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Dispatches: The Big Ticket Scandal
Thursday 9pm

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"ALAN PARTRIDGE CALLED ME ON MY MOBILE"
NO, TOM KASABIAN, STEVE COOGAN DID

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ON REPEAT

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



TRACK
OF
THE
WEEK

GORILLAZ, JAMES MURPHY, ANDRE 3000

DoYaThing

Converse have laced together some impressive line-ups for their 'Three Artists. One Song' project over the years (such as Vampire Weekend, Kid Cudi and Best Coast in 2010). This though, has to be top of the pile, featuring the three weirdos

you'd most like to gatecrash your party. With Blur back, Albarn's on a creative roll, so Gorillaz are going about 'quitting music' as speedily as LCD Soundsystem did – ie, not very.

Nobody cares about that

though, as this bit of robo-funk gets going, Albarn doing a more animated (ho!) version of his listless, drawling rap. Then LCD's primary-coloured synths fizz and Murphy slips in a creepy, falsetto chorus. And then, an update from Planet Andre. "Wouldn't it be nice if we were just normal people...?" he croons before a double-speed rap tumble of weird wordery, assuring us, "I'mma rock my pyjamas in the daytime, I promise" and inventing a new word ("Our days are revelations") before the track comes to an abrupt end. Our three funkateers may be failing at 'normal people' jazz, but when they do their thing so well, that's cause for thanks.

Emily Mackay, writer



USHER FT DIPLO

Climax

Like a well-groomed Lazarus coming back from the dead, Usher returns with his best song in absolutely years. Goodbye cringe factor, hello Diplo, subtle electronic nuances and an expectation-defying vocal performance which is more Prince falsetto than depth-free showman. The results are jaw dropping.

Priya Elan, Assistant Editor, NME.COM

CARTER TUTTI VOID

V3

This first taste of the collaboration between Chris and Cosey and Factory Floor's Nik Void is as brilliantly diabolical as you'd imagine: an insidiously brutal wormhole sucking and slurping bass wobble and bitter scree into oblivion, and sounding masochistically sexual all the while.

Laura Snapes, Assistant Reviews Editor

JESSIE WARE

Running

We wouldn't recommend jogging to this track, but there's definitely space for another kind of physical exercise (if you get what we mean), as Jess comes over all Sade, singing "I'm ready to lose it all". She's a different girl from the soft-spoken 'Valentine' of last year, and we like it.

Ailbhe Malone, writer

CROCODILES

Sunday (Psychic Conversation #9)

These Cali art-punks may have been promising a poppier slant on their third album, but this first taster sees them lose none of their dark, smack-rock slink. With The Jesus And Mary Chain blasting back, there couldn't be a better time to be peddling leather-clad fuzz-punk of this quality.

Rick Martin, News Editor

REVEREND AND THE MAKERS

Bassline

Ruddy hell – the Reverend's gone rave. An Example-sized slab of bosh, this is the soundtrack to Rev finally "rolling up the Che Guevara poster", apparently and snorting a draught excluder-sized line of

disco dust with it. Looks like he's learned that having fun is... fun.

Jamie Fullerton, Features Editor

BURIAL

Kindred

Ah, the track that launched a thousand blogs of pseudo-scientific toss when it hit the internet last week. And quite frankly, all the highfaluting talk is justified: the EP's title track is a 12-minute depth-charge that crackles and fizzes dangerously, imbued with the same knife-edge tension you feel when trekking across London at night.

Ben Hewitt, writer

DOMO GENESIS FT WIZ KHALIFA

Ground Up

When Odd Future release 'OF Tape Vol 2' in March, they'll be bigger than ever. All they need is a dancefloor banger. Sadly, this isn't it. Instead, OF's biggest pot-head joins forces with fellow spliff-lover Wiz to serve up a G-funk throwback about weed and how things were, like, loads better back in the day, man. Pass the pipe.

Mike Williams, Deputy Editor

GAZ COOMBS

Sub-Divider

With Supergrass, Gaz did enough wonders over enough years to earn a free pass to drift into middle-aged solo dullardry, as so many do. How lovely, then, that his first strides sounds so exciting, 'Sub-Divider' making his beloved classic-rock stylings sound strange and otherworldly, and uncharacteristically sleek.

Dan Martin, writer



THE FUTUREHEADS

Acapella (Kelis cover)

The Futureheads covering Kelis in the style of a barbershop quartet is easily the funniest thing they've done since the 'I Sounds Of Love' video. But it's also strangely touching and – worryingly – soothing. Come December we're gonna force them to do carol singing every night, until the entire nation's won over...

Matt Wilkinson, New Music Editor

Sleigh Bells

CD out now



£9

CD out now

Sleigh Bells
Reign Of Terror

Reign Of Terror is the highly anticipated second album from the New York-based duo and features the singles Comeback Kid and Born To Lose.

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UPFRONT

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

Edited by Rick Martin

**GOT A
STORY?**
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BLUR RETURN TO PLAY HUGE HYDE PARK GIG!

The boys are back – this time for good – with a massive live show and plans for an album. Mike Williams reports on all the (contradictory!) details... and hears their new track in full

MAIN PHOTO: DEAN CHALKLEY

MAIN EVENT

"Hopefully it won't take as long to learn all the songs again this time," laughs Damon Albarn, puffing on an enormous spliff.

"For me, it's a very sober regime. I have to clean my act up. I can't perform with the right intensity unless I do."

It's 11am in a west London rehearsal studio. So far, the closest Damon has got to cleaning up his act is dusting the ash from the sleeve of his standard-issue navy Fred Perry jacket and rubbing the sleep from his eyes. For the past hour Damon, Graham Coxon, Alex James and Dave Rowntree have excitedly told *NME* about Blur's plans to return to Hyde Park this summer for a bigger, better and even more epic show than their triumphant reunion gigs of 2009. They've also vigorously denied that they're making an album (then *kinda* admitted they are), and proceeded to contradict themselves, each other and every interview they've given in the past two and a half years with the odd shrug, occasional barb and the twinkle-eyed charm of four on/off mates limbering up for a massive summer blowout. Sample question: **NME:** Will Blur be making a new album?

Damon: "Don't count on it."

Graham: "We've got commitment issues. But it'll *probably* happen."

Alex: "There are *definitely* no plans to make one."

Dave: "There's a lot of appetite out there for new Blur music. It's no secret that we're working on something."

The one thing they do all agree on is this: on August 12, 2012 – despite Damon announcing from the stage that their headline set at T In The Park 2009 was "our last ever gig"; despite him telling *NME* less than three months ago, "I just don't know if anyone would want to see it [Blur live in the UK] again. Do people genuinely want to go through all that again?" – Blur will headline (deep breath) the BT London Live Closing Ceremony Celebration Concert, the final event in London's 17-day celebration of the 2012 Olympic Games in Hyde Park. There will be 80,000 people in a field going bananas. It will

be Blur's single major live performance of 2012. Excited? You bloody well should be.

"It'll be brilliant," beams Damon, huddled next to Dave on a knackered-out sofa at the back of the modest rehearsal space where they've been meeting up in secret for the past few weeks. "It'll be a proper party. It's the closing night of the Olympics. Our *raison d'être* is to provide another celebration on a fantastic day."

"I think the shows we did in 2009 are the best we've ever done, so this is exciting," agrees Alex, nursing a cup of tea (*NME* can confirm that Alex makes an *awesome* cuppa). "Dipping into Blur occasionally is like staying in a really amazing hotel, or going to Paris. If you live there you lose all sense of it. This will be like a..."

"...big knees up," laughs Graham, looking typically manic. "A flippin' right do!"

NME: How is this going to be different from the 2009 gigs? Will you play any new material?

Alex: "Um..."

Graham: "Doubt it."

NME: So you definitely won't?

Graham: "I don't know. Maybe. We might have new material, we might not..."

Two weeks before *NME* joins Blur in their den, William Orbit, producer of 2009's '13', takes to Twitter. "I'm in the studio with

"It'll be a proper party. A big celebration on a fantastic day"

DAMON ALBARN

Damon A from Wednesday!" goes the first. "Hi Graham! Loving the guitars you laid down! Vocal session March 3!" comes the excited second.

"Yeah, William Orbit's been down to rehearsals, and yeah, we've been working on a new song," says Alex, reluctantly. What we'll discover today is that while the band are more than happy to yap about the upcoming Hyde Park show – even going so far as revealing that they'll be playing a bunch of as-yet-unannounced warm-up shows that will, in Damon's words, "start really small and build up" – when it comes to discussing



the new track they're working on, they're less keen. Graham describes it as sounding "mossy. It tastes a bit of sea salt. We're still messing around with some of the flavours of it, how it feels and sounds." Dave says that "it's what four minutes of Blur playing together sounds like. There's no way around that." As for Damon, "If it's good then it'll be self-evident and worthy of release." And if it's not? "Then we'll just crawl back under our rock and go home."

"It's well documented that Blur drove us all mad a bit," admits Graham. "The more success you get the more anxiety you get with it. So all of us having our individual obsessions and Blur being a place to experiment and have a bit of fun is a lot more healthy. I suppose we're loathe to put any pressure on it."

Damon: "There's no pressure on us. It's not that sort of arrangement anymore."

NME: If there's no pressure now, there must have been pressure in 2009?

Graham: "It was weird. It was exciting, but we were worried. I suppose we were all trying to second-guess each other – wondering how we really felt about it, and actually we were all feeling

good, but there was something in us that was still asking each other and ourselves, 'Is this the right thing to be doing?' But it was, and the situation we're finding ourselves in now, creatively, is that all of that – any kind of second-guessing about the situation – seems to have disappeared, and we're allowing ourselves to be absolutely OK and to be ourselves with each other. That's really great, that's what we need."

NME: How is your relationship with Damon?

Graham: "I think all of us have a deep respect and admiration for each other. That won't ever change. We always check, 'Oh what has he got on his feet today, oh right yeah, yeah', that sort of thing. 'I'll be going down that route today is he?' Where are we in connection to each other? Are we on the same hymn sheet? Yes, we are, normally."

Damon: "It doesn't feel very different, really. We have the same issues that we've had for 20 years. No-one's really changed that much. But me and Graham have less [issues] than we've ever had. We live very independent lives now, so we're not on top of ▶

The details

WHEN:
Sunday, August 12

WHERE:
Hyde Park, London

SUPPORT ACTS:
The Specials,
New Order and
special guests TBC

TICKETS ON SALE:
Friday, February 24
Register now at
londonlive.uk.com

each other. It wouldn't be working otherwise, and I don't think either of us could be bothered with that."

Flashback to 2009. *NME's* review of Blur's Glastonbury headline set declares: "Despite the millions of sales, did [Blur] ever really burn their name into the hearts of the people? No, not really, and they know that. Liam was sexy, Jarvis was smart and Damon was arrogant; that was the Britpop truism... But now, this has all changed. Damon is a British statesman, revered nationally more like cockney Pinter than mockney Suggs and tonight they are erasing the Cool Britannia aberration, without an apology, just with aplomb."

While you might quite reasonably dismiss the first statement as total bullshit (anyone who ranks Damon in a lower league to Liam must have a one-eyed, monobrowed outlook on life), what's true is the fact that Blur's uneasy retreat from the spotlight following Graham's departure halfway through 2003's 'Think Tank' and the inactivity that followed meant that they'd fallen so far off the radar only the real diehards still gave a fuck. The final single released from 'Think Tank', 'Good Song', peaked at 22 in the charts, the band's lowest-charting single since 'Sunday Sunday' from 1993's 'Modern Life Is Rubbish'.

Gorillaz and The Good, The Bad & The Queen made Damon arguably more famous than he'd ever been in Blur, encouraging the kind of schizophrenic Renaissance Man behaviour that's seen him grow a beard and dabble in high-brow opera with *Dr Dee*, whack some baggy jeans on and head out to Africa to record with TEED and a bunch of local musicians, hook up with purple-haired Chili Pepper Flea and TGTB&TQ drummer Tony Allen for upcoming project Rocketjuice And The Moon, and most recently collaborate with XL Records chief Richard Russell and Lana Del Rey on soul legend Bobby Womack's new album (*NME* has heard four tracks. Verdict? Bloody marvellous). The others? Graham carved out a niche as a lo-fi cult hero doing the rounds at local shitholes, a role he still revels in. Dave campaigned unsuccessfully to become a Labour MP while furiously feeding his *World Of Warcraft* addiction,

and Alex buggered off to a country house of his own, first to launch a range of cheeses, then to morph into the village idiot by chumming up to top-hatted divs like David Cameron and monumental bellends like Jeremy Clarkson ("I have no personal politics," he insists. "Dave is the politician.") "The days of one person in the band doing something and another taking offence is in the past" is Dave's take.)

The point is, in their absence, people had forgotten just how important Blur had always been. They weren't just giving a load of ageing nostalgia-lovers and a new generation who hadn't even been born the first time around a chance to sing along to 'Parklife', 'Chemical World', 'Tender' and 'Beetlebum'. They were more than that. The reunion shows of 2009 cemented Blur in their rightful place as one of the most crucial bands in the history of British music. In Graham's words: "With us, it's not about legacy, it's about lineage. Elements that go right the way back to the '40s. Big Bill Broonzy coming over here, the English R&B explosion, The Who, The Kinks, Ray Davies, going through the '70s, punk rock, duh-duh-duh, the '80s and

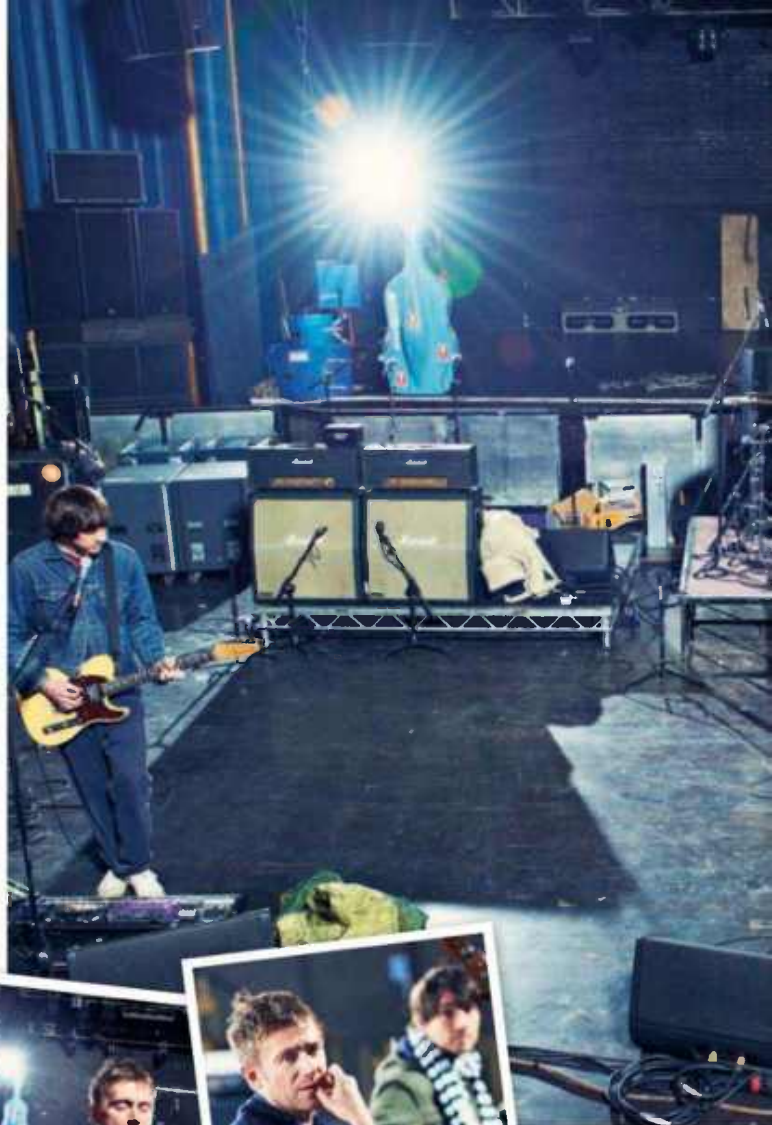
"We all have a deep respect and admiration for each other. That won't change"

GRAHAM COXON

then Blur in the '90s. It's that lineage. That's where my guitar-playing comes from. That's where the song form comes from. It's like rolling a snowball right the way through those decades."

Apt, then, that in the week that Blur announce their biggest ever show, the Brits bestow upon them an Outstanding Contribution To Music Award. About time?

"We were offered it a few years ago," shrugs Damon. "But we turned it down so they gave it to Robbie Williams." *NME*: Why did you decide to accept it this time?



accept it, somebody else would get it. I tend to take a rather pragmatic view of these things these days."

If you want to level a negative against Blur's big reunion of 2009, it's the lack of new material. Sure, the following April there was one-off single 'Fool's Day', but it was the absence of a new song in the set or a sniff of a new album that left people feeling like it was less a proper comeback, more a day (or days) in the sun. Which is why every time a member does an interview, it's always the first question. Every time the

Damon: "I felt we should do it, otherwise they..."

NME: ...might hand it out to someone less deserving? Like who?

Damon: "Well... I don't know. I wouldn't hazard a guess as to who was next in the line, but the reality is none of us are irreplaceable and if we didn't

OUT OF TIMELINE

from reunion one to reunion two

**JUNE 13-
JULY 12, 2009**

Blur play a number of reunion gigs, starting with a secret show before going on to headline Glasto, two massive gigs in Hyde Park and T.

JULY 17, 2009

Days after T, Alex returns to cheese. "I think everyone should be able to afford royal cheese," he says after signing a deal with Prince Charles' charity.

JULY 24, 2009

Graham returns to solo action, playing at London's Roundhouse as part of the iTunes Live Festival. A fortnight later he hints Blur could head abroad...

SEPTEMBER 29, 2009

...but then backtracks a few months later, telling *NME* Blur have no further plans to play live together or do "anything else" as a band again.

DECEMBER 7, 2009

Damon admits he "hasn't thought" about Blur since T. "I loved it, but then when it had finished it was like, 'We've all got to get on with our lives now,'" he says.

JANUARY 13, 2010

David Cameron reveals he sang a cover of 'The Beatles' 'A Hard Day's Night' at Alex's 41st birthday party in 2009.

JANUARY 14, 2010

The band attend the London premiere of Blur documentary *No Distance Left To Run*.



FEBRUARY 24, 2010

Blur pick up Best Live Event at the NME Awards for Hyde Park. Alex is absent; Dave says it's because he's "out milking wildebeest".

Blur rehearse at the HMV Forum, London on February 9, 2012



answer isn't a flat "no", 'World exclusive! Blur to release new album!' headlines pop up everywhere. They delight in spinning things one way and the next, veering from the "not in this lifetime" to "very possibly" to, as Graham told the *Scottish Daily Record* last week, "There will definitely be another Blur album." Which is why *NME* goes back to the subject, one last time.

NME: Can you tell us any more about what the new material sounds like?

Dave: "It's quite premature to talk about what it will sound like."

NME: What about the themes. Is it relevant to the times we're living in?

Graham: "Probably not the obvious stuff that you hear on the news. Damon has a lot more subtlety than that when it comes to getting across a point. It's not a flippin' political correspondent on the news, it's a person who likes words. There's an element of deciphering."

Damon: "My own oblique way."

NME: If you're happy with it, will anything make the set at Hyde Park?

Graham: "We always used to play underdeveloped things and kick them into shape during shows, but it isn't the occasion for that. Obviously we're not

gonna play the same set we played in 2009, but there are things that people always, *always* wanna hear. I mean, I'd be interested in playing new things."

Damon: "We've got loads of songs, so either way I'm sure it'll be different from the last time we played. But at the same time, it's a ritual thing. It's like time travel, isn't it? Everyone gets in a field, travels through time and finds that things felt in the past are still relevant."

Graham: "If I talk to superfans, they're like specialists. Asking them what they want is like asking a journalist from *Fast Bikes* what's the best 600cc mid-range bike. They'll get into details, but I don't give a shit about that, I just want to turn the flippin' thing on and go. So they want rarities, they want B-sides. And I suppose I'm with them in a lot of ways. For me there's the High Street Blur which most people know, then there's the back roads. We've gotta give people a bit of the High Street so they can jump up and down, but it's a fine balance."

NME: Can you tell us what the new track is called?

Damon: "No."

So that's it. Only, that's not it. Interview concluded, *NME* and Damon step out onto the road outside the rehearsal space while Graham and Alex start tinkering with their guitars. Touring keyboard player Mike Smith arrives, perching on the grubby sofa, while Dave plonks himself by the drumkit. "Are you going to stick around and watch for a bit?" asks Damon. We nod, bluffing it, and wander back into the room as Damon stubs out his joint and follows us in. Graham, Alex, Dave and Mike are running through an instrumental jam of 'Colin Zeal' that segues into 'Villa Rosie'. No-one looks at each other. They don't need to.

And then it happens. Damon picks up his acoustic and sits on a table facing the rest of the band. Graham starts to pluck an echo-laden, reverby arpeggio, while Damon, very much in charge, very much ▶

Blur in numbers



60,000

CAPACITY OF BLUR'S HYDE PARK SHOWS IN 2009

3

NUMBER OF TIMES DAMON HAS HEADLINED GLASTONBURY (TWICE WITH BLUR, ONCE WITH GORILLAZ)

23

YEARS SINCE BLUR FORMED AS SEYMOUR

1,000

NUMBER OF VINYL COPIES OF BLUR'S LAST SINGLE 'FOOL'S DAY' THAT WERE RELEASED TO COINCIDE WITH RECORD STORE DAY 2010

8,188

NUMBER OF VOTES DAVE ROWNTREE GAINED AT THE 2010 GENERAL ELECTION, 11,076 LESS THAN HIS TORY RIVAL MARK FIELD

29

NUMBER OF STUDIO ALBUMS DAMON HAS RELEASED OR CONTRIBUTED TO AWAY FROM BLUR (COUNTING NEXT MONTH'S ROCKET JUICE AND THE MOON ALBUM) - 22 MORE THAN HE'S PUT OUT WITH BLUR

71.4

PERCENTAGE OF BLUR'S ALBUMS WHICH HAVE GONE TO NUMBER ONE IN THE UK. FIVE OUT OF SEVEN, BY THE WAY

1

NUMBER OF ALEX JAMES' CHEESES NAMED AFTER A NEW ORDER SONG ('BLUE MONDAY')

£7,000

THE AMOUNT OF MONEY REPORTEDLY OWED TO KINGHAM PRIMARY SCHOOL, OXFORDSHIRE, AFTER ALEX JAMES' HARVEST FESTIVAL WENT TITS UP

13

YEARS SINCE GRAHAM HAS MADE A WHOLE BLUR LP - 1999'S '13'. HE WAS ONLY ON ONE SONG ('BATTERY IN YOUR LEG') ON THE FOLLOW-UP, 2003'S 'THINK TANK'

15

YEARS SINCE BLUR LAST SCORED A UK NUMBER ONE SINGLE - 'BEETLEBUM' IN 1997 (THEIR OTHER WAS 'COUNTRY HOUSE' IN 1995)

80,000

CAPACITY OF BLUR'S ONE-OFF GIG AT HYDE PARK 2012



Dave fails to drum up votes

APRIL 17, 2010

Blur release 'Fool's Day', their first single with Graham since 2000's 'Music Is My Radar'.

MAY 6, 2010

Dave fails to become an MP after standing for Labour in the Cities Of London And Westminster constituency.

MAY 10, 2010

Damon tells *NME* he'd be up for releasing more one-off singles with Blur in the vein of 'Fool's Day'. "I love the no-pressure aspect," he says.

JUNE 25, 2010

Damon headlines Glastonbury for the second year in a row - with Gorillaz, a replacement for an injury-hit U2. However, the set is widely criticised.

AUGUST 7, 2010

Damon takes his Africa Express collective to Spain for the first time, where he collaborates with members of Led Zeppelin and Yeah Yeah Yeahs.

NOVEMBER 5, 2010

Bournemouth Uni awards Alex an honorary doctorate.

NOVEMBER 15, 2010

Damon reveals that Blur have discussed doing something "small" in January 2011, but actively rides out any "career-based world domination ideas".

DECEMBER 25, 2010

Gorillaz release their new album 'The Fall' - recorded on an iPod during Damon and co's US tour earlier in the year.

CONTINUED >>



Call him Dr Cheese

Blur on...

THE STONE ROSES

NME: Can you see yourselves doing a Stone Roses and booking a two-year world tour?

Damon: "There is no chance in this lifetime of that happening!"

Dave: "I can't see it..."

Damon: "They deserve every penny if they can last two years. I take my hat off to them. I couldn't do it."

REUNIONS

NME: The Roses are back. Pulp are back. Blur are back. It could be 1994 again. Is it stifling new bands?

Graham: "There are far worse things stifling the current music scene, not reunions. Television. What is it? *New Faces?* That's a bit stifling. I actually think it's all healthy, it's confusingly healthy. There's almost too much going on. The more the merrier, I reckon."

LANA DEL REY

Damon: "I don't know what all this bullshit about her not being authentic is about. She is one of the most authentic people I've worked with. Instinctive, her tone is fantastic, she's just starting out and it's her first record. Some of it's great, some of it's not so great. But it's work in progress, and exciting future talent."

NOEL

Damon: "Yeah, we met up, and I look forward to having a beer with him again. He has great charisma. And he didn't slag Liam off once!"

NME: Do you like his solo record?

Damon: "Yeah, don't mind it at all. I feel an affinity with him. A big chunk of our history is the same."



the conductor, instructs on levels and gives the nod to begin. After all the protests, contradiction and general dicking around, Blur play the new song *in its entirety*.

As Graham fades out, Mike's keyboard – dial set to 'church organ' – takes over. What follows is an almost Spiritualized-sounding elegy, very slow and purposeful. Dave joins in, his drums like

gongs, heavy like marching feet. Alex and Graham tap along, the bass and guitar used sparingly at first, before Graham starts picking out the notes that underpin everything. This goes on for a minute or so, Damon watching attentively, directing with glances, encouraging with nods, before he closes his eyes and breaks into the

familiar, cracked and vulnerable vocal that only Blur can extract from him.

Like Graham, whose every note twangs with frightening intensity, Damon can't fake it.

Very much 'Think Tank' in sound, definitely no trace of Britpop, the obligatory mention of the Westway (150 yards from the studio door), it's classic Blur made by a band in harmony, and to these ears, pretty much perfect.

Two weeks later and two days before the big Brits comeback, Damon and Graham take to the stage at the O2 Shepherd's Bush Empire for a three-song



OUT OF TIMELINE

FEBRUARY 3, 2011

Graham tweets that Blur are meeting up and might "switch a tape recorder on". Shortly after, he reveals to *NME* that the band have been meeting regularly.

JUNE 25, 2011

Three months later and Graham's focus has firmly switched back his solo material – he claims he has recorded enough songs to fill two albums.

JULY 1-9 2011

Damon performs his *Dr Dee* opera at the Manchester International Festival. The production tells the story of 16th-century scientist John Dee.

OCTOBER 3, 2011

Damon's DRC Music release *Kirshasa One Two*, an album recorded in a week in the Democratic Republic of Congo with local musicians.

SEPTEMBER 10-11, 2011

David Cameron and Jeremy Clarkson attend Alex James' Harvest Festival. The Guardian dubs the foodie event 'Worship'.

OCTOBER 8, 2011

Damon hints he's keen to write a musical based on Blur's 1995 album *The Great Escape*, saying it's the perfect "swapbot" of the Britpop era.

NOVEMBER 2, 2011

Damon confirms Blur have been recording, but a track about reinstalling the Notting Hill Carnival is shelved when plans to cancel the event are dropped.

DECEMBER 1, 2011

Damon makes an appearance with De La Soul at Gorillaz Sound System, to celebrate the release of the cartoon band's best-of at London's 100 Club.



"City's breaking down on a camel's back... oh no, wrong band!"

set in support of War Child. Damon on the piano, Graham on an acoustic, they open with 'He Thought Of Cars', followed by 'Strange News From Another Star'. When Damon announces that they'll now play a new song – named tonight as 'Under The Westway' – arms clutching phones spring into the air and the whole room records a little piece of history. Will it make the set? Impossible to tell. Will it lead to an album? Our guess is yes. One final

question, then. Is this Blur together for good? **Alex** "Yes. I think it'll always be there now." **Graham**: "It was called a reunion in 2009, and that's what it was, so we are reunited. So now that's it." And this time, it really is.

NME Watch Blur's 10 best songs and vote for your all-time favourite on NME.COM



Everyone wanted to give Damon their camera at Hyde Park 2009

Our dream setlist

What we want to hear at Hyde Park

1 THERE'S NO OTHER WAY

As they did in 2009, they should open with a song from the first album – so it has to be their first Top 10 hit.

2 GIRLS & BOYS

It was the song that made them properly big, and nearly 20 years on it still has the power to pack a dancefloor anywhere.

3 BUGMAN

Punky, buzzy tune off '13' that contains one of Graham's most addictive riffs. Would sound ace.

4 BEETLEBUM

One of only two Blur UK Number One singles ('Country House' being the other), this Beatles-esque classic is one of the band's greatest songs.

5 HE THOUGHT OF CARS

This won't-weary highlight of 'The Great Escape' features one of Damon's most detached but beguiling vocals, and is a world removed from the band's more populist rabble-rousers of the era.

6 TROUBLE IN THE MESSAGE CENTRE

Blur's affectionate, catchy tribute to late '70s new wave is one of the underappreciated gems from their imperial phase.

7 CHEMICAL WORLD

Startling piece of psychedelic pop featuring a great, lurching riff from

Graham and a sledgehammer chorus. It was one of the songs on 'Modern Life...' that indicated Blur were destined for greatness.

8 COPING

Another sharp, synth-laden tune from the 'Modern Life...' era that wasn't played in 2009.

9 FOR TOMORROW

It practically reeks of the UK capital, with its references to Primrose Hill and the Westway.

10 PARKLIFE

Pivotal track will get enough of a heads-up to be there in time this time.

11 POPSCENE

Signaled Blur's move from baggy-era also-rans into a far more interesting proposition.

12 SONG 2

Again, an absolute cert, which is quite funny when you think they wrote it in about 30 seconds.

13 BATTERY IN YOUR LEG

They have to play at least one off 'Think Tank', so why not the one Graham actually played on?

14 COFFEE & TV

Graham's delightful indie chugga found its way into people's hearts via an extremely cute video – you gotta love that milk carton.

15 FOOL'S DAY

Well, if we remixed gonna get any brand new

material, then they should play this, released for Record Store Day in 2010.

16 SING

The best song on Blur's debut album 'Leisure' found a new audience via its use on the *Trainspotting* soundtrack.

17 THE UNIVERSAL

Closed the shows in 2009, and still packs a hefty emotional punch (even though it's gone on British radio adverts).

18 THIS IS A LOW

Heart stoppingly beautiful ode to the shipping forecast that is one of those songs that sounds unbearably sad but wonderfully uplifting at the same time.

19 TO THE END

Another lovely ballad that just begs for a special guest to sing the girl from Stereolab's bit. Or they could just get the girl from Stereolab.

20 TENDER

Their new-legendary Glastonbury set saw the unveiling of this gospel-singed epic as a massive favourite – and the crowd will go home singing Graham's "Oh my baby..." bit in unison.



SETLIST: ALAN WOODHOUSE

DECEMBER 7, 2011

Alex reveals Blur will meet up for their annual Christmas drink and describes his controversial friend Jeremy Clarkson as "the best rock star we've got".

DECEMBER 8, 2011

It's announced Blur will pick up the Brits' Outstanding Contribution To Music Award. "It's like potting the Blues Brothers back together," says Alex.

DECEMBER 9, 2011

Workaholic Damon's latest project is revealed: co-producing soul legend Bobby Womack's new album, with Lata Del Rey guesting.

JANUARY 11, 2011

Graham announces a new solo tour and album, 'A-E', for April. Alex comes under fire after praising fast food outlets McDonald's and KFC in *The Sun*.

JANUARY 23, 2011

Producer William Orbit hints via Twitter he's working with Blur on a new studio album.



FEBRUARY 1, 2012

Damon and Graham are confirmed to perform as a duo at a pre-Brit Awards fundraising gig at London's Shepherd's Bush Empire on February 10.

FEBRUARY 9, 2012

Gorillaz announce details of new track 'DovaThing', which sees Damon collaborate with OutKast's André 3000 and ex-LCD man James Murphy.

FEBRUARY 10, 2012

Graham tells *The Daily Record* there will "definitely" be another Blur album. Meanwhile, Damon announces details of his *RocketHub* and *The Moon* project.

T IN THE PARK LINE-UP REVEALED

Noel, Florence and Miles Kane added to Balado bill. The Vaccines also feature, telling NME "Our second album will be finished by T"!

So, we already know Balado will be playing host to the Scottish leg of the Roses' resurrection on July 6-8 – but this week NME can also reveal the first wave of bands who'll be joining them across the weekend. Noel Gallagher's High Flying Birds make their festival debut, Florence + The Machine return after incendiary slots in 2009 and 2010, while The Vaccines, after a gruelling run of 40 festivals in 2011, have told NME they'll slim down their summer plans to a more manageable "three or four" this year.

But rather than act as a final blowout for tracks on their debut album 'What Did You Expect From The Vaccines?' the band are instead promising to play a batch of new songs at T In The Park as they work on a relatively quickfire follow-up. "We won't be road-testing new songs by the time T rolls around as the album will already be finished by then," singer Justin Young declares. "We've already got quite a few in the bag – and we're really happy with them."

The band are set to decamp to a studio in Belgium with Kings Of Leon producer Ethan Johns next month,

having worked on new material while on tour in Australia earlier this year. And while Justin says they won't be steering too far from their breakneck rock'n'roll template ("it won't have layers of keyboards and brass sections"), he admits he's keen to work on his wordplay. "I'll admit it – on the first record they were a bit vague, and a few people saw them as dumb rather than purposefully simplistic," he explains. "But I'll be thinking more about the lyrics this time around. I'm definitely happier than when I made the first record."

And it's not difficult to see why he's so buoyant: after a massive 2011 where they delivered on their universal early year hype, 2012 is already shaping up as an even bigger year for the band. "We know we've got to pull it out of the bag again," Justin says of their



The Vaccines (Inset), gear up for festival season with a new 'flower power' image



return to T In The Park. "The Scottish crowds are mental – just hearing their football

chants before our set last year sent shivers down my spine. We can't wait to go back to Scotland."

THE LINE-UP SO FAR

Who'll be joining The Stone Roses in Balado in July?

- Noel Gallagher's High Flying Birds
- Florence + The Machine
- The Vaccines
- The Horrors
- Two Door Cinema Club
- The Maccabees
- Miles Kane
- Frank Turner
- Maverick Sabre

IS NOEL PLANNING TO PLAY LOST OASIS SONGS?

The Chief's been revisiting classics from his former band at solo gigs, but will rarer material be aired at T?

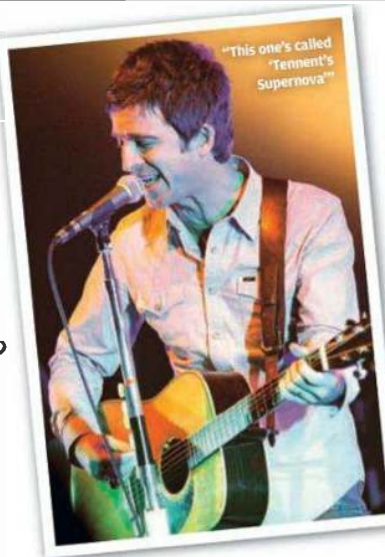
Classic Oasis songs have already become a staple of Noel Gallagher's High Flying Birds gigs – but by the time T In The Park rolls around in July, he'll have an even bigger catalogue of tunes from his former band to call on. Speaking to NME, The Chief reveals that he's dusted down a couple of lost tunes from his Oasis days and is planning to hit the studio to definitively commit them to tape.

The first, 'Revolution Song', dates back to the 'Standing On The Shoulder Of Giants' sessions of 1999, when a leaked demo and Blur's

similarly gospel-led 'Tender' scuppered plans for its release ("fucking bastards... they always nick our ideas," he said at the time).

"I've finished it off now," Noel says, confirming tentative plans to finally record it properly. One thing he's keen to clear up is confusion among fans over the title. "It's not called 'Solve My Mystery', it's not called 'It's A Crime'. It's called fucking 'Revolution Song'!"

The other lost tune on Noel's agenda is 'God Help Us All', which was last heard on soundtrack clips on 2007's *Lord Don't Slow Me*



Down DVD. "I'm gonna finish that one off as well," he continues. "I have got little bits of songs knocking around that I have managed to finish off now I'm not in the band anymore. All in good time."

While Noel's T set is likely to stick to the tried and tested anthems, it's exciting that the Oasis catalogue is still expanding two years after their split – so don't be surprised to hear a curveball or two when he brings his High Flying Birds to Balado in July.

WIN TICKETS TO T IN THE PARK!

Two weekend tickets up for grabs in our competition

Fancy standing in a Scottish field watching Stone Roses, Noel, Florence and The Vaccines? Well, at T In The Park, Balado between July 6-8 you can do just that. With a top line-up in place for the 2012 festival, tickets go on sale at 9am next Wednesday (February 29) from NME.COM/tickets and tinthepark.com, but thanks to organisers DF Concerts and founding partner Tennent's Lager, NME Extra has a pair of weekend camping tickets to give away to one lucky reader and a friend. For the chance to join 85,000 other music lovers per day at the festival, simply follow these instructions. Good luck!

for the facts
drinkaware.co.uk

HOW TO ENTER

1. DOWNLOAD A QR READER

Go to your smartphone's app store and type "QR reader". You should find several apps there. Download one onto your phone.

2. SCAN THE CODE

Launch the QR reader, scan the code, and you'll be redirected to exclusive extras.

Mobile network and/or Wi-Fi charges may apply. If you don't have a smartphone, go to NME.COM/extra. Competition open until midnight, March 6, 2012. Over 18s only. For more information and regular updates from The T Lady visit tinthepark.com. For the facts about alcohol visit drinkaware.co.uk





KLAXONS IN CRISIS... AGAIN?

James Murphy tells us he's quit their new album, *The Chemical Brothers* confirm they're in and chaos surrounds the live dates. What's going on?

For just one fleeting moment, things were looking nice and straightforward for Klaxons on album number three – and Lord knows, they could do with settling for some good ol' fashioned simplicity after the three-year-saga that brought us 'Surfing The Void'. Adios, ill-advised excursions into space-prog fuelled by mind-bending legal high ayahuasca. Sayonara, barneys with the record execs who binned their initial proffering of commercial suicide and shoved them back into the studio. Goodbye to chopping and changing producers halfway through recording sessions.

As Fred from Spector (of all people) revealed at the end of last year, they'd lined up some big-hitters to twiddle the knobs this time around – namely LCD Soundsystem's James Murphy and The

Chemical Brothers. And they'd started to look ahead to the summer, too, confirming an appearance at Spain's Bilbao BBK festival with the presumed intention of showing off their new wares. If everything really was on the line for them after the cack-handedness last time around, things looked to be kicking off without a hitch.

Until now, that is, as every drip-drop of new information that comes our way points towards a befuddled recording process – and uncertain future. Here's the latest on where Klaxons are at:

JAMES MURPHY'S OUT



As revealed by the band themselves on Twitter last month, Klaxons were due to hit the studio on January 30 to get started on the album – with ex-LCD kingpin James Murphy

widely believed to be at the controls. But when *NME* spoke to the man himself earlier this month, he told us that plans to work together had never truly got off the ground – and had now been abandoned altogether. "I spent a couple of days

just roughing up some songs for Klaxons. But that was almost seven months ago," he said. And the outcome of those sessions?

"Our schedules do not work [together]. Like, I can't make someone else's album right now. That's another commitment." Quite why everyone's opted to stay tight-lipped on the scrapped collab is anyone's guess – especially if the groundwork started over half a year ago.

Every drip-drop of info points to an uncertain future

All we know is that Murphy definitely won't be involved with the new LP.

THE CHEMICAL BROTHERS ARE IN



Thankfully, things are much clearer as far as their plans to work with The Chemical Brothers are concerned.

Initial reports that the band would be hooking up with both members of the dance duo might have been wide of the mark, but when *NME* spoke to Ed Simons at the premiere for their film *Don't Think*, he confirmed that his bandmate Tom Rowlands was still on board. "Tom is working with them and they've been having a good time," he said. "They've been writing together and he's gonna produce some music for them. I'm taking a bit of time out. I heard something that I really loved, a good groove," he said, before adding, cryptically: "Good luck to them..."

LIVE PLANS IN TURMOIL

On January 13, Bilbao BBK festival confirmed that Klaxons had signed up to play their first show of the summer with the Spanish bash. By February 7, though, festival organisers released a statement claiming the band had pulled out so they could focus on sessions for the new LP. Complicating matters was an insistence by the band's representatives that they'd not confirmed or cancelled *any* dates whatsoever, only for them to later change tack and admit that the band had shelved the slot due to recording commitments. If they're still planning on being in the studio come July – meaning they're pencilling in at least five months of knocking it into shape – you can bet your bottom dollar the finished product won't be out for some time.

WHAT'S NEXT?

Right now, Klaxons' representatives are sticking to their guns and refusing to give any cast-iron information on the album:

there's no release date in mind, no extensive list of would-be producers, and certainly no early signs of what the ruddy

thing actually sounds like. They've got a track-record for making a bit of a pig's ear of things before pulling it out of the bag at the last minute [see below], though, so let's hope they can summon the magic again – otherwise they might not just be surfing the void, but hurtling straight into it...

ECHOES OF 'SURFING THE VOID'?

Klaxons have previous when it comes to drawn-out recording sessions – they spent three whole years making their last album

JULY 2007

Jamie Reynolds announces Klaxons are writing the follow-up to Mercury-winning debut 'Myths Of The Near Future'

NOVEMBER 2007

Simon Taylor-Davis ominously reveals that the band are planning to make a much more extreme album with prog-rock leanings

FEBRUARY 2008

Band enlist Simian Mobile Disco man James Ford for sessions and reveal new material is sounding "heavy and delirious"

NOVEMBER 2008

Band claim album will be finished by end of 2008 with tracks called things like 'Moonhead' and 'Valley Of The Calm Trees'

FEBRUARY 2009

Jamie Reynolds admits to *NME* that their label has ordered them to re-record their "really dense, psychedelic record"

NOVEMBER 2009

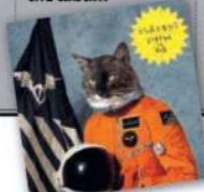
Metal producer Ross Robinson parachuted in to rescue album after band admit sessions with Ford have gone astray

FEBRUARY 2010

Work is finally completed on the album

AUGUST 2010

'Surfing The Void' is released. *NME* says: "It takes a person in a suit to tell you your destiny is to make an album of planet-surfing tech-pop."



Frank panicked when he saw the size of the queue for the toilet



“THIS IS THE BEST DEBUT SHOW I’VE EVER SEEN”

So says, er, Frank Carter himself as he finally unveils his new band **Pure Love** at an NME Awards Show in London. But what will Gallows fans make of his melodic new direction?

FRONT ROW

The red velvet and chandeliers of west London’s Bush Hall do not scream ‘Frank Carter’, a man more readily associated with blood and sawdust. But then neither does the wailing ambient intro music that greets the first ever performance from his new outfit, **Pure Love**. Neither do the red and white balloons that descend as the band emerge to let rock’s best-kept secret out of the glitter cannon. It is St Valentine’s Day, and

to the former Gallows singer’s faithful, this is the first time they will have heard any music from the band he formed with friend Jim Carroll just before quitting the band.

As they power in with the one-two punch of ‘She’ and ‘Hits’, the shape of this new outfit, big, blustery, emotional and melodic, straight away makes magnificent sense. Heads are scratched for sure, but what hasn’t changed is Frank’s dedication to performance. With Jim at his side, backed by Jol Mulholland (bass), Jared Shavelson (drums) and Oliver Edsforth (keyboards), a proper band emerges fully formed.

Then the declaration comes. “What you need to know is I’ve never been more happy in my entire life! This is a new era of Frank

person. Just like Beyoncé would. And if not quite pregnant glow, he’s definitely beaming. “When was the last time

you saw me play a show without a fucking barrier?!”

As ‘Anthem’ beats down one of the more metallic moments, the inevitable is finally addressed. “Obviously

this show wouldn’t be happening if I hadn’t left Gallows and I don’t wanna dwell on that too much, but I’m really glad my

The shape of Frank Carter’s new band straight away makes magnificent sense

Carter, there’s a lot more smiles involved.” Need more proof that Frank has gone pop? He’s now referring to himself in the third



TALK TO FRANK

The firebrand frontman's typically understated assessment of the show...

So how was it for you? **FRANK:** "It felt amazing for me, like I'd finally come home. Look, this is the best first show I've ever seen. All I could think of when I was up there was, 'As soon as they know the songs this is gonna be fucking great'. 'Cos I'm having so much fun now. Once people know the fucking words... they're not soft songs, there's plenty of fucking drama there. It'll be fine."

Was it everything you hoped for and expected? "It was a lot of what I expected actually. There were a few puzzled faces, but happy puzzled faces. Didn't

see any animosity, everyone seemed to have a good time. First and foremost we haven't released any fucking songs so it's always gonna be a bit weird, isn't it?"

Were you in any way nervous that everyone would hate it? "I didn't give a shit. By the time I heard that intro music roll I was like, 'OK, here we go'. I've spent a lot of time worrying about this for the past year, not necessarily this first show but this thing in general, it's finally fucking done, and it feels great."



Frank prays that his mum doesn't spot he's had some tattoos done

Why were you so secretive about it before tonight? "We just wanted to keep it a mystery as long as we possibly could. Bands don't do that anymore and with us, we had a really good opportunity to do it. We had a chance to fuck everyone off, so let's do it, you know!"

Do you feel guilty for keeping people away from their partners on Valentine's night? "No, not at all. I think that they made the right choice!"



"Who's full of hot air? Oh right, the balloons..."

that that is the moment that Frank can hold back no longer and he dives into the crowd, limbs akimbo.

But then, barely a breath after that there's yet another declaration, before 'Burning Love', that "this is a love song in the truest sense of the word, so grab your girlfriend, or your boyfriend, or your wife or your husband or your fucking fiancé..." and as they do, they swoop

the (fractional, actually) portion of the crowd who do storm off in a huff have worked that much out. In fact, if the duo and their henchmen have cause to be disappointed, it would be in the fact that their mission to divide opinion to binary extremes has largely failed. The overwhelming majority of people look instantly converted.

Things approach a climax with 'The Handsome Devils Club', certain to soon become their anthem, a riotous storm of Oi! punk via The MC5, and the room collapses into a circle pit. The faithful are thanked and promise is made to return to Brooklyn and make the album, which will be out "as soon as it's finished".

The outro music? 'Rolling In The Deep' by Adele. Perhaps a statement about triumphant returns after either vocal nodes or fractious band break-ups. Perhaps a touchstone as to the emotional extremes that these songs visit. Perhaps a line in the sand regarding the commercial heights that this band shamelessly intends to scale. Well no, more likely it was just the CD that was in the machine by the bar staff. But screw likelihood. Like so many details of tonight, here was a pungent sense of A Thing Happening For A Reason.

SETLIST

'She'
'Hits'
'Bury My Bones'
'Anthem'
'Beach Of Diamonds'
'Heavy Kind Of Chain'
'Riot'
'Burning Love'
'Scared To Death'
'The Handsome Devils Club'
'Pilgrims'

into a swollen-hearted epic that doesn't just politely border on FM rock, but occupies it completely. The point of tonight, yes, was shock and awe, and Frank and Jim are not above a little smugness about the trick they've managed to pull off. So 'Scared To Death' is dedicated to "all those bands who have a fucking Myspace before they have any fucking songs". But spite, as we have gathered by now, is not in the spirit of this evening. Even

brother's here. But enough with the drama!"

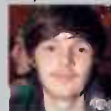
And so we go into the breach. As 'Beach Of Diamonds', the night's first surefire hit, unfurls, so does the first pit, and things swing into the sludgy soul of 'Heavy Kind Of Chain' (the next surefire hit). "Guess what," squeals Frank. "I fucking learned how to sing, didn't I?"

Yet the frisson between a man who hasn't quite yet remembered he isn't fronting Gallows while having both feet lodged in his future comes off right. So 'Riot' brings a Gallows moment not just musically, but in the grunt-politik of its refrain "there's a riot on the streets of London" and then the fact

View from the pit

What the fans made of Frank's new band

DANIEL HALL, 19, CROYDON



"I loved it. Didn't know what to expect at all, but I had faith in Frank that it wasn't going to be crap. I was really nervous when he left Gallows and that it would be too different, but his spirit's still there."

MERLIN HARROWES, 15, LONDON



"The music was good but the crowd needed time to acclimatise to it, so the reaction the next time could be better. I definitely liked it, it's really interesting. Whatever Frank does I'll support it, because he's a fucking genius."

MUNGO DODD, 16, LONDON,



"I thought the music was fucking awesome. I love Frank, he's the best frontman ever, but what was up with the crowd? He was going for it 100

per cent and the whole front row was full of stuffy music industry types watching all glassy-eyed and not doing anything. I'd be interested to see them at the Electric Ballroom maybe."

JOE OSBORNE, 19, LONDON



"In my opinion he's the best frontman in the world. Gallows aren't my favourite band, my favourite band's The Libertines and I can see Pete Doherty and people in him, he gets proper involved with the audience, as well as being friendly and a normal guy. The new music's like a British Social Distortion."

ROSIE PROCTER, 18, CROYDON



"I didn't even really know Gallows to be honest. I'm here with my boyfriend because it's Valentines' Day - and he isn't dumped. So yeah, I guess that means I liked it!"

TALKING
HEADS

SHOULD CHRIS BROWN BE FORGIVEN? THE DEBATE RAGES ON

Blogging for NME, **Laura Snapes** questioned why the music world had forgiven Chris Brown despite a lack of public remorse on his part. The silent response has only added fuel to the fire...



On NME.COM last week, I wrote a blog post about Chris Brown's disgusting behaviour following his appearance at this year's Grammys. To

bring you up to speed, it was the day before 2009's Grammys that Brown beat Rihanna, biting her ear and trying to strangle her in a car.

The fact that the American Recording Academy (the organisation behind the Grammys) invited him back three years later – combined with the show's executive producer Ken Ehrlich whining "it may have taken us a while to kind of get over the fact that we were the victim of what happened"

Radio 1 stopped playing Brown's music after the attack – but resumed in 2011

– provoked much rightful disgust on Twitter, to Brown's chagrin.

On the Tuesday night, he tweeted, "Strange how we pick and choose who to hate! Let me ask u this. Our society is full of rappers (which I listen to) who have sold drugs (poisoning). But yet we glorify them and imitate everything they do. Then right

before the world's eyes a man shows how he can make a Big mistake and learn from it, but still has to deal with day to day hatred You guys love to hate!!! But guess what??? HATE ALL U WANT BECUZ I GOT A GRAMMY Now! That's the ultimate FUCK OFF!"

For Brown, awards indemnify him against criticism, making the Grammys just one party responsible for his cultural rehabilitation. With his new album 'Fortune' due to be released in mid-March, we approached industry figures to ask why he has been allowed to sneak back into popular culture.

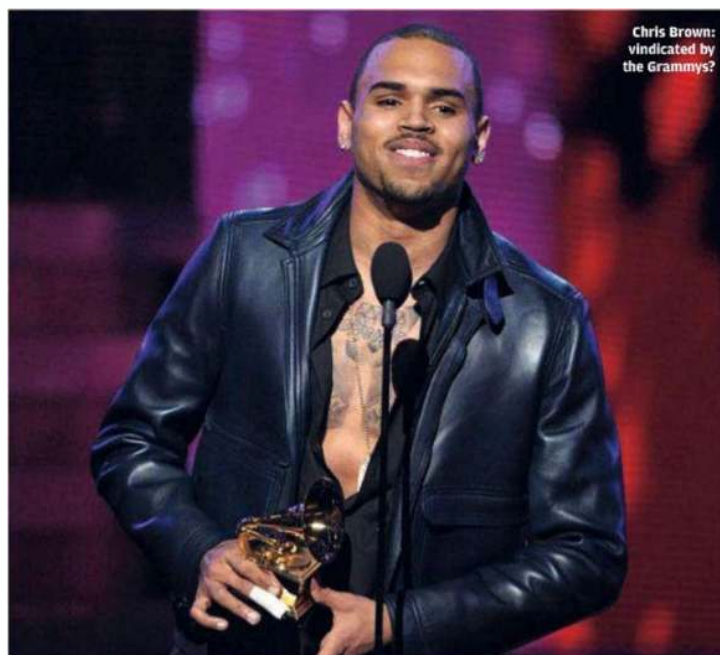
Despite repeated requests, the American Recording Academy and Ken Ehrlich did not comment. Brown's label, RCA – part

of Sony, also home to Brown collaborator Pitbull – responded: "Sony aren't making a comment on this." In April 2011, a tweet by American producer

Polow Da Don led to speculation that Brown features on MIA's upcoming album. MIA's British PR was unaware of the reports – and couldn't confirm if such a collaboration exists.

During the Grammys, hundreds of (mostly) young women tweeted permutations on the dismaying missive, "Chris Brown can hit me any time".

Duly unsettled, I contacted several UK magazines aimed at teenage girls to see if and how they cover Brown. Their responses were quick and unequivocal. One of them, Karen O'Brien, editor of *Mizz* (readership: 11-14-year-old girls), said she never had, or never would, feature Brown in her magazine. "Perhaps it's OK to feature him in magazines aimed at older readers who can make more informed decisions, but I don't think that's *Mizz*. I'd question an editor who allows him to be a 'pin-up'. If they want to discuss his music, fair enough."



Chris Brown: vindicated by the Grammys?

Finally, I contacted BBC Radio 1. At the time of the attack, they stopped playing Brown's music but began playing his songs again in 2011. A spokesperson said they haven't yet had any playlist meetings about singles from 'Fortune', but they did offer this statement: "We are also aware of our responsibilities to listeners, which is why we have regular news and social action campaigns – such as those on drugs, sex, body image and domestic violence."

Brown has wormed his way back into popular culture because he's, well, popular, and media outlets and collaborating artists want a piece of him. Brown is subject to the US justice system's official sentencing, and it's not necessarily the music industry's place to try him for what he did. However, it seems wrong that his righteous

indignation and past crime should be forgotten just because he's got a new record out that thousands are likely to buy.

A common argument raised in Brown's defence is that Rihanna herself appears to have forgiven him. She rescinded the restraining order against him in February 2011, and apparently invited him to her birthday party last week. Meanwhile, a 78-second version of 'Birthday Cake' was released on February 20 [the same day NME went to print]. Kosine of production duo Da Internetz – who worked on the song – said that "the feature[d guest] on there is gonna shock the world".

The guest is widely believed to be Chris Brown, opening yet another minefield, as the woman he attacked becomes the latest accomplice to his cultural acceptance.



The online reaction

Laura's blog after the Grammys sparked a wave of comments – here's a selection of them

NME'S SAM WOLFSON

Why do Radio 1, while providing support and information for victims of domestic violence in their Sunday Surgery, still proudly playlist Brown without even a discussion of whether they should or not? Why did the Grammys invite him back knowing it would cause bad press?

CIARAN VALLEY

The Grammys are a celebration of this year's music, and if he was a main force in the world of music he has every right to be there.

SOPHIE THOMSETT

Seeing the Grammys pay tribute to Whitney Houston, whose life was marred by domestic

violence, while welcoming Chris Brown back was completely nauseating.

PETE MONTIEL MCCANN

Why have so many powerful people put so much effort and money into defending a remorseless and entirely replaceable dancing puppet?

HASHIM HAZMAN

Why shouldn't they forgive him? That mistake was made when he was still a teenager. There are more legendary acts who have done worse things than him and are still lauded by the public.

GORDON ARMSTRONG

Brown has recorded a song with

Justin Bieber. The message that a generation of young girls are getting by seeing their favourite singer hanging out with a man who beat up his then-girlfriend is a very unpleasant one...

What's your take? Email letters@NME.COM or comment on Laura's blog at NME.COM/blogs

PULP TO HEAD UP LONDON CHARITY GIGS

Example and Florence also set for Teenage Cancer Trust shows

After making their big live comeback at this year's NME Awards, Pulp have been confirmed to return to London to play at one of the Teenage Cancer Trust's annual shows in March. The reformed Sheffield band, who are due to pick up this year's Teenage Cancer Trust Outstanding Contribution To Music gong and perform at our annual bash next week (February 29), will play at the Royal Albert Hall on March 31. "We've dreamed for a long time about playing the Royal Albert Hall and we can't think of a better way for our dream to come true," frontman Jarvis Cocker says. "Thank you Teenage Cancer Trust - it's going to be a very special evening."

Before Pulp take to the RAH stage, Example will also appear at the venue as part of the run of gigs on March 30, with Jessie J playing on April 1. And after a night of comedy hosted by Jason Manford (April 2), Florence + The Machine (3) will bring this year's run to a close.

"Every year my team and I work really hard to make these concerts for Teenage Cancer Trust something special," The Who's Roger Daltrey, a patron of the charity, comments. "This year is no exception and the line-up of artists donating their time and talent is incredible. I hope there's something for everyone."

Tickets for the shows go on sale at 9.30am this Friday (February 24). See Teenagecancertrust.org for more details.

Right Royal knees-up: Jarv's confirmed for Albert Hall



NME AWARDS 2012 TUNE IN FOR THE FINAL LOWDOWN

As the excitement builds towards our annual celebration of the best music in the world next week, tune in to the final episode of *Countdown To The NME Awards 2012* shown on Channel 4 this Thursday

(February 23) at 1.55am. Presented by Nick Grimshaw, this week's show will feature all the info on the nominees for Best New Band, along with the lowdown on this year's Godlike Genius Award-recipient Noel Gallagher - so it's definitely one not to be missed.

THE EARL SWEATSHIRT PLAYLIST



According to his Twitter, the Odd Future rapper has mainly been listening to...

BOMBAY BICYCLE CLUB
'Cancel On Me'
TV ON THE RADIO
'Forgotten'
BEIRUT
'Carousels'
THE GO! TEAM
'Huddle Formation'
EDWARD SHARPE AND THE MAGNETIC ZEROS
'40 Day Dream'
GHOSTFACE KILLAH
'Nutmeg'
RANDOM AXE
'Shirley C'
GREGORY AND THE HAWK
'Boats And Birds'

...and a few he's been namechecking:
Joy Division
Animal Collective
Some bloke called, er, James Pants



THE ENEMY: 'WE'RE BACK IN BUSINESS'

New record deal, new songs, same fiery spirit – the Coventry trio make their hometown return

Downstairs, 350 hungry Enemy fans are waiting, and upstairs in a tiny room at the back of Coventry nightclub S7ven, The Enemy are no less abuzz.

"It couldn't have come any sooner," says singer Tom Clarke of their comeback. "Brilliantly it happens to be at a time where everyone's bored of what's on the radio. They want something new and they want something real."

Following the disappointing reception for their 2009 second album 'Music For The People', the band departed Warners when staff changes meant they were working with a new set of people they didn't feel had the same commitment to the band ("you can't have a weak link in the chain," says Tom). Now signed to Cooking Vinyl, they've been working with Joby J Ford of US punkers The Bronx on their new album, 'Streets In The Sky', to get back to a more direct, raw sound. "We spent a lot of time and effort on the second

album finding out how you capture all the energy that we have live and put it on CD," says Tom. "And it's fucking hard."

But Joby's done it. I think this album is the best recorded representation of our band yet."

Tonight's gig is being filmed for the video for comeback single 'Gimme A Sign' and also streamed live online, with 300,000 people tuning in. The crowd are only too pleased to obey Tom's orders to "have it", and by the time they get to 'This Song Is About You', there's at least seven people on their mates' shoulders in front of this tiny stage. "I Iowever mad you think you've gone, times it by 10 and then add 100 and then have some fun because God knows you don't get many chances," says Tom. "Let's see some hands up. Back in business."

THE NEW SONGS

How the third album is shaping up

GIMME A SIGN

Punky, metallic drums and an epic guitar solo, with a gutsy, Pistols-style feel.

BIGGER CAGES, LONGER CHAINS

Short, shreddy riffs, sounds like 'Shot By Both Sides' with aggressive, QOTSA rhythms.

SATURDAY

Another proper living-for-the-weekend anthem.

1234 READY TO GO

Sounds weirdly like early Manics with a melodic vocal and angry, fast guitar.

THIS IS REAL

A bit 'Maggie May' - "We don't have much but what we have is enough," Tom trills.

JESUS CHRIST SUPERSTARS: WHY THE MARY CHAIN STILL MATTER

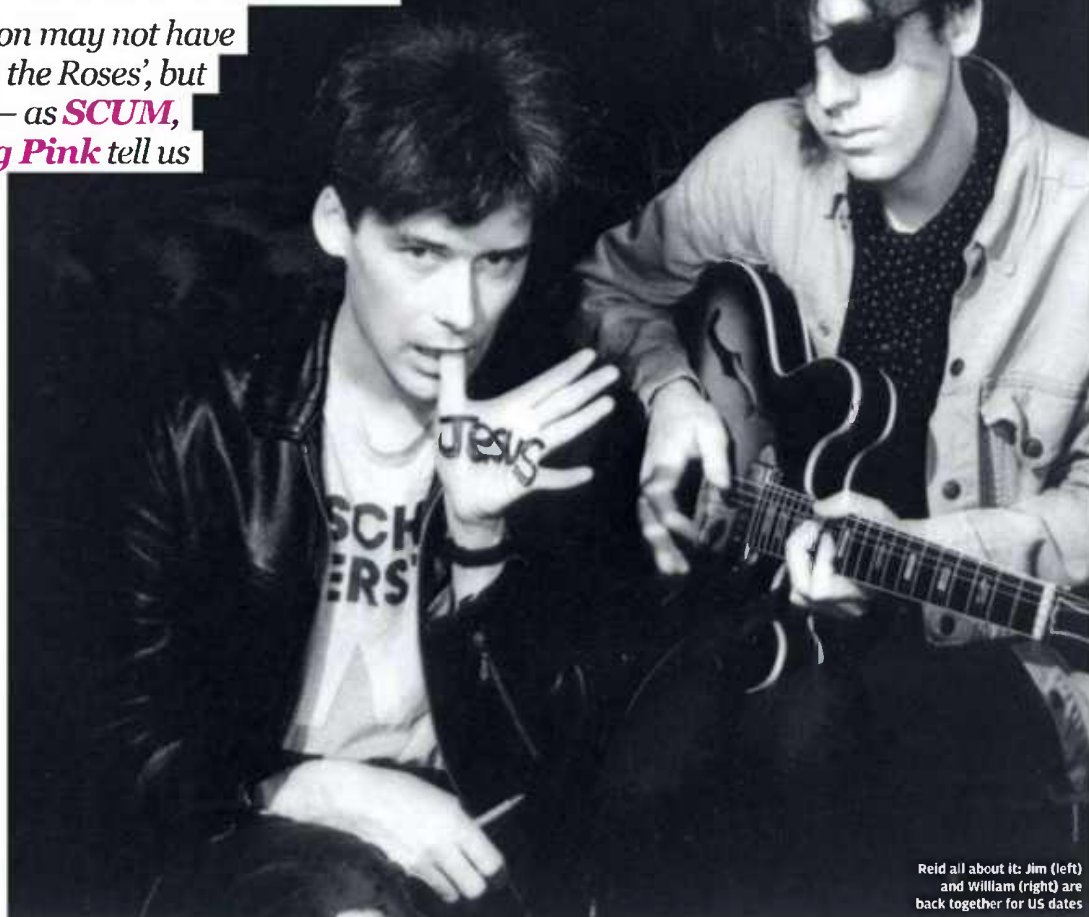
The Scottish band's reunion may not have got the same headlines as the Roses', but they're just as influential – as **SCUM**, **Glasvegas** and **The Big Pink** tell us

A band centred around the prodigious talents of two warring siblings hop on board with Alan McGee's Creation Records, release a couple of bona-fide classic albums and then descend into fraternal bickering, before the whole thing spectacularly unravels in an alcohol-sodden blowout onstage. You know who this is, right? Except, er, it's not actually Oasis – but Jim and William Reid of legendary Scottish rockers The Jesus And Mary Chain. In many ways the proto-Liam'n'Noel, they were one of the defining indie groups of the '80s, picking up where The Velvet Underground left off nearly 20 years previously to make blistering guitars, ear-scorching feedback and honeyed melodies seem impossibly cool again. And now, for the first time since their mini-reunion back in 2007/2008, they're going to be sharing a stage together once more, with a handful of US dates announced for this March. This, as anyone with a discerning pair of lugholes knows, is stonkingly good news. Their first album, 1985's

The Mary Chain are the stuff of rock'n'roll legend

'Psychocandy' (released on Warners' offshoot Blanco Y Negro), pushed the very boundaries of where you could take a guitar with a heap of effects pedals. Chuck in a talent for controversy – 1986 single 'Some Candy Talking' was banned by BBC Radio 1 DJ Mike Smith because of alleged drug references, while their 1992 Top 10 hit 'Reverence' was banned by *Top Of The Pops*. Then there were the always-chaotic gigs, culminating in the 1998 LA show that precipitated their split when Jim turned up onstage so sozzled that William stormed off, and you have the stuff of rock'n'roll legend.

There's no word yet on whether they'll be rolling out the reunion tour on these shores as well, but it's a bloody exciting possibility. We asked three of the Mary Chain's spiritual descendants to explain what all the fuss is about.



Reid all about it: Jim (left) and William (right) are back together for US dates

"They taught us how to use distortion"



MILO CORDELL, THE BIG PINK

"When me and Robbie started out in The Big Pink, it was all about The Velvet Underground and The Jesus And Mary Chain. They showed us how to use distortion as warmth, using it as an instrument in itself. And they look exactly how a band should look – they know how to wear a leather jacket. There was noisiness drenched in distortion, but with beautiful songs behind it. They're a big influence, and I think the original line-up is one of the all-time great rock'n'roll bands."

"They were noisy, silky and elegant"



JAMES ALLAN, GLASVEGAS

"I always thought the Mary Chain were American, so when I found out they were from near Glasgow, I liked that. They were noisy, but they were silky and had elegance too. If you put the Ramones, The Beach Boys and 'Can't Help Falling In Love'-era Elvis Presley into a swimming pool and they were walking through the shallow end, that's the Mary Chain sound. And we sound like the same combination of people in the pool, but flapping around in the deep end instead."

"They're one of the best bands of all time"



TOM COHEN, SCUM

"They taught me that everything you feel, the frustration and anger, can go into making noise music that gets a response from people. When SCUM first started out, I used to watch a clip of them playing 'In A Hole' on *The Old Grey Whistle Test*, when Bobby Gillespie is drumming, and it's the only performance I'd seen when everything just falls apart. We used to do that all the time – it would always fall apart by the time we got to the end of our songs. They're one of the most incredible bands of all time."

PIECES OF ME

JORDAN GATESMITH

Howler's frontman on guitar heroes, DIY gigs, "Edward Hopper's shit" and his favourite lyricist of all time

My first album

SOUL ASYLUM, 'SAY WHAT YOU WILL, CLARENCE... KARL SOLD THE TRUCK'

"My neighbour gave it to me, because my neighbour, Karl, was the bass player from Soul Asylum. When I started getting into music, his wife Mary Beth gave me their album, and I fell in love with it. And I was like fuck yeah, my neighbour is a rock star! Karl died when I was 13, so I was always there for Mary Beth. She was the person who turned me on to many bands."

My first gig

THE BASEMENT OF JAVA JACK'S

"Since I was 13, Jerry, the owner of [Minneapolis coffee house] Java Jack's would give me the keys and let me thrash in the basement. So I'd go down there and jam. Our first gig was there on a stage built on milk crates."

The first song I learnt to play

CHUCK BERRY, 'JOHNNY B GOODE'

"I was very dedicated to learning the guitar. So the first song I ever learned to play was 'Johnny B Goode' by Chuck Berry. That was the first thing that I heard that made me want to play guitar. 'Come as You Are' was in there too."

My favourite book

WILLIAM FAULKNER, AS I LAY DYING

"I was a big William Faulkner fan. *As I Lay Dying* is the most depressing, funny book. It's black, but it's funny too. I like things dark and tongue-in-cheek."

My favourite artist

EDWARD HOPPER

"That's more of my girlfriend's deal. She's an artist. But I love Edward Hopper's shit. That's how much I know about art, I call art 'Edward Hopper's shit'."

My favourite new band

CHRISTMAS ISLAND

"They're from California, and on [cult garage label] In The Red. They're really surfy; they're a two-piece band. They have a great song called '29' about getting older."

My favourite possession

MY 1967 MOSRITE GUITAR

"It was The Ventures' guitar, and I guard it with my life."

My favourite place

THE GOON

"There's this place that I call The Goon. It's in uptown. It's an isolated pond where



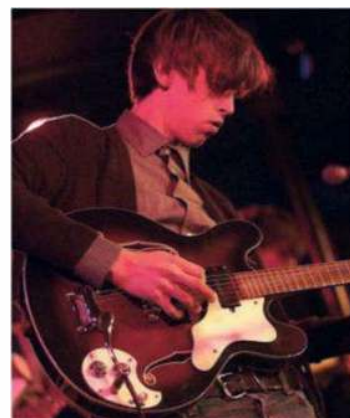
we will go down to drink. But I love New York the best. That's where I really want to be. My girlfriend lives out there, and I think I'll move out there too when I have the time."

My favourite lyrics

THE REPLACEMENTS, 'WITHIN YOUR REACH'

"My favourite lyric of all time, which I actually quote in a Howler song, is from

the song 'Within Your Reach' by The Replacements. The lyric is, 'I could die without your touch, if I could live within your reach'. I also love The Replacements' 'Swingin' Party': 'If being afraid's a crime, we hang side by side, at the swingin' party down the line'. It took me a long time to realise what the song was about, but I realised that it's the saddest bastard song of all time. I want to write that song."



Clockwise from main: Cheer up Jordan, you're in a room full of really nice music gear; early inspiration Chuck Berry; that precious Mosrite guitar; punk heroes The Replacements; Faulkner's "depressing and funny" *As I Lay Dying*



VERSUS

PETER ROBINSON Vs ANDREW WK

The master of motivational speaking and hard-partying punk talks congas and indoor bikes



• In another time and place Andrew WK would be King Of The World

• But it is not another time and place

• To clarify: Andrew WK is not (NOT) King Of The World

Hello, Andrew. Well, here we are. "Yes sir."

And you haven't exactly been away but at the same time you're BACK BACK BACK.

"I'm back! I'm more back than ever!"

Is it just three backs in your BACK BACK BACK or are there more backs?

"It's like back AND forward, front and BOTH SIDES. We're trying to cover all angles."

Your backness is related to your touring 'I Get Wet' across America, and then right at the end of the tour you're coming to the UK.

"That's right!"

Is that so you know you've got it perfect before you bring it to the UK?

"Well, that's a nice way to think of it, yes... The first concert I ever performed with my band was in London before then going to the US, so we're flipping it."

I saw you at the Astoria when you were playing in London the first time around. It wasn't exactly a sold-out show. To the point where you were able to lead a conga around the dancefloor. (Laughs) I remember that VERY well! And I was delighted by that. That was the dream atmosphere."

It was a beautiful moment.

"The conga is an intimate dance. You have to grab the mid-section of the person in front of you. I suppose if it's fleshy around the waist you could move up to the shoulders."

Shoulders can remain muscular even if what lies below is less so. "It's true, that's why everyone looks good in their busts."

Some people see an empty dancefloor as a reason to moan afterwards; some people see an empty dancefloor and put a conga in it. And that is what is magical about Andrew WK.

"That space is there to be used! You can run around in circles, you can bring a bicycle in... The venue might not like that. But I did that in my own club here in New York. I mean, when do you ever get to ride around indoors on a bike, right? Unless you have a big



house. It's a chance to take up that space. Cover every inch of that floor. Conga, cycle, even tumble and roll."

Are you going to have plain white T-shirts on your merch stall?

"I tend to reserve those for myself as I go through quite a few of those. I do encourage people to bring them and wear them so we can all match. They're easy to find."

It's the club anyone can join!

"That is true. James Brown always wanted to look impressive and always did, and he had clothes that were not so easily replicated. Michael Jackson too. I wanted to have clothes that, well, firstly I already owned so I didn't have to make them or put them together, and secondly that everyone else already owned too. But I certainly admire people with elaborate clothing."

Will you be doing any more motivational talks?

"Yes! One of the fun things I did in London over the last few years was the non-musical shows. It's very similar to playing a music concert in that the goal is to feel really full of power and light and vitality and vim and vigour by the end. The last one I did, I spoke to a class at Yale – they have a class being taught there ABOUT PARTYING. And it became quite controversial. But I think it's an important skill to develop! It takes practice!"

Well you need to get it right. I mean, if you party hard and get it right, it's good. If you party hard wrongly, it's a disaster.

"Right or wrong is tricky, but as long as you do it hard you'll be OK."

THIS WEEK'S TOP 20

THE NME CHART

NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio
NME.COM/RADIO

NME.COM

Listen to the Top 40 and learn more about each artist online
7PM EVERY MONDAY
AT NME.COM/CHART



NEW TO NME RADIO PLAYLIST

• FLORENCE + THE MACHINE
'Never Let Me Go'
• AZEALIA BANKS
'212'
• PAUL WELLER
'That Dangerous Age'
• JUSTICE
'On & On'

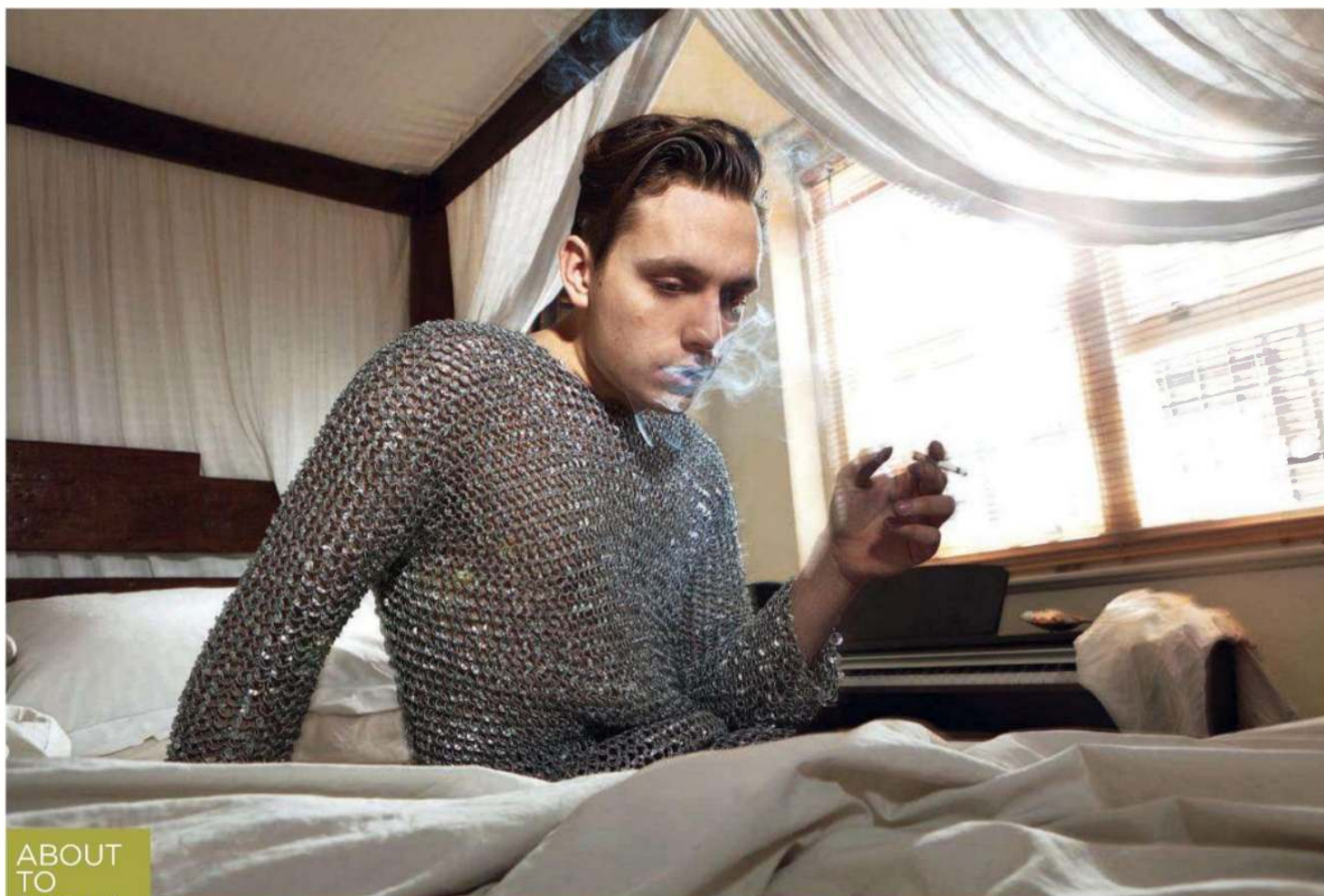
- 1 8 SPECTOR 'CHEVY THUNDER'
Luv Luv Luv
- 2 10 ARCTIC MONKEYS 'BLACK TREACLE'
Domino
- 3 4 DRY THE RIVER 'THE CHAMBERS & THE VALVES'
RCA
- 4 4 NIKI & THE DOVE 'DJ, EASE MY MIND'
Mercury
- 5 12 GOTYE 'SOMEBODY THAT I USED TO KNOW'
Island
- 6 18 THE BLACK KEYS 'GOLD ON THE CEILING'
Warner's
- 7 19 THE BIG PINK 'HIT THE GROUND (SUPERMAN)'
4AD
- 8 7 BOMBAY BICYCLE CLUB 'HOW CAN YOU SWALLOW SO MUCH SLEEP?'
Island
- 9 9 NOEL GALLAGHER'S HIGH FLYING BIRDS 'IF I HAD A GUN...'
Spun Mash
- 10 2 LANA DEL REY 'BORN TO DIE'
Polydor
- 11 3 FOSTER THE PEOPLE 'DON'T STOP (COLOR ON THE WALLS)'
Columbia
- 12 17 THE SHINS 'SIMPLE SONG'
Columbia
- 13 NEW JACK WHITE 'LOVE INTERRUPTION'
XL
- 14 37 WE ARE AUGUSTINES 'CHAPEL SONG'
Parlophone
- 15 14 FOO FIGHTERS 'THESE DAYS'
Columbia
- 16 12 LADYHAWKE 'BLACK, WHITE & BLUE'
Island
- 17 29 ME 'NAKED'
Lizard King
- 18 5 KASABIAN 'GOODBYE KISS'
Columbia
- 19 25 MIKE SNOW 'PADDLING OUT'
Columbia
- 20 M83 'REUNION'
Naïve

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT
TO
BREAK

GABRIEL BRUCE

The bedsit lothario raiding Leonard Cohen's soul and feasting on his own demonic lust

It took me a while to get over the heartbreak," says Gabriel Bruce, mourning the dissolution of his old, Nick Cave-indebted band Loverman. He was helped through those dark times by the love of a good organ, when he purchased from a neighbour the trusty Farfisa that appears throughout his debut solo album, set for release this summer.

"I really felt like I was a terrible person, because the guy had this studio set-up, but with marks on the walls where all his old gear once was," explains Gabriel over a cup of coffee as black as his artfully dishevelled suit. "He was a broken man – he handed it over to me with a tear in his eye." Quickly the Londoner began writing brand new songs on it, including 2011's brilliantly harrowing debut, 'Sleep Paralysis' – accompanied by a 50-page pamphlet with writings by Gabriel about actual sleep paralysis and hypnagogic hallucinations ("I thought it was something that was universally experienced") – and the Springsteenian 'Car's Not Leaving', all pinned down by his loin-shuddering bass vocals.

"I just bought another organ exactly the same," he says guiltily. "It's out of protection for the first one, because I worry about her. So I've got this floozie organ, but my old girl is in my bedroom waiting for me when I get home."

Born by the hum of London's Westway flyover to a half-American, half-Brazilian father and a mother from a family of stained-glass makers, 22-year-old Gabriel is the kind of dapper goth-abilly gentleman that Lana Del Rey would totally leave her *Take Me Out* light on for. While making a Dalston café seem more like the absinthe-fuelled Left Bank, talk turns to another man with a voice so deep you could dive into it from the top of the Eiffel Tower: Leonard Cohen. "When you see him play, it's not like watching a gig – it's like having dinner with Ghandi. It's a dark art. He likes sex and death."

And so, it would seem, does Gabriel, who, with his superbly doomy lyrics, wants to tap into the "melancholic lust" of poets such as Pablo Neruda and García Lorca. And if that isn't enough to get your own organ into overdrive, we can only assume that you're dead to the world. *Leonie Cooper*

BASED: London
FOR FANS OF: Nick Cave, Leonard Cohen

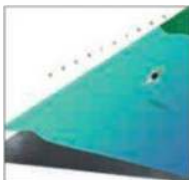
BUY IT NOW: 'Sleep Paralysis', out now
SEE HIM LIVE: Gabriel plays London's Electrowerkz on February 23
ON NME.COM: Get the first listen to new single 'Dark Lights Shine Bright'
BELIEVE IT OR NOT: As well as all the quasi-sexual stuff about his organ, Gabriel's interview also took in: the fact he used to paint people's portraits for money, his friendship with Fred Spector, and how he cried when he found out Michael Jackson wasn't a girl

**RADAR
ALBUM
REVIEW**

Former Your Twenties bassist turns in an ace album of spiralling electronica and R&B

NZCA/LINES

NZCA/LINES
LOAF RECORDINGS



Clear the dancefloor. Sling your jacket in the corner and line up the shots at the bar. From the first bars of 'NZCA/LINES' opening track 'Compass Points', it's clear that something special's going on as Londoner Michael Lovett takes a second bite of the pop cherry. Keen-eared readers (and fans of mid-noughties indie) might recognise him as the backing vocalist and bassist from foppish flops Your Twenties, but for this new project he's swung a curveball on us, veering full-throttle into early noughties R&B. Forget Jamie xx's method of titrating Timbaland until the end result is weaker than own-brand instant coffee – instead, Lovett's gone straight for the jugular with tracks that pick up where Aaliyah left off. Seamless vocals mix with rising synths as single 'Okinawa Channels' edges on Gary Numan territory, before bursting into Cornelius-influenced keyboards. 'Atoms & Axes', meanwhile, takes a nudge from Joe Goddard

and pairs it with a bassline that echoes Rod Stewart's 'Young Turks'. And you know what? It's ruddy marvellous.

Indeed, for all its smooth breakbeats, NZCA/LINES' electronic dream-pop owes as much to 'Nights Out'-era Metronomy as it does to the Neptunes. Perhaps it's down to Lovett's ex-Your Twenties pal Gabriel Stebbing, who was a live mainstay in Metronomy's earliest days. Or, even more likely, it's got something to do with producer Charlie Alex March. Apparently, so the story goes, Lovett turned up at March's door armed with a load of trad indie tunes – which the producer hated – before the two plotted an entirely new, guitar-free direction that saw them only listen to Ciara and Stravinsky for an entire month. Whatever – it's a trick that has certainly paid off. Though the spiralling electronica of 'NZCA/LINES' sometimes threatens to tip into new age (looking at you, 'AM Travel Approach', and you, 'New Magnetic North'), tracks such as 'Nazca' have more than enough undercurrent to stop anyone from blissing out. *Ailbhe Malone*

7

DOWNLOAD: 'Compass Points', 'Nazca'

Michael Lovett, aka NZCA/LINES, is hoping for gold at the Olympic Staring competition



BAND CRUSH



Aaron Dessner from The National on his favourite new act

"I think Sharon Van Etten is a huge talent. She has so much of the raw energy that PJ Harvey had early on, but she's a real singer's singer. She's at the peak of her powers and can only get better. I was involved in her new record, so I'm biased, but I believe in her – people should hear her."

The Buzz

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



1

SWAYS RECORDS

You've gotta love a label who quite clearly couldn't give a flying one. Not content with sending us frankly the most disturbing press pics ever (see above) Manchester's SWAYS Records – home to the hotly tipped MONEY – also delivered us a delightfully to the point anti-mission statement: "Firstly, SWAYS is not really a record label. SWAYS is an instrument of cultural regeneration," they begin, before boldly declaring that: "SWAYS will destroy everything that came before us, including our idols." We're scared, yet slightly excited too. Read SWAYS' full despatch on NME.COM/newmusic now.



2 CAROLEE

There's scant info on the Jersey girl who goes by the name of Carolee, but the singeing salvo that is her debut EP, released on Austin-based micro-indie 12xU, sounds pretty unstoppable. It's essentially a tour de '94 – when Justine Frischmann's Wire-taut choruses and the Deal sisters' ragged guitars ruled the indie landscape.



3 FUTURE UNLIMITED'S 'GOLDEN'

You'd be forgiven for thinking this is Depeche Mode's comeback single and, frankly, Gahan and Gore should be so lucky. But no, 'Golden', off the forthcoming 'Cloak & Dagger' EP, comes courtesy of two Tennessee kids who eschew their Southern twang for glassy new wave with stadium-sized ambitions.



4 BIGKIDS

This Camden duo's pop sensibilities have slotted into place just fine in the wake of Friends' recent emergence. Like an amped-up version of the Brooklynites' most astute moments, their music hits on charty estimations of b-boy, soul and ESG. Debut single 'Drum In Your Chest' is out on Monday (March 4).



5 BENNY BANKS

Born and bred in Islington, north London, Benny Banks is the latest 'road' rapper to get snapped up by a major. Now under the watchful eyes of 679/Warner – home to Marina And The Diamonds, Plan B et al – Banks is just about ready to attack the mainstream. His new single, 'Bada Bing', is out now.

SCENE
REPORTTHE DRUMS:
BREAKING
NEW WAVES

Jacob Graham digs deep into the
thrift store of future music



Dear *Radar*, me again. I'm in Australia at present, trying to avoid the sun and searching for new music for you. I've just discovered Dylan Mondegreen, a Norwegian songwriter who hasn't released anything since 2009's 'The World Spins On'. He writes sad, sweet

songs – dare I make a Blueboy comparison? Perhaps! There are equal measures of Jens Lekman, Acid House Kings and Sufjan Stevens in there, too. **Terminal Twilight** are a boy/girl duo from Los Angeles. They've got that modern 'breeze' sound, but are also influenced by the cold wave scene. They seem lost, musically, which I think is a very exciting place to be. Southampton band **The Notes** are teenagers in a garage with a girl singing some great melodies. You can get their debut EP, 'Wishing Well', from Bleeding Gold Records.

Paisley & Charlie are the sort of indie pop, old-fashioned pair that get a lot of eye-rolls for spending their lives in their

JACOB'S
TOP 5

DYLAN
MONDEGREEN
'Wishing Well'

TERMINAL
TWILIGHT
'AIR'

THE NOTES
'Those Days,
Those Nights'

PAISLEY AND
CHARLIE
'My Secret Bronski
Smalltown Life'

SONGS FOR
WALTER
'Merry Go Round'

own crazy world, but that's clearly where they want to be. I've been peeking in on them periodically, but when I heard their song 'My Secret Bronski Smalltown Life', I thought: 'Gee, that one sounds like a hit'.

They've got a whole slew of great songs. **Songs For Walter** is the solo project of Laurie Hulme (of Manchester band Golden Glow). His songs are stripped-down, acoustic, but with that certain Mancunian strain. Rather than writing songs about the usual fare – girls – Laurie writes about (and even from the perspective of) his deceased grandfather. It's a little eerie and entirely beautiful. His song 'Merry Go Round' nearly gave me a panic attack the first time I heard it. Red Deer Club will soon be releasing a limited EP, 'Meet Me At The Empire'.

NEXT WEEK'S COLUMNIST:
BBC Radio 1's Huw Stephens

5
TO SEE
This week's
unmissable new
music shows

THE MEN
CAMP Basement,
London
February 23

HEART SHIPS
The Castle,
Manchester
February 23

THE MINUTES
Rock City,
Nottingham
February 25

DEVIN
(pictured)
Shacklewell Arms,
London
February 28

ARTHUR BEATRICE
The Victoria, London
February 28



WET NUNS

SANTIAGO, LEEDS FRIDAY, FEBRUARY 10

CAUGHT
LIVE

Tell your mum you're into Wet Nuns and you might be in for a long talk concerning impure thoughts about the ecclesiastic. Your

mum's probably right – go and see the band live and you'll find there isn't enough Dettol in the world to clean their kind of filth.

Packing out Leeds' dingiest whisky bar, their set-up – or lack of – sums up the band's rubric. One guitar, one battered drumkit and two sozzled frontmen are the order of the day, and opener 'Laura' hits us hard, with mainman Rob Graham lunging further into the crowd with every growl of his mother-never-loved-me vocals.

Whipping his unctuous mane of hair to Devo standards, the crowd follow his snarling idiosyncrasies and all hell breaks loose. From the front, groups of Arctic Monkeys doppelgangers gaze lovingly upon the stage – to be expected considering Matt Helders' patronage of the band (from doing

freebie remixes to donning their T-shirt on Jonathan Ross' show, he's seemingly obsessed). Hilariously, the Monkey kids are left looking both red-faced and shit-scared by the end of the song.

But let's make no bones about Wet Nuns – the two-piece do smack heavily of The Black Keys. How could they not, playing skuzzed-up honky-tonk and feasting on the blood-red dirt-rock diet of the American dream? But they do it with a particular brand of Brit humour, which is important. There's nothing crass going on with them, and no dull-as-fuck estimations on stodge-rock

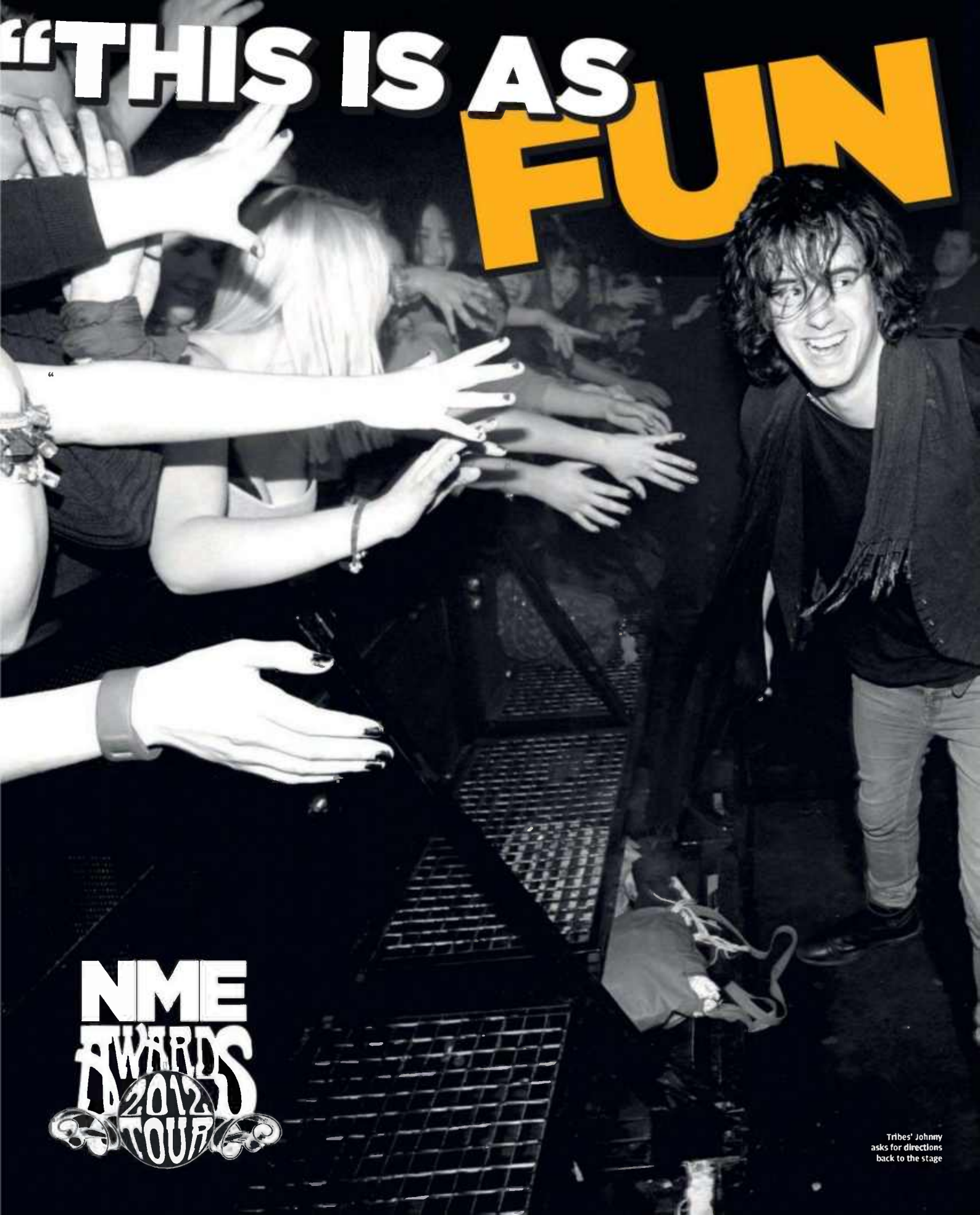
The Arctic Monkeys fans at the front are left looking both red-faced and shit-scared

either. Instead, the man-factuation reaches boiling point as they croon a demonic slowie called 'Don't Wanna See Your Face No More' and howl the utter sleazefest that is 'Heavens Below'. If you swap the moonshine for real ale, you'll start to get the real picture here...
Anna Conrad



Terminal Twilight
featuring Vernon Kay?

"THIS IS AS FUN



NME
AWARDS
2012
TOUR

Tribes' Johnny
asks for directions
back to the stage

AS F*CK!

Broken bones, bus-invading fans and booze, booze, booze – it's that time of year again.

Jo Fuertes-Knight heads upfront and backstage on the **NME Awards Tour 2012**

PHOTOS: ANDY WILLISHER

Two pairs of socks. Now *that* is real fucking rock'n'roll right there," booms Metronomy's Joe Mount. Partly due to his extremely 'rock'n'roll' underwear decision, in the early afternoon inside the Manchester Academy on the third night of the NME Awards Tour 2012, the frontman is in the mood for some fun.

Tribes, too, are in high spirits. Johnny Lloyd rummages through a suitcase of crumpled shirts before settling on an eye-catching leopard print number, and drummer Miguel Demelo takes a break from his kit to strum away at an acoustic guitar. Headliners Two Door Cinema Club have disappeared to quietly poke around the catering tables, while hip-hop diva-in-the-making Azealia Banks is nowhere to be seen. Metronomy take to the stage for their soundcheck sans trademark chest lights, breaking their concentration with the occasional laughing fit.

Shortly afterwards, we pin them down in the bar to quiz them on their early impressions of their new tour buddies, gently reminding them of its legacy that includes

spots from Arctic Monkeys, Maximo Park and The Killers. "We went out with Azealia last night in Newcastle," explains Joe. "Loads of people have been asking for photos with her. One girl was completely unaware that the full line-ups of Metronomy and Tribes were standing either side of her. Actually... I want a photo with Azealia too. But Tribes are *much* better at partying than us. The other day we were listening to them getting ready next door, singing Bowie at the tops of their voices, then we heard one of them bolt to the toilet and vomit, but he still somehow turned vomiting into a vocal warm-up. It was beautiful." Bassist Gbenga Adelekan adds, "We've had nothing *too* crazy yet. Well, no groupies. There were two exchange students waiting for us who had memorised the code to our tourbus though. Er, male students." They all break into giggles again.

We leave them to prep for their show to track down the elusive Ms Banks, who's fresh from finishing her opening spot after whipping the crowd up with '12's chorus of "Imma ruin you cunt" and a frenzied rendition of Prodigy's 'Firestarter' executed with an impressive Cockney accent. Now perched in her dressing room, an animated Azealia is rifling through a



Feeling blue:
Metronomy



High flying:
Two Door

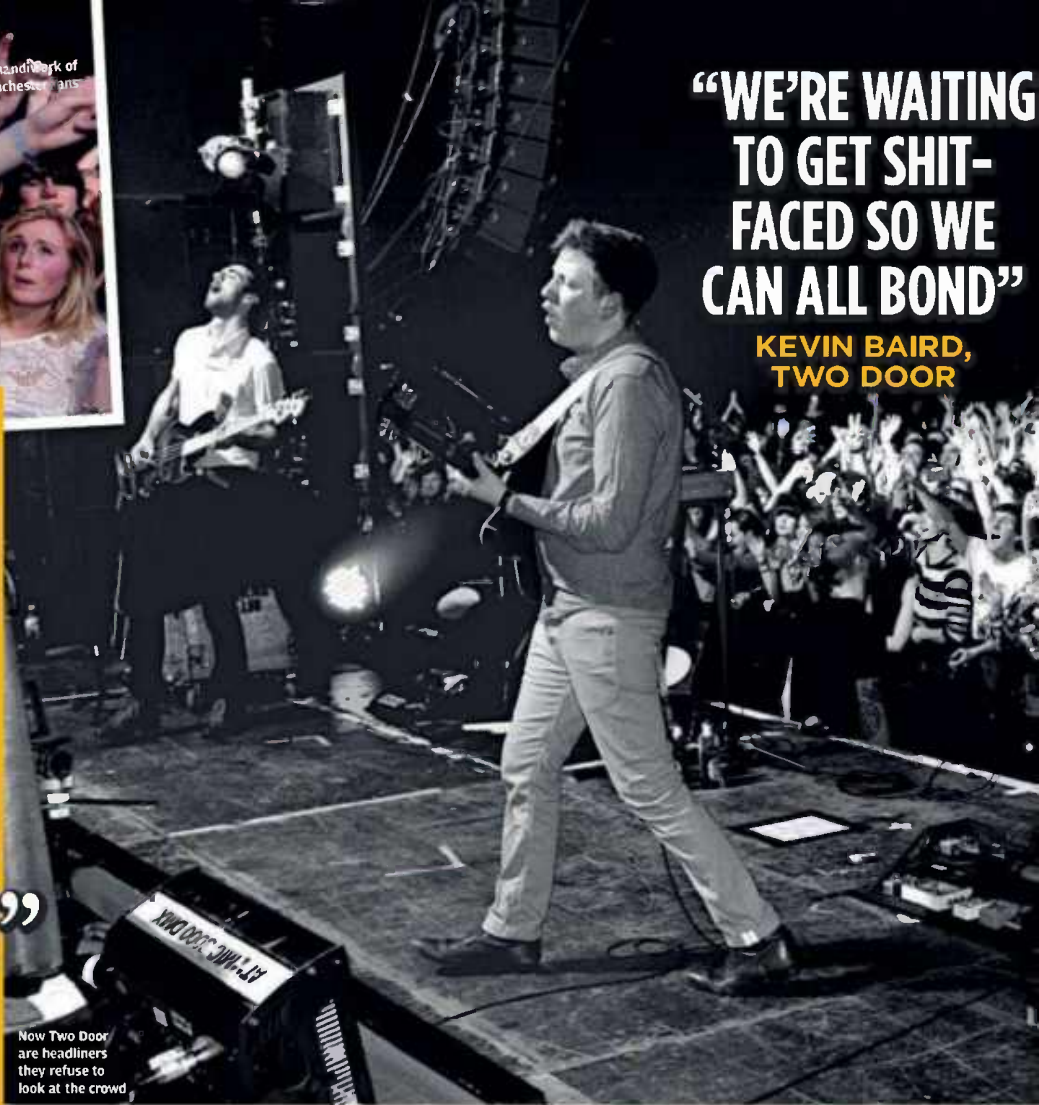


Café culture:
Azealia Banks



"WE'RE WAITING TO GET SHIT-FACED SO WE CAN ALL BOND"

KEVIN BAIRD, TWO DOOR



Now Two Door are headliners they refuse to look at the crowd

"I GOT TO GRIND WITH AZEALIA!"

The sex-dance highs and underwear-shame lows so far

TWO DOOR CINEMA CLUB

CRAZIEST FAN ENCOUNTER

Joe: "Some girls randomly ended up on our tourbus. They had a mania for toilet paper. It was very traumatic."

BEST TOUR MOMENT

Alex: "It'll be tonight! We're patiently waiting to go out and get obliterated."

WORST TOUR MOMENT

Kevin: "Disabling myself on the first day."

TRIBES

CRAZIEST FAN ENCOUNTER

Johnny: "We just always end up hanging out and getting pissed up with fans. I'd hate us to be one of those bands that's completely unapproachable."

BEST TOUR MOMENT

Dan: "I got to grind with Azealia to some R&B."

WORST TOUR MOMENT

Dan: "Sleep deprivation."

METRONOMY

CRAZIEST FAN ENCOUNTER

Joe: "One girl asked to see everyone else, before realising I was in Metronomy."

BEST TOUR MOMENT

Oscar: "NME's tour production has made this like a holiday."

WORST TOUR MOMENT

Anna: "Accidentally leaving my knickers in the shower for our driver to find."

AZEALIA BANKS

CRAZIEST FAN ENCOUNTER

"This guy screen-printed a photo of me onto a T-shirt, with 'I'mma ruin you kunt' on it. It was adorable."

BEST TOUR MOMENT

"Going out in Newcastle. I ended up forcing the DJ to play '212'."

WORST TOUR MOMENT

"We're shooting a video in Paris on my day off. Inconvenient."

jumbo bag of lip glosses before making a purposely poker-faced offering of cans of Pussy energy drink.

Asked about Joe's observations on her burgeoning fame, she cackles. "He said that? He's such a jerk, I love him! I guess it is weird though – before it felt like everything was just happening on the internet, it didn't feel real at all to me." Her Cheshire cat smile widens. "Now it's like, fuck, I can't believe this is my job. I could so easily be stuck making coffee somewhere. It's only when I get some time by myself and maybe have a few drinks that I'm like OH MY FUCKING GOD." She beams again. It's fair to say Azealia is something of a wildcard in the line-up, not only cutting through the tour's guitar-toting acts with a frenzied and foul-mouthed rap set, but also boasting some serious superstar-in-waiting credentials, confirmed by loitering paparazzi on the first night.

Pondering over not just the celebrated opening slot that has acted as kingmaker for artists before (think Vaccines, Franz, Flo), but also her first major tour, she reasons, "It's not been daunting at all. I think, despite wanting to associate yourself with a label, like saying you're 'emo' or 'indie' or whatever, people today are a lot more savvy than they're given credit for and open to different types of music. But daunting? No, it has just been fun as fuck. I really believe in just taking things as they come, so if I start over-thinking my movements it'll drive me crazy. It is what it is, love me or hate me."

Below Azealia's dressing room, Metronomy's synths begin to make the floor tremble as we head down to the pit. The room is rippling as heads bob furiously in unison, before the crowd launch into a deafening shout-a-long of 'Radio Ladio'

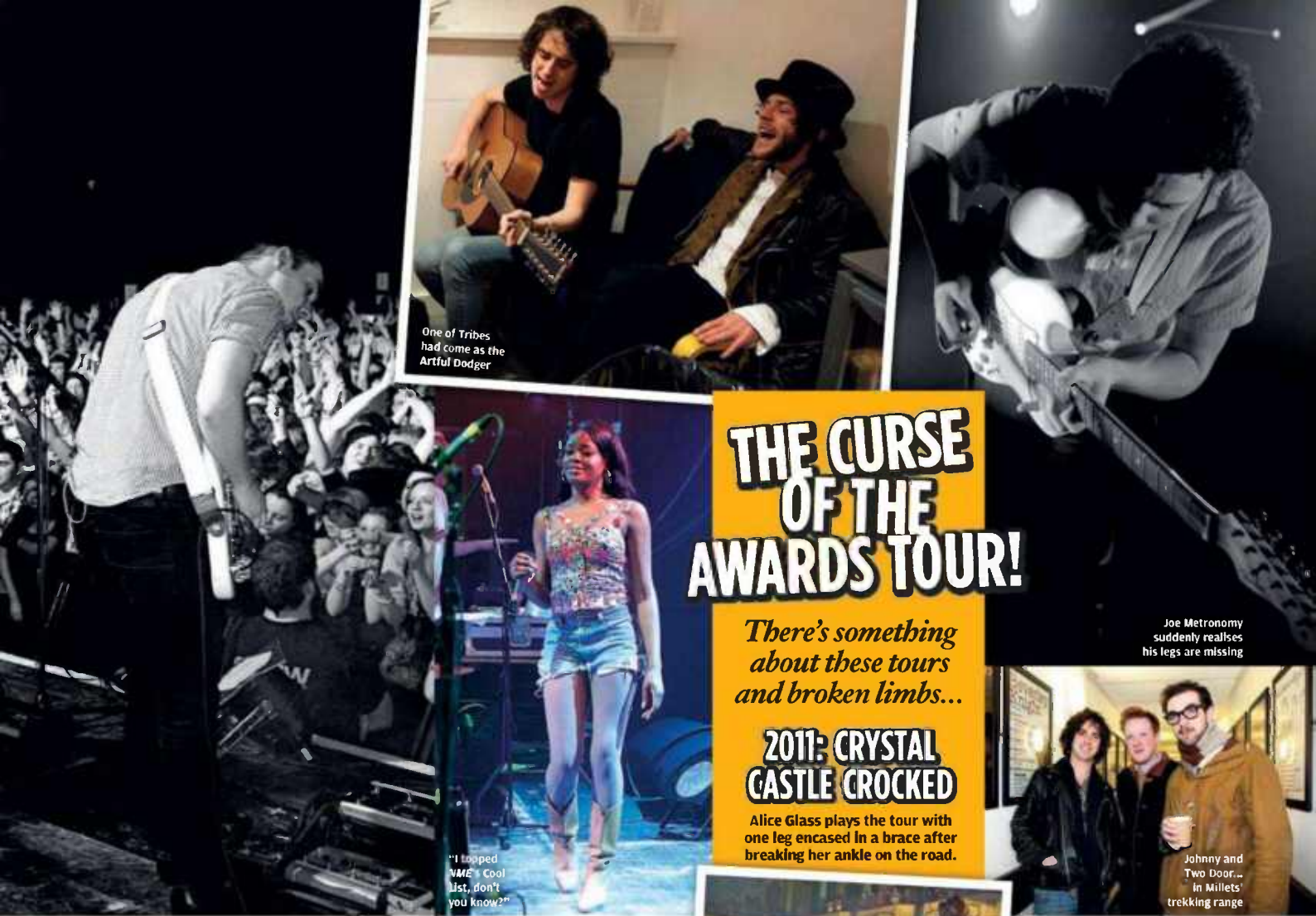
accompanied by a wave of heartened fist-pumping, euphoric and sweaty faces glistening under the strobe lights. A solitary boy is launched above the heads smiling wildly, before disappearing back into the mire in a laughing pile. "That was," Joe pants as he walks offstage, "a hell of a lot of fun!"

Holed up in the sanctuary of their tourbus shortly afterwards are Two Door Cinema Club. We demand to know why they've been taking it a little easier than the others. By way of explanation, bassist Kevin Baird, in what is seemingly becoming an Awards Tour tradition, is nursing an injured ankle.

"We're about a quarter of the way through our new album, but we wanted to do this tour, firstly because it's an honour to be headlining, and secondly to keep things going," says Alex. "It's really easy to fall off the radar between albums and it feels like we've worked too hard to lose the momentum now. Plus it's just a pleasure to keep playing live anyway, as well as meeting all the other acts. We're already big fans of Metronomy, they've inspired me so much in all their records."

Kevin adds with a knowing smile, "I think now we're all just waiting to have that one night where everyone gets shitfaced, so we can bond afterwards about our hangovers. Although drinking on crutches isn't very rock... or is it?"

The crutches, however, don't seem to be a hindrance to drumming up excitement for tonight's fans. As Two Door throw themselves into 'This Is The Life' the mood goes from slightly raucous to balls-out rowdy. Set done, they exit swiftly and the first day in Manchester draws to a boisterous close. Posters are signed, clothes-grabbing crowds are wrestled through, then everyone makes a



One of Tribes had come as the Artful Dodger

Joe Metronomy suddenly realises his legs are missing

Johnny and Two Door... in Millets' trekking range

THE CURSE OF THE AWARDS TOUR!

There's something about these tours and broken limbs...

2011: CRYSTAL CASTLE CROCKED

Alice Glass plays the tour with one leg encased in a brace after breaking her ankle on the road.

"I topped NME's Cool List, don't you know?"



2012: TWO DOOR DAMAGED

Kevin Baird plays the tour, also with a broken ankle. Kevin: "I fell down the stairs. I would never have pulled out, even if I had to sit on a stool like Westlife."



pilgrimage to the after-party at the Ruby Lounge, with even smashed-limb Kevin admirably braving a Friday night in Manchester's city centre. Tribes' guitarist Dan White, flanked by a mischievous pairing of Miguel and bassist Jim Cratchley, is flexing his DJ muscles as two ladies totter in front of the decks like new-born foals. As the partying gets underway you can see friendships forming and, as Two Door predicted, the alliances are well lubricated by booze. Metronomy's Gbenga takes to the decks with some natty mixing and the evening climaxes with an ungodly amount of shots and a lot of embarrassing dad dancing.

Not so bright and early the next day, it's time for round two at the Academy, and Tribes gleefully tease hungover entourage members with threats of 'hair of the dog'. Still riding on the high of the moshpit their set caused last night, Johnny suddenly exclaims while making a cupping motion, "Oh god, and this girl flashed us, that has to be a first!" before composing himself and reflecting: "Now that our album's out there, it's made such a difference to playing live. It's mind-blowing to look out into an audience that big and see them mouthing the words. That's still hard to take in."

Asked if there has been any rivalry between the four acts he takes a moment to deliberate. "It has been pretty harmonious. I don't think there's any competitiveness because we're all very different musically. There's actually a lot of mutual respect between everyone, for us, especially for Two Door."

He nods thoughtfully before continuing, "I still can't believe a girl flashed us, nipples and everything." And bare breasts in the crowd make another appearance on

their second night in Manchester, the audience screaming even more hysterically than Friday's, with the fuzzy riff of 'Sappho' triggering eyes-closed, arms-outstretched swaying from guys and girls alike. Afterwards Johnny comes rushing into the dressing room fizzing off adrenalin. "That was amazing, did you see us get into the crowd?!" he yells.

But closing the show, it's up to Two Door. Before they've even reached the stage, cheers rumble through the venue, taking all the electric anticipation that crackled through the air of last night's show and increasing it two-fold. As the lights come up, the crowd balloons as even more people scurry from their toilet and bar breaks to pour themselves into the now-heaving room. 'What You Know' kicks in, causing the heaving audience to jig up and down together, the chorus also seeming to be a cue for a smattering of couples at the back to engage in some serious snogging.

The hour-long set flies by and not two minutes before they bound (or in Kevin's case, hobble) offstage there are chants of "WE WANT MORE!" with a flurry of foot stamping. The front row wriggles against the security barriers, camera phones are held aloft, fans crane their necks hoping for more, before the lights come up again, bathing the audience in blue as Alex runs back on beaming, "You've outdone yourselves tonight, we're going to get back in the studio for you and we'll be back here as soon as humanly possible."

Backstage, armed with congratulatory champagne, the rest of the bands get ready to pile out of the building onto the next party, and a rogue Tribes member does a victory lap down the hallway shouting, "Madchester!" Yup, this lot are getting on fine.

Remaining tour dates:
Bournemouth O2 Academy (Feb 22), Brighton Dome (23), London O2 Academy Brixton (25)

THINK THESE MEN LOOK BORING?

THINK AGAIN. THIS IS

DJANGO
DJANGO

– THE WEIRDEST,
MOST WAY-OUT NEW
BAND IN BRITAIN.

ALEX DENNEY TAKES
A TRIP INTO THE
STRANGE WORLD OF
INFLUENCES BEHIND
ONE OF THE BEST
DEBUTS OF 2012

PHOTO: TOM OXLEY



Wake me up before
you Django Django
(clockwise from top
left): Jimmy Dixon,
Tommy Grace, Dave
Maclean, Vinny Neff



"I LOVE POP ART. OUR MUSIC'S LIKE AN AUDIO COLLAGE"

Dave Maclean

When *NME* was little, we tried raiding our parents' toiletry cupboard to make a marvellous medicine. It was nowhere near as good as Roald Dahl cracked on. With our childlike capacity for wonder and pathetic literal-mindedness, we expected to end up with a magically frothing, green confection on our hands. Instead we got Satan's own reeking brown pond scum, with bits of toothpaste floating on top.

But it's with this chuck-it-all-in mentality that Django Django have worked wonders on their self-titled debut album. The London-based quartet, who met at art college in Edinburgh, mix stoner-ish psych, offbeat electronics and lush pop leanings with a lighter-lofting flair that borders on the alchemical, and have made one of the most bone-shakingly weird – yet still stuffed full of ace pop hooks – albums of the year so far.

We've come to the band's Hackney studio to learn more about their music's origins. The mad clutter of vinyl that greets us provides a clue. "I was in a group of guys at school who were a bit immature and snobby," chuckles producer and de facto bandleader Dave Maclean, who's been DJing since he was 14. "We liked to sit in the canteen listening to weird music that no-one else had. It was the same with DJing, but then one day I twigged: girls didn't want to hear abstract jazz at the disco..."

Completed by Vinny Neff on guitar, Jimmy Dixon on bass and Tommy Grace on keys, the band first appeared in *NME*'s *Radar* pages in 2009 before disappearing from view to hone their album. That's a frustrating absence for anyone excited by their brilliant clatter-pop first time around, but in obsessively chasing down their sound away from prying ears Django Django have been able to blossom in all their weird and wonderful glory.

"I did my *nut* in making this record" squeaks perfectionist Dave. But what, we can't help wondering, were the ingredients they were brewing?

THE BETA BAND AND BAGGY

Fact: Dave is the younger brother of John Maclean, formerly of spliff-tastic Scottish indie-rockers The Beta Band, whose sound, it has already been noted, has more than a little in common with the Django boys. "I think The Beta Band's songs are more of a scuffy, downbeat thing," says Dave. "Whereas Vinny's riffs are a bit more upbeat." "The Beta Band were a lot more baggy," says Jimmy. "The whole baggy Manchester scene has infiltrated us as well," adds Dave. "It was impossible to grow up in the '90s without being into Primal Scream and The Stone Roses. You had people like [Screamadelica producer] Andy Weatherall who were coming at rock'n'roll music with an idea of hip-hop or dance, which really shook

things up and made for some exciting records. That's definitely something we aspire to in our music."

ANDY WARHOL AND POP ART

The boys are all card-carrying artists of some sort, and cite visual work as key in formulating their hands-on approach. "I was always into American pop art," says Dave. "People like Jasper Johns and Andy Warhol – it was less about the theoretical stuff, and more about art for the sake of making you feel something. Our music's like an audio collage."

"Going to art school, you become used to the idea of mucking about in the studio," says Jimmy.

One anecdote perfectly illustrates the homemade approach that permeates the record. "There was a hard drive disaster," says Dave sheepishly. "I had a computer that was full to the brim with..."

Tommy: "...porn."

Dave: "Er! Anyway it crashed and we lost various bits and pieces. There was one song, 'Zumm Zumm', which took ages to recreate because we couldn't remember how we'd done this part, we thought it was a ruler getting pinged on a table. So we went out and bought a steel ruler but it didn't really work. Finally we tried cowbells, and that seemed to do the trick."

NAKED PIRATE RADIO SESSIONS

When he's not making beats in his dressing gown at home, Dave can be found tuning into inspiration via pirate radio stations in the shower.

"I was into a lot of breakbeat and jungle," he says. "When I'm in the shower I tune into all these pirate stations like Pure London, and there's a lot of crazy production in those tracks that makes me think, 'How did they do that?' It goes back to when I was DJing. I'd come down to London to buy records for these nights we ran in Dundee. I remember not being able to get near the counter because the place would be rammed with people shouting, it was like the New York Stock Exchange."

"We like a lot of new dance stuff as well, but now it's all digital and it can be overwhelming. It's like the difference between having mince pies for Christmas and having them all year round."

JOE MECK AND ECCENTRIC POP

Some people start bands because they want to sound like The Strokes. For others it's The Libertines. But Django Django are far too weird for any of that. "I was always drawn to 'wonky' pop," says Dave, "from The Beatles and Joe Meck to Prince and Timbaland."

"Like with The Beatles, they were seeking a completely original sound," says Tommy. "When I was younger I thought, this is pop – but it's also this nutty thing that I don't understand."

"I was getting into those ideas at the same time I was discovering Andy Warhol and *Monty Python*," says Dave, who plays a pair of *Holy Grail*-style coconuts on the song 'Love's Dart'. "It's the idea of this avant-garde world where something can be completely accessible, but also layered and intelligent." And the coconuts? "Ha! When we do that live in France everyone makes the connection," says Dave. "I think 'cos it's the scene in *The Holy Grail* where they try and storm a French castle."

CRAMPS AND MIXTAPES

When words won't do, what better way to impress the object of your affections than with a two-CD, exhaustively annotated mixtape compiled to show your broad-minded tastes (but with seven Smiths songs on it)? For Django Django, however, the mixtape isn't just a half-arsed romantic ploy – it's an aesthetic.

"We loved to swap bizarre tracks when we were at school, and that's seeped into our album," says Dave. "The idea is having a record that isn't the same song after song. Like, if Vinny came up with a Cramps-y riff, we wouldn't say, 'We don't do rockabilly' – we'd just run with it."

"I was listening to a lot of Link Wray and weird surf music," says Vinny. "There's just something about that twanginess, I don't know much about guitars or effects pedals, so I appreciate that you don't need that much equipment or expertise."

OK. But did you ever make a 'sexy' mixtape, Vinny? "Yes, with The Moody Blues' 'Nights In White Satin' on it. That seemed to go down pretty well."

Stream Tom from The Horrors' remix of Django Django's 'Default' at NME.COM/blogs now

HORRORS APPROVED!

Tom Cowan on why he loves Django Django



"I first met Dave in a club in east London where we were DJing."

He'd left a Calypso record playing while he was sat at the bar nursing a pint, safe in the knowledge that he had a good 15 minutes until he had to change the record. Later that night he almost came to blows with another DJ who had taken off Dave's record before it ended. Things got heated; I got concerned. Then they both explained to me that they were Scottish, and this is how they did things. Another thing that Scots do is make great obtuse pop music, and in the grand tradition of Josef K, Orange Juice and Aztec Camera, Django Django are doing this in spades."



In the 25 years since **Andy Warhol** died, no-one has come close to matching his influence on popular culture. **Mark Beaumont** picks out 25 things we wouldn't have without him

On the internet," