2199

COVENTRY

Charlie Parr/Taylor John's House
024 7655 9958

James Apollo/Emilie Electric Circuit
0131 226 4224

Muala Kennedy/Cammy Robson
Captain's Bar

Aidan John/Moffat Grain Mor
0946 552 9224

Darkstar/Project Orion/Mile Works
41027/Sleazy 0411 333 9637

David McAlmont 02 ABC
0870 903 3444

David's Lyre King/Tul's Wah Wah Mul
0346 271 5270

The Retrofolds/Johanny Bab Boff Club
0346 248 1777

Stanley Odd/Captain's Rest
0346 331 2722

White Lies/Crocodiles Burtowland
0346 552 4801

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

LONDON
Frankie & The Heartstrings/Cloud

Nothing's Cockpit 0113 244 3416

Waters Of Marcy Metropolitan
Univerty 0113 283 2601

DEPTFORD
Depo Brock 02 Academy 7

0870 771 2000

Secret Garden Gathering/
Legends Of Flight Slapping Forecast

0871 230 1094

LONDON
Belboomman 93 Feet East

020 7247 6095

Widness/Dead Models Buffalo Bar
020 7559 6191

Woe On Blue/Dimbleby & Copper
Social 020 7636 4997

ROXBOROUGH
Roxboro Army/Djervara/Orders Of

The British Empire New Cross Inn
020 7692 1864

Chapel Club Heaven 020 7930 2020

Clubs & Cops Scala 020 7634 2027

Counterspin Bull & Gate
020 7485 5258

Dolly Varden/Magnolia Summer
Windmill 020 8671 0700

Duke Garwood/Borderline
020 7734 5547

Shockwaves NME Awards Show
Edwyn Collins/Two Wounded Birds/
The Marvelettes 02 Shepherds Bush

Empire 0870 771 2000

Floerle/Sparfodla/Grimminal Hoxton
Square Bar & Kitchen 020 4613 0709

Guards/Young Buffalo/The Lexington
020 7837 5317

Harrys Gym/New Ideas Society/
Woodenbox With A Fistful Of Rivers

CAMP Basement 0871 230 1094

Johanny Throttle/Saturn Star
Wheels The Bowers 020 7580 3057

Jon And Mike/Andy Treymann/
Clare Chapman Camden Rock

0375 730 1024

Kerry Latham/Unlabeled
0202 611 3106

The Loose Lips Troubadour Club
020 7370 5434

Mark Ranson & The Business And
Roundhouse 020 7482 7388

Martin Carr Slaughtered Lamb
020 8682 1080

Megson Green Moke 0871 230 1094

Milwaukee Monto/Water Rats
020 7837 4432

Not A Verb 02 Academy 7 Lexington
0870 771 2000

Or The Whale Garage (Unlabeled)
0871 230 1094

Rob Zombie/Skylord/Remaker
02 Academy Brixton 0870 771 2000

Rover East Wintergarden
0207 418 2726

Teddy Thompson/David Ford
Barbican Hall 020 7638 8891

Vitacolic/Krail/Hollywood Doll
Dublin Castle 020 7485 6773

Wolf People/The Lifeman Cargo
0207 749 2848

MANCHESTER
Flare Night And Gay Cafe

0161 236 1822

Grimspoon Academy 3 0161 842 0111

James Yorkston Dead Institute
0161 330 4089

Mark Morris/Motothe
0161 834 8380

NEWCASTLE
Authority Zero Triforce 0191 232 1619

Francisco 02 Academy 2
0870 771 2000

Young Rebel Set/Clary 0871 230 4474

NOTTINGHAM
The Blackies/UEA 01603 505 4071

Early Barker & The Red Clay
Moley/Brinkley Sharnley Arts Centre

01603 660352

NOTTINGHAM
The Crane Rock City 08713 100000

Boforeson Bodega Social Club
08713 100000

Brighton Bells/Teeth Rescue Rooms
0115 958 8484

GLoucester
Ryon Francisco/The Cattle

0161 345 6623

NOTTINGHAM
Little Cornelia Jencho Tavern

01603 31775

Sheffield
KHI at KHI University 0114 222 9777

Walsh & Pound The Greystones
0114 266 5599

SOUTHAMPTON
Hold Your Horse Is/Mole Fury

Hampsons Bar 07919 253 558

WOLVERHAMPTON
Anathema Stage Room

0870 320 7000

Dani Wilde Robb 2 0870 249 7880

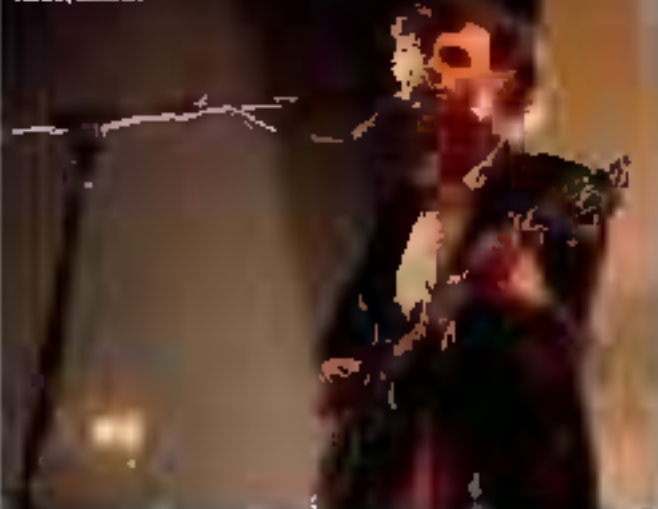
Worcester
Brother Central Station 01978 358780

YORK
Joey Basement 01904 612 940



THURSDAY

February 17

Meak & The Whole,
KNOX, London

AQUEDUCAN

Don El Paso The Tunnels 01224 211621

BEDFORD

Shinobu Pile-Up/Japanese
Voyagers Esquires 01234 340120

BELFAST

Dr Hook H Ray Sawyer Waterfront
01773 9033 4455
Lush/Black & White

The British Kicks/Winter Say The

Stomach RMY Intimate 0844 248 5037

Zetaph/Overcast/Midnight Malware 02

Academy 3 0870 771 2000

Good Charlotte/Fear Year Strong

02 Academy 0870 771 2000

Orispace 02 Academy 2

01773 771 2000

Stated Remedy/AP's A Crowd/This

Warning Age Flapper 0121 236 2421

BIRMINGHAM

All Forgotten 0121 202 209727

Ben Montague Old Fire Station

0121 202 209727

Mogwai 02 Academy 01202

BRIGHTON

The Agitator Green Door Score

01794 267 053

Beady Eye Digital 01273 202407

Blackwolves MME Awards Tour

Crystal Castles/Magnetic Man/

Everything Everything/Tim

Vaccines Dome 012 707702

Nelson's Opulent Dog Prince Albert

0173 740449

Now Things Work Kameka

01273 647820

Twin Shadow Audio 01273 642343

LIMESTONE

Charlie Puth/James Apollo Si

Bohnenkure 01772 90908

Ocean Colour Scene 02 Academy

0870 771 2000

Tiger Place Croft 0177 987 1144

Time Out Louisiana 0117 926 9778

CAMBRIDGE

The Hold Steady Junction

01223 51541

CARDIFF

Filthy Tricks/Stone Kings/Cold 44

Beer Can Arms 0871 230 8094

CARDIFF

Ash & Band The Cafe Bar

029 2029 7913

Byzants/Blood From Within CWA

Hill Bar 029 2023 2199

CULLEN

Potential Obsession/Going Coyote

Barrymore 01245 75411

DUNDEE

Glenlivet Lane Telford's Warehouse

01244 390090

DUNDEE

Colum McCall Captain's Bar

Kill It Kid Electric Circus

0131 226 4234

GLASGOW

The Black Atlantic/Blue Sky

Archives Captain's Rest 011 211 2722

Europa 02 ABC 0570 903 3414

Francesca King Tut's Wah Wah Hut

0141 221 5279

Justin Currie Open Mic 0141 552 9224

Kala/Hudson Makawala The Arches

0141 565 1000

LIVERPOOL

Brother Cockpit Robin 2

0113 244 3446

Mastersons New Roscoe

0113 246 0778

Sisters Of Mercy Metropolitan

University 0113 283 2600

Teddy Thompson/David Ford

Cockpit 0113 214 3446

LIVERPOOL

The Midnight Beast 02 Academy 2

0870 771 2000

Mogwai Unity Theatre

0113 209 4988

LONDON

Ani DiFranco Scala 020 7831 2522

Authority Zero Nambucca

020 7222 7366

Bow Street Revolt Monarch

0871 230 1094

Burning Conifers Madame John's

020 7734 2473

Circulus Garage (Upstairs)

