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DRINKAWARECOUK

# INSIDETHIS

# WEEK

26/02/2011



"IT'S A PARALLEL UNIVERSE"

BEADY EYE AREN'T ACTUALLY A MILLION MILES FROM OASIS, BUT IS THEIR ALBUM ANY GOOD?



"SHALL WE HAVE A GROUP HUG?"

THE BANDS NEARLY GET CHEESY ON THE SHOCKWAVES NME AWARDS TOUR



"THIS TOUR'S LIKE A FIGHT"

ARE MY CHEMICAL ROMANCE BEATING UP THEIR OWN FANS NOW? NO



Radiohead's surprise party!

THE KING OF LIMBS' CHOPPED DOWN AND INSPECTED



"Sometimes I'd dress up as a jockey"

O-KAY, CHARLIE FINK FROM NOAH & THE WHALE.



"NOBODY ASKS ME IF I EAT SQUIRREL ANYMORE." AT LAST, BETH DITTO

IS BEING TAKEN SERIOUSLY

## PLUS

ON REPEAT

UPFRONT

PIECES OF ME

M VERSUS

RADAR

FEATURES.

REVIEWS

LIVE

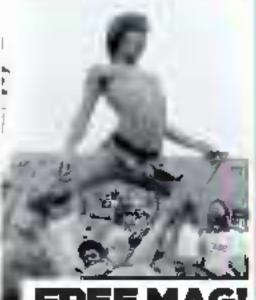
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# ON REPEAT

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



TRACK OF THE WEEK

# TYLER, THE CREATOR

Yonkers

When Tyler's gang Odd Future played their debut Big Apple show last month our NYC spics told us that not since Arctic Monkeys' make-or break gig there has the city witnessed scenes of such hysteria. These days more than ever, the crucial trait that sets the conveyer belt of jobbing rhymers apart from the stratosphene superstars of comorrow is not technical

Tyler is a dazzlingly astute car-crash skate-rat renegade proficiency or street smarts. It's personality What Kanye, Wayne, and now Nicki Minaj bring that

What Kanye, Wayne, and now Nicki Minaj bring that others don't are fancistical visions for the kind of rap superhero they've decided they're going to be, OF's

ringleader, Tylor, The Creator, is next to join those ranks. He's a dazzlingly istute car it rish skate-rat tenegade – as considered as he is unhinged – who cites Storeolab, Blur and Waka Flocka. Plame as his key much stones, eats cock roaches in his videos and spits out verses with content that'd have Shim Shady at his most brutal pleading. Woah, eassiyy!" Eminem's a good reference point, as over Youkers' skittering beats, you realise that not since MM have we had a rhyming anti-hero with as much potential to conquer both rock and rap

Jaimle Hodgson, New Music Editor On <u>patchfork.com</u> now



#### **BRIGHT LIGHT BRIGHT LIGHT**

How To Make A Heart

Rod Thomas crafts pop so professional you won't believe it's not major label—and so poignant you won't believe you're still breathing when it's done. I legantly euphoric, this inswers its own question. "How do you make a heart rise up up up/Until everything is fireworks?"

Emily Mackay, Reviews Editor On <u>poplantice.com</u>now

#### **FOO FIGHTERS**

White Limo

BI IMEY! So Dave Grohl really has disched the posh digital studios and done the new Took record in his gerage. 'White I imo' is a scuzzy white-trash punk record that's just one hardcore riff and screaming. Properly amazing Martin Robinson, Deputy Editor On weblinkhere, com now

## JAMES FRANCO & KALUP LINZY

Love You

"Hello I m James Franco You may remember me from the film 127
Hours. Or perhaps you've read my stories? Maybe you're on my Yale PhD course? Anyway, I got tired of being so unproductive and wrote a song with my performance art partner. The Misshapes mixed it—no biggie Must dash though I'm hosteog the Oscars tonight!"
Ailbhe Malone, writer
On the Indian in the India

#### TENEBROUS LIAR

Bomberhead (Rehearsal)
They say he killed a man with a guitar string and then took a photo of his shoes. Steve Gullick's ever-shifting, ever-brutal band achieve more caustic rock action in these 120 seconds than Brother will man entire and uneventful lifetime.

John Doran, writer On <u>ifrequietus.com</u> now

## LAURA MARLING

Flicker And Fail

While her own songs whisper with the ghostly sagacity of decades past, here on a number originally penned by Papa Marling before she was born, Laura sounds bright and full bodied channelling Jon: Mitchell and doing kids proud everywhere by giving her dad's fuclings a good hard beating Laura Snapes, Assistant Reviews Editor On youtube, com now

#### VESSELS

The Trap

This instrumental track has the atmospheric brilliance of 65 days of static and the gritty rock of Pulled Apart By Horses—carefully orchestrated and beautifully chaotic at the same time. A persuasive introduction to their album 'Helioscope', out in March.

Abby Tayleure, writer
On soundcloud.com/vessels now

## **GUARDS**

Born Free

One of a trio of covers for their latest EP (the others being Metallica's 'Motorbreath' and Vampire Weekend's 'Taxi Cab'), Cali reverb-skuzz kings Guards' reimagining of MIA's stormer is a motorik freeck out amped up, feedback drenched and downright dirty. Matt Wilkinson, News Reporter On grands, bandcamp.com now

#### THERAPIES SON

Yellow Mama

Califorman newcomer Alex Jacob is the person to finally write a song that sounds like MGMT covering John Lennon's 'Give Peace A Chance', complete with Super Furry synch squiggles.

Jamle Fullerton, News Editor
On transparentblog.com now



#### **KURT VILE**

Baby's Arms

Wes Anderson must be masturbating furiously. This somehow manages the poculiar feat of sounding like Nico's 'These Days' Elliott Smith's Needle. In the Hay' and Nick Drake's 'Fly' woven into one. As sung by a hungover, heartbroken Deer Tick, Mind a blown Mike Williams, Features Editor.

On borattractions, tumble.com now.



# RADIOHEAD'S ROYAL RETURN

We knew they were up to something, but it was still a surprise when Radiohead suddenly sprung new album 'The King Of Limbs' last Friday. Here's how it happened, followed by NME's definitive review...

MAIN EVENT Surprised? Maybe a little, but not quite shocked. That was most fans' reactions last Monday (Feb 14) when Radiohead announced that they

would be releasing their eighth album,
'The King Of Limbs', five Tays later.
Ever since they sprung 2007's 'In
Rainbows' on us as an unannounced
pay-what-you-like download we'd known
we'd get little notice for a follow-up. It was
eventually delivered in a plot that would
have had the 24 scriptwriters in a tizz.

Initially, the plan was for a Saturday release as a paid-for download, with fans able to pre-order a 'newspaper album' featuring art prints, to be released in May, with the normal CO and vlny: hitting the shops on March 28. Then Radiohead tweeted a message in Japanese referencing a time on Friday and a location: Tokyo's

Hachiko Square, Shibuya, 18:59 local time. Thousands (including NME's man in Japan) duly descended on the site expecting anything from a full gig to a video broadcast, only to be greeted with a lot of traffic and some neon adverts - as is usual there. The fans hadn't got the message in time - the plan was for the band to broadcast a video announcing the album on the square's huge screens, scrapped at the 11th hour due to security fears.

Then, suddenly, it arrived. Radiohead announced that the album would be released that riay, 24 hours earlier than previously thought. The confusion was forgotten as we finally got to hear Radiohead's eighth album – and see Thom Yorke's gloriously freaky dancing in the 'Lotus Flower' video, of course. See below for NME's review and overleaf for a track-by track guide, lan and band reactions, and more. No translating, code-breaking or flights to Asia required.

## RADIOHEAD

THE KING OF LIMBS XL

NME's verdict on Yorke and the gang's eighth



a lot in these pages about the method of 'The King Of Limbs' release, But

ler's face it the moment it actually arrived should be the moment when all those digr debates to the front it background chatter. Just as long as the album was any good. Thom Yorke could come grove stepping down your driveway, backing, "Roll up! Rol up!" through a megaphone, before forcibly poking the CD through your letterbox with a lightsabre, and it'd still errate a "social media buzz". That's because people just bloody love Radiohead, with a deathless devotion that time cannot wither, nor free jazz saxuphones stale.

Actually, that's not quite true Some Radiohead fans found their passion w: ng a little in the wake of 2003's 'Hail To The Thich', their second hard to really love album in a row But then 'In Rainbows' came along in 2007 and reset everyone's enthusiasm. Mitaculously we I ptoduced, and simically gorgeous in a velveteen, red wine kind of way, sangs such as 'Reckoner' reintroduced the gut-level human element that had been missing post 'Kid A'.

Hence the high level of expectation attending 'The King Of Lumbs'. As soon as the title was revealed – it's a reference to an ancient tree in Savernake Forest, Wiltshire – Radiohead nerds began puzzling over hidden meanings. One indict website even went as far as tracking down the mighty oak itself (conclusion: it looks, er, really old and stuff) Some speculated that the affirm might finally unearth such lost 'OK Computer' era anthems as Lift', others



that it would feature a more organic, pastoral sound than previous releases.

All wrong, as a turns out 'The King Of I imbs' has the same relation to 'In-Rambows' as 'Amnesiae' did to Kid A' ic, stylistically similar, but not as good. It is Radiohead's most ambient album to date, with thick layers of echo and reverb creating a watery, dreamlike feel that is further evoked by the various marine images - the oceans, lakes and fish - that recur throughout

It's also bracingly avant-garde in places, with rhythms seemingly designed to throw you off balance on 'Bloom' and "I attle By I attle" the effect is disorientating, like you can't quite find your place in the groove. In fact, you'd hesitate to describe 'The King Of I imbs' as a rock album at all. There's very little guitar. Beyond some Sigur. Rós-style armospheries on 'Give Up The Ghost', Junny Greenwood as a gustarist is the real ghost on this record.

Highlights? 'Codex' would slot neatly. onto any playlist of Radiohead's most beautiful songs. It's a close relation to Pyramid Song' - same reference to jumping into water, same looming piano chords - but where that track sounded ominous and troubled 'Codex' is shimmering and full of light 'Lucus Plower' is a marvel, too A frictionless.

slab of robo funk, sung with a Prince. like falsetto eroon, it's a powerfully sery song by a band not exactly known. for their hip-swivelling lasery consness. It's also the only track on the albumthat you could describe as having an actual chorus

None of which would be a problem if "The King Of Limbs" could be said to be about anything. Admittedly, there does seem to be a theme of technology to conflict with the natural world - we hear bird song juxtaposed with electronic static in at least two songs but those ideas don't bleed into the lyrics. In fact, there's so much reverbcovering everything that Yorke's words are sometimes indecipherable. What's that he's singing in 'I ofus Flower's Samething about a "mank of honesty"> He. wants to feel "your fast bullooning head"> It's impossible to tell

This matters, because the brilliance of Radiohead has never just been about their sound, it was always about the words too In the early days ('Creep'), Yorke sang about personal anguish Then, on 'The Bends' and OK Computer, he articulated the shared psychic pain of modernity From Kid A onwards he turned his anger outwards towards politics ('You And Whose Army') But now what is he singing

about? Nothing - he's floating around in a bucolic fantasy land of flowers and magnes. What happened to the paranota, the finger pointing rage?

It's actually kind of chillwave this muzzy headed sense of disconnectedness. Towards the end of the album, there's a feeling of bearing. sounds while slipping butween sleep and wakefulness - birdsong, snatches of lyrics, instruments fading lazily in and out. It's telling that the album ends with Yorke singing "wake me up" over and over again. This is, in the end, a sleepy-sounding record

For that reason, 'The King Of Limbs' is more an 'Amnestac' than an 'In-Rambows' or an 'OK Computer' a record to respect for its craft, rather than worship for its greatness. Listen to it enough times and you may convince yourself you love it. But let's not kid. ourselves that it's up there with their best work. It just isn't

One of the many Radiohead rumours is that 'The King Of Limbs' is merely the first instalment of a larger body of work - and considering how long they worked on it for, it's a possibility. Let s hope so. Because by this band's standards, those eight tracks feel like a thin return after over three years away Luke Lewis

## ALBUM BY ALBUM

The other seven – and their original NME review scores

#### THE CREEPING DEBUT PABLO HONEY (1993)



Most bands have to find their feet, and this U5-influenced, slightly whiney selection saw

Radiohead doing just that. Although, of course, it does feature a little. song talled 'Creep' .

#### THE ROCK STORMER THE BENDS (1995)



A surprise to many at the time, the band's second album saw them remould guitar rock into

their own ambitious shape. Highlights include the otherworldly 'Planet Telex' and the blistering 'Just'

## THE MASTERPIECE OK COMPUTER (1997)



 Shifting into noir ish widescreen, this haunting dystopian epic, aka 'the best album of all time',

saw the band fiirt with prog, embrace the avant garde, but retain big choruses and rockmiroli thrills.

## THE LEFT-FIELD RETURN KID A (2000)



t was a long time coming, but the band's deconstructed fourth, now seen as a classic, confused

many fans at the time. With guitars mainly absent, electronics, technoand ambient came to the fore.

#### THE COMPANION PIECE AMNESIAC (2001)



Being off-cuts from the previous album, 'Amnesiac' certainly sounds like a grab-bag - but,

with tracks including I Might Be Wrong', 'Pyramid Song' and 'Dollars And Cents', what a bag.

## THE CONFLICTED EPIC HAIL TO THE THEF (2003)



The band's attempt to synthesise their mock and experimental leanings led to mixed results.

That said, the recordings contain some of their best work, in There There' and '2+2=5'.

#### THE MELODIC CLASSIC IN RAINBOWS (2007)



News might have focused on its unusual release, but Radiohead's seventh was one of their finest.

albums, injecting a new tenderness and warmth into its stately, orchestral grooves.

## JUNE 2008, 'IN RAINBOWS'

Radiohead play huge shows around the UK. A new song. 'Super Collider doesn't end up on The King OI Limbs'

#### 2009 ONWARDS: ED **BECOMES TALKING HEAD**

HOW DADIOHEAD

Well sort of Ed O Brien becomes a key figure in the fight against. lijegaj dewnioadjng, halping form the Featured Artists Coalibon

#### MAY 2009: NEW SESSIONS

The band work on new tracks -Including 'These Are My Twisted. Words' - with Nigel Godrich Yorka says they want to release music as EPs rather than albums.

## JULY 2009: THOM LATS IT UP

Yorke performs a range of songs. at a solo Latitude set Including the never-before-heard. The Precent Tonse<sup>3</sup> The King OF Limbs' Give Up The Ghost' is

featured on the planned setlist. but not performed

#### AUGUST 2009: NEW SONGS

The band release two fruits from their recent sessions. These Are

TOUR

# THE KING OF LIMBS: TRACK BY TRACK

Here's the history of the songs we've had sight of before – and a dissection of the newies

#### BLOOM

Coming in on a crest of looped, echoed piano, Radiohead kick off their eighth album with a previously unheard and unmentioned song. A heavily reverted Yorke ruminates on jelly fish and "the ocean bive" over disorientating beats and spooky homs

### MORNING MR MAGPIE

This song, previously titled 'Morning M'lud' and 'Good Morning Mr Magple', has been around since at least 2002, when it featured on the band's webcast, and has been mooted for inclusion on almost every album since. It's appeared on their studio blackboard in various shots over the years, and the band worked on it extensively in

2005, according to Ed O'Brien.
When it morphed into this
skittening electro droner is
anyone's guess...

#### LITTLE BY LITTLE

Indeed, 'little' is known about this relatively uptempt (well, for 'The King Of Limbs', anyway) song, which, with its doomy gultar riff, brings 'Amnesiac's 'Knives Out' to mind. The cut hasn't been previewed by the band or Yorke solo, which seems strange considering its guitar-heavy arrangement.

#### FERAL

This electronic track features heavily treated worals, but its three minutes are mostly instrumental. After all the talk of the band's interest in dubstep and producers like Flying Lotus, the influence can be clearly heard here.

#### LOTUS FLOWER

The melodic 'single' has been performed by Thom a number of times on electric guitar, and manus the revamped, synthy arrangement, hasn't been altered much for 'The King Of Limbs' It was first performed by Yorke solo during Atoms For Peace's show at LA's Echopiex in October 2009, then played semi-regularly since then

#### CODEX

This beautiful plane ballad came as another surprise to fans. Accompanied by stirring horns (which haven't featured on any of the band's songs since 'Amnesiac's 'Life In A Glasshouse') and woozy strings, presumably

orthestrated by Jonny Greenwood Yorke urges the listener to, "Jump off the end/The water's clear and innocent"

#### GIVE UP THE GHOST

This slow-burning swooner, which begins with sampled birdsong, is also known to hardcore fans, First performed at Yorke's solo benefit gig for the Green Party in Cambridge in February 2010 the recorded version retains the looped vocals that: the frontman based the song around live. Its sleepy, almost funky vibe is reminiscent of 'in-Rainbows" 'House Of Cards', while the processed, choppedup backing vocals hark back to the band's sonic manipulations on 'Kid A''s **Everything in its Right Place'.** 

#### SEPARATOR

The name is new, but the track isn't. Originally titled 'Mouse Dog Bird', it was also first performed on acoustic guitar, with on-the fly loop pedal, at Yorke's Green Party gig. The album version loses the acoustic and adds beats, minimalist bass, cut-up vocals and clean, melodic electric guitar, before falling under a cleansing wave of etho.



## IS 'TKOL' RELEASE ANOTHER GENIUS STROKE?

## YES, says NME News Reporter Matt Wilkinson

"How anybody could fail to see the brilliance of this release is beyond me What Radiohead have done with 'The King Of I imbs is bring back the suspense in hearing a new album on the day of its release. The expectation' The anticipation' This has been missing from music since the net became all engulfing.

Prior to its release, the only thing I knew for certain about the record was that it featured five blokes from Oxford, was possibly made out of an Oxo cube and had something to do with a very old tree in Wiltshire And I love this sense of anonymity.

The fact that I didn't know the track triles didn't matter. The fact that I wasn't able to hear half of it six weeks ago — unlike every other release.

nowadays - a major bonus. But above all it's just loads more fun this way, isn't it' As they did in 2007 with 'In Rainbows', Radiohead have again made being a fan seem like you're part of a brilliant, exclusive club. That's precty

special Sure, as a news reporter whose job at VME this past week has involved trying to find out as much as possible about the album, it's been frustrating as hell. But as a fan' A stroke of genrus? Totally "



## NO, says Deputy Editor Martin Robinson

"Let's just drop this holier-than-thou bullshie now People called In Rainbows" release revolutionary, and Radiohead have managed to avoid the usual industry promotion methods again. But that's all this is – just another

method to
promote their
albums. Not
sell them No
- they're still
willing to deal
with the evil
music industry
for that

Because, as with In Rambows' after this initial 'non-conformest' splash, you can expect to see a traditional multi-format release of 'The King Of I imbs' soon. Which means they get two 'big push' release dates instead of one. Actually, this time they've shuck in a third too, with the 'newspaper album package (in fact just your usual bloated rock band's pricey deluxe edition). I oyal followers will end up buying it three times.

Talk about having your cake and cating it the pass of anti-consumerism to win fans, then the total exploitation of that loyalty via consumerist means.

Radioherd are treating from like voycuristic tricks as they coquettishly precend to the music industry that they're going to leave it. And both parties pay them double for the pleasure. Had to the thief indeed."

My Twisted Words' and 'Harry Patch (in Memory OF) The former is a droney rocker and the latter a heartfelt orchestral paean to the late World War I veteran Neither appear on The King Of Limbs'

## AUGUST 2009: READING (AND LEEDS) MATERIAL

Them and co bring out the bits for their headline sets at the testivals, even dropping in 'Creap at the start of their southern leg set

## OCTOBER 2009; ATOMS FOR PEACE

Teaming up with Godnich and Flee Thom debuts a four-piece band to help him perform songs from his solo album. The Eraser.

## JANUARY 2010; PROPER SESSIONS BEGIN

New recordings in LA with Godrich believed to be those that spawned the new album. The vibe is fantastic," O'Brien says

#### AUGUST 2010: PHIL SELWAY GOES SOLO

The drummer puts out his debut Familial telling NME that the hand have reinvented themselves with their new material

# THE MESSIEST SH

The votes are being counted, the redcarpet's due back from the dry cleaners, and Dave Growhl's abmost nailed his acceptance speech. The Shockwaves

NME Awards 2011 are here. Wednesday night (February 23) is when it all kicks off, when the great and the good - and Godlike, if you're Dave descend on Lundon's O2 Academy. Brixton for the messest, most drunken and law ess awards ceremony of them. all. See below for how to keep up with the action and see NME.COM/awards

for nomination details, Will Arcade Fite or Foals clean up at the awards? Will The Pigeon. Detectives clean up afterwards? Can. Matt Bellamy make it 58 years in a row of being the Hotte Man in music?

Expect debauchery. Expect amazing collaborations, Expect Masse, The Horrors, PJ Harvey, Foals and Noel Fielding throwing crisps at each other. See right for the standards of behaviour we're expecting.

## SHOCKWAVES NME **AWARDS 2011**

Date: February 23 Online: Live overage at XME COM with news, videos, photos and more from 7pm NME Radio: Live from Brixton all day Channel 4: Watch T4 at 11:25am on Saturday (26), then ceremony highlights at 11;20pm. Further coverage on MME TV NME: Read the full report, out March 2

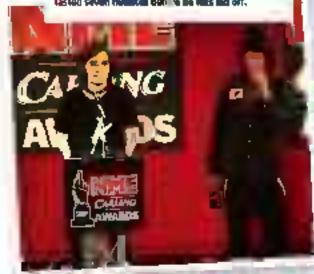


## THE BEST OF THE NME AWARDS

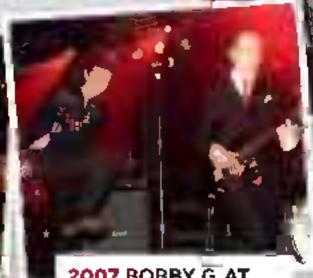
From the surreal to the sublime – ten of the best moments from the past decade

## 2003 BRMC F-A-I-L

mind, claring into the crowd. His clarif 'speach' tasted seven releases but he he was hel off.







2007 BOBBY G AT HAMMERSMITH PALAIS

dealf in Germanes Primai Scream hook up with Mich Jones for a brilliant performance of Clash classic Withite Martin in Martinersoutth Public.





## NOMINATED FOR BEST SOLO ARTIST CATEGORY

Florence, you're up for Best Female Solo Artist. Bit of a funct, one, having the 'Machine', but pleased with it?

"That I be trank you to everyone who voted for me. You would one I suppose I started it [the band], and I can perform to and it still be Flotence + The Machine' But it's extremely collaborates, and I don't really mind whether it labelled as a solo project or a band."

Kanye, Willer, Laura Marling and Frank Turner are all nominated – good company to be in?

"Very good e impany. I have met Kanye, after the V.M.As – he was very mee. and I've seen I rank play a couple of times."

Who would you like to win the award, of not you?
"I think it would be wonderful if Lauta Marling wan. Have her music Every time I meet her she taskings this angelic glow. I and up staring at her like a weirdo. Sorry, it's true."

What are your NME Awards memories – they rend to be fairly fun nights...

"I recall I drunk a lot of Buckfast with Glasvegas, the infamous 'dancing on a table with White Lies'... My whole family came, which was great, but it's always quite embarrassing when the evening ends with your dad screaming 'blosse' at the rop of his lungs outside the afterparty..."

Are you coming this year?

"Unfurtunately not. I'm tecotding in the States, but I'm glad voute, giving the Godhke Genius award to Dave Grohl. We blayed with Them Grooked Vultures in the summer and he thonestly one of the nicest guys I've ever met."

## WIN NME AWARDS BIG GIG TICKETS

The last three pairs of tickets for the NME Awards Big Gig are up for graits. Foo Fighters are headlining Wembley Arena on Friday (Feb 25), with Cee Lo Green, Band Of Horses and No Age also on the bill. Head to NME.COM/win to enter.

Alex Turner and co plus Coldplay, Beady Eye, MCR and more set for T In The Park's fair fields

ooks like Arctic Monkeys are pretty confident their new album is going to do the business. As well as their hotly anticipated June Sheffield shows they've confirmed their first UK festival headline dot of 2011.

The band, who last headlined a festival on these shores at Reading and Leads in 2009, will join Fuo Fighters and Coldplay in topping the hill at Scotland's T In The Park in July, Pulp, My Chemical Romance, Bearly Eye, Crystal Castles and (naturally) The View, plus a load more, are also booked see right for the newly announced line-up details.

## T IN THE PARK BALADO, SCOTLAND, JULY 8-10

Confirmed to far: Foo Fighters, Arctic Monkeys, Coldplay, The View, Pendulum, Tom Jones, Blink-182, The Script, Plan B. Imeida May, Pulp, My Chemical Romance, Weezer, Deadmau5, Beady Bye, Octon Colour Scane, Tinin Tempah, You Me At. Sb., Brandon Flowers, Blondie, Eels, The Streets, Vitalic, Bloody Bestroots, Chase & Status, Crystal Castles, Manic Street Preachers, White Lies

Tickets available from Sam on Friday, February 25 - see NNE\_COM/tickets

## IOO CLUB SAVED!

Shoe company steps in to help out threatened legendary venue

arl Barât has led the congratulations following the news last week (February 14) that London's legendary 100 Club has been saved from closure thanks to sponsorship from Converse. The Libertines man, who played a solo Shockwaves NME Awards show at the Oxford Street venue on Sunday night (20), said: "Standing in this smelly dressing room Fm. thinking, it doesn't matter who buys it as long they don't break with tradition - and definitely don't clean it?"

Versie owners revealed late last year that they were struggling with astronomical rent and overhead increases. They subsequently garnered support from the rock community, with everyone from Liam Gallagher to Mick Jagger speaking out.

Owner Juff Horton has stressed that Converse wen't be leaving too much of a mark on the, ahem, sok of the venue by putting logor everywhere.





YOU WHAT?

"EEY" **Farfs Badwin on** The Horrors messageboard, responding to remours the band's album might not be out until next year because he's too busy with Cal's Pyes, OK, 60FT THAT FARIS





# PIECES OF ME JAMIE SMITH

The xx player reveals the family pictures, brainy books and Brit TV that have shaped his life

## My first album PORTISHEAD DUNMY

"Well, I can't say if it's my definitively favourite album, but I guess it influenced a lot of the stuff that I've done to date, and it was one of the first electronic albums that inspired me. I must have been about 10 when I got it."

### My first gig THE WHITE STRIPES AT 02 ACADEMY BRIXTON, LONDON

"I went to see them with Oliver (from The xx) and his mum. It was the first rock gig I'd ever been to. It was amazing. I was pretty small at the time, so I remember being crushed by the massive crowd and Jack White throwing his guitar across the stage and destroying a bunch of things."

## The first song I fell in love with

## MY GIRL' BY OTIS REDDING

"It's a record that my parents used to play tome and I loved that song. They always put it on when we were exting dinner in our house in Norfolk in the countryskie."

### The book that changed me ANYTHING BY DESCARTES OR SARTRE

"I studied philosophy in sixth form and read a load of things by Descartes and Jean-Paul Sartro, and I guess they kind of opened my mind a bit, which is what they're supposed to do."

## Right now I love

"I love them. It was really fungoing on tour with them. "Elephants" in particular comes across incredibly live."

## My favourite painting ANYTHING BY MY GRANDAD

"Mygrandad has been an artist eversince



I've known him, I've got a bunch of his autwork hanging up in my house now. I don't think he ever gut that recognised, but he had some pieces in a few major art galleries. His art is kind of abstract, mostly black and white. It kind of just fits in with my hall."

## My favourite TV show

"It's really well filmed and it's a fun storyline. And it's British. If could have one of their powers, it would probably be invisibility. I'd probably do the same things I do normally, only invisible."

## My favourite film

"It's a noir detective film with an interesting concept and it feels quite home-made. Howe the actors [Joseph Gordon-Levitt and Emilie de Ravini in it as well. It has a raw feel. I've probably seen it four or five times."

## My favourite place

"I live in Brixton at the moment and I love being on the streets there. There's always something going on and somebody playing music. It's got a real party vibe."







## Peter Robinson Us STEVE CRADOCK

So if Ocean Colour Scene go tits up, there's always the window cleaning to fall back on



FYI

 There is an old. Ocean Colour Scene album being reissued soon. Form an orderly queue. please, ladies and gents

 Steve reported. that the traffic in his area during this phone conversation was 'scarce'

 He deffo spells his name wrong

## Hello, Steve. Can I offer you any belp with careers advice?

I don't know, but I might need some in the next six months! Is this to work at VME?"

Well, let's not get ahead of ourselves. You could come and do some work experience first, see bow it goes.

Well, you have to start somewhere "

#### What if the Ocean Colour Scene dream ended tumorrow?

"I would have to revert to my window cleating round."

#### When did you last clean windows?

"About two weeks ago "

## So you're up to speed with window cleaning technology.

"I am It's an honourable trade"

## How much did you charge the

Well, I cleaned my windows at home so I didn't charge my wrfe."

#### What's the secret to the perfect smear-free window?

"Have a nice chamois and do it with:

## OCS's tunes are quite window cleaner-friendly, whistle wise.

I'll take that as a compliment."

## There are higher compliments. It's in the upper reaches of the encupliment spectrum.

"That's fucking psychedelic, man."

## Is there a vegan-friendly alternative to a chamois leather? "Well, a spunge "

## You need to be careful with cheap springes. They're a false economy.

If you've got soapy windows, that's a fucking serious thing. It is probably worth nailing a few animals just to be able to get over that"

## Have you ever fallen off a ladder?

"I have. It's quite a treacherous job, acrually. Especially in the winter."

#### But sucely in the winter half the job is done for you by the rain? "(Splutters) You don't know anything

about window cleaning, do you?"

I do not claim to be an expert Rainfall makes your windows dirty".



Yes, but at least the dirt is moistened It's like one of yesterday's mugs with some tea residue in it. If you moisten it in the sink first the tea residue will come straight off and that, Steve is the principle I am thinking of. Yes Well I don't know what to " ro you"

## Let's discuss your new album

"This is my point where I can really go to town is the live got a solute med coming out

#### Is it any good?

Let's move on "

#### IS IT ANY GOOD? Do you think anyone who buys NME is going to like it?

"I wouldn't imagine so. But I don't kn n+ th nugh "

## So we've established no-one reading this is actually going to buy your album

But these days people illegally down oad anything, don't they? Maybe

## Is it all right with you if NME readers do that?

## Do you think your surname

I cheff had two 'D's, d dn't she?"

was like this when I was born "

#### Like in the Lady Gaga song 'Born This Way?



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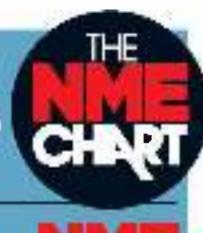
NMI readers will do that."

## " es"

could do with an extra 'D' in it? "I think Francy [Cradock, proto Nigell-

## Me only had one, too. Just like

les but I don't me out feggs



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contribution excits No. Adam on MINETY CENTERANDO (NADESE) SALAMAN MET HE



AT WHINSHEADOW



THE RESERVOY AND A # BARRORDA Life Bear PARAMETERS Mapheru, Tribe NOV MARK! The inspectant **WINDSON** SETTLE BOOKS



## FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



## The sibling duo bringing desert rock out from indie's shadows

on know the type. Think Enid and Rebecca. in Ghan World or the perpetually eyeballrolling Jane Lane and Daria Morgandorffer, those pairings of girls that linger on - and under - fringes, managing to be effortlessly, envy-inducingly cool without the thought of it even occurring to them. Sat with duo 254 in a cost Turkish. café in east London, the precise eyeliner flicks that dart from sisters Hannah and Colotto Thurlow's storn eyes might seem. foreboding. But really they just want to talk about stoner rock. "We were always massive punk fans," explains Colette, the elder of the two, of how both siblings came to be into similar darges. "It segued into other stuff – metal, then the Molvins." and starting a life-long love of Queens Of The Stone Age, and from that we found Yawning Man and the whole family tree." Try and get them talking about themselves and they're a bit. less loquacious. Hannah, shy-eyed under a short black crop, admits, "We're not setting out to necessarily make an album now", despite the clamour that followed their first uploaded

Garage Band demo, 'Creeping', late last year. Asked how she got into music. Hannah shrugs that their sound "just kind of comes out", and Colette giggles that the ideas for their visual identity "are still brewing".

Both someally and in person, they're like the middle ground between shoegaze party kids Lush and the painfully closed off question deflections of Mazzy Star, their shy warmth recalling interviews with another black-clad London band they're close to 2:54's forthcoming debut single – the tremendous 'On A Wire', to be released late March – casts a similarly beginning spell to their close pals The xx who've been front row at many a gig, and the Thurlow sisters' former tournates Warpaint but with a doont-laden stoner edge that's no-one clse's les chorus sucks you in, siren-like, then stabs you in your false sense of security "It's definitely a new dawn for more subtle sounds," states Hannah

"We'd be fucking honoured if anyone compared us to Warpains," Colotto exclaims. But there's really no need. These two already out an icome coupling. Laura Snapes

## DEED TO KNOW

- 2:54 finally guit their jobs before Christmas - Colette was a receptionist and Hannah worked in a photography studio
- They were briefly a punk band called Vulgarians. Hannah played "warp speed guitar solos" while Colette shouted
- Their name comes from their shared favourite moment in the Melvins song 'A History Of Bad Men'



## WEEKEND THE LEXINGTON, LONDON

FRIDAY, FEBRUARY 11



You'd be forgiven: for surmising chac a band calling. chemselves. Weekend and hailing from San Francisco would be

a Pet Shop Boys-embling electro popparty troupe, very possibly with a fondness for feather boas and dancing girls. With just a smidgen of sadness, NMT is forced to remove the sparkly disco glasses in shame and settle in fora rather darker proposition

Thundering to life with 'Coma Summer, the opening track from last year's merrily received debut album. 'Sports', the trio waste no time laying. out their bettle plan - that is, an incisive assault of post punk songeraft, wrapped up tightly within a buildozing tempest of shoegaze squall. Less immediate than contemporaries such as, let's say, Girls or Japandroids, Weekend rely more on the sheer force of their pounding rhythm. section and proximatic guitar battery. than inscent melodies to drive their purpose home. These songs are ominously dense bristling with restrained nervous energy and barely suppressed menace. When the books do take centre stage, as on the show stealing "End Times, they are invitably carried along by smardy dressed fromman Shaun Durkan's reverb-swathed vocals and Gang Of Four strength basslines.

From what you can catch of Durkan's lyrics under the wash of noise, there is a pervasive sense of longing and isolation. The eeric 'Age Class winds Kevin Johnson's fidgery guitar work around the repeated wail of something in our blood" to unsettling effect, while its droning cascade of sound seems to somersault over itself-growing only larger and louder as it progresses. The spell is broken in untimely fashion by a snapped string and the hand are forced to retreat to their dressing room to find a replacement. J Mascis-lookalike drummer Abe Pedroza takes the opportunity to quip "how many. A mericans does it take to change a bass string?" as the crowd patiently awart closure

Finishing up with their thundering, cacophonous anti anthem 'Veil', Weekend leave us with little doubt they'll have no trouble converting the unwashed masses to their disquieting sounds, wherever they may end up laying their hats. Tom Edwards

Band Crush



Caroline, Chairlift

"The Samps' self titled EP is made mostly of hacked, mutated samples. It. grooves hard, kind of like a futuristic J Dilla, Total ADD trate digger stoner anarchy that don't. answer to no one except the LA freeway"

## RADAR GLOSSARY

This week's mpenetrable muso slang decoded

#### CRUST-PUNK

With parallel seeds in the UK anarchopunk scene with bands like Crass and Discharge and the NYC squat scene with legends like Nausea, the feverishly fast, rawin/dutty aesthetic and prevalent Discharge inspired 'd beat' drumming have come to define the scene These days bands like Thou, Moloch and even Flats have cited a huge crust punk influence.

## The Buzz

The rundown of the music, videos and scenes setting the blogosphere on fire this week



## **POOLSIDE**

Nothing like getting higher than the sun without ever leaving the comforts of home. For their debut single 'Do You Believe?', Los Angeles based duo Poolside keep it simple, marrying and house. rhythm to gently oscillating plano fills. It plays a bit like Len's 'Steal' My Sunshine' as conceived by 'Screamadelica'-era Primals, strange and improbable as that may sound. The song's supremely casual. decadence is matched only by the accompanying video - featuring shots of Filip Mikolic and Jeffrey Paradise linunating in the backyard. Jacuzzi and preparing steaks large enough to feed a pack of hungry. students. It may end with a question mark, but Poolside possess a confidence that should easily put to rest any doubts.



#### 2 BLUE HAWAII -'BLUE GOWNS'

Alcha! Not from the land of obsidian-black beaches, but from the Canadian province of Quebec where, with quixotic abandon, boyfnend/girlfmend duo Alex Cowan and Raphaelle Standell Preston (also of Braids) get right down to business on 'Blue Gowns'. Are the marrieds in Tennis blushing yet?



### 3 MIRACLE'S THE VISITOR' REMIXES

Synth-pop due Daniel O'Sullivan and Steve Moore have amassed staggering drone-progdoom resumés: SunnO))), Guapo and Ulver. (Daniel), Zombi. Titan and Lovelock (Steve). This EP's leviathan lead track is something to behold, and killer remixes are leaking from Fennesz, Ikonika, The Field and Adeptus.



## 4 EAGULLS -'COUNCIL FLAT BLUES'

When the rent's overdue again, leave it to Eaguils to spend their last pennies on a pint. The Leeds-based fivesome's soused single is full of cheap thrills and even cheaper fills, coming on like a Fearless-era ATDI riffing. through the Westerberg street-poet songbook. Hope the landlord takes credit.



#### 5 ELITE GYMNASTICS' TUMBLR

If, as Some Youth say, confusion is sex, then Elite Gymnastics are a fruity duo. From the looks of their blog, Minneapolitans James Brooks and Josh Clancy are just as likely to take inspiration from Final Fantasy as they are from Scanface or kraubrock, it's not. their fault they have so many good ideas.

## DISCORDANT **MUTATIONS**

Filling in for Milo Cordell, notorious blogger Jack Shankly steps up...



Nice to make your acquaintance. I'm Jack, and I run a blog called Transparent. We unearthed the likes of Washed Out, Smith Westerns and Yuck so it's an honour to have this placform to camble on about my

This year has me truly psyched beyond reason about the state of new music, so much so that I'm going to borrow a friend's phrase and rename it 2K!! from now on. One of the projects to have piqued my interest most since the year edged in is the fabulously monikered Deptford Goth, a faceless producer who's crafting this really soulful but totally alten brand of hugged out bedroom R&B. His first jam 'Real Love Fantasy', is a cyborg ballad that toos the delimous line. between despair and euphoria brilliantly. It's something else The debut EP from Therapies Son, an incredibly madcap. 19-year-old composer from I.A, is my favourite record of the year thus far. It has touches of the fragility and sadness of Van-Dyke Parks and worrd West Coast chemi-pop of Ariel Pink. You'd be somewhat mad not to check out the track 'Yellow Mama' for a fine-fettled example of its lushness. Elsewhere, Vancouver's Purity Ring and the doe-eyed 'Ungirthed' can lay claim to being my favouritte song. It's a classy, cutesy, reverby skip through about a million different emotions. Back in Britain, meanwhile, Fanzine are knocking out these amazing pumped up inerdy carworms with a great sense of mischief to them. One of the latest, 'Beetle Song', went up on their blog accompanied by a drawing of a man with a heard. What more

JACK'S TYMP 5

**DEPTFORD GOTH** Real Love Fantasy

THERAPIES SON "Yellow Mama"

**PURITY RING** Ungirthed

> **FANZINE** 'Beetle Song'

CHRISTIAN AIDS 'Stay Positive'

do you need? And finally, Manchester's Christian AIDS go hard with their brand of stark, brutalist high-rise house bangers. They we obviously taken a leaf out of fellow northern-quarter newcomers WU LYF's book and are making themselves at home in the dig: world with a flurry of obtuse web accounts and scurnlous blogs. With tracks like 'Stry Positive', they hint there may be something genuinely worthwhile in the chase, though

NEXT WEEK'S COLUMNIST Tim Westwood







This week's unmissable new music shows

SUUNS

(pictured below) **CAMP Basement** London, Feb 23

**SPOKES** 

Islington Mill, Manchester, Feb 25

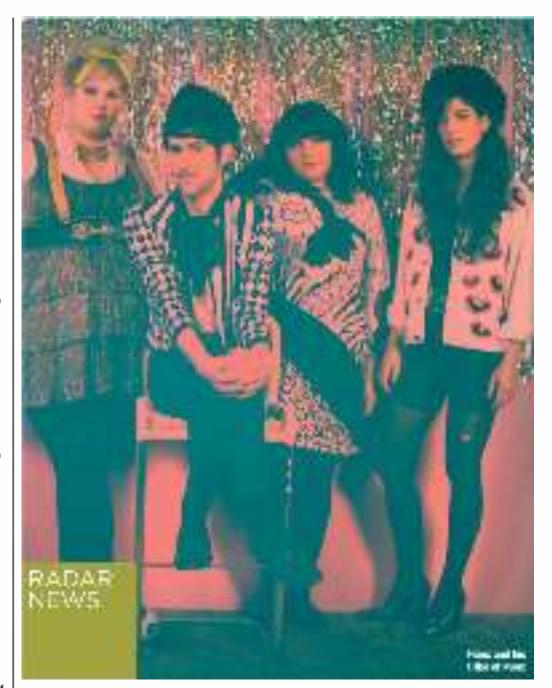
> JAMIE WOON/ **GHOSTPOET/** D/R/U/G/5

Shipping Forecast, Liverpool, Feb 25

NO JOY/ **YOUNG PRISMS** Hoxton Square Bar & Kitchen, London,

Feb 28 THE TAMBORINES/2:54/ THE FIRST LOVES The Drop, London,





## THE INCREDIBLE **HUNX RETURNS**

Hunx And His Punx rope in a hero for – shock, horror - serious full debut!

He shot to fame after fellating his fella in a notorious Garls video, but stoppress, it seems that Hunk, H&HP's crotch flashing, fikh-spouting, camp. as Christmas frontman has -wait for it - marured "I wrote the new album. not relying on myself so much to carry the songs. I can just talk, tell a story, act more manly and not have to reach all the high notes because I know that there are four girls who can help out ..." It may not be the kind of sentiment we expect, but fear not -even a taster of forthcoming album 'Too Young To Be In Love' is proof enough that the California based quartet are as fun as ever.

After putting out their collection of previously released seven inches—'Gay Singles' – last year, the band's first I.P. proper is finally set to be unleashed on March 28. Recorded over six inconsive days with Ivan Julian of Richard Hell-& The Voidords in a studio previously. used by Ronnic Spector, the pairing of musical past and future seems to have been a perfect fit. "We recorded a song : here this summer and we fell in love with [Ivan] He was so awesome and we were so starstruck that he agreed to do our full length album a few months later," drawls Hunx "He was in a band that was so cool so long ago, but it was like. he really understands us."

The album also marks the debut recorded outing for the current line upof Hunx's Punx who, for the first time, are all female. Aside from relieving the frontman of felsetto duties, the new line-up takes the Bos pop group vibe. of the band's previous material and pushes it to its natural conclusion. "It's fuller and there's a more girly value and a more oldies viba I think they work well together, the new and the old. the new stuff's just a bit better "...

With a solo album as Hunx also underway and a comedy sketch show to the making ("It's called Hollywood" Nuds It's a variety show set in a nail. shop") 'Too Young To Be In I ove is just the tip of the theatrical leeberg. But if there's one thing we can always. expect from this lot, then it's the unexpected Lisa Wright



Jim's plan: to live a life of edite in the city. swapping music for poetry and literature. Nowever, he was in a bad way, battling a huge drink and drug problem. On the night he died, Courson said she and Morrison ate at a restaurant near their apartment before going to see a film, Prosped, and then returning home to bed. After waking up in the middle of the night with breathing difficulties, Courson

Morrison's passing is one of the most contentious rock star deaths in history. Myths take in everything from the quasi-spiritual (was he killed after a spurned lover stabbed a voodoo dell?! Erm...) to an old classic: falting your death to escape the limelight. One more widely regarded theory, though, suggests that Morrison went to a club in Paris' student quarter to score some heroin for Courson, who We'll probably never know the real reason.

Jvm died - no autopsy was carried out on his body, and his death was officially listed as: "heart failure". Courson, who subsequently gave several conflicting accounts of that night, herself died of a heroin overdose in 1974. Whatever really happened though, the music world had lost one of its most charlsmatic and notorious stars.

## **CENSUS 1971 INFO**

Facts from that year's census

- Popolation of England and Wales, aged 15-24: 7,827,500
- Humber of married people aged 15-24: 2,174,875
- Humber of stage managers, actors, entertainers & musicians aged 20-24 in Great Britain: 6,200



## WHAT IS THE CENSUS?

The Census happens every 10 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 there's enough housing, schools, healthcare and transport. Since 1801 it has provided a valuable historical snapshot of the nation. For more information go to: www.cewsus.gov.ak

TO LISTEN TO MUSIC, VIEW PICTURES AND WATCH VIDEO FOOTAGE FROM THE YEAR 1971 GO TO NME.COM/CENSUS



With the year's most eagerly avaited album about to drop, NME sits down with Liam Gallagher and co then delivers the final verdict on their debut LP

WORDS: BARRY NICOLSON PHOTO: DEAN CHALKLEY

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curiosity, barely concealed
excitement, in mplithe
patholic if it impulse the tank, one
way or nother, builbe becking
our Belly little at album when
it's released next week. White the proposition,

Different Gear Still Specifin as aired of one thing at least lity life the talk of the water cooler for some time to time

With the part of t

On the evidence of the three songs that have been made public (in some form or other) so far, you may well have already formed yours. Nevertheless, the unique removance, currounding it the Gall. It is everance, the question over whether Liam on prosper without Noel, what The Chief him to the public make of it all, and Liam's hyperbolic comparison to Definitely Maybe' – make 'DGSS' an event album like no other released this year, NME sat down Liam, Gem Archer and Andy Bell to dissect the story of 2011 so far...





Andy: "I har's one of the things that from the inside out makes the band a completely different proposition. from Oasis. Obviously, you wan't see stuff like that from the outside looking in but we're working in almost the complete opposite way that Oasis worked; the whole thing about it being a democracy, the whole way that we record things. "

Gem: "Whoever's got the vision for the song puts it out there, and that can come from anybody in the room. And a lot of the album was done live, so you work on what's already down there. 'Bring The Light' was a live take; some of them were live vocals. And then it's just like, 'Right, where's this going?' Sometimes Liam will be smod on the other side of the glass and say, play it a bit faster. And (anapi fingers) that's production."

How long did the album take, start to finish? Gem: "Seven weeks to record, maybe another seven or eight to mix. It's nice to start any album and know that it's working from the off. Because sometimes you have to fall back on plan B and go back to have a bit of a ruthink, but this one was great because it had that momentum from the start. And it works. Or it worked

Are you prepared for all the Oasis comparisons. people are obviously string to make? Liam: "Without a doubt, but that's life. You've got to start somewhere, don't you?"

Andy: "When we were writing and demoing and recording and all that stuff, I didn't go into that

for this record."

## "I DON'T KNOW IF BEADY EYE **WAS INEVITABLE, BUT THIS ALBUM WAS... ME AND OUR** KID PLANNED ALL THIS" LIAM GALLAGHER

struction thinking, 'Oh, what I do today is goong get compared to Oasis.' The whole process was very free. from that It was just a way of passing the time. It was just what I - what we - had to do."

Beady Eye are four-fifths of the final Qasis line-up and most of you have been playing together for over a decade. Given the circumstances, does it

really feel like a new band?

Andy: "It's just really mad. It's a strange situation. It's pretry unique, I think. It's like a parallel universe. We were in one of the most familiar bands around, and yet here we are coming out with a new band." Gem: "But it's good to be a new band and have this kind of nervous adrenaline. It's a powerful thing."

Was Beady Eye inevitable, do you think? Was it only a matter of time before Ossis imploded? Liam; "I don't know if Beady Eye was inevitable, but this album was fucking inevitable." Andy: "We weren't gonna smp, were we?"

There was no hesitation, even after all the drama of the last to years?

Gem: "It's just like, this is what we do And I genumely feel like I was put here to make music. It's been my life now for too long, it's not like I was going to go and retrain or be a scaffolder or whatever So, what the rounder I'd got to the point where I couldn't e en think about playing with anyone else anyway. It wasn't so much about carrying on, We drew a line, and started something new. And it took a day." Liam: "It was all planned you know. Me and our kid planned this."



# BEADYEYE

DIFFERENT GEAR, STILL SPEEDING **BEADY EYE RECORDS** 

The verdict on Liam's first foray into a post-Oasis world



ith michibish y and I perbole Eye, half the music world getting ready to laugh, the other half expecting big things, 'Oifferent. Gear, Still Speeding' is something of

an anti-climax on first listen. Neither disaster nor classic, the album nevertheless has to be regarded as something of triumph, since it manages to put clear water between Beady Eye and Casis. And the biggest surprise is that, away from Noel. Liam hasn't just turned this group into the ultimate Faces-style lads' band.

instead, this album is, well, quite soft actually. Carefree too. Sunidssed. Sweet, even. Without that self-confessed control freak to please, it seems the pressure's off. Sure, this means the quality control isn't always there, but that weight of simply being Oasis, which made their latter albums quite tense listens, has been lifted. It allows this album to coast through even its dodgy moments and emerge as a loose and easy proposition.

To instantly undermine the above point, the opening track, 'Four Letter Word', is as aggressive a song as anything Liam's sung since 'Bring it On Down'. We say sung', it's more like he bites off chunks of lyrics and spits them out again. With sweeping John Barry strings adding. drama, it's one of those outpourings of inarticulate rage. that yer man embodies. "I don't know what it is I'm feeling/A four letter word, well, you get my meaning\*, puts in awkwardly, but it's all in the delivery, and as he goes on, "Nothing ever last FOREVER", It's obvious this is intended as a line drawn with the past.

With that done, Andy Bell's 'Millionaire' kicks back with a big dopey grin for an instantly loveable country song that's very 'Beggars Banquet'-era Stones, painted over by, well, Salvador Dali. "Sweet Salvador, the shadows painted and the light he saw/The way I see it now so clear, like diamonds on the water". Liam's always been

a surrealist at heart, but stiff, him cooling about Dali is unexpected. It neatly tees up Beady Eye's obsession with dreaming, mind. Every song is 'dream this, dream that', all woozy production. It's not surrealism, of course, it's psychedelia, but a gentler kard than 'Dig Out Your Soul'.

'Wind Up Dream is a ramped-up reworking of Lennon's "I'm Only Sleeping", which has nice lyncal twists, a good bit. of harp and even Llam doing a proper 'Wook, yes,

a woo. Noel wouldn't have let him do a woo. 'For Anyone' is a West Coast love song with Liam singing at the top of his range, pledging he'll be "forever by your side". Lovely The psych peaks with the str-minut... "Wigwam", about an early morning stumble home which surrounds its booze blues in an Eastern drone, but then lifts itself out of self-pity with a gospe climax that aims for Spiritualized heights of Hosanna and nearly damn gets there.

These are all fine songs, and really this album could have been, not 'Definitely Maybe', but a more obvious triumph, were it not for a few duds. 'The Roller' is a by-numbers lumpen rock song that reeks of Stereophonics' ass. 'Three Ring Circus' works a little better, but again its uninspining semi-anthemic rock is: exactly what you'd expect from the ex-Dasis boys. But next to 'Beatles And Stones', even that sounds like a classic. Ugh, this one is a careless, tasteless imitation of 'My Generation', with Liam singing, "I'm gonna stand the test of time like Beatles and Stones".

Bad times, which not even Liam's consistently sensational delivery can save, but there's more good stuff. 'The Beat. Goes On' is a big positive 'All You Need is A Lennon. Songbook' number, which works as their 'Champagne Supernoval. "I'm the last of a dying breed/And it's not the end of the world/it's not even the end of the day", goes Liam, seemingly mistful for himself. Closer 'The Morning. Sun' is another hazy beach-burn song that works very

But it's that initial first hit of Beady Eye, 'Bring the Light', that really elevates this album. It's probably the one song that Gasis would never, ever have recorded, and in its breathless, spontaneous spirit is properly exhibitating. Plano is at the fore of the proper '50s rock'n'roll production, but it's not so much Jerry Lee Lewis that Liam's most channelling with his "c'man"s, it's like & Tina Turner, At its furious peak it justifies the creation of this band at a stroke.

What Noe will make of 'Different Gear, Still Speeding' is anyone's guess. How it'll resonate with the public is a more immediate question, it remains to be seen how many people will be going to Beady Eye gigs expecting Oasis songs, get disappointed and never return. But in taking on the tough task of establishing themselves as more than 'Oas's Without The Decent Songwriter', Beady Eye have succeeded with some aplomb. Martin Robinson



## Remember **Beth Ditto?** After years in the wilderness, size zero's enemy is back, and as she happily admits, she's never been less hip. **James McMahon** gets reacquainted with the queen of uncool

here's an old adage that goes thus: if a week is a long time in music, four years. is an etchnity. Nothing is truck in the case. of Mary Beth 'Datto Patterson Last time I met Beth Ditto it was 2007. She was posing naked on the cover of  $NM\Gamma$  raging against the notion of 'size zero' in the pages inside Her band Gossip, after years of trawling the US underground, were poised on the brink of mainstream. breakthrough. A year prior Beth had copped NME's Cool I ist and 'Standing In The Way Of Control was soundtracking a promo for the then debuting Sens, redefining the word abiquitous with every play and erim that follower

N w t's 20π Lunging on the = fa a her pruss agents' office in I andon she promptly explains where she bought her new cardigan and how her breasts. have "started to sag". Beth would be the first to

admit it, she's no longer 'cool' Highlights of the past four years have included the progress of her forthcoming. autobiography Coal To Diamonds, co authored with queet in leure documentarian Michelle Tea, the laun h of a ; l s size thothing line for the high and outfitter Evans, a duet with Mika - and the release of Gossip's excellent fourth Ibum Musi F Men', in 2009 excellent being a view not shared by the majority of music critics I know I in not hip like last time we met," Both sairs, laughing, I knew 20 year olds don't give. a but about Gassip now Lactually had a ntoment where [ realised. 'We're not hip anymore', around the hundredth time I heard Scanding on the TV Do 1 rare? No, I like it much more now." But what do you say to those who considered Music

"I say it sold a million records worldwide. Not so much in the UK and nothing in America, but you go to I urope, where there's not so much focus on being htp://ndit/s/wild. People say 'Well, you never wrote. another 'Standing ..." I say that song was an absolute fluke. I've never considered Gossip great songwriters. We could stand in a room for a weak and never be able. to work out how to write another song like that we're just not good enough musicians. But could anyone? In some territories 'Standing ..' is the greatest selling international single of all time. That's crazy, it's Wham! shit "

You must miss being viewed as cool' a little bit? "I always enjoyed the freedom it gave me. The access to things I never thought I'd have I went to some brilliant parties! But I hated that people maybe. thought I was a dick. I did start thinking, When I was in school, I never wanted to be cool.' But I also never thought it would last. So I went hell for leather and enjoyed it 'til it was over. There was no strategy." She hoists her bare feet up on a stool in front of her. She giggles "Lank at my feet, they re so sare" Slouched on the couch today, you have to say that unhipness may well suit Beth more than the ball of

## "MY FRIENDS SAID I'D REGRET SOME OF THE STUFF

chaos of 2007. She seems more comfortable with herself and her music's place in the world, no longer hading her shock at the mainstream suddenly being. interested in the opinions of a riot grad by shouting out any thought that came into her head.

If the Beth Ditto of 2007 was principally concerned with issues of gender and body mass (and making enough money to afford a braithen move her mumi out of her Arkansas trailer - "She cried when I helped her move in her house. She's got two bedrooms, her favourite joke is to say that she's got one for each boob"), the zore model is excited about the idea of turning 30 next month and finding a good podiatrist.

espite will only being one Southern giggle. away from a reference to hoobs, in many ways. this is a very different iteration of Beth Ditto. Despite her denial, she appears to have lost weight (which prompts the discussion of "sag"). Despite scoing Kate Moss in Paris recently, she doesn't go out so much anymore. She has also fallen in love again, and is no longer with Freddie, her female partner of nine years, who she always referred to as "he" Last. February she moved on "quickly, a month quick" to Kirston, her best friend for to years

"When we were 19 we had a pact we would get married" she coos "I love her so much " Beth and Kirsten are talking about having a baby together. If it's a girl. Both wants to call the child Yoko.

How else have you changed, Beth?

She thinks for a while "Well, nobody asks me if I eat squarrel anymore i, which is nice ".

Both is in town today to promote the release of her debut solo FP, a soon to be released collaboration with Simian Mobile Disco that is perhaps the electronic dance record many hoped the last Gossip. record might have been. There's an argument that Beth isn't just returning, she's becoming respectable. Do you think you've become respectable, Beth?

"I got drunk and simultaneously puked and pissed my own pants recently"

Well that's that theory blown. Maybe maturity at a stretch, is a butter word. Ask her views on issues. of the day, is rock dead?, for instance, and she's still got interesting things to say - "Who cares? If rock is what I think it is, and I'm chinking of Jet, then it needs to die" - it's just what is being said is more measured. and without so many references to being on her period. On posh rock. "Working-class people will always have a place in music, I mean, I'm here " Onthe Federal Marriage Amendment, the subject of Standing, and which would have outlawed same-sex marriage in the US: It still matters to me, but there's different priorities now. I'm concerned about how badthe US economy is for people.

"If any thing I have more opinions now" she continues, "because I'm not a kid anymore and I know. what I'm talking about I just think about things a lot

It's a subriety she says is benefiting her work with Gossip currently working on a fifth album planned for release "later in the year - probably". She says she's enjoying being back to basics with the band. "It's like the old days again struggling for money, having our friends in our videos." The new songs, she says, are "exactly what people won t expect" And if people don't like it? "I'll know I liked it, it makes me happy." Kirsten knocks on the door to take Both to dinner Beth asks me to ask one more question. I ask three

Do you have any regrets on how this all turned out? "I d do it all over again, exactly the same. I'm pleased. my friends don't worry about me anymore, though They always said 1'd regret some of the stuff that I did I don't "

What's the best thing about being Both Ditto now? "I like that journalises don't ask me if I've done coke. anymore and I get to tell them that I heat Nathan {Howdeshell, Gossip guitarist} at Scrabble instead."

What would Beth Ditto say to the Beth Ditto of four

She smiles "She'd say, 'Give it another four years when you're an adult. Then it gets really fun. "



## Witness granted to derlas the strated

For Men's flop.

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latest tragi-heroic troubadout and filled his dressing rooms with kids keen to share their own break-up pains. "There's one guy who had "The \_\_rxt Days Of Spring" carried across his chest! It's never been erecpy though, it's usually people saying, 'I went through this and lyour record] helped this way."

It's only on N&TW's third album, Lest Night On Earth', that Charlie has finally found a buzz in the blackness. Now it's the endless possibilities that lie beyond a life-changing decision; walking out on a damaged affair ('The Line'), committing a serious erime ('Wild Thing', a murder billad inspired by Two Peales, getting on a bus to unknown nocturnal misadventures (Tonight's The Kind Of Night'). Or simply deciding to dust off your film of self pity and embrace life again, a resolution that struck Charlie on New Year's Day 2010, on that long, dark journey of the soul that s, um, the Vingin Trains service to London from Anglesey

"That train journey is one of the care ones in the UK. where you can really plunge into the black," he explains "The first thing I had for the record was the lyric, "Tonight's the kind of night where everything would change".

## "HAVING MY **HEART BROKEN** IS WHAT MADE ME A WRITER" CHARLIE FINK

For me that was the breakthrough because that lync. encapsulates the album.

"On the album there's a lot of people changing their lives or people about to make a change. The last few years have been transformative for me, I've made a lot. of changes in my life. Nothing particularly drastic, but a lot of things on the album are about that moment, making that first step out."

And Last Night On Farth is a bold stride indeed Sizzling Gary Numan synths? "I'm Out Of Hell' pianos? Born To Run' battle-cries? Gospel choirs, '80s keyboard spangles, hints of The Cars, Tom Titry, St Elmo's Fere, OMD and the general UM rock air of burning down Thunder Road on a flame-spewing Harley with Molly Ringwald on the back and the wind in your muller OK, 'Charlie Fink', who are you and what have you done with the real Noah & The Whale?

"Chartie" cackles evilly. "The real Noah & The Whale." You'll never find out. It's the perfect crime, It's like Fand Off... No, it's just instructive, from your gut. It left right The things I was listening to and the songs I was writing, it seemed like the best way to address them." But then, who is the Real Charlie Fink? Cordial dictator? Obsessive talk recluse? Um, child jockey? Let's peer beneath Noah's cloaks...

Charile: I Fink, therefore I am was introverted and quite a fantasist," says Charlie Wild, he'd not even found his own lyrical voice by the

Fink of his Twickenham childhood. "I had my own world so it didn't bother me, not being part of the world. I used to diess up the whole time and had allthese characters going on. Weird stuff. Sometimes I'd dress up as a jorkey, or Spider-Man, or an adventurer." If the pre-teen Charlie eleated for himself a chippolate. factory world that'd have Terry Gilliam reaching for the tongue restraints, it was only to make up for a refreence. that saw him barely speak as a child Shi, ensitive, overshadowed by a verbose family and lost in audiotapes of James | Lection and Jack London's The Call Of The

time inspired by Dylan, The Beach Boys and Buddy Holly - he started playing gustar at the age of 12 Instead held buy stacks of candom, unmarked CDs - to for a fiver – from his local record store, discard the CDs and make up his own tunes along to the lyter booklets. "I didn't know what to write about and I wanted something to sing, I wanted to write a song. So I took. other people's words and sung them."

At school where he was a schoolmate of Mumford &: Sons' banjo player Winston Marshall - Fink had few friends and fewer behavers in his musical ambitions.

## CHARLIE FINK A personal journey through music



## PEACEFUL. THE WORLD

Charlie's in low Sickly sweet boy/girl hammon tw -asfuct a transfer. N&T u t iii big love letter to some nostal<sub>ar</sub>c **nirv**ana with no sharp edges.



## THE FIRST DAYS OF > RING

Charl - 5 heartisro' en! The result of being u∾c rem ⊥ i ly dumped I fol femme fata Luu ri 🛼 this is the sound of the world cavin painfully In on its au 🎮



(2012) Chartie's grown up! Packed with lifeatfirming mantras, huge odes to the open road and the odd Bryan Adams rip-off, Fink's reborn (in the USA).



"They thought that was a huge risk and some people didn't think it was that valuable I didn't want to be there." Were there hearthreaks? "All the time. But that's part of the fun. That's what made me a writer, getting my heart broker "

Fink found himself in music and film despite his band's name being inspired by Niiah Baumbach's The Squid And The Whale, Charlie quotes David Lynch as his favourite director and climis he finds he "can connect more to movies than I can to real life. Sometimes you get bad news in real life and you don't react to it, whereas bad news in a movie makes you go 'wah?' The trews feels less teal than movies." Then, finally, came the paretry. "I got really death-obsessed in my lare reens," so I used to read a lot of John Donne, Death Be Not. Proud, things like that. I was fixated by it when I was that age, for a while it was this big, looning thing, Now I don't werry about it so much."

Having formed N&TW at the age of 20 with guitarist Fred Abbott, bassist Urby Whale, violinist Tom Holyden and Charlie's drummer brother Dong (who left the band in 2009 to enter medicine), Charlie's morbid meanderings propelled the songwriting for N&TW's debut album and pricked ears in west London folk-den. Bosun's Locker bar where he began playing alongside Laura and Winston, inadvertantly kicking loose the cultural avalanche of nu folk.

"I did a bunch or open mic nights before that and you always want to be better than the person who went on before you," Chadie recalls, "You want your applause to



be louder than thems. So when [the nu-folk scene] first started doing shows there's that same level of competition, but we set the bar incredibly high." Now you're all famous and successful, has that competitiveness continued on a wanting-to-break-America-or-top-the-Cool-List-more-than-the-personbefore-you level?

Charlie frowns, "Not really, Everyone's surpassed their expectations [and] everyone drifted so far apart that it's more abstract. You're not standing next to someone at a show. Everyone's found then own ground ".

Have you fallen out with anyone?

"Not particularly, I've got no beefs anywhere." You don't feel even a teensy bit betrayed by Mumford & Sons - US breakthrough megastars whose singer

Marcus dated Marling after the plit? Charlie flails. "Not rea l... y'know... l. et... you've got to accept when the old times are gone "

So there's no churning existential resentment eating your very being out from the inside like a swarm of ravenous fire ants gnawing apart your soul?

Charlie smirks. "No, not at all. I've got no beef with Burnfluff & Sons."

What went wrong with Laura?

"We're still good friends. I feel gemainely privileged to have worked with her because she's a phenomenal talent. Charlic's break up record, 'Last Night On Earth' on the surface at least - 25 his get-over-it record.

Bouncing back emotionally and keen for some livelier songs in his see, in his London synagogue demo room. and LA studios once frequented by Fleetwood Mac and Prince, Charlie concacted a bold, brassy rock album fleshed out by his recent discovery of such classics as Lou Reed's 'Ren in' and Fleetwood Mae's 'Rumours'. This attempt to emulate hard boiled novelist Charles Bukowski's third-person character portraits ("he writes about these difficult people and drunks a lot, but there's a real dignity in the characters he creates") forged an opening salvo of air-punching positivity. 'Life Is Life' sounds like a self-help therapy session hosted by John. Melleneump ("And it feels like his new life can start/And it feels like that on"), "Tonight's The Kind Of Night captures the Springsteen thtill of unleashed youth and the superb, tellingly titled single "L.L.F.R.G.O.F.S.O.N" tells of promiscuous barmaids and down and out writers finding strength in their faith in the future,

So far, so 'How To Be Twesome To Yourself' personality work shop. Then, come the autobiographical 'Give It All Back' the album seems to sink into a mild section no talgra for the innocence, simplicity and camaraderic of the Bosun's days: "I'd give it all back just to do it again/Turn back time, he with my friends".

> "Obviously there's a nostalgia. for it," Charlie says, "but that's partly what 'Old Joy' is about, not holding on to things too long, letting go, that good times in yout life sometimes have full stops on them." He rightens his lips, shrugs. "That's what life is." By letting go musically and emotionally - Fink has become a classic rock chameleon; no longer the suicide-watch folkic,

above everything else. I d love to think one day we'll get a now the grinning gloss rocker who could easily get away. to play some tunes together again. But it is what it is, with a dubstep fourth album ("never say never!") and 'do a Mumfind' in 2011 ("it wasn't written for America, but once it was finished, people went. This could work in America"). He's an example to us all: stop wallowing, start celebrating,

"I think it's a great message to be taking to people," he beams. "It's a great thing to sing to people and say, 'Change if you want, it's amazing'

After all, if this is our last night on earth before that short plunge into the dark, let's make it precious...

## "IT'S A GREAT THING TO **SING TO PEOPLE AND** SAY, 'CHANGE YOUR LIFE, IT'S AMAZING!" CHARLIE FINK

I've very proud of everything we did together and every time things go well for her I'm absolutely delighted. There's no ceiling to how far she can go

NATA repeats the question; Charlie mmbly and politely dodges it a second time. So, once again, we seek full disclosure in his music (after all, "every album we make is indicative or who I am at the time of writing .. people, in a way, get to know me better through my songs"). And we find that if "The Liest Days Of Spring" was



Gruff Rhys' new solo
album is all about
breaking the rules. Mike
Williams finds out why
turning 40 has helped the Super
Furry Animal find his true voice

"I was in Cardiff the other
night, and one in gave me
afly for a think we putting
on "her it. I he much
Walian accent al impenetrable
"It had a persue of Del Bowle on
it, holding a row I had not we same
image Theory had a months new
incord, so I brought in "

The new to ord henry Hote hampool, a concept all um bases around Gruff's collection of the hampools ittles from hotels around the world. The bottles, he in the least that the least hotel had a least that the bept wedon a pianon a We Coast hotel but how when I make I coals and that the of my favoured albums were planed based, like early John Cale albums and Carol. King I want distribute a middle-of-the road hotel lobby album Hopefully it's nor as had as that sound?"

It isn't It's really facking good. Where his debut salo effort, 2005's Welsh language album 'Ye Atal Genhedlaeth', felt sketchy and un finished, I fote Shampoo'is pulished and virte ranging. Where 200 follow up Candylion rang out like acoustic east offs (albeit brilliant ones) from iclintless juper Furties sessions, I fotel Shampoo' steers the good ship Gruff into hitherth uncharted territories, like the death's door heartbreak of 'Take A Sentence', the slushy sentimental trip of If We Were Words (We Would Rhyme) and lead single 'Shark Ridden Waters', where Gruff's vocal sits somewhere between Fleetwood Mac and Dennis Wilson Infact, there are very few Furry moments. to speak of at all Yep, 'Honey All Over' sounds like it could have been lifted. straight of 'Phantom Power, and new sing e Sensations In the Dark's multilayere Tosveh delic power chorus harks. back to the 'Radiator' era, but in the main this is Gruff Rhys discovering his solo voice, at the tipe old age of 40.

n a career spanning 23 years, three bands and countless guest appearances, Gruff Rhys has become one of Britain's most prolific and consistently inventive singers and ongwritters. From the humble beginnings of anarchic not-poppers Ff2 Coffi Pawb (which phonetically translates as Fuck Off Liveryone, to his best known work with Super Furry Animals, Gruff has operated in his very own dimension, nonchalantly sticking two fingers up to The Man while crooning about everything from Funstein's patents to the end of the world with his familiar honex-coated drawl

Want mote? Check out his collaborations with Mogway, Danger Mouse. Tony da Gattora, Gorillaz, Miles Kane (who extrilled his virtues in last week or me) and electronic supremo Boom Bip, with whom he devised his other concept album, the Mercurynominated Stainless Style', under the

\*What kind of music should a 40 year old bloke be playing?', and I decided on purpo ballads with saxophone. Of course, recording the album we took it to places far beyond that, but that's where it started."

You're not slowing down the ne' At the photoshoot earlier, you were offering everyone Beroccas. What happened to the acid? Surely fizzy vitamin C pills is a sign of a man on the wane?

"Haha, no. I was just feeling med

I stayed up late whiching film with
my brother. It was a focumentary
about Welsh-jeel in Americant
I remember when I was about six I went
to the cinematic in the front film made
by the same direct in I had to be carried
out because I was so a red. It was about
the a kids a nogon mound much ring
celebrities in Wales—inneone gets bitten
by a snake, and a famous rugby player
gets blown up by an exploiting bomb."

## "THIS IS MY SAXOPHONE LIBERATION!"

name of Neon Neon in 2008. That so much of this activity has occurred in the last three years—during which he's somehow found time it make a film about Welsh settlers in Argentina called Separado' and starte. This is will bell, Irom Bored, to release the debut album from Neon Neon collaborator Cate La. Bon—it's clear that while age may bring the odd grey pube and crow's foot, for Gruff Rhys, it am't norther has a number So, life begins at 10 then?

"Maybe I throught it was a rong to be mament out of throught I should prepare for it. The numes about confronting my ago rather than pretending it isn't there. I was thinking, You recorded the majority of the new album with long time producer (rorwel Owen [producer of early Furnes record - plus Gooky's Zygotic Mynerand Datblygu). What keeps pulling you back to htm?

"I sold him to a settle of demos in the pub when I was about 16. Most people would have a ked for the minner back, but he invited us to record. He's got some amazing viotage with his than vioput on the record and I id to alloct cheap digital synths and keyl and, like this one in front of me, especially for when I play live on my own. Having something tangible that the pudience can see is being played as important."







Gerard's younger brother Mikey, with his

huge blond quiff, weighs in with a sigh- "Fivery

now and then there's a chunk of time where it's

like pop muste reigns supreme and rock muste

kind of goes and hides. People have been saying

'any time now, any time now', but this has been the

"It's not coal to like rock music these days," reckons

the wild-haure I Ray Toro, "And I think that's really

cool! It gives danger back to it. It's I ke when you were a metalhead and everyone was like, What the fock

are you listening to, that sucks! That's where we are."

longest drought. I think "

Then how the hell did we get here!

short of the massive level reached by 2006's 'The Black Parade', which made about as much cultural noise as 'Born This Way' is doing now. Do the band feel like they're recreating back into being some kind of macro scale cult band?

"That's an interesting question," replies Gerard, "I don't think it's a retreat. I don't know that anything needs to be measured any more by how effing massive. something is. I think it's more important to do the good work and make the great record. We didn't just make a sleepy beardy artsy fartsy record either, we did make a big art pop record, so it's not like a bid to become a cult band or retreat into that but if that's what happened then we're happy with that. You can't



think, 'It has to be as big as "Parade". 'Cos that's kind of a moment in time

So this is where My Chemical Romance find. theniselves in 2017. Last time, amid the media frenzy that greeted "The Black Parade" this really was a matter of life and death. But that was a long time ago. now, just as their two trouble. I bocze'n'pil's days are far behind them. What happens when you grow up? Gerard answers. "The biggest question in your head before you put an album out like this, which is aimed ar your fans but also a youth movement - you wonder if they're gonna give a shit. If we had showed up with this youthful rebellious album and there was no youthful rebellious recopic to listen to it that probably would have been a hummer. But they were there." Sure, there are the kids camped outside, who the previous night the band gallantly invited into the venue to watch the soundcheck. And anyone who followed the fallout from their last NME cover will know how vociferous the fans remain, when an offhand gumment from our feature writer about the band's appearance kick started a defence campaign so: relentless, Twitter was almost brought to its knees.

But a lot of fans have grown up and found other ways of dealing with things. "Those original guys still come to the shows," laughs Frank "They're just not up at the barracades anymore,"

s the lights go down on Wembley, the still awesome gonzoid highway song 'Na Na Na' powers out of the park in a flurry of dry ice, kaleidoscopic lights and sloganeering. This is still one of the most powerful live bands on Earth. They're in the business of hits, and they fore them off formidably: 'Famous Last Words', 'Teenagers', 'The Ghost Of You'. But if this is really about the future then it's right that our attention is on the new songs, the optimistic Springsteen screnade 'Summertime'; the punk motorcade 'Vampire Meiney', the punishing metal of 'Destroya', as incredible as they are bankers.

But what there isn't - for the first time in as long as we can remember - is a one of Gerard's - spassioned. solilaquies about how 'every single one of you is mount and how 'suicide isn't the answer' and the test Maybe that's Gaga's job now. When Gerard asks the **crowd** if this is their first show, over half shout yes – and when they climax with 'Helena' a good portion of this audience don't appear to know it.

What's becoming obvious as the Fabulous Killjoys campaign gathers pace is that this band's ration detre is changing. Their country is now one of grown-ups who simply like awesome, gaudy rock music, and a new generation of teens with a new strain of struggles. And whether they succeed or not, they're now facing a different, bigger frontier.

Accepting this new mission after the show, Gerard agrees. "To set this album in 2019, and to create this corporation and to create these gangs and this colour and these vending machines that spit out rayguns it's all trying to say how I feel about the world, what I feel is happening to rock'n bill, to music, to people.

"The world is moving really fast, faster and faster every day. More and more things become disposable. Are really isn't as important as it should be and fame is more important than art. Quantity is reigning over quality. These are observations, though there's not an anger in me to oppose it. Maybe in little ways, and that's what got me through the album?"

These are broad, vague strokes, but that's always been the language of pop, and of art. The 'Danger Days' metaphor isn't finished yet, and the beauty of uncertainty is you can literally do anything. Gerard's already planning a comic stup with actist Shaun. Simon. There may be a movie. Certainly, the albumheaves with more singles. But the message of these shows couldn't be louder. This is our battle, and the millionaire rock stars will go down with us if they need to. As their dogan says: 'The future is bulletproof, the aftermath is secondary'. Stay strong,

Post-aporalyptic sci-fi metaphor sees outlaws lighting corporation Better Living Industries (BL/Ind).

Theatrical rock opera in which cancer patient's life flashes before his eyes as he enters marching-bandd purgatory

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(#B)ATRA			
WME cover story fuels week-long Twitter firestorm	thally Mail imagines 'suicide cult'; marches and 'War on Emo' ensue		

UK arena tour; strongly **Headlined Download 2007** (not as well as they could numoured to be headlining havel. Sold out O2 Arena Reading and Leeds 2011

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The second second	

Comic book legend Grant Morrison plays NL/Ind leader Korse in videos

Liza Minelli cameos on musical-theatre-inspired album track 'Mama'

Gay motocross drivers via '70s B-movies, Gerard's hair by Rihanna

Goth Libertines with better tailoring. Gerard's hair by "90s house diva Ultra Naté

"Shut up and let me see your jazz hands/Remember when you were a madman"

"I am not afraid to keep on Eving/Fam not afraid to work this workfalone"



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and The Variation tour together? Louise Brailey steps into the rancous mayhem of the Shockwaves NME Awards Tour as it leaves broken limbs and awestruck crowds in its wake

PHOTOS: DAWNY NORTH

y the time NME navigates the labyrinthine backstage area ar Nottingham's Rock City, the grubby wals have antolified the buzz of anticipation men the tangible static of expectation. The Vaccines seem agitated, outward confidence

undernimed by their constant fidgeting. as if they're trying to redistribute the expectation on their shoulders and get comfortable. Everything Everything are laying supine on their sofas, soaking it all in, apping red wine and discussing David Concuberg Even Magnetic Man are unusually quiet, playing Monopoly (Benga's winting) But it seems like there's something mis ang

I hen, the mood rwinges. A lopsided gait echoes down the carridor and all authorne restosterone evaporates. Alice Glass, it's fair to say, hobbles around on a crutch with the same incensity that she'd effect gnawing in your arrectes. At this point NATE is banished from the dressing room, although a camera is allowed in on the proviso that Chris, Crystal Castles' touring drammer, does the shooting. I than Cath deletes most of them. The rest are semic.

"Alice is the first lady of the NMF Tour," remarks. I reddie Cowan, the immaculately dressed guitarist for The Vacunes "All eyes are on her"

This, of course, is only partly true. Kicking off day feve of the tour (Glasgow, Manchester and Ne reastle having already been trashed), The Vaccines play a set so scaring that it prompts a violent surge in the crowd, causing security to swarm the barriers, picking off crowd surfers like hyena hunting wildebeest.

'Wreckin' Bar (Ra Ra Ra)' reduces music, and the audience, to their most elemental sweaty, wide-eyed and lairy as hell. As the set finishes triumphantly and Liverything leverything ready themselves to follow, not all eyes are on Alice Glass.

"Right, there's a problem," announces Actwork to Magnetic Man's dressing room, full of label types, the extended MM family and a bottle of presecco on icc. "I here s no electricity to the stage. What there is, however, is a set of drums, some guitars. "he pauses for effect, before collapsing into laughter. Even Skream is fooled, but he pours another vodka and Red Bull - the yorka Red Bull ratio inverted - and regains his sense of cool. The joke reinforces the dubstop patriarchs' status as the cour's wild card. "It's weird, When we first got here we were like, 'Right, here's a crowd full of undie ked?, but music san't like that any more," He flashes a smile, "The crowds like bass!" This is not lust on Everything Everything, back in

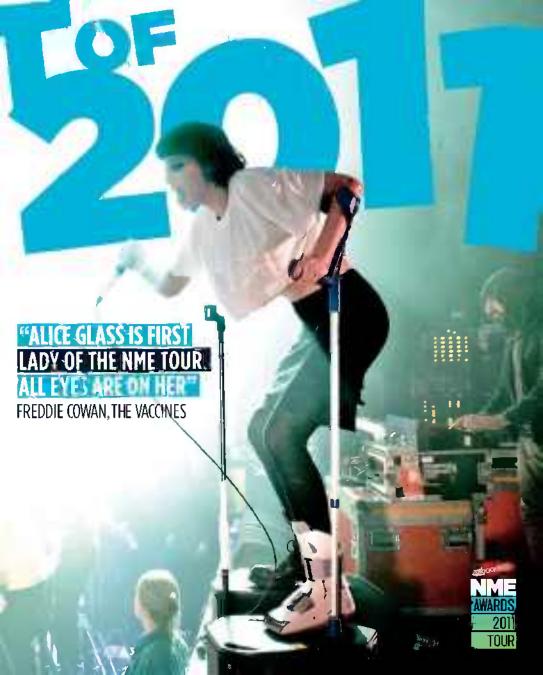
the dressing room, sweating profusely after their

energetic set "We've been assuing this challenge to Magnetie Man just before our last song," smiles Jeremy rakishly, in his tron-grey onesie, "We play one really deep sub, the essence of their sound, so that when we firmsh they're ready to take us on." Then, right on cue, the perverse vibration of the subbass causes the room to vibrate down to its light fittings. Magnetic Man have tassed the gountlet back.

Upstairs, depth charges unfurl through the mass of bodies causing them to ripple and swell. With Katy It's vocal from 'Porfect Stranger' strepped out, 850 voices unite to sing it instead. It's all business as usual for Artwork, though, back in the dressing room, "Yoah, it's like that every nig Theo it transpires that they have a fan waiting outside, apparently in response to a promise from Benya on Twitter, "A group kess? Nah, I didn't say that!" Benga looks worried Sadly, the boy never gets a chance to respond as he's bundled away by security. Benga looks puzzled. "Shall we have a group hug anywaya"

Back in the venue, Crystal Castles are leading an onslaught that sees Alice stand astrale two monitors, a broken rock torem with one leg eneased in a medical boot. She's clearly hampered by her injury. At the endof 'Baptism', the collapses theatrically, head in hand,





# **CANDID CASTLES**

NME photographer Danny North gets up close and personal with Alke a Ethan

Ti was having lunch when if then came over to me and asked me how i'd feel giving him my camera to they could shoot their own back itage ho I was pritty in diabout the idea to stry the least so thidelives that during Magnitie Manifer I liditake riy camera backstage to the division room set up the flash and camera, and they would shoot away. This is what happened. Good times!"









# "AT FIRST WE WERE LIKE. "RIGHT, HERE'S A CROWD FULL OF INDIE KIDS." BUT MUSIC ISN'T LIKE THAT ANY MORE. THE CROWDS LIKE PASS." SKREAM, MAGNETIC MAN

and crawls to her bottle of JD "It sue s," she spits. glancing spatefully at her ankle post-grg, her akinalmost translucent against a smudge oil black lipstick. Happily, at tonight's afterparty, the odd smashed limb doesn't stop Crystal Casiles from charting to fans hir 20 minutes before returning to the dressing room and early '900 underground punk heroes | Icavens To-Bursy blasting at a violume that threatens to but o out the approp speakers. As Alice talks not grirl, Ethan shows us the backstage candids Chr s took and plays an unreleased Crystal Castles sketch, a reggae song. "That's the first time we've played it for anyone," he admits, and it sounds great, even in its unfinished state: digitalised but with a skanking, undulating beat. Then, somehow, the conversation turns to quantum. physics, though Alice's attempt to explain the Higgs boson theory to NME is rendered futile. Still, particle physics never sounded so fucking cool.

In the bar next door Magnetic Man are watching

The Vaccines DJ, but by the time we turn up Bonga is charting in two ladies, and half The Vaccines have gone home. Freddie and Peta are making the most of the two for one deals, and it looks like Peta has exploited the offer to the entreune.

he next day, an an overcast aftertoom in Leeds
The Vaocines—with hungrore faces the colour
the washed our sky play Pro Evolution
Socce 4 on the courbus, apart from Treddie who lays
in his bank, reading Nack Kent's Ito Denth Start; In
between larruping Arm, who is struggling to even
remember which team he's playing as, Justin reflocts
an the strange nature of this tout. "This is four bands
that NAIL have covered heavily over the last few
manths," he ponders, tacfellly, "fit's really interesting
criming into a social situation in such a close
conviousment where everyone has preconceptions." Yet
even the most resolute preconceptions can't withstand



From tops Magnetic Man gel result; the Al Glass cult ready for mischief; Everyth

Justin "Alsace?" wonders Pete. Such geographical trivia is banished when Everything Everything's claborate warm-up coalesces into The Lion Sleeps Tonight', each hand standing on a different piece of furniture, "Who wrote that song?" wonders Jonathan.

The band are still wondering as they take the stage Once there, however, they plin a set so tight that it's hard to see daylight through the knots of math cock guitar, yet there's enough space to allow the harmonies to some it leaves Jonathan clearly thrilled. "There were even people on redsurfing to "Tin', out slowest song."

Artwork is a nyinced two "This is the first time.

we've checked them out, they're amazing." A

back home. One stury lingers though "There was a girl who I used to go skatchnarding with, she facking fell on a railway track and both her feet were chopped off. Just stumps. She never skated again," Clearly the time to float the idea of a Magnetic Man collaboration has passed. Still, day off tomorrow, the? Alice adopts an air of faux excitement. "Tomorrow I'm going to the bone man to get ladine injected into my leg!" She shrieks a mocking laugh. Say a prayer for the boys, they're going to need it...

For widen interviews with this year's tour acts head to NME.COM/awards

# **REVIEWS**

CLARE MAGUIRE, STUART MURDOCH, ARBOURETUM

Fdited by Emily Mackay



WOUNDED RHYMES LL RECORDINGS/ATLANTIC

If people mistook her for sweet as molasses last time, the Swedish lioness is back to prove them all wrong with a fiery follow-up



caring in mind our tendency to dissert fismale celebrates every move, it comes a no surprise that I yake I is recurn has been met with cries of, "What the absolute fuck happened a you?" Those who miscook 2008's 'Youth Novels' for a compendium of "lictle grist' hillables"—as one tragically understeen the reviewer putz—gaymed in wonder

as Swedish pop's reductant princess donned her leathers and sexteed up for (frankly certifying) comeback. Get Some! The video sees Lykke Mk IT glow with fury garbed like an occulciacy of the night, she makes, er, unambiguous gestures at her rouch while straddling an unsuspecting ms. stand. Nursery hyme, this is not

Of course, for those who looked beyond the cosy oriental folk exterior of her debut the signs

were always there:
"For you I keep my less apart! I not forget about my tanted bear!", she muttered on 'Little Bir', a moment of poets: homesty typical

of a disarming, rough hown record. But until now she has been a quiet storm, shrouding quant musical scenery with a lyrical chill, never threatening to updurn houses or blow doors off

Older and wiser, 'Wounded Rhymes' is a calculated effort to set the record straight—a subversive statement of forcy fermle intent from the last voice you might have expected. For all her fissey pannels, I yekke is something of a loness trapped in the body of a neutreed kirten

We could extol the virtues of subtety all day and boy, do some bands need that lexture—but there's nothing quite like the one-two punch of murky gloom and friskings on offer bece "By your printited. And you go go some", lykke informs her subject on that comeback single with a delicious growt Attention-seeking in the very best sense, she shamelessly harmsess the "pussy power" (her words in a coent interview) bestowed upon the, estering a feminise authority that dismisses lazy scereotypes of songwitter ladies with a cocky cool Grinderman, get your back sagains that wall

Hwungwencubly monueraced her bra, Lykke comes for your cockles with 'Unrequited Love'. Accompanied only by delicate electric guitar, her plaintive coo adds weighty emphass to a typically heartwenching lyre: "Another state his my consul."/Amither inch in this dwell! I kema it all towwell". Few pop angers would feel comfortable with such a bare backdrop yet I ykke is in her element, showersing, tholdiness that the album's im-Your face, cuts lack.

If you don't already knew I Fallow Rivers
(True Blue'era Madonna chasing The Kinfe
through the jungle) you're signed up to the
twrong blogs for have a life outside the internet?
Meanwhile Love Out Of Lue'—the rwiligh
show-dan't extu. Joy Drivanen never wrote—
morphs 'Youth Novels' chieps of "dance, dance,
dance" into anguish "dance while you can... cause
you must"

In an age in which majors consider artists w uting two years between pop albums grounds for divorce, Lykke Lins that rarest of creatures - an antidotal popser blooming on a self-run label, free to evolve as she sees fix. Her growing pains make for a fascinating list, it, but without the dichotomy of treacly shy busk and voracious lyrical bite that made 'Youth Novels' so intriguing this can be a harder record to love than its predecessor. Ultimately for all its wailing codas, swollen strings and salky production 'Wounded Rhymes', while a bold statement, doesn't quite strike the same lugubrious groove. But while we bemman flash-in the-pan pop stars it's encouraging to see someone like I ykke sparking attention. The simple fact she's intention change makes her and the rest of her career infinitely more intriguing. Jazz Monroe Download: 'Unrequited Love', 'Love Out Of Lust', 'Get Some'

She exerts a feminist authority that dismisses lazy stereotypes with a cocky cool

THIS IS HARDSCORE

Not even E funny bad sa

Barely one saving grice 2 Actively terrible

3 Woefully bad or lany

d Depressing substandar Dead on average 6 Better than average

Really good Ехсерілена доод Of-the year good Of-the-decade

#### THE DEATH SET

MICHEL POICCARD NINJA TUNE



Recently departed guitarist Beau Velasco lives on here in snatches from Pro-Tools sessions. It's his voice that opens the record and it is his spirit.

rather than 'miss you' moody introspection, that rules the roost. This is the sort of chorus-heavy stoopid punk-rock record that makes you want to punch children in their silly faces from the sheer joy of being alive. An inspired choice of producer, Spank Rock's XXXchange manages to tame their often rambling sets, and also whacks a fat bottom-end on things that makes us realise that, hey, maybe they're a really good actual band as much as the world's best prank band, Gavin Haynes DOWNLOAD: "It's Another Day"

#### THE GET UP KIDS

THERE ARE RULES QUALITY HILL

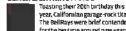


Not sticking around long enough to see their many emo proteges' careers skyrocket has earned The Get Up Kids a certain reverence. In truth, the band's

legend and cultural impact now somewhat exceed the weight of their actual output. To its credit, There Are Rules' does feel re-energised, particularly in the opening frenzy of 'Tithe' and 'Regent's Court'. Not much has changed sonically: they've tweaked their formula, pushing the keyboards to the fore to give songs like 'Shatter Your Lungs' a new wave feel. Perhaps the problem is that they're so excited to be back making a record together that they've neglected to include anything particularly memorable on it. Tom Edwards

DOWNLOAD; "Regent's Court"

#### THE BELLRAYS BLACK LIGHTNING FARGO



year, Californian garage-rock titans The BellRays were brief contenders for the big time around nine years ago, when their best moments were compiled

by Alan McGee's short-lived Poptones label Which probably also explains why fame eluded them. Not that their set-up - speed-dusted, punkpaced hard rock fronted by the belting. Aretha-Franklin-worthy '60s soul vocals of Lisa Kekaula - sat comfortably with most of the whitebread '00s crowd. They're still ploughing their singular furrow in 2011 - deviating only for a string-laden quasiballad 'Sun Comes Down' - and they're still all the better for not caring a jot for passing fads. Mael Gardner

DOWNLOAD: 'Black Lightning'

#### MIRRORS

LIGHTS AND OFFERINGS SKINT



in theory, there's little quibbling to be had with Mirrors' manifesto of dunking same choice electro-pap influences in a giant bath of glitter-glue so they

come up more sparkly than Cheryl Cole's porcelain veneers. But while 'into The Heart' and 'Something On Your Mind' are satisfyingly glossy, forebears like New Order and Depeche Mode really struck gold by eliding their synth-pop with a sense of dread and desolation, in contrast, Minters' complaints of "The rain's failing in/And greasing your skin" on 'Fear Of Drowning' sound like nothing that a bit of Clearasil wouldn't sort out. Undernably, they're shiny and distracting, but peer a little closer and the polish starts to dull rather quickly. Ben Hewitt DOWNLOAD: "Something On Your Mind"



tvideti -'Wounded Rhymes' Classy like Anton Cortalin, but too flerce for noth coffee tables. Those jagged rips were made by Lykke's OWIN CLAWS

> Worst sleeve of the week



Monotoniu - 'Not Vet' Given that every gig of theirs we've attended so far has made us fear for and treasure our lives anew in equal measure, we might have expected something more than 'moody B&W'

Reviewed EXT WEEK... Noah & The Whale -"Last Night On Earth"

• Elbow -Bulld A Rocket Boys\* Jessie J-'Who You Are'



### THOSE DANCING DAYS

**DAYDREAMS & NIGHTMARES WICHITA** 

Stockholm's twee girl-gang return all grown up, as heartsore heroines of dancey angst



When Those Dancing Days released the delightfully monikered Fuckareas onto the inturnet, the whole fey loving indie world beld its breath. Gone were the

woozy fairground synths and tinkly guitars. In their place was a teeming electro-waltz of scattershot drumming, feedback wails and Linnea Jonsson's heady growl. It seemed like the Swedish girl group had grown up.

One of the main qualms with the guls' 1008 debut. In Our Space Hern Suits' was that it was all a little, well. drippy. Not so 'Davdreams & Nightmares' take album opener 'Reaching Forward', which shimmers along as a glorious slace of Friendly Fires-aping new rave, or 1 Know Where You I ive Pt 2', which is about as far removed from the band's erstwhile romanckism as it is possible to be. A jagged ode to romantic fixation, it's pierced by Linnea growling, "Obsession is a curse that no one runs away from", nearvity

Not that it's all straitjackets and reverb. Single 'Ill Be Yours' is pure synth-topped naiveté and While 'Keep Me In Your Pocket's lynes may dwell on groupse battles and unrequited love, the angst is played out over a backdrop of surf-pop guitar and Fisher Price xylophone.

It's closer 'One Day Forever' that growns the album, however, A duct with Maccabees frontman Orlando Weeks, et fertures I innea and Lando cooing sweet nothings into each other's ears before the whole thing explodes thro devastating sun-dipped loveliness.

While the forgettable 'Forest Of Love' and

When We Fade Away' signal a bit of a mid-album bill, this is a remarkably solid affair. By letting their heads float off into the clouds and planting their brogues firmly on the ground, Those Dancing Days have created an album of fizzing indic pop to charm both the starry-eyed teen and the world-weary indic connoisseur Katherme Rodgers

DOWNLOAD: 'I Know Where You Live Pt 2', 'One Day Forever', 'Reaching Forward'

#### FAUST

SOMETHING DIRTY BUREAU



The title of this album might well refer to the fighting technique of Faust's chief nutter Jean-Hervé Péron, who once biffed a member of British Sea Power.

It's certainly a messy record, made by half of a broken legend; following a schism, there are now two Fausts led by two original members, with this being the looser incamation. Here, the experimentalism is so slipshod you're left worrying sones might fall to pieces while listening, taking your stereo with them. 'Lost The Signal' is a meandering hippy jam that ends in a threadbare wigout, 'Whet' the detritus on the studio floor. Unfortunately, the dirt here hides a multitude of sins, Luke Turner DOWNLOAD: "The Faust Tapes" instead

#### BEARSUIT

THE PHANTOM FOREST FORTUNA POPI



There we been more than a few cardigans returned to the charity shops whence they came since Bearsuit - among the original purveyors of

British twee-pop's abrasive progression from Belle And Sebastian - released 2004 debut LP 'Cat Spectacular". This fourth album and a lineup relig finds them still in veloingly good form. mend electronics mare malising their previously abounding violins and flutes. Fatigue lies behind the jutting urgency, though; only 'Glant Archaeopteryx' really sounds up for the fight, and tracks like 'A Train Wreck' occasionally wander away from it completely Symon Jay Catiling DOWNLOAD: 'Glant Archaeopteryx'



## **CLARE MAGUIRE**

#### LIGHT AFTER DARK POLYDOR

Stately '80s pop? More like ludicrous, wet AOR



It's all very wall being A Voice Of 2011 if vou've got something to sing about - or if someones putting the right words into your mouth Obviously na one expected Clare

Magnire's debut to contain 12 songs eruditaly critiquing social plight with Vz-level wit, but considering how much she bangs on about the valour of not taking the easy X Factor route it's justifiable to have expected more from 'Light After Dark'.

Obviously, it's unfair to solely blame Maguire although she may have co-written these. songs, she's but a cog in a whopping great machine looking to fill a mould rather than break one Beneath the production and goat throated warble, there's scant personality which as her biggest champion, Hurrs Theo Hutchcraft, has often vouched, she's apparently got by the buckerload.

Where Hurts succeed in transporting nostalgic thirtysomethings back to a replicaof their ridiculous teeringe years, the term behind Maguire have taken the decade's sonies - stabby almost house piano, pompous drumbears, sickly programmed violin - and just plonked a gratingly wannabe adult voice atop them. In fact, Team Maguire so cravenly attempt to appeal to the sophisticated popcrowd that this less resembles an album more a classic '80s pop sweepstake with £t on impersonating each proto-diva in case one sound hits the mark FYI no one wans

Opening with a minute of intense heartbeat and Maguire warbling her impressive range is clearly supposed to be the dramatic fanfare that heralds the arrival of A Voice. but unfortunately, it sounds like a witch house remix of the Canalty theme tune For someone whos being presented in terms of her strident physical ability each of the deplorable tt remaining songs is a cale of defeat. Fist pumper 'The Last Dance' might fancy itself as Eurythnues, but like hell would you catch Annie Lennox singing, "I as ill kus your crown when life takes me down' 'I Surrender' and all its lusty glottal purrs suggest I ala packed-up on HRT promising to "give you all the love I can groe", while 'You're Electric' fizzles limply. At least 'Ain't Nobody'. has a touch of foreholding sensual drama to it, but when you realise you'd rather bo listening to the I iberty X song of the same name, clearly problems are afoot. All things considered, ludicrously morbid closer 'This Is Not The End ferr - Prophecy Ed] acts like the culogy to her own short-lived career

Light After Dark's central fading is having a women roughly the same age as Katy B singing songs that'd sound a bit sextess at a WI Christmas party Perhaps Maguire can do better with the right collaborators. For now, though, she's no butter than one of Cowell's ventraloquist dummies. Laura Snabes

DOWNLOAD: Eurythmics' 'Here Comes The Rain Again', Kate Bush's 'Running Up That Hill', Yazoo's 'Nobody's Diary'



#### MONOTONIX

NOT YET DRAG CITY



Israeli rock monsters Monutonic have long skirted the danger of overshadowing their animalistic garage rock with madcap stage-eschewing live

antics that could get you arrested. The hard-touring Tel Avivario aren't simply energetic loons modelling their sanity levels on Frank Zappa, however, as this Steve Albim recorded second LP partially proves Touching themselves in all the wrong places with the subtlety of a lobotomised Stooges, lyncal depth isn't exactly on the agenda. But Monotonix were never intended to require intellectualisation: as half an hour of 2011-disregarding punking out, 'Not Yet' is sweatler than hell and as pleasingly raw as scraped knees David Westle DOWNLOAD: 'Give Me More'

FACES TO NAMES...

doing this week

What's the

reviewers are

JAZZ MONROE "This week, I received a Freudian email from my local Tory MP. warning me not to believe all you read in the paupers' - it's what I experted of her. to be honest."



MAZEL SHEFFIELD 'I've been raving to Totally Engrinous Extinct Dinosaurs and wondering how (if?) I can work the leopard print dinosaur tail into my look."



MARTIN PORINSON ' I've been moaning mostly. Moaned through an Esben And The Witch gig. Even moaned about interviewing legy What a bore I am."

#### PAPERCUTS

FADING PARADE SUB POP



Jason Quever is the kind of guy who'd apologise if you ran over his cat. While social anxiety characterised many of last year's reclusive bedroom

musicians. Quever doesn't totally lit into that scene. His songs hover on the periphery of an intimidating reality rather than retreating to their own dreamscapes, 'Fading Parade' is his first record on Sub Pop and his most cohesive yet, filtering tracks through Spector-esque wall-of-sound production without drowning them in reverberating neurosis, though it never quite improves an opener 'Do You' Really Wanna Know' for precision. Four albums in, you've got to wonder what he's being so shy about, Hazel Sheffield DOWNLOAD: 'Do You Really Wanna Know'

#### THE BOXER REBELLION THE COLD STILL ABSENTEE



When The Boxer Rehellion sleen, they probably dream of the kind of slow-burn breakthrough The National had with 'High Violet' They have the relentless.

persistence needed to stick to the wall long enough (this is their third self-released album), but despite their striving for the grandiose (Kings producer Ethan Johns provides the country-ish bluster) and breaks (a spot in rom-com Going The Distance for last album Union'), there's still that dark sparkle missing. The Arcade Fire fuelled thug of 'Organ Song' and the Fleet Fox-y 'Locked in The Basement' are cosy enough, but despite their constant straining for emotiveness the tone is more dreary than teary. Jamie Fullerion DOWNLOAD: 'Step Out Of The Car'

#### ARBOURETUM

THE GATHERING THRILL JOCKEY



Baltimore-based, heavy psychedelic folk-rock quartet Arbouretum are a singular outfit. The devil's in the detail, so time spent with their awesome

fourth long-player will be well rewarded. Dave Heumann's intensely satisfying lysergic sunburst. lead guitar has been pushed further toward centre stage, now that the rhythm six-string has been replaced by keyboards and extra percussion. His lyncs have become more assured too (this time out. based on themes from Carl Jung's Red Book), suiting stately melodic references that are more Martin Carthy than Bob Dylan. And a sublime cover of Jimmy Webb's 'Highwayman' only proves by favourable comparison how far they've come. John Doran DOWNLOAD: 'Song Of The Nile'



#### STUART MURDOCH

THE CELESTIAL CAFÉ POMONA

A diary collection to charm indie nerds from the trees from Belle And Sebastian's wry and witty wordsmith



HAPPINESS

ALEXIS JORDAN COLUMBIA

For a man so obviously award of enigma rock'n'roll's perennially fading life-force, it's strange that Belle And Sebastian leader Stuart Murdoch would choose his debut literary venture to be the publication of his drames.

Murdoch, remember, is a man whose band's early press shots often depicted the faces of his friends rather than he, while even before that he was so heway, bed with the human question mark that is Felt singer Lawrence, he relocated from Glasgow to I ondon in a failed. quest to meet him. The Celestial Café updates. the lyrics to Morrissey's "Suedehead", that other Murdoch favourite, to be something approaching: "I walked into Waterstones, nut to read your diary". In doing so he becomes human and a bit boring, and thereby negates much of what fans liked about him. Shame,

Yet if the very act of publishing a diary seems anathema to what many fans hoped of the singer, once you're past Graham Samuel's

From girl next door to devil's whore

Christina and Rihanna have made part

is a transformation that Britney,

of the poplexicon. Alexis Jordan,

though metamorphosises on one record. So while

half the album rattles through wholesome tween

themes, the rest sounds like 18-year-old Jordan is

trying to defy her age, cooking, "Your love is a habit/

Take my body, you can have it" The result speaks to

of sexualisation. It reaches a point where Jordan on

both the emancipation of adolescence and the chains

drawn cover portrait there's plenty to ponder Tans will be familiar with its contents, since the words are culled from posts to Bello And. Schastian's website between 2002 and 2006 But scoing Murdoch's musings on God, Glasgow and girls collected together will still add value to anyone who enjoyed 'Dear Catastrophe Waitress, the 2003 record the book catalogues the creation of

Much like his songs. Murdoch is at his best when he's cataloguing the mundane. He's a valented writer, adding colour to the most fractured of details Chronic Fatigue Syndrome is memorably described as, "the batteries ginng in my legs", and there's a nice anecdote about I ou Reeds mullet If you enter The Celestral Café expecting Ian Hunter's Dury Of A Rock of Roll Star, then you'll be disappointed. I ikewise if you ever hoped Murdoch was the mysterious romantic who tridy understood you But, if you want to know more about a guy whose music you like, you'll find

#### TAPES'N TAPES

much to peruse here James McMahon

**OUTSIDE IBID** 



Tapes 'n Tapes were once tipped for big things, but it didn't really happen for them. Their debut album 'The Loon' was excellent fun, but follow-up 'Walk it Off'

may as well have been called Shrug it Off' given the wider world's reaction. 'Outside', though, should regain some attention, being that endangered species, a freaky guitar record. What's good about Tapes in Tapes is their songs rarely go chorus-versecharus, they just mushroom unpredictably outwards. The effect is that songs like The Coral-v "SWM" and "Freak Out" seem to yeer thrillingly out of control. When they truly nail it, as on the screaming, crescendo-bent. Hidee Ho' they're like a bong-free Payement Martin Robinson DOWNLOAD: 'Hidee Ho'

#### This week's treats of choice

Rider



DVDAnother Year Mike Leigh, Indie's favounte filmmaker, returns with another account of normal people trying to untangle relationships which seem fine on the surface but are all a-tangle beneath it.



DVDBrighton Rock The remake might have been panned by critics (including NWE), but the

original, set for re-release this week. is far more beloved. Richard Attenborough plays the murderous Pinky Brown



EXHIBITION Salceworld It's fifteen years since 'Wannabe' - although you might chinge to think of dancing in the

playeround to it, it's unquestionable that it changed pap for good Leeds City Museum, free entry



#### THOSE DANCING DAYS

PLL BE YOURS WICHITA

This is creffy innocuous, bland indie pop, which I have to tell you isn't really a kind of music I generally everyearn to hear at any point in my life, I doubt highly that I'll even remember the faintest trace of what this song went like in 15 minutes' time. That said, it'll probably go on to sell a million copies. Not really my forte, as previously stated

#### COCKNBULLKID

HOLD ON TO YOUR MISERY ISLAND

A putrefyingly upbeat piece of popmusic. The lyncal message of the song seems to be that you should abandon all negativity in your life and instead adopt a more positive. forward-thinking, upbeat mindset and strive to put your cares behind you. Sadly, though, the actual result of hearing this song is that it's made me want. to fucking kill myself. Can I have that three minutes of my life back? Please?

#### ELBOW

**NEAT LITTLE ROWS FICTION** This is pretty surprising stuff, I think. Elbow have always seemed like nice chaps and are clearly far superior to all

the Tesco-rock bands who we got successful by noping them off but this song is much, much better than anything I've ever heard by them before. Like Within You Without You' with some Siourcae And The Banshees-style drumming, Good stuff.

#### MONA

TEENAGER ISLAND God, this is fucking awful Really, really, really, really, really shite. Utter bollocks. A total waste of tape, hard drive space

or whatever poor piece of technical equipment was used to document this drivel. Seriously, this is of no worth whatsoever, to anyone, it's no use for anything at all Fuck me. ARRRRGGGGHHHHHHHHH People who buy this should be sterilised

#### NOAH& THE WHALE

mem LJ.FE.G.O.E.S.O.N. YOUNG & LOST CLUB

Much like the first song, I can categorically state that I would never. ever listen to music like this of my own free will, so it's pretty hard for me to really say if it's actually good or not. It reminds me of 'Lola' by The Kinks. which is a pretty good song, of course, so tiguess it. fulfils its purpose. I suppose it's pleasant enough if that's the kind of way you like to kill your time. File

#### that under faint praise CASSIUS



morning, probably

This song features music that is slowed down and vocals that are sped up. I'm guessing the purpose of this technical play is to somehow replicate the sound of someone trying hopelessly to talk to you while you're stuffed full of vallum and wine and coming up on poppers in a club in the early hours of the

whispering, "I'm a good girl, but I've been bad before". An unnerving message for an accomplished dance-pop record. Sam Wolfson DOWNLOAD: 'Habit'

'Good Girl' loses sense of her own identity,



A night sky full of stars in the making, and others ready-made

nu consequence of the muffling effect three continents has on the sounds coming out of Australasta is that it allows for its bands to arrive on UK shores as fully formed propositions. A Very Big Deal indeed in their native New Zealand, The Naked And Famous are invigoratingly boxfresh, but don't have to suffer the stunting indignity of being subjected to electron microscope scrutiny from the second they first think of a chord progression like the kids in Brooklyn

The BRIT School, of course, churns out fully formed propositions by the graduating classload, and Spark, who opens tanight's proceedings, laaks assured. Her Marina-esque emo-ringed dance pop is the sort that petulantly

demands a far bigger stage AND A PONY, and if her high healed and hotpanted struc starts off a little gingerly, by the time she casually cosses off last year's luscious Goldfrapp ish machine lovesong

Revolving, she OW OS YOU. Another to benefit from taking the time to

develop is Wolf

Gang First on our Radar some two years ago, early shows were immediately charming but a little confused. After honing his sound out in the woods with Daw, Fridmann, Max McElligott looks and sounds like a dream A dandy Lost Boy in flash suit,

new romantic quiff and earring, he

moves with in the skinny bones grace

Tracks like the exuberant Lions In-Cages' and the sultry rolls and melodic shivers of 'Back To Back' are ingeniously crafted and quite gorgeous For all the success in their native land,

The Naked And Famous are destined to be massive - well, because they already are

> The Naked And Famous are an unassuming stage presence, Thom Powers and Alisa Xayalith standing dark clad amid a lightshow that bettriys a bigger budget than most Tuesdaynight-at-Heaven bands as 'All Of This leads them in. When the irresistible silvery synth prickles of 'Punching In

A Dream' rapple up your spine, though, the fire gets into Alisa's blond, and she starts to bounce. From there on in, their set is an unbroken circuit of energy from a very, very excited crowd to the band and back. They're a complex beast, their love of Nine Inch Nails crunching to the fore as a surprising stab of abrasive synth disrupts the melancholy of 'No Way', and grungy jams cub up against Alisa's impassioned wail But it's Young Blood' that'll have. you waltzing breathlessly in their arms before you know what's going on Take The Temper Trap before them, they're destined to be massive, because, well, they're already massive Emily Mackay

For more on the zars Shackwaves NME Awards, including news, blogs and video, bead to NME.COM/awards

# WHITE LIES/ CROCODILES/ MIRRORS

**02 SHEPHERD'S BUSH EMPIRE** FRIDAY FEBRUARY 11

Larger than life? Harry and the boys are so big they make normality seem really rather small

Attention Hollywood! Looking for that perfect band to play Kraftwerk in your forthcoming box-office smash Walk The Antobuba We've just the act! Beneath a screen flashing geometrical patterns Mirrors stand behind a wall of synthesizers, their hair carved from the very stone of the Brandenburg Gate itself, their matching suits indicative of Germanic capitalist worker-drones.

And while you're here, why not cast for Velvet Underground movie Hot Drug Grime Machinet When Crocodiles' leather'n shades singer Brandon Welchez isn't cohra-dancing like Louie Spence on very bad drugs indeed, from some angles he's Lou errea '69 to a T

Meanwhile his band - including a heavy handed girl drummer, as is traditional in grandiose art-punk circles -work wonders with those classic (cf. over used) materials of Wall Of Sound drumming, '60s girlband song structures, clattering punk feedback and the general sense of descurating a cemetery at midnight with the steaming tracks of your roading wheels

And you'd best get hunting for actors to play Harry McVeigh, Charles Cave and lack Lawrence Brown in the mevitable White Lies story, because these guys aren't taking 'mid table' for an answer. Into a theatre venue they've crammed a lighting rig fit for Bond's bathroom with a besuited Harry

flashing a silver guitar, punching the air and goading the crowd into worshipful fits. This is an arena ambitious, in yer face spectacle of melodic doom. 'A Place To Hide' and 'Holy Ghost' are as stormy and gothic as their haunted lyrics suggest while To Lose My I ifc." blasts out like a celebratory suicide pact There's fear, death, blood and danger in the bones of these sones, but they're glossed with a glistening synth sheen

True, with a half hour mid section lacking any notable crowd-pleasers and every song ser to a single gear -'exploding cathedral' - it can, at times, be an exhausting 75 minutes. But as Muse and Coldplay have proved to aspire is half the barrle, and White Lies have the confidence to follow their classic set-closers - 'Death' and 'Unfinished Business' – with new album monsters 'The Power & The Glory' and Breece Than Ust both of which valiantly strive to kiss Zeus' balls. How much bigger than themselves do White Lies intend to get? Biopic big, at the very least Jude, Leonardo and Charlie from Lott, stand by your

phones Mark Beaumont





#### 02 SHEPHERD'S BUSH EMPIRE, LONDON WEDNESDAY, FEBRUARY 9

Vox Pop

What the

nunters thought

Isabel De La Mora

21, Santander,

What did you make

of the kids going

wild at the front?

"I was worded I.

might tread on their

heads. But they

were having fun!"

Did you come all

the way from Spain

just to see the Jets?

MEr. I like in

Chancery Lane "

Young and old enrol for a masterful lesson in the art of jangling heartache

If tonight feels like open day at the school of lovestruck indie pop, then

first graders Babeshadow have mastered the basics, mixing an anti-folk warble with secrets scoured from girls they mee behind the linke shed who lissen to too much Vampire Weekend Like all young pups, they're a little over zealous and their reference points sometimes overshoot - remember the subricties of love are not to by learned from Toploader.

Tribes on the other hand, curate their kicks with a riff laden grunge bravado that just about invokes Nirvana without bothering with any angst, and with their softer moments capturing Weezer

Fiction, up next, have taken the advanced course in indicmelodramatics buch piquant synth undulations are the work of a band who know that serious people like

architects or doctors have feelings too and need something that will inspire them just enough to make them feel

human, but not distract them totally from designing post modern barns or

undertaking heart bypasses I ast up, Mystery Jets art so all-encompassing in their liberal pop doctrine that kids as young as it (YES) ELEVEN) jostle in worryingly large numbers amone dads and even-olders There's a concurred that the on deck of the Empire has been reserved for ancients who want to pass away happily while listening to 'Two Doors Down' The Jets are so well versed in the art of a good show it's almost not worth mentioning there's nothing new to be learned tonight in that sense However, watching the abundance of very small

Dysorbon vermige Nowly Trace to Dy Rwyde och Sodi Regionalist Wilson Labor grannfinker

dancing crowd like neoncoloured beltum balloons is a revelation It's amazing they're not left snapped into little piles of hone - but that would have been a borrible end to an otherwise great show. Alex Hoban

children bravely catapult

themselves over the wildly

# SLEIGH BELLS/ TEETH/MEN

**HEAVEN, LONDON MONDAY, FEBRUARY 14** 

Krauss and Miller sink their teeth into a rapt crowd that's utterly, helplessly, under their spell

vox

POP

What the

punters thought

Jared Woods

What do you make

of Sleigh Bells

working with

Bounané?

"After that? It could

probably work

Sleigh Bells' original.

loud, motherfucking

music and Beyonce's

brilliant voice.

in fact, scratch

that It'll be

fucking amazing."

If you've ever seen True Blood you'll be familiar with glamouring -the way blood-lusty vamps wipe the memory of mortals by seducing them Well Sleigh Bells have the same effect on us tonight. Their headline set is so dizzying that no one leaving Heaven afterwards has the foggicst idea what went before them For all we know there might have been some sort of Valentine's

Night massacre There wasn't, of course Think hard and there's the memory of three electro pop/punk/rave out fits doing their best to make an impression before the ding-dong duo crash in Le Corps Minec De Françoise venture first with their glacial, prismatic blend of pretty synths and tra la-laing, the moustach foed lady from I e Tigre JD Samson did her art performance thing with MEN, and Teeth captured a few hearts with their house y electro-punk. They'll win more ton, when they cut the strings of restraint that make their performances feel lake. controlled chaos

But how were they going to compete with Sleigh Bolls when the Brooklyn duo fill

the scage ceiling high with Marshall amps and skep on to the thrash of Slayer's South Of Heaven', bufore dropping floor juddering beats and bass in juxtaposition for the first heavy metal R&B act.

sweet moments, like when Alexis Krauss shimmies and skips and trills in sing-song fashion on the pretty 'Ridl

Rill' But it's the churning full tilt moments that work most beilliantly - and not in the curious lo-ft way of the album, but in a way that makes news of a Beyoncé collaboration sound absolutely plausible. There's distortion and yelping and a sinister gothic bent but the chorcography is perfect, Krauss' enthusiasm catching and the sounds big and crisp from Derek Miller's punk and harr-meral riffs, to the rush of honey coated noise. 'Root Rhythm' and 'Tell 'Em - a thrashing maelstrom of stuttering beats and skewed 'Stars And Stripes' riffs - are honed to perfection. After just 40 dazzling minutes, punctuated by Krauss diving headfirst into the crowd

we've been well and truly

glamoured Chris Parkin

That definition would ignore the duc's

#### THE BEES

UNION CHAPEL, LONDON MONDAY 14 FEBRUARY ven when filled with the wicked strains of rock music, the randiest sight usually witnessed in London's Union Chapel is that of the land of call and-response you'd never hear on the Gospel Channel Tonight, however, it's Valentine's Day, and from the frantic no-tomorrow dry humping on the news, you'd have thought genial frontman Paul Butler had just heralded the aporalypse.

Instead, this Bees' arrival brings with it a sense of sweet calm befitting of a band who were part of what no-one was calling avahuasca-core. They slip seamlessly between the slow keyboard. swirl and four part harmonies of opener 'Punchbag' and the faint skajauntiness of 'Listening Man', where Aaron Fletcher and Paul's voices out a fine sweet'n'gravelly contrast. 'Tired Of Loving' (which the pheromone-drunk crowd certainly aren't) is made all the wearier by the disconcerting drone of Warren Hampshire at the Hammond, but it's 'Silver Line' that sees them hit full bloom.

"Ooh yeah, a bit of Ravi" Butler laughs, sitting down with a sitar for "Silver Line" - essentially Murriford & Sons on their gap year | before 'Gala', which proves that the nice Isle Of Wight boys have trapped inside them the rhythm and spirit of a full Mardi Gras marching band. getting their carnival on. They're full of heart, proven none more than by dedicating "I Really Need Love" "to all the lovers out there". Not that they need encouragens, mind you, Laura Snapes

#### Gів Мочтн Conor Oberst. Bright Eyes



This meeb's best banter

"It's Valentine's Day. shouldn't you all be having an awkward meal with your significant other and pretending to like earh other?"

#### WHAT'S ON YOUR RIDER?



FLORRIE

- 12 bottles of water 1 parket Percy Pigs • 1 bottle Bundabere Rum (for the
- Australians) • 1 bottle red wine (ES or ahove)
- 6 bottles Red Stripe Sandwiches (meat) Empty cardboard box ("One venue asked what the cardboard box is for We never tell them")

02 SHEPHERD'S BUSH EMPIRE, LONDON. TUESDAY FEBRUARY 15

ank Lanegan is not here to engage with his audience. You sometimes wonder why he gets on stage, given his demeanour though it's the dynamic between him and (sobel Campbell that keeps us coming back: he, the black-hearted ruffian with a rasp like venomous bourbon, she, the long-suffering matnarch, writing songs and industriously working the cello, waiting for the bounder's return.



Musically they've advanced, glonfied nursery-rhymes and shandes making way for bluesy three-minute wonders like 'Time Of The Season' and 'You Won't Let Me Down Again'. Whether or not Lanegan will stick around for album number four is anybody's guess, but don't bet against it. Jeremy Aflen

terantal anguerator

#### EDWYN COLLINS

02 SHEPHERD'S BUSH EMPIRE, LONDON WEDNESDAY FEBRUARY 16

hough it's nigh on impossible to ignore what the be-hatted man perched atop an amp before us has been through in the last decade, Edwyn Collins' live performances shun any possibility of a watered-down sympathy show Tonight's is simply joyous.

As well as the excitement of hearing truly seminal music, there's also an evergreen thrill in realising through tonight's guest stars -The Cribs' Ryan Jarman, Franz's Nick McCarthy and Romeo Stodart of The Magic Numbers - that Collins has inspired a whole generation of musicians. Most important, though, is that every one of the tracks offered up tonight elicit tingles entirely on their own ment.

"Losing Sleep" kicks off proceedings in abuillant style, while Drange Juice classic 'Consolation Prize' brings an early thrill, but from the Jarman-starring, self analytical highlight "What is My Role?" the set is essentially perfect. Amp it Up', "Falling And Laughing", newne 'Do It. Again', 'A Girl Like You' it's a succint summary that as well as being

testament to the power of the human spirit. shows Collins has never been anything but utterly inspirational. Lisa Wright

Operation in compatibility Telephone, to D. March and Stude Engineering (Character) and provide shows.



PALACE THEATRE, SOUTHEND

WEDNESDAY, FEBRUARY 16

Big fat laughs from comedy's new hero. Next stop: the Shockwaves NME Awards. Oh yes

First things first that title is a misnomer, as Angelos Epitheminu doesn't really have any friends. The 'company' that ambushes the faded Victorian glam of the Palace theatre tonight amounts to a furry thy dog on a stick, a keramine addled ventriloquist's dumniv and some images of an obose lady that Angelos has a thing for "because she's a girly girl"

This, coupled with the fact that he freely admits to having only three jokes to stretch over the 90 nitnutes, can't stand in the way of the fact that Angelos Epithemiou And Friends is the most arresting hour of stand-up we've seen in years. And Angelos (aka com-Dan Renton Skinner) makes perfect sense in 2011 anyway: the bag clutching lost soul looks like a self-help anti-hero for the Big Society Era, And already he's about 17 times funnier than his predecessor Marr Lucas on Shooting Stars. Ricky Gervais managed to offend Hallywood hasting the Galden Globes. James Corden bined most of the

country hosting the Britis, Who knows what will transpire when Angelos helms the Shockwaves NMT Awards? But it will probably involve mistaking Gerard Way for Rihanna and trying to take him outside for a fumble. Either way, oon the strongth of this hour and half. which whooshes by in about 15 minutes, we're in for something amazing,

Inside the carrier bag, meidentally, is a folded-up blind person's stick which he stole ("the guy I nicked it off didn't bat an cyclid, but his dog wasn't happy"). There is the revelation that the best song to play as a funeral is If You Don't Know Me By New' (think about it). The quiz segment Epithemion Or Bust' could give Shooting Stars a run for its money, a girl from the audience needing to answer, "Which of the three best things as the best?" Then there's a disturbing bit with a Bacol oil bodysust. If he survives the Awards next week without borns wedered by Pl Harvey and the east of Being Human, it will be a minor muracle. Dan Martin

#### ARINE POLWART ALASDAIR ROBERTS AND CORRINA HEWAT

KING'S PLACE, LONDON FRIDAY, FEBRUARY TI

aking as its thematic emblem a grand architectural folly at the centrepoint of the three artists' birthplaces in Stirlingshire, Scotland, tonight's gig is a semi-academic squint at that now unit-shifting genre-tag, fulk, Don't hit the bar, though - songs native to the area share space with new material. covering was, rumpy-pumpy and loss, and it's gripping stuff. Polwart's voice is coldwater clear, Roberts' conviction infectious and Hewat's harp jazzily mesmerising. A welcome reminder of the value of origins over banjo-chic. Emily Mackay

#### SHARON VAN ETTEN HOXTON SQUARE BAR AND

KITCHEN, LONDON SUNDAY, FEBRUARY 13

ast time MYC's Sharon Van Etten played the UK, she stared more at her feet than the folk who'd turned out to see her play. This time, however, she's armed with a bit of Dutch courage. "I almost burped into the mic!" she hiccups gaily, setting down her wine and breaking into the doleful 'Peace Sizns' as if site means war. While disdainfully blank-faced at the betrayal that litters 'Save Yourself and 'Don't Do It', she sizeles when throwing her head back to 'One Day', before trilling a totally a cappella "Love More". She might have forgotten the guitar part, but she holds your gaze all the while. Laura Snapes



KOKO, LONDON THURSDAY, FEBRUARY 17

Joy unconfined! Life goes on swimmingly for Charlie Fink and chums .

Tonight's opening act comes in the form of four police young men with a deft line in ragged twindle that could have been plucked straight out of iang ing 'gos Scotland or the poppier fringes of grunge. To find that London's Planer Farth are chunts of headliners and notorious nice chaps Noah & The Whale doesn't come as a shock.

A fabulously officient disco folk proposition Cloud Control's slick clatter on the likes of There's North ng In The Water We Can't Fight' is zinger than a squirt of I me direct to your eyelalls. Weard-arse electronica and hearty prograbs up pleasingly next to dainty melodies and trad harmonies on the sprawling 'Gold' Canary', while the fact that their dreambout (rontman looks like a laboratory-bred cross between R Piez and Justin Bieber certainly won't do anything to harm these Aussies' burgeoming career.

Yet it's dear that everyone's hurs for one band and one band alone. When Charlie Fink soft shoe shuffles has way across the stage to cheers before plunging into impossible to ignore the fact that Noah & The Whale have amped things up mightily, With Yestival moment' scribbled all over its soaring chords and soul-shifting chorus, if you don't woup tears of joy at this one come summer then we'll eat our BlackBerry. Laying out the Springsteen soul of Tonight . The Kind Of Night' straight after and then sliding into the tender Blue Skies', we're only three songs in and it already 'cels like a greatest hits

set, despete the fact that two of the tracks haven't even been released yet Add to this some squealing girls, of which there are plenty, and you've got yourself a mck'n'rol happening

They crash on with 'Give It All Back Tom Perty set in the UK submebs of most - and even 'Love Of An Orchestra sounds epic, bolstered by a brave wall of fuzz Frak might sport a poker face through 'W: ting For My Chance To Come', a beefy's Years Time' and a girlfriends-on-shoulders "L.I F.B.G.O.E.S.O.N", but the sound his band are making right now is the sound of pure life-grabbing joy Northing less than BRILLLIANT. Leonie Cooper



Enfield "There \*\*\* an .mor a reeveryon"s happy Hove them because they're beautiful. they play beautiful music and they out on a beautiful light show!"

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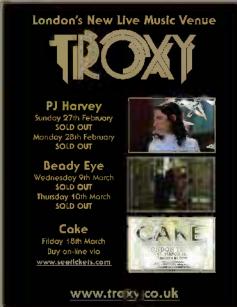
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# BANDeAid

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



#### TWO FOR ONE DEAL?

Where do you send on the whole 'mubinie use of one instrument' debate? You know, two bassists, ewo drummers, that sort of thing? Double Up, Cardiff

Now left resistate first and foremost that some of my favourite things in the world come in pairs, I am, of course, talking about my testicles, which were recently reduced back to the regular number. Stut doubling up in the rhythm section generally makes people thinkyour band members CHIY'S CUST IX on their own. Put it this way: you're never goldy to see Ned's Atomic Dustbin on the cover of Bass Guitar magazine. If indeed such a magazine exists. Einde Pete

#### WE GOTS TO GET PAID

We have a hit of a jinx when it comes to promoten they never pay us and we're too mild-mannered to chase after them. What do you suggest?
Bress Not In Packet, London

Well, as a band, you shouldn't be chasing promoters. That is one of the duties of your management, alongside such other duties as "threatening promoters", "besting promoters up" and "disposing of the corpses of dead promoters". But if you are particularly stuck for cash, a second income may help. You say you're mild-mannered and patient and unifiely to lack off when you don't gift your way? Why not become a press officer? Uncle Pete

#### TO VAN/NOT TO VAN?

Our bassist is insisting we insent in a Throat was for our gigs, even though we don't need such a huge vehicle. Sinely he is just diriging to an old mock dich?

Wheely Selly, Leads

Rock clichés are sometimes here for a mason, Wheely. Slooping in the back of a ven, having sex in the back of a ven, taking drugs in the back of a ven, deeperately trying to hide drugs while the local constabulary hammer on the doors of a van - all of these are adventures you should embrace with openanus. Just don't do what Florence + The Machine do and have a corner reserved for puo and wee. Unde Pete

Famey having your band problems solved once and for all? Just send your musical quandaries to hendals@name.com, and Uncle Pote will endeavour to modul

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THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD Edited by Laura Snapes

# **BOOKING NOW**



BEST COAST STARTS, Manichester Academy 2, April 26 Bethany's bored of the cat. questions, apparently. Hope



TEENAGE CANCER TRUST SHOWS

STARTS, London Royal Albert Hall, March 21 Biffy (above), Editors, Time and Beady Eye play these regal benefit shows NME.COM/artists/ beady-eye

she's feline purriectly fine for this htter of dates. HME.COM/artists/ best-coast

THE LEISURE SOCIETY

STARTS Brighton Komedia, May 3 Their debut record was iven Nevello-nominated but. can they pull it off again? NME.COM/artists/ the defoure-society

DEATH FROM **ABOVE 1979** STARTS: London HMV

Forum, May 4 As one DFA lynchpin bows out (bye LCD), the other DFA return after a five-year split. HME.COM/artists/ death-from-above-1979







#### CAMDEN CRAWL

DON'T

STARTS: Camden, various venues, Apr 30 If you're canny, you'll have booked off those three magic days in April that mean, what with Easter and the flaming myal wedding, you'll get 77 whole days off! And what better way to cap almost a fortnight of work free froles than with London's roth Camdun Crawl<sup>3</sup> These grubby streets have seen aconic early shows from Kenickie, Winchouse, The xx and heaps more, and this weekend looks just as impressive. Punk taks Flats join Screets fave Ghosepoets surf pop scuzzers Spectrals, the ethereal Visions Of Trees and rapper Dels front the Moshi Moshi cohort while Yuck (above) ascend from the ranks of last year's toilet dives to become the world-beaturs we always thought they muld be. There's still heaps more to be announced too. Maybe this royal wedding lack isn't so tiresonie after all

#### **ROLO TOMASSI**

STARTS: Birmingham Temple May 6 The Sheffield noiseniks release an anthology of demos, followed by Recard Store Day exclusives and a big fat tour Splendid NME.COM/artists/ mio-towassi



STARTS: Winchester Vicarage Farm, June 30 Become a space cadet at this year's cosmic Blissfields with sets from Frank Turner (ahove), Gold Panda, Andy Burrows and more... NME.COM/festivals

BLISSFELDS

#### SHORT CIRCUIT

STARTS: London Roundhouse May 13 Mute Records curate two days of the finest in electronic abrasion Liars (above), SCUM, Factory Floor, Nitzer Ebb and more destroy your top range. NOME.COM/festivals



#### **ØYAFESTIVALEN** STARTS, Oslo, various

venues, Aug 9 Pulp (above) Join Warpaint, Fleet Foxes and more at the Oslo bash. All together now, "We wanna live like vaniige Intkins No Oh., NME.COM/festivals



Basement May 18 The glitchy thrash poppers release 'Constant Future' on March 7 and play a one-off date in London in the none-too-distant one NOME.COM/artists/ parts-and-labor



#### ARCADE FIRE STARTS Manchester

Evening News Arena Aug 31 AF add gargantuan shows in Edinburgh and Manchester to their Hyde Park dates NME.COM/artists/ arcade-fire



**ARCTIC MONKEYS** 

STARTS: Sheffield Don



#### PETE DOHERTY STARTS 02 Academy

Brixton, Sept 23 Someone's been filling a dlary - Doherty adds a whopping Brixton date onto his aiready-huge May tour. MME.COM/artists/ pete-doherty

PRIORITY

NME.COM/festivals

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



#### **LES SAVY FAV**

STARTS: Cardiff Globe, Feb 23

#### **NMF** PICK

Rock a'roll is supposed to be sexy fun unpredictable and ball-bustingly energetic, and if there's one band encompassing those dictums with every fibre of their being it's I es Savy Fav. Not only is their fifth and most recent album, Root For Ruin', every bit as hable to shred flesh from bone as their nigh-on 14-year-old debut, but frontman Tim Harrington hasn't lost any of his abrasive, confrontational zeal. Offstage, he's all heart and hugs, but once he hits those boards, he's a beat with a 1,200V jack up his arse, snogging unsuspecting crowd members, shredding holes in his oddball costumes like some hairy rawk Hulk, and yelping righteous rancour into the mic. All the while, the rost of the band play on nonchalantly as if it's just another day at the office. I ucky for us, this is one of those rare bands who never cease to surprise. NME.COM/artists/les-savy-fav



Everyone's Talking About GOLD PANDA STARTS, London XOYO

March 1 His music isn't ourte as cuddly as his titular mammal, but Derwin's warm, Oriental-Influenced electronica contains a big beating heart, and over a year of performing he's figured out how to envelop the crowd in a warm glitchy bear hug, Mmm<sup>3</sup>

Windmill, Feb 24 As The White Stripes depart. the cosmic order of indie must be rebalanced by another hard-rocking girl/ boy dug. Brooklyn's SKB could fill the role, what with Jess Larrabee cussing like a sallor and drummer Andy LaPlant's raw stickwork, You wouldn't mess with 'em... NME.COM/artists/ NME.COM/artists/

Don't Miss

SHE KEEPS BEES

STARTS London

she-keeps-bees



#### Radar Stars LET'S BUY **HAPPINESS**

STARTS: Leeds Cockort. Feb 25

Hailma from the North East and toasty under the production wing of Frankie & The Heartstrings' Mick, this delightful bunch pilier the twiddly guitar of Dirty Projectors and smooth the pagged edges with some sweet coong. Woodland festivals, here they come. MME.COM/neumanic

## WEDNESDAY

February 29

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# **THURSDAY**

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## SATURDAY

February 26

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DO YOU WANT TO GET YOUR RASH INCLIDED BY THE MARK WEEKLY OR GUIDEF GO TO THE COMMISS AND SUBMIT YOUR LISTING FOR FIRE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIS DATE.

# MONDAY

February 28



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# TUESDAY

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# THIS WEEK IN 2000

KELIS BEAMS DOWN, BILLY CORGAN CRACKS UP



# TO THE **HRONE**

clis' shut album 'Kaleidoscope' is described first as "a cosmic masterniece". second as "one of the best debut neeords ever" and third as "the latest in a series of bullship free records by women that have demolished the exhausted and demeaning stereotypes of female singers as puppers". Her key sting, and first release in the UK, is 'Caught Out There', or I Hate You So Much Right Now as it's known, complete with raging "AAARRGHSP" and more attitude than anyone else on this week's issue.

"A man cannot stand to hear a flailing woman A loud, horsterous woman," she states. "You could be giving them the key to facking youthfulness forever, if you're a women they can't take it. They... Can't Huke... It."

The album's intro claims Kelts arrived. on earth as a baby from outer space, and she's sticking to her guns. "You can't contradict out if I tell you this is the year 3000," she says. "No, it is the year 3000, that's how I see it, that's what I say, You've never been there, how do you know this is not what it looks like? The most important thing I've realised is that life goes on in your head."



#### SHOULDERS

MME's interview with Oasis, in which fans ask the questions, features Gem and Noel Gallagher, On dressing correctly, the Oasis leader says: "Your shoes have got to match your guitar. I had this black guitar and I was going, 'Gem, I can't seem to dress with this, and he was going, 'Yep, black's the hardest.' If gets very Spinal Tap."

#### **BILLY THE KIDDER**

A probling piece on the Smashing Pumpkins frontman quotes many of his (former) associates. Sharon Osbourne says she ouit managing his band weeks into the lob "for medical reasons: Billy Corgan makes me sick". Ex-publicist Anton Brookes adds: "The problem with the Pumpkins is there were too many ves-people kissing Billy's butt or sucking his dick."



#### ALSO IN THE ISSUE

- A competition offers three MiniDisc players as prizes "worth over £250 each!!"
- Single Of The Week is Brassy's 'Work it Out'. described by Kelth Cameron as being "a ferodously great pop single, like The Knack's "My Sharona" produced by Mixmaster Mike"
- · 'Standing On The Shoulder Of Giants' is also reviewed by Keith Cameron, and awarded 6 out of 10. "It's the album they had to make, to prove to the inselves as much as anyone else. that the desire still lay within. That mission is accomplished... just about"
- · Muse's show at Leeds' tiny Duchess Of York is raved about by Sarah Dempster. The last line of the piece is: "The best new band in Britain? You better believe it"
- In News, Richey Edwards' mother has had an open letter to her son published in the Sunday Mirror. It says: "You are my pretious son and twill never give up looking for you"

NME EDITORIAL

thanled Cramp text 68811

INNOVATOR INSERTSALES

IPCHNSPIRE Corecycle

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES Compiled by Trevor Hungerford

#### A BAG OF NME SWAG



CLUES ACROSS

1•200 The Strokes' new single - look out for Justin Handwijf bland to bring out their own version (5.5.2-8)

10 He's most upset by the Chromeo number (3-4). Li Gang Of Four sound reasonably happy with their latest album (7)

12+270 Blues rode guitarist Gary Moore, who recently died had been part of this Insh band (4.5) 14 Don't let them see you with yet another Foetus album (4)

IS Those who "Worry About The Wind can be found in Chalford St Giles (3)

in Chalford St Giles (3)
If Sea Government Sea Gove

21 King Omnson live album only half usable (14.1) 21 kmg Christon nee aburn omy nar usawe us w
22 Midwestern American location for luttle Richard
hit Oty which was covered by The Beatles (6)
25 Ahanger on of the Others (6)
26 Motorhead's neusic played much more loudly
than is appropriate (9)

29 They're out on a limb with The Ting Tings, The

29 Theyre-out on a min with the second of th Boy Cry' in 1982 (4-3)

34 Member of Arcade Fire who comes from Swindon (3) 35 Their last gig was at the Y Festival, Staffordshire

us 2009 (5) 36 "Working For The\_\_ Dollar' 1979 htt for The

#### CLUES DOWN

2 (See 9 down)
3+16A Having a good look at Snow Patrol (4-4)
4+240 Notes that there won't be any change here from Hard-Ei (d. 7)

5 Formed in 2010, their vocalist is Justin Young and gultarist Freddle Cowan is brother of Tom from The Horrors (R)

6+28D Bombay Bicycle Club song is new modern rembc(5-2-4)

7 Albums 'Smar't hy The And Blood' by Roxy Music (5) hy The Law Anthem of 1

#+2D-Gently lobif in hath, gentjaps, with Manic Street Prenthers (6-4-7)

Presenters (o-4-7)

Your understanding is required while Two Door Classing Clab perform this new number (4.3-4)

13 Antony Genn and Martin Statisty that time to form this band and then See The Light (5)

14 Kratin Miss singer-songwriter who also fronts Throwing Muses (5) 19 London based band of disgusting taste appearing in the NME Awards 2011 shows (4)

20 (See 1 horess) And Pins was a '60s Number One hit for The Sewictions (7) 24 (See 4 down)

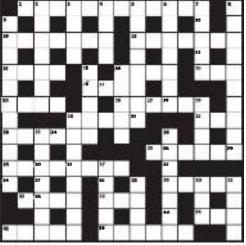
27 (See 17 arross)

28 (See 6 down) 30+31D Howard Jones' debut single in 1983 that never sounds like an oldle (3-4)

Mormal NME terms and conditions apply,

Simply cut out the crossword and send it, along with your mane, address and enail, marking the envelope with the base date before tuesday. March 1, 2011, to the following address: Crossword, MME, 9th Floor, Blue Fin Building, 100 Southwark Street, London SEL 051.

First correct one out of the hat wins a bag of CDs. T-shirts and heaks?





#### FEBRUARY & ANSWERS

Advents

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To delphic, 19 Sen Dog, 20 Naisry Girl, 27 Calaby Ron, 28 Rosel, 30 Gero, 20-31s, She 55 onligh

LMRCfilms, Z.Mirvana, 3.11ti med, 4+25A You'he al I Name, 6 uprising, 0+2LD 5codby Swadts, 7 Ownstal, 8+200 Thrashing Dotes, Lid Cryps y Byes, no Set Mone, 15 Essente, 22 Mane, 24 Mrs, 25 Floh, 24-3LD Obths.

## DP- A COMPLETE HISTORY!

CHET SORDOWS WAS THE SELF PROCLAIMED "MAN WHO SINGS THE SONGS THAT MAKE THE HORSES CRY"



MANY OTHERS TRIED WITH VARYING DEGREES OF SUCCESS





WAYLON FLEAKINGS MERELY CAUSED A GOPHER TO APPEAR "SLIGHTLY INDIFFERENT"



AD MOST BIZARDELLY OF ALL, HANK SHANKHAM INSPIRED HATRED IN A GOOSE



# FANMAII

#### YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND Edited by Mark Beaumont









LETTERS, INME.COM

FACEBOOK.COM/ **NMEMAGAZINE** 

TWITTER.COM/ NMEMAGAZINE NME.COM/BLOGS

## The Big Issue Keeping us locked in email bottle this week...



# THE SHITS!

#### To NACE

Win!

The Beits made me codes massed to be Beitigh. But that's what I expected, Marriand & Suro' performance was pointless. It sounded like that song was actually going somewhere then stopped final. Can Laurended as full live, Polisma just sounds awful altogether. The Josep area licking had no subtlety. More Bousses seeing Areade Fire uses his fewerite head made him sound like a hipstor rander, because, of course, he is one. Roger Daltrey misled us by talking about Plan Baken immoved by the ireard he had was for someone else entirely - someone who I don't care shour.

#### NACE COMPONENTS.

THE SAME OF From WAL (Tribe or vota a prime or onto making a source. this year's trassition the significations to decisalmatha over Justin

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Waterweig Las abbitoment rek of the sort of must more the ozuter homer lok arcthey masker putting celed in the end mint THE ICES MB

#### BRITS OF ALRIGHT

From: Mark F To: MME

Much classier, more professional, and I can't really find fault with any of the winners (except for Bieber, he irritates everyone over the age of eight), and it would've been good to have a hand win the thing that Jessle J won, but I don't mind her either. Lots of good performances. Arcade Fire, Laura Marline and Time Tempah need to work on their speechest

From: NME To: Mark F

What you basically mean Mark, is that no Z-list. publicity whore invaded the stage and got their arse out this year. And if they had, they d have gone completely unnoticed since every dancer on the stage was doing it anyway -Rihanna's routine looked like a bad rehearsal for an texplicit: DVD version of Showgirls, and Take That's set looked like it dibeen invaded by the entire National Union Of Street grams for a demo against. Brits dancers stealing their jobs. And how dead behind the eyes was Corden as he phoned in insincere. oringeworthy, stripted praise for the bland parade of rod soul shite that fdist graced the stage? Come back Sam Fox/drunk Brandon Block/Frank Skinner in a Union rack butcher's coat, all is forgiven MB

#### **DEAD BLOOD** CELLS

From: Nell Renton To: NAIE

I was never lucky enough to see The White Stripes, with my experience of them onstage being restricted to clips on the telly and people telling me how good they were, so I'm gutted that they've decided to call it a day. But while everyone mourns them, let's remember the reason why we're gutted. The White Stripes have ended not because of a death of a member, but because they think it's a good time to do so. They could come back, Maybe a break is what they need. Whatever the future holds they were one of the best sounding and coolest-looking bands of all time

#### From: Franklin Dawson To: NME

I would like to thank you guys for an excellent feature on The White Stripes in last week's issue. After seeing them at the 200-rapacity Rivoli Ballroom in south London in 2007 I realised what an incredibly amazing band they are, one unparalleled In terms of flue performance in the modern day. However, I was a bit disappointed with your 7/10 retrospective review on 'Icky Thump' Personally. I think its one of their best alhums and sones like '300MPH Tomential Outpour Blues' and 'I'm Slowly Turning Into You' are, in my opinion, among their best sones to date. Much preferred your original 9/10 review.

#### Errome MME To: Neil Renton, Franklin Памеол

The White Stripes are dead, lone five The Dead Weather! Um, actually, forget that, it is rather bewildering that Jack White has killed off the prime gallery for his singular talent. But perhaps it's best to draw a line under

a legendary act once the inspiration starts to wane, and our downward re-evaluation of Ticky Thump' suggests that, when it comes to weathering well, it's no Helen Mirren MB

From: Heather Griffin To: NME After reading last week's NME and seeing that this week there was to be a countdown of the '100

a countdown of the '100 Glas You Should've Been At' I was really looking forward to reading it. I was, however, very disappointed to find that the feature had been replaced by a tribute to The White Stripes (who, as far as I knew, had split up a long time ago). As a subscriber, I thought I was paying for a magazine about gigs, not The White Stripes. I do understand that this is news, but do they really need such a long feature? I hope you do run the 100 gigs feature eventually - that I really want to read.

From: NME To: Heather Griffin Never fear, Heather, you can read your 100 Gigs feature in your super scaraway NME in a couple of weeks. And while you do. spare a thought for poor '90s also-rans These Animal Men, who never got a second chance at the cover feature that got bumped off the week Kurt Cobain dled. For, sure enough, fate handed the n a mop and destined them to forever coan up the splace in all le three MB

#### HIGH RHYMES From: Alex Stattery

To: NME As I took time out of my shit Sunday afternoon to leaf through the pages of your newest issue, I stumbled upon the article on the top 50 drugglest albums. Being a teenager living in a Birmingham suburb, it doesn't give you much chance to experience the beautifully glamorous side to 'rack'n'roll'. But this piece stumped me. Were you reviewing the best albums under the influence? Or the albums on which there was the most consumption of the "stuff"? I dread to think just how pathetic I sound to will.



# STALKER From: Luci Slater To: AME "Here's me with The Drums! And all three of them trop"

From: NME To: Alex Slattery The list was covering those illiums made while the musicians involved were most frigged off their fridge-magnets, Alex. II it was us on the drugs, then Bruno Mars and Paolo Nutri) would have featured highly, considering the amount of Bolissan Reviewing Racket our critics have to chuff away to get through those steaming expulsions from the bellend of Satan MB

#### STROKES INSANITY? From: Tim Kline

TO: AME Am I the only sane person that's listened to The Strokes' new single? 'Under Cover Of Darkness' has some nice melodies but it just sounds average. It has none of the charm of Last Nite! Don't get me wrong, Hove The Strokes, Leven stuck by them through 'Room On Fire', but the only way I can be more disappointed is if people start railing Spark a 'talenced artist'.

From: NME To: Tim Kline Oh come on, Tim, next to 'Last Nite' there's entire centuries of classical parping and pompery that sound charmless and 'average', 'Under Cover...' is a cracker, but yes, you may well be the only sane person who's heard it, since the rest of us were frankly demented with e-citement. Or it might have been the drugs we had to review the new Adele album the night before, visee... MB

#### DICKILEAKS From: Mister

To: MME Re: your Axi (weet story, His tweet wasn't about

# Web Slinging

The highlight of this week's NME.COM blogs

#### SHOCKWAVES NME AWARDS ARGUMENTS

So now the nom nations are out, and voting finas begun in earnest, we thought werd take as look at some of the key catigories. Now I know, I know, you're all desperate to debate the Best Band Blog award, but you'll just how to be patient. Today we're kinding off with the Best British Band category, contested by Andrich Monkey.

Muse Biffy Clyro Kasablan

So who out of that lot deserves to win? This is just a place for discussion by the way, uoting is elsewhere. Muse won this warrd last year (as well as in 2007), Other winners include The Machinery and Blatt. Read Luke Lewis's Blag in fail at NAME. COM/Blook on the Machinery American Company.

Best of the responses... Muse - their Wembley shows were out of this world last year... as well as their performance at Glastonbury.

It just has to be Foals. Arche Monkeys, great as they are, only really spent 2010 finishing off the *Humbuy* tour and releasing a single, whereas they did some great tirings in 2009. Foals, on the other hand, managed to reinvent their sound, release an astonishing record and play what must have **been** over 100 shows. Emmett

FOALS, you know the winner just has to be Foals. Muse? Come on, they're definitely the most overrated band in British musici Bees

Muse will win. Biffy and Foals are more deserving given the strides they've made this year, though.



Slash, it was about me, because I've gottan my hands on seven years' worth of his personal emells and five been leaking info online. Google mic. Heaked songs from "Chinese Democracy' in 2007 and 2008, but they not could never prove it was me. They're trying to put me. They're trying to put on in jail again.

From: NME To: Mister

Dear Mister, please make contact again. Our usual drop-off point - the NACE Fammall page - Is compromised, We recognise you are the Julian Assange of self-indulgent wanker roc! ----d we have a sufehouse ready to profact you from the Rose Retaliatory Army operatives, who are clos in on you, and intend to execute a pincer attacl a soon as their current orders to 'piss around for

a few months keeping him

walking' are carried out in full. Meet us where the crown flies at midnight over the rucksack full of potpourns. oh ruck it let's say Camden tube station at eight, and bring the microfilm containing the mythical inat shift version of 'Dinesse Democracy' and seven years' worth of order emails to Pizza Hut

Ding Time in ne will

Let Turt MB



#### STALKER From: Subrina Payrhuba Te: HME

"Me in Vienna with Scott Hutchison from Frightened Rabbit. II was my birthday and quite root?"



**SAVE 35%** 

# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

\*\*This Week\*\*

**KYLE** 

FALCONER The View

#### **QUESTION 1**

How does the mage of Jesus appear in the video for your 2006 single Superstar Tradesman?

"they mum went to Spain once with my sisters and she came back with a picture of Jesus in a frame, she loved it, and we used it in the video' When I was younger my mum was always very religious, she was brought up that way I went to church until I was about, to years old, when my dad starred say in to stop bringing me to church. My mum's not religious like that now, but she was back then She'd never say. Be religious for these reasons', she'd say, Just hel eve in Jesus'!

Correct



#### **QUESTION 2**

How many times did you lose your school talent contest?

"Never We won it every year I lost it in primary school, but that was during my solo career."

Cornect

#### QUESTION 3

What outrageous
rock'n'roll behaviour
got you thrown out of
your band's base in
the Bay View pub
in Dundeel

"Because I'm a stallion on a scuoter. Hahaha! We'd been rehearsing there and it'd got a bit fucking heavy My cousin Kenny, who owned the Bay Yiew,

thought he was goinn get something out of its traight away but it never came for a wee while, until we'd left, tried go, if see genits in you boys?, but it never came instantly and so he was! I ke "Fuck you, get to fucil" Was it even true? Did in de a scooter along the ba? What we thought the ba? What we thought

would be good about the New Year was that there'd be none of these scoater questions!" Correct GUESTION 4
The View's bass player
Kieren Webster was
included in the NMP Cool
List in 2006 – but which
position was he at?
Number sin. (To Nieren)
Y'see 1 do care!"

Correct QUESTION

In an NME
do
filmed after
the release
of your
au7 single
(and

bit) 'Same Jeans', which band to Klaxons that they'd been their jeans for the langest? 'Me were on the opposite eg [Shockwaves

NME Awards Ind e Rock me-up of the tour It was the Brazil an band, CSS (on the Ind e Rave tour along with New Young Pony Club, K axons and The Sunshine Underground). Our keyboard player kept his jeans on the who e time we were there. He never changes his leans."

#### QUESTION 5

Correct

Correct

Which was the only song from your debut four-track EP that didn't make it onto your debut LP 'Hais Off To The Buskers'? "Scream n N Shoubn'

#### QUESTION 6

What's the official name of the language you sing the chorus to Wasted Little D'fe' m ("Astechway Ittlelay Erjaysday")?
"Double Dutch, We tall it Double Dutch and

they call it Double Dutch in The Simpsons." Wrong It is officially known, worldwide, as Pig Latin

"Awwww! Boooo! We call it Double Dutch!"

#### QUESTION 7

Which two countries are you banned from entering?

"America and Japan, Because of drugs.
We're not completely banned from America.
as of a couple of days ago."

as or a couple or only sago.

Correct Kyle was busted for cocame possession in 2006

#### QUESTION 9

In which national newspaper did the reviewer of The View's 2009 album 'Which Butch'' describe your singuig." as though the's forgotten to put his teeth m"?

"Is he famous? I haven't got a clue. Was that a good review? God, what a prick - that's the greatest thing over created, in that year." Wrong, It was The Gruardian "Can you believe that someone said that about my singne?"

#### QUESTION 10

Name the thrue other bands on the Sheekawase NML Awards Ther 2007 "The Horrors, the Automatic and Murrim Ra. I played Murrim Ra over and over again. Even my makes still play them They're not monumental but they're good to listen to. I played with them in Briston on the last night of the tour (Sings in perfect Bushill accent) Light out of the darkness\*\* Correct



Total Score
8/10

"I'm pleased with that! I bet you thought I'd be fucking shit!" Coming Next Week

Wednesday Ma**rc**h 2

# SHOCKWAVES SHOCKWAVES AWARDS 2011

WHO WON? WHO LOST? WHO PUKED ON THE CARPET?

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