0871 230 1094

Deadly Circus Fire/Murders in The

Admiral 0870 907 0999

Death Of The Mariposa New Circus

011 020 8692 1886

Doris Brundel/Cheating The Reaper

Camden Rock 0871 230 1094

The Enacysts/Son Of Nicks/Musi

Adey World's End 020 7284 8679

Ghostpool Electropunk

020 7837 6429

Gilbert/The B Of The Bang/Salmon

Jack Wilmington Arms 020 7837 1384

Grouplove/Big Dada/Closed Valley Old

Queen's Head 020 7354 9997

Jahal Dublin Castle 020 7485 1773

Long Tall Shorty/The Criminal Minded

100 Club 020 7636 0993

Melle Camp 0207 749 7840

Blackwolves MME Awards Show

Miles Kane/Young Buffalo Hoxton

Square Bar & Kitchen 020 7615 0709

Mushie 93 Feet East 020 7247 6095

Blackwolves MME Awards Show

Meak & The Whole/Cloud Control/

Planet Earth 020 7388 3272

Our Mountain Arms Water Rats

020 7837 4417

Phil Redback Cafe 011 230 8094

Ringo Deadbeats/Tripwires The

Lesings 011 230 8094

Senses Fall/Man Overboard 02

Academy 0870 771 2000

The Streets Good Ship 020 7372 2544

Te Fawcett Old Bike Last

020 7523 2178

Working Classical Music

Orchestra Worshipful Art Gallery

020 7527 7868

MANCHESTER

David McAlmont/Lowry

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

Prolapsed/Blackbird Malters Deal

0161 826 2000

FRIDAY

February 18

AQUEDUCAN

Halla Belle Lemon Tree 01224 642250

Kill It Kid Cafe Drummond

01224 624642

MANCHESTER

Sparkadia Males 01275 404445

LIVERPOOL

British Sea Power Spring & Airbrake

028 9032 2000

LIVERPOOL

The Dirty Knocks/The Axl/Ba/Daisy

HMV Institute 014 348 5067

Divided We Fall/This Day With Down

02 Academy 1 0170 771 2000

Europa 02 Academy 0 170 771 2000

LIVERPOOL

Japanese Voyagers/Dinosaur

Pile-Up/The Streets Champions

01207 757 000

LIVERPOOL

A Day At The Dogs/Arkbard Prince

Albert 01273 730499

LIVERPOOL

The Blue Aeroplanes Folders

0117 211 2113

Marrick Croft 0117 987 4144

Ricky Barrett 0151 07781 534666

Twin Shadow 0117 987 4144

Zang Tang Mr Wolf's 0117 987 4144

LIVERPOOL

The Quails/Notating Ladies/White

Sunday Portland Arms 01773 757118

Zakk Wylde's Black Label Society

Corn Exchange 01223 2000

LIVERPOOL

Magical University 029 202 1000

LIVERPOOL

LIVE Camels Cabaret/Vulture

01344 220 6176

The Streets/Engine-Ears HMV

Pier House 0844 847 1740

LIVERPOOL

Sydco 0117 987 4144

LIVERPOOL

Olden Cape King Tut's Wah Wah Hut

0141 221 2113

The Future Capital Maggie May's

0141 221 2113

John Holt/Mad Pries/Mafia And

Flaxy 02 Academy 0870 771 2000

Not Advised 02 ABC 0541 204 5151

Psycho Bolek/Drive By Audio

Cathouse 0141 18 6606

The Scottish Enlightenment Bar Bk

0141 587 6066

Sonic Hearts Foundation Party

Bk 0141 221 2113

Zang Tang Mr Wolf's 0141 587 6066

LIVERPOOL

The Streets/Engine-Ears HMV

Pier House 0844 847 1740

LIVERPOOL

Sydco 0117 987 4144

LIVERPOOL

Olden Cape King Tut's Wah Wah Hut

0141 221 2113

The Future Capital Maggie May's

0141 221 2113

John Holt/Mad Pries/Mafia And

Flaxy 02 Academy 0870 771 2000

Not Advised 02 ABC 0541 204 5151

Psycho Bolek/Drive By Audio

Cathouse 0141 18 6606

The Scottish Enlightenment Bar Bk

0141 587 6066

Sonic Hearts Foundation Party

Bk 0141 221 2113

Zang Tang Mr Wolf's 0141 587 6066

LIVERPOOL

The Streets/Engine-Ears HMV

Pier House 0844 847 1

SATURDAY

February 19



Mr. Flapper,
Birmingham

ABERDEEN

The Dymbables/The Tunnels
01224 231121

LEEDS

Levellers/New Groove Formation
Corn Exchange 01234 269519

BIRMINGHAM

Example/Queens University
0121 927 3174

BIRMINGHAM

Bay Folds HMV/Barbershop
0121 441 5937

Brother Flapper 0121 736 7421

James Yorkston MAC 0121 440 3928

Millies Kame 02 Academy 2
011 0771 1301

BRIGHTON

The Dakota Stars/Prince Albert
01273 734499

Japanese Voyagers/Dinosaur Pile-Up/The Kzarts Audio 01273 624143

BRISTOL

The Good Haberd/Devil's Lyr/ta
Sera Start The Bus 0117 930 4370

Mogwai 02 Academy 0870 771 2000

Jumping Murders/Mr Wolf's
0117 927 3321

CAMBRIDGE

Gruff Rhys/Pythons St Paul's Centre
01223 354 01

CAMBRIDGE

Shirley Bassey 02 Academy 2
01223 354 01

CAMBRIDGE

The Ghosts Of Progression
01223 354 01

CAMBRIDGE

Shirley Bassey 02 Academy 2
01223 354 01

CAMBRIDGE

Shirley Bassey 02 Academy 2
01223 354 01

CAMBRIDGE

Shirley Bassey 02 Academy 2
01223 354 01

CAMBRIDGE

Shirley Bassey 02 Academy 2
01223 354 01

CAMBRIDGE

Shirley Bassey 02 Academy 2
01223 354 01

CAMBRIDGE

Shirley Bassey 02 Academy 2
01223 354 01

CAMBRIDGE

Shirley Bassey 02 Academy 2
01223 354 01

CAMBRIDGE

Shirley Bassey 02 Academy 2
01223 354 01

Floating Points/Krystal CAMP
Basement 01238 1094

Mr. Flapper 01238 1094

Samara Lubelski Cafe 010
0101 230 1094

Shes Sayer Borderline
020 7734

Spokes 1st Angel 020 7938 4137

Straight Flush/The Kinkles/Pulse
Garage 0101 230 1094

The Tuesday Stamp 100 Club
020 7636 0983

Victoria Macbeth 020 7739 5095

MANCHESTER

The Gravy Mole Live 0161 834 8180

The Col Team Academy 3
0161 834 8180

Roll Deep Academy 2 0161 834 8180

The Robins Academy 4-0161 834 8180

Slam Taylor/The Turing Academy
0161 834 8180

Time Tarantula 02 Apollo
0161 834 8180

Wolf People/The Lifelines Deal
0161 834 8180

NEEDLESBOROUGH

The Black Atlantic/The Woven
Project Uncle Albert's 01454 230472

NEWCASTLE

The Albion Crocodiles/Black Ball
0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

0191 230 4474

SUNDAY

February 20

ABERDEEN

ManyDJs Forum 01224 633336

BATH

David Gibb Bell 01225 460426

BIRMINGHAM

David MacAlmond 02 Academy 2
0870 771 2000

Maroon 5/Sara Bareilles 02
Academy 0870 771 2000

Pulse 02 Academy 3 0870 771 2000

Roy Lennock/The Parish Dogs
Symphony Hall 0121 212 3333

Samara Lubelski Here & Hounds
0121 444 2061

BRIGHTON

Ashe Roberts/The Jack Brews
Prince Albert 01273 734499

Rhythm Power/The 4th Floor/The
Hector's Ho 01273 681738

Stones The Hope 01273 745 568

The Zoo Bicycle Club/National
01273 647100

CAMBRIDGE

Base Monitor/Face 01273 945 0996

Desecration Craft 01273 987 4144

Jamie Woon/Chestnut Start The
Bus 01273 14370

Ryan Franciscani/Cube Cinema
01273 74190

Serena Feltman/Overboard 02
Academy 0870 771 2000

CAMBRIDGE

British Sea Power/James Yorkston
Junction 01223 515111

Fairport Convention/Corn Exchange
01223 337851

CAMBRIDGE

Kathryn Nicol/Captain's Bar
Sound Of Guns/Pose Victorious The
Store 01223 220 2967

Stanley Odd Sneaky Pete's
01223 225 1757

CAMBRIDGE

Frank Turner/University
01223 225 1757

GLASGOW

The Alarm 02 011 0771 903 3444

Glasser Captain's Rest 0141 2722

King Told's Wah Wah Hut 0141 221 5279

Mura Cahn/The Arches 0141 585 1000

The Naked And Famous 02 0872

0141 204 5851

Rob Zamboni/Silence/Overboard 02
Academy 0870 771 2000

0141 568 1000

LANCASTER

Yack Library 01787 3942651

LANCASTER

Gay For Johnny Depp/Castrolva
0113 244 3444

The Gosses/The Well 0113 214 0474

Milky Way/The Nine Roses
0113 246 0778

Mogwai 02 Academy 0870 771 2000

Resistance Seven Arts 0113 261 6777

Wolf People/Nation Of Shopkeepers
0113 263 1831

RENEWAL

Or The Whale/Musical 0116 251 0080

RENEWAL

The Get Them 02 Academy 2
0870 771 2000

RENEWAL

Bay Folds HMV/Barbershop 0116
0870 606 1400

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Shirley Bassey 02 Academy 2
0116 251 0080

Zoe Van Goye/Slaughtered Lamb
020 8582 4080

MANCHESTER

Broken Teeth SA 0161 273 6226

Cold War Kids/Academy 2
0161 834 8180

NEWCASTLE

DVD Starline 0191 221 3444

John Holt/Music Project 02 Academy
0870 771 2000

Jonny Cluny 0191 230 4474

The Midnight Bees/Riverside
0191 261 1366

The Screamers/The Tye
0191 261 1366

Seditions 02 Academy 2
0870 771 2000

NOTTINGHAM

Blonde Louis/Bougie Social Club
08713 100000

Dolly Varden 0115 947 5650

Roll Deep/Rescue Rooms
0115 958 8484

Time Tarantula/Rock City
08713 100000

NOTTINGHAM

Don Gracie 02 Academy 2
0870 771 2000

Roger Davies/Boardwalk
0115 279 9090

NOTTINGHAM

Elbow/Joiners 023 5022 5612

Mash At Back/Tyrone/Alan
Orange Rooms 02 232333

Your Dances/Talking Heads
023 2051 1799

TUNBRIDGE WELLS

Japanese Voyagers/Dinosaur
Pile-Up/The Kzarts The Forum
01732 777101

WOLVERHAMPTON

10 Earth Robin 2 01902 497860

Miss Slide Room 0870 320 7000



Ghostly, Captain's
Rest, Glasgow

GET IN THE GIG GUIDE!

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

MONDAY

February 21

My Chemical
Romance,
International
Arena, Cardiff

SOUTH

Angry Vs The Cafe Drummond
01224 624642

GLAM

The Epstein Bell 01225 460426

SOMERSET

Andy McKee Glee Club

01273 241 5093

Epstein Bell 01273 772 8174

Your Demise/Stick To Your Guns O2

Academy 2 0870 771 2000

SOMERSET

Alright The Captain/Colonel Green

Door Stone 01273 257 033

Dutch Indies/Lovepark Prince

Albert 01273 730419

La Shark/A Human Hope

01273 723 562

The Morning Parade/Munch & The

Midberrys April 1 01273 624343

Mandy Elizabeth/Hellopause Latest

Music Bar 01273 647 171

SOMERSET

The Agitator Thelk 08713 100000

The Black Spiders/Wilding Squid/

Darkness! Croft 01273 927 4144

Effendiang Cube Cinema

0117 901 4090

The Operation/A Day At The Races/

Zephyr Fleece 01273 945 0996

SOMERSET

Brother Angla Buskin University

01223 410001

The Crime Makers 01223 367417

SOMERSET

Riviera Lovers/Palms Club Bar Bach

01273 7023 21

Jars To Zurich/Salesplace/The

Gubbins Buffalo Bar 01273 210312

My Chemical Romance International

Arena 029 2022 4488

Roll Deep M3 Sound Music Hall

029 2040 2000

Tara Mingley/John Meece/Chris

Hicks 10 Feet Tall 02920 238883

Young Rebel Set/Flexes The Globe

17 01273 6947

SOMERSET

The Dykes/Cabaret Voltaire

01273 270 6175

Gay For Johnny Dapp Shaky Print's

SOMERSET

The Midnight Brawl Liquid Rooms

01273 225 2564

Mogwai Hiv Picture House

0844 847 1740

Or The Whole Electric Circus

01273 225 724

SOMERSET

Cold War Kids Garage 0141 332 1120

Gary Lucas O2 ABC 0141 204 5151

Lifehouse O2 ABC 0870 903 1444

Society Of Green King Tut's Vah Vah

Hut 0141 221 5770

Vessels Captain's Rest 0141 332 1120

SOMERSET

Arts The Well 011 2440474

Bob Zombie/Sideline/Revolver O2

Academy 0870 771 2000

Stamps Andrew Social Club

011 243 5866

SOMERSET

Moonlight Pinemas The Donkey

15 270 5042

SOMERSET

Boyzone Echo Arena 0844 8000 400

James Dean Faridat/Hot Night

Heads Mojo 0844 549 9090

The Strains O2 Academy

0870 77 2000

SOMERSET

Shedwards NME Awards Show

Alex Winston/Spartan New

Players Theatre 0202 930 9868

Changing Horses/The Jons/The 633

Dublin Castle 020 7495 1773

Clayton Parr Lexington 020 7837 5387

Crocodile Party 0870 907 0000

Dehailer Underworld 020 2492 1987

Felix O'Donnell/Laurie Carter 99

Feet East 020 7247 6095

Shedwards NME Awards Show

Frankie & The Heartstrings/These

Bending Days/Veronica Falls Over

020 7730 1110

John Mervin Bush Hall 020 8222 6955

Marta The Borey 020 7580 3057

Shedwards NME Awards Show

Moss/Moss Trees Stage

7027 3131

Octave OK/Living In Ealing O2

Academy 2

771 2000

SOMERSET

Ray Lammontagne Royal Festival Hall

020 7960 4242

Vallin Verr 020 7354 9995

Shedwards NME Awards Show

Warpaint/Tina Shadow/The

Need O2 Shepherds Bush Empire

08 771 7010

We Are The Ocean Borderline

01 7734 1547

SOMERSET

The Art Of Reason/Don Brown

Roadhouse 0141 278 1780

Glasgow Beat Intellig 0141 730 4040

Maroon 5/Sara Bareilles O2 0141

0870 404 8000

Sydney Academy 2 0161 612 1111

SOMERSET

Shawn Ryder/The Twang O2

Academy 0870 771 2000

SOMERSET

British Sea Power Waterfront

01603 632717

James Yorkston/Alan Nighton Arts

Centre 01603 667852

Ocean Colour Scene UEA

01603 505401

SOMERSET

The Got Tense/The Soundscapes

Rehearsal Rooms 0145 958 8484

Gruff Rhys/Y NW Glee Club

0871 472 0400

It Kid Bodega Social Club

08713 000000

SOMERSET

Billy Walton Band Bullington Arms

01865 244516

The Black Atlantic/Phil McKinnon

Jericho Tavern 0145 5311775

Europe O2 Academy 0870 771 2000

SOMERSET

Ben Montague/Laura Ladda

Chapman O2 Academy 2

0870 771 2000

Wolf People Farley 014 752

SOMERSET

Jamie Woon/Ghostpost 0141

0141 2500

Not A Real Band/Phantom Jokers

023 5771 5612

SOMERSET

Beardyman Fibbers 01904 651 250

TUESDAY

February 22

SOMERSET

Vessels Amor Tre 01224 642380

SOMERSET

Cold War Kids O2 Academy 2

70 771 2000

Don Brown O2 Academy 3

70 771 2000

Pete Lauer Glee Club 0870 241 5093

Rob Zombie/Sideline/Revolver O2

70 771 2000

SOMERSET

Europe O2 Academy 0870 399922

SOMERSET

Wendy Loefer 01273 647800

Pete Loefer 01273 730499

The Hives/Weir Hands Latest Music

01273 730499

Wolves In Paradise 01273 730499

James Yorkston Bullington

01273 647800

Sed Of Bees 01273 647800

SOMERSET

Curriculum 01273 987 4144

Dutch Indies 01273 987 4144

01273 987 4144

Lady Made Me W/It's 01273 927 3221

The Morning Parade The Cooler

01273 945 0999

Roll Deep O2 Academy

0870 771 2000

We Are The Ocean/It's Kids/Spy

Catcher Thelk 08713 100000

SOMERSET

Japanese Vespers/Intellig 0141

Pile Up/The Xerxes Haymakers

01223 367417

SOMERSET

Effendiang The Globe 07731 98 949

SOMERSET

Mark Davidson Barhouse

0141 256881

SOMERSET

Emily Barker & The Red Clay Halls

0141 256881

The Pyral Captain Bar

Yack Shaky Pete's 0141 225 0797

SOMERSET

Grinspoon/Jettblack/Yellow Canem

0141 225 0797

SOMERSET

Club 013 195 90

SOMERSET

JT & The Clouds Miss Republic's

0171 231 1194

SOMERSET

We Are Fantasy/Cult Of Whores And

Dogs 0171 487 0166

SOMERSET

The Bytches Classic Grand

0141 247 0820

Innercity Phases King Tut's Vah Vah

Hut 0141 221 5770

Lucy Dragons Arches 0141 565 1000

Maroon 5/Sara Bareilles O2

Academy 0870 771 2000

Senses Fall O2 ABC 0141 204 5151

Time Trench O2 ABC 0870 903 1444

Wolf People Captain's Rest

0141 331 2727

Yoko Nisi 0141 331 2727

SOMERSET

Friedrichs Cockpit 013 244 3446

Shawn Ryder/The Twang O2

Academy 0870 771 2000

SOMERSET

Ben Montague O2 Academy 2

0870 771 2000

Wine House Mischief 0146 251 0080

SOMERSET

Beardyman O2 Academy 2

0870 771 2000

The Naked And Famous/Wolf Gang

Shopping Forecast 0871 230 1094

SOMERSET

Anthony David Bush Hall

02 1950

Applicants Buffalo Bar 020 7359 6191

The Brewery Norton Square Bar &

Kitchen 020 7613 0709

Brother Borderline 020 7734 5547

Shedwards NME Awards

Show Caribou/Factory Floor/

Walls O2 Shepherds Bush Empire

0870 771 2000

Clemmie Morris Tropicana Club

020 7370 1434

Cubs/Dead Models/Orion Music

Madame Jo's 020 734 2473

Delta Mind The Wheelbarrow



SOMERSET

Gruff Rhys/Y NW Glee Club

0171 7731 4500

Ich Bin Film Enterprise 020 7485 2659

Kiwie The Explorer/Dedication

Glasgow Fair 0141 230 1094

Laura Webb Union Chapel

020 7226 1686

The Lateral Collective/The Good

Godd 0141 225 7636 4992

Shedwards NME Awards Show

Las Sany Far/Pulled Apart By

Horses/Young Legionaire Heaven

020 711 1110

Ray Lammontagne Royal Festival Hall

020 7960 4242

Reckless/Lennox Dublin Castle

020 7487 1771

Rico Minetti/Mimi/Lectric Lap

Roundhouse 020 3482 1318

Sawd Of 0141 225 7636 4992

Thirteen Senses Garage (Upstairs)

0871 230 1094

Underground Railroad/Zoo Zero

Headlight Underbelly 020 7613 1988

Wye Oak Monto Water Rats

020 7837 4412

Young Rebel Set The Lexington

020 7837 5387

SOMERSET

The Beak/My Sound Control

0141 236 0840

Gold Teeth Deal 0141 236 0840

Lifehouse Academy 2 0141 932 1111

Sach Gold Wynn Bar 0141 224 8892

Sanna Deal Institute 0141 230 4029

Trichotomy Band On The Wall

0141 842 6625

SOMERSET

My Chemical Romance Metro Radio

Arena 0870



The Jesus And Mary Chain would not go on to take over the world, but they were a sensational, important, necessary explosion of the punk spirit which enabled their first label Creation and its subsequent bands to do just that.

• A bootleg single of a John Lennon recording called "Serve Yourself" is traced back to its recording in Bermuda. Gavin Martin calls it "undoubtedly the most caustic and funniest song he recorded in his later career."

[illegible]

62 JUNE 19 KENNEDY & WATTS

THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1+25A "Has It Come To This" after nearly 10 years?
- 2A "Is anyone in an odd?" (5 7-8)
- 7+22D A Ford and a Dodge get crushed together and put into Ned's Atomic Dustbin (3-6)
- 9 Turning to Eric's live performance with Esben & The Witch (6-5)
- 10+30A "Stab a sorry heart with your favourite finger", Echo And The Bunnymen (5-4)
- 11+13D An extra opportunity came Black Party's way (3-4 6)
- 12 (See 19 down)
- 14 Put your finger in for US dance punk band (7)
- 16 Parry plays a Joanna Newsom album (2)
- 17 How Johnny Rotten gave lip back after the Sex Pistols (1 5-1)
- 18 Coming into this world with a complimentary copy of single by MIA or album by Kid Rock (4-4)
- 19 MIA & ... had a "respectable" hit in 1987 (3)
- 21 Scandinavian group that had three Number One hits at the end of the '90s including "Turn Back Time" (4)
- 23 Rather strangely Amy MacDonald's second album was A ... Thing (7)
- 24 US band who made vocals (4)
- 25 (See 1 across)
- 27 Obeys dad about referring to US punk band from the '70s (4-4)
- 29 Hip-hop act appearing as part of the dinner dance arrangements (1-1 1)
- 30 (See 10 across)
- 31 Chewed over a name for Leeds indie band who went into "Shoebiz" (3)
- 32 "I know you lie, all you do is make me cry all these words they ain't ...", from The Libertines "Can't Stand Me Now" (4)
- 33 (See 5 down)

CLUES DOWN

- 1+7D On release, no need for surrender to this Primal Scream album (4 3 3-4 4-2)
- 2 Headphones totally out of balance as Cage The Elephant are playing (2-3-2)
- 3 Musical that featured the characters Danny Zuker and Sandy Olson (6)
- 4 US band that played the game in a "Too Fake Way" (6)
- 5+33A "But there's no danger it's a professional career" 1979 (7-4)

- 6 Dance punk band providing "Music For Men" (6)
- 7 (See 1 down)
- 8 "... when I first saw you, I knew that you had a flame in your heart", Bat For Lashes (6)
- 13 (See 11 across)
- 15 Customary album in prescribed form from White Lies (6)
- 16 Albums "... Zero" by Nine Inch Nails or "... On The Gentleman" by Ye-Yo (4)
- 19+24A MIA's 51/35t Preachers understood who they were battling with... (4 4-5)
- 20 ... Having earlier done the "Theme From ..." movie and TV series set in the Korean War (1 4-1)
- 22 (See 7 across)
- 26 "I'm a ... baby, so why don't you lift me", Beck (5)
- 28 A bit of dumb advice for Michael Jackson (3)
- 30 "I like a saucy little career going through the ... / This colour, this summer night", from Foals "This Orient" (3)

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

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, February 22, 2011, to the following address: Crossword, NME 9th Floor, Blum Fin Building, 110 Southwark Street London SE1 0SU.

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

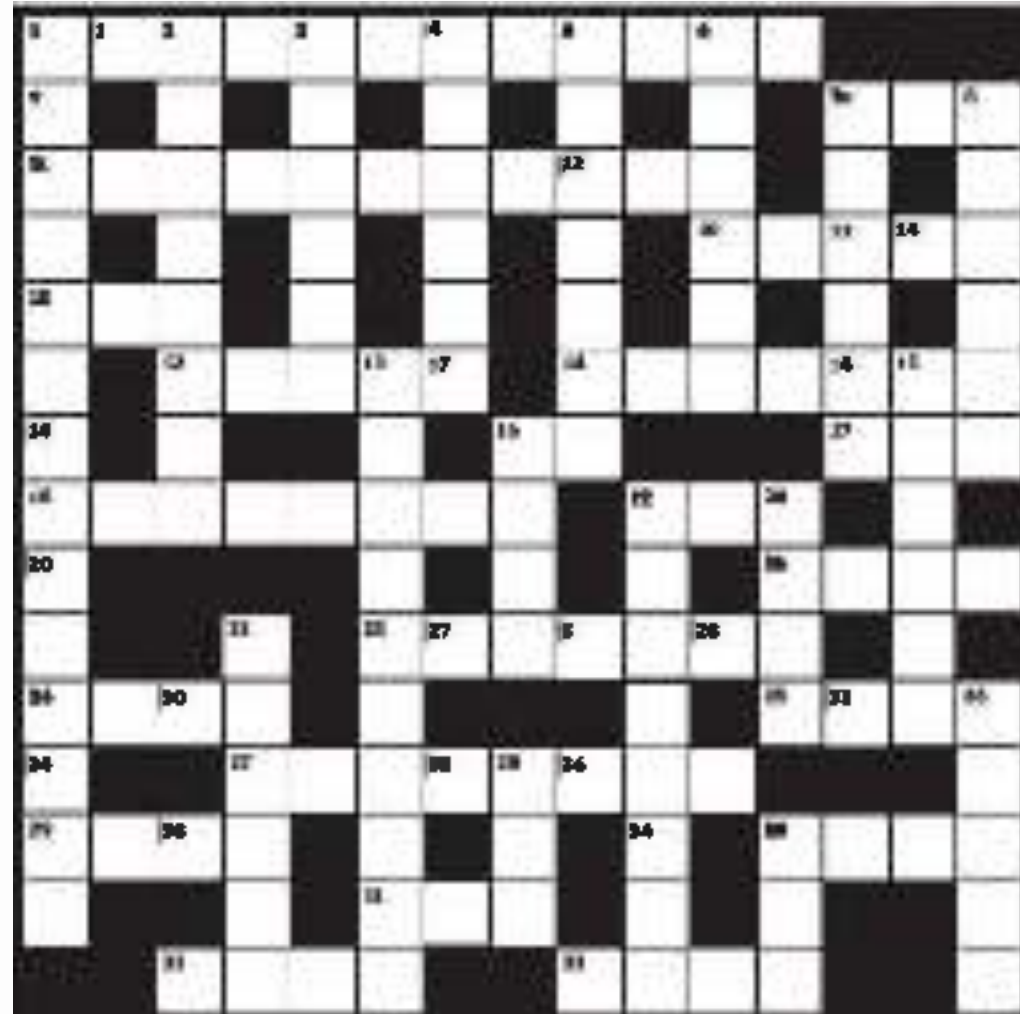
JANUARY 19 ANSWERS

ACROSS

- 1 Bigger Than Us, 2 Hiss & Spat in The Court of The Crimson King, 10+25B I'm Delta Time, 14 Stay, 16 Huey, 18+33D Lit OM, 20 Berlin, 21 Empire, 23 AM, 26 Palace, 27 Hole, 28 Tramp, 31+30D Worm Tamer, 32 USA, 33 Sex, 35 Human, 36 Radio.

DOWN

- 1 British Sea Power, 2 Get Some, 3+24A Dead The Doat, 4 Thomas, 5 Africa, 6 UFO, 7 Quasi, 9 Farm By Man, 12 Ryan Adams, 15+35D Tell Her Who, 17 Lee, 23 Brick, 22 Polaris, 25 Dolson, 29 Aard, 30 Park, 34 XL.



POP - A COMPLETE HISTORY!

COUNTRY MUSIC IS ALSO A MAJOR INGREDIENT IN THE RECIPE OF POP.



EVERY WEEK AT THE GRAND OLE OPPY CHET SORROWS WOULD SING HIS MOURNFUL COUNTRY LAMENTS TO AN APPRECIATIVE AUDIENCE.



HIS SONGS ABOUT THE DEATH OF A SPOUSE, FAMINE AND THE INABILITY TO FIND THE END OF A ROLL OF SELLOTAPE WERE HUGE POPULAR



HIS INFLUENCE IS EVEN NOTICEABLE ON THE DEBUT ALBUM BY THE XX. ONE SONG FEATURES AN EXTREMELY CHET-ESQUE LYRIC ABOUT THE UNEVITABLE LOOSENING OF THE ELASTIC CUFF ON A PAIR OF SOCKS.



FANMAIL

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

Edited by Dan Martin



LETTERS@NME.COM



FACEBOOK.COM/NMEMAGAZINE



TWITTER.COM/NMEMAGAZINE



NME.COM/BLOGS

The Big Issue

Keeping us locked in email battle this week...

Win!
THE LETTER OF
THE WEEK WINS
£50 TO SPEND AT
ZdVVL.com



GUESS THAT'S WHY THEY CALLED IT THE BLUES

From: Andy Martin
To: NME

It's almost worth The White Stripes calling it a day, just to see the iconic images dragged from the depths of NME's hefty archives (NME, February 1st). Given the past decade, it's been hard to ignore the weird, wonderful and mysterious world of Jack and Meg who've all been washed into. While maintaining a front of peculiarity and constant defiance, they've produced some of the most exciting records and headlined the world's biggest festivals. Whatever they get up to next, we can be sure it won't be over run of the mill post-rock'n'roll or even into future rock'n'roll, or at least we hope not! An amazing special tribute issue for such an important band of our time. I'm already hopeful for a reunion somewhere down the line...

NME's response...

From: NME

To: Andy Martin

Too right. It's traditional to open this section with a bit of a riposte to the... (some of your readers...)

...and, for this is a bit of... anything but a surprise, and... (some of your readers...)

...and, for this is a bit of... anything but a surprise, and... (some of your readers...)

...and, for this is a bit of... anything but a surprise, and... (some of your readers...)

SHITE BLOOD CELLS

From: Ashley Clements

To: NME

I'm sorry, but I just have never got The White Stripes, and am not at all bothered by their now-confirmed coming to an end. I respect their success over the years, sure, but did the confirmation of them splitting up really warrant 14 whole pages in the magazine? Maybe I missed the boat, but I have never had the urge to get into their rigid rock'n'roll and their general dark moodiness. I mean, does anyone really want lots of posters of the pesty siblings for their bedroom wall?

From: NME

To: Ashley Clements

You're wrong, Ashley. Badly wrong (especially about the sibling thing). But it's also true that neither should you be expected to care very much about a band who haven't released a record since 2007. DM

READER HAS HAD SKINFUL

From: Jessica Deane

To: NME

Why does anyone at the magazine feel the need to 'tag along' or go anywhere near the new cast of *Skins*? Absolutely no-one is interested in seeing them get pissed up on TV, and I'm sure they certainly don't want to see pictures of the new cast getting 'rat-arsed' because that's what we do. (NME, February 5). Who cares what they are putting into their body or where they are going? The show used to be OK, but now it's not at all, and NME should have realised this. Nobody has lives like the characters of *Skins*, unless people at NME casually do a bit of

MDMA in a shopping centre as well? You should be introducing cool, new things to your readers, not a show that is now clearly way past its sell-by-date.

From: NME

To: Jessica Deane

Well, Jessica, the reason we feel the need to tag along with the new cast of *Skins* is because they're younger and prettier than most of us and it makes us feel a bit glamorous. But aren't we a little off topic here? The fashionable thing at the moment is to slag off the American version of *Skins*. Most people think our version has turned a corner after the shitshow that was the last season. Saying that, I really wouldn't know, as I'm more of a *Hollyoaks* man myself - DM

TOPICAL CORNER: THESE NEW PURITANS VS DEMOCRACY

From: Alexandra Ellis

To: NME

I couldn't help but notice the big, humuuuuuge, gaping hole in the Best Album nominations for the forthcoming Shockwaves NME Awards that should have been filled by 'Hidden'. These New Puritans are amazing and 'Hidden' is pure genius, but it's sad to see that it was lost in a year that was clearly Arcade Fire's or The xx's and crew. To see that Two Door Cinema Club are nominated over this completely original album just takes the piss.

From: NME

To: Alexandra Ellis

You don't need to tell us that 'Hidden' is amazing, we voted it the album of the year in our own poll. The wonderful thing about the

Shockwaves NME Awards is that they're voted for by you lot. A bit like *The X Factor*, only with (even) more Biffy Clyro. So if you're not happy I'd take to some social networking platform and take it out on your peers. That's the thing about democracy. But people sometimes do strange things when they're allowed to vote, like putting the Tories in power and voting *Waterloo Road* Best Drama at the National TV Awards over the likes of the far more deserving *Doctor Who* and *Sherlock*. Weird. DM

From: Alexandra Ellis
To: NME
I have tried many times, in vain, to inform my peers of the brilliance of these New Puritans, but every time my efforts are thwarted when Ke\$ha scores another Number One 'hit'. I hereby propose a more proportional voting system so that less well-known bands can thrive in the credit they deserve; after all, the Lib Dems achieved it at the last election. Oh wait, maybe TNP would prosper more from an NME dictatorship.

From: NME
To: Alexandra Ellis
Fair dos Alexandra, you recruit the footsoldiers and initiate the civil disobedience part of the coup, give us the heads up when it's clear and we'll run the country in a reign of lovely terror where people are force-fed nothing but Yuck and Nicki Minaj records. While you're at it, we've decided to go off on a mini-break, we hear North Korea is doing well. DM

THE REALITIES OF LIFE IN A POST-OASIS WORLD

From: Kieran
To: NME
Why are Beady Eye so successful? I honestly don't see anything in them. It is really just like Oasis - Liam whining away while soft guitar plays in the background. I would like to see gritty rock from them. Their song 'The Roller', Number One in the NME Chart (February 5), lacks any kind of power and sounds like a boring song at the end of an album put there to fill space, certainly not a Number One single!



STALKER

From: Natalia
To: NME
"This is my picture with Vampire Weekend when they held a concert in Jakarta, Indonesia."

From: NME
To: Kieran
Well, to be fair, Beady Eye aren't technically successful since they ain't actually released their debut album yet, and they're releasing 'Different Gear, Still Speeding' the same week as Liam. But Beady Eye can only be for two important reasons. If Liam wasn't amazing enough, Liam wearing a hilarious Nicky Attallah print is even more so. Also, there's a song that goes "I'm gonna stand the test of time like The Beatles and Stones", that is without doubt one of the funniest things we have ever, ever heard. DM

JAMES BLAKE YAWN YAWN YAWN JAMES BLAKE

From: Tom Thomas-Litman
To: NME
There I was eagerly awaiting the review for James Blake's album in NME, when I was horrified to see that it had been given a meagre six out of 10! While I can agree that the lyrics in some of the songs on the record are a little undeveloped, the fact that his music is so fantastically groundbreaking totally makes up for it, and the record really does not deserve such a low score. The intro, 'Unluck', I believe is the greatest intro for an album I have ever heard in my life! Some could argue that his music will only catch on with the indie/rock audience, but they still want to believe dubstep is an underground genre. James Blake is a whole different genre all together, and if people aren't ready to accept that it works as music, then what on earth are they prepared to accept?

From: NME
To: Tom Thomas-Litman
Sorry Tom, was going to give a shit about your rant but you see the thing is it's well into the month of February, and music media protocol dictates that we need to have gone quiet on anyone who didn't win the BBC Sound Of 2011 poll by now. There isn't really anything we can do about this state of affairs, this stuff is all handed down to us from Europe - DM

CHAPEL CLUB SET OUT TO RUIN READER'S LIFE

From: Charlotte S
To: NME
I'm so pissed off. Pissing pissed off. Very, very PISSED OFF. You see, I get all excited when I see a band with what I consider to be a ruddy good album are going on tour. Chapel Club, by way of a recent example. So I'm all like, "Wood, let's go get tickets, it's gonna be completely awesome." Then I discover they're playing in the local music bar-type place. For 16, and therefore cannot stay past 9pm, and therefore I cannot buy a ticket. This is because I'm so much more fragile and vulnerable than an 18-year-old student, etc. This annoys the hell out of me. 'Cos it's happened with Everything

Everything and Frankie & The Heartstrings as well. Why can't they just stick to the Academies for Christ's sake?? What's so wrong with the underage audience?!

From: NME
To: Charlotte S
Hi Charlotte, We got onto Chapel Club's people and they came back saying, "We decided to stick with playing local music bar-type places because we heard Charlotte was a bit fragile and might not be able to handle all our... ticket of doom." From: NME Every time I see the same. So we got into the Home Office and they wanted to change the law for you. They've got it, but in the meantime you ever considered investing in some... DM



STALKER

From: Brian
To: NME
"This is me in London with my hero, US emo legend Jonah Matranga of Far."

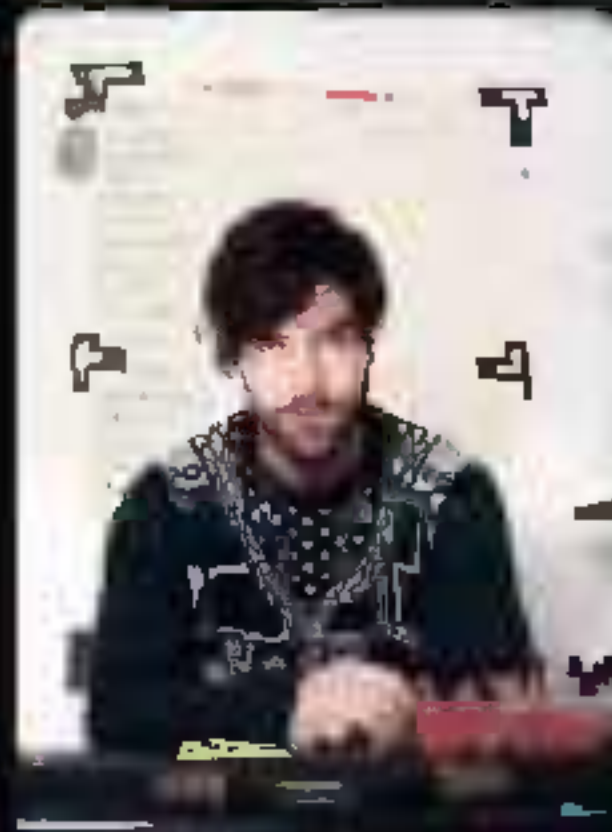
SAVE 35% SUBSCRIBING TO NME
FREE delivery straight to your door

Go to NME.COM/feb or call 0844 848 0849 and quote code 12N



SHOCKWAVES NME AWARDS 2011

Voting is now open for the Shockwaves NME Awards 2011. Vote for the best of the year at NME.COM/shockwaves. These aren't the greatest times we've had for the awards since the NME Awards.



NME

BEST BRITISH BAND - SUPPORTED BY SHOCKWAVES

BIFFY CLYRO
KASABIAN

BEST INTERNATIONAL BAND - SUPPORTED BY T4

KINGS OF LEON
THE DRUMS

BEST BRITISH BAND - SUPPORTED BY SHOCKWAVES

BIFFY CLYRO
KASABIAN

BEST SOLO ARTIST

FRANK TURNER
LAURA MARLING

BEST LIVE BAND

BIFFY CLYRO
KASABIAN

BEST ALBUM

CRYSTAL CASTLES - 'CRYSTAL CASTLES'

MY CHEMICAL ROMANCE - 'DANGER DAYS...'

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 IGGY POP

QUESTION 1

From what film is the following quote 'The world is changing, music is changing, even drugs are changing. You can't stay in here all day drinking about heroin and Ziggy Pop.' 'It's Iggy Pop.' 'Whatever. I mean, the guy's dead anyway.' 'Ah, man. That's easy. *Trainspotting*. Piece of piss. Is that the right saying? When did that movie come out? 1995? (1996 - Film Ed). Iggy Pop wasn't dead then and Iggy Pop isn't dead now.'
Correct



QUESTION 2

Name three other musicians who had a cameo as newborn babies in 1998's *The Rugrats Movie*.
"I only spent one day recording a couple of lines so I've no idea who else turned up on a different day."
Wrong. Busta Rhymes, Beck, B Real, Lemmy Kilmister

QUESTION 3

You featured on *Slash's* 2010 album. Name three other guest singers on the record.
"Ozzy's on there. There's the guy from The Cult - Ian Astbury. And the chick with the buns from The Black Eyed Peas. What's she called again? (Thinks for ages). Fergie."
Correct



QUESTION 4

Name the character from *New Super Mario Brothers* on the Wii and *Super Mario World* on the SNES who is named after you.
"Donkey Kong?"
Wrong. Iggy Koopa. Did you know there was a Nintendo character named after you?
"No, I had no idea!"



QUESTION 5

How many pages long was the *Iggy And The Stooges* rider?
"Ha ha! It was a work of genius, the Stooges rider. It wasn't supposed to be taken completely seriously. 32 pages?"
Wrong. It's 18 pages in total - and it's very funny. Example entries include: "Two bottles of smooth, full bodied Bonanza-type red wine. I actually French. And something we've heard of, but still can't pronounce." And, "Sincerely dressed a - Bob Hope"



[old school American comedian - Comedy Ed] *clings frantically to Bob Hope* ~~impeccable~~ *and telling all those hilarious Bob Hope jokes about Hollywood and Bing Crosby.*

QUESTION 6

In which song do you sing the following lyrics - "We live in a cemetery/A cold and barren place/And science runs with us/Making us gods/The rules are all wrong?"
"Man, I've no idea. I can't have written them myself, else I'd remember, so it can't be one of my songs. Did I feature?"
Wrong. Aisha, Death In Vegas, 1999
"I sang that in 'Aisha'? I must have just been reading the words, I can't remember them at all."

QUESTION 7

In which successful trilogy of films did the designers of a ~~computer~~ generated

character apparently use your body shape as a reference?
"Ha! I've heard this but I don't really go in for all that fantasy shit."
So, er, name the character...
"Ah, man. What's he called again?"
Wrong. It's Gollum from The Lord Of The Rings

QUESTION 8

Why did you get into trouble after your performance on *'80s ITV* Saturday morning show, Number 73?
"Man, I've no idea. What did I do that time?"
Wrong. You sodomised a giant teddy bear, which probably didn't go down well in front of an audience full of children

QUESTION 9

What colour car are you driving in the 2009 advert for *Swiftcover.com*?
"Purple."
Correct. Then they had to withdraw the advert because it turns out Swiftcover.com won't insure houseboats
"I guess that's the whole joke, isn't it? I'm uninsurable. Ha!"



QUESTION 10

Name three items that were thrown at you during your last show (for a while) with *The Stooges* at *Michigan Palace* in 1974?
"Eggs, bottles, a knife. Loads of stuff, man. Ice, shovels, a camera, plus a lot of underwear. That was a rough show. I'd like to see The Strokes play that one. And lots of beer, I expect. That always happens when I play in the UK. You guys like to throw a lot of beer on stage. Why is that? What's wrong with you Brits?"
Correct

Total Score
4/10

"I'm pretty pleased with that. I thought drugs had ravaged my brains, but it looks like they're not so bad."

STYLING: JESSICA HARRIS/STYLING; HAIR: JAMES HARRIS/STYLING; MAKEUP: JAMES HARRIS/STYLING; PHOTOGRAPHY: JAMES HARRIS/STYLING

Coming Next Week

OUT
WEDNESDAY
FEBRUARY
23

FREE PULL-OUT
MAGAZINE:

THE GREATEST
FRONTMEN EVER

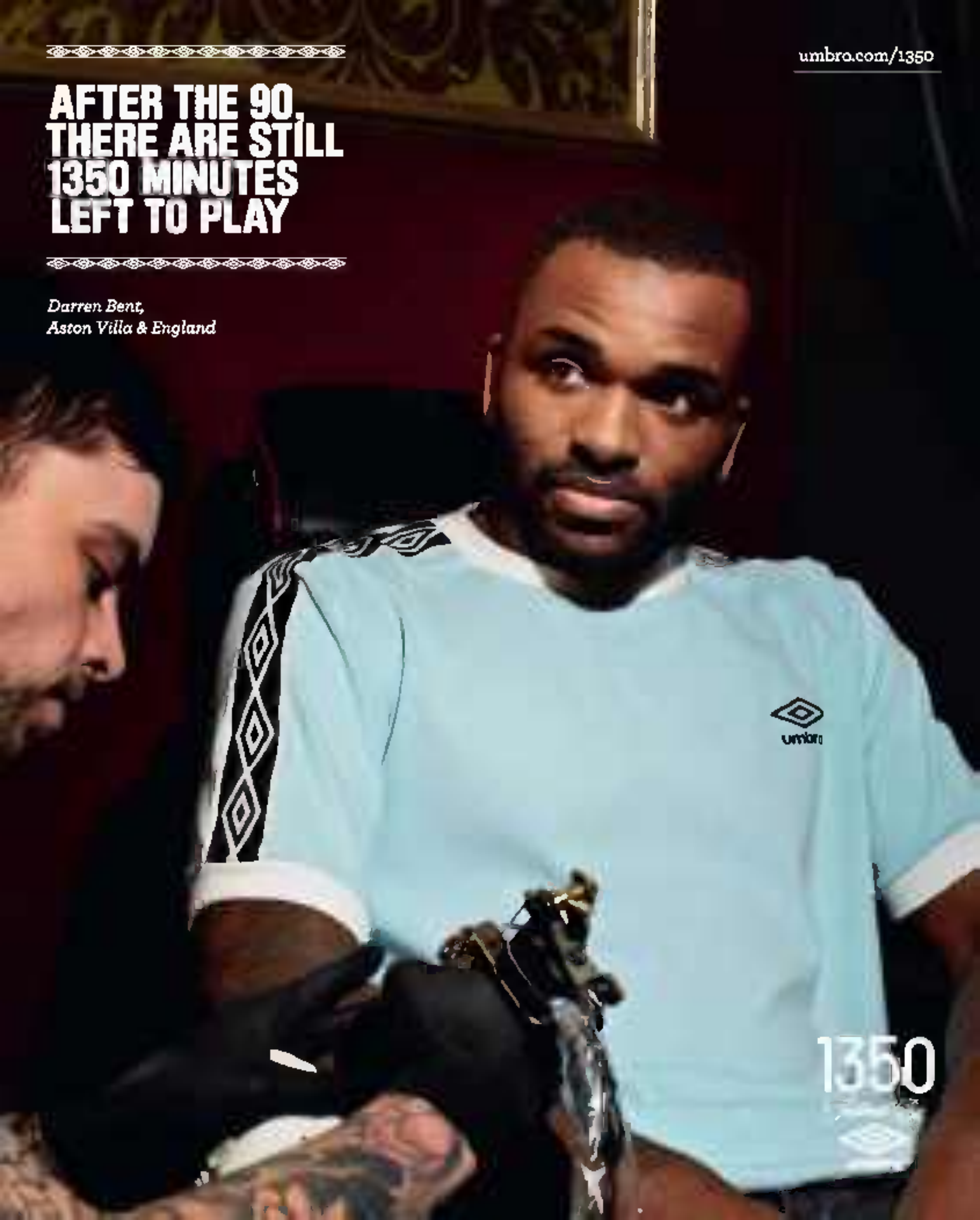
JUDGEMENT DAY FOR BEADY EYE LIAM!

The verdict on the album

+ MY CHEMICAL ROMANCE | CRYSTAL CASTLES
THE VACCINES | BETH DITTO | WHITE LIES AND MANY MORE

**AFTER THE 90,
THERE ARE STILL
1350 MINUTES
LEFT TO PLAY**

*Darren Bent,
Aston Villa & England*



1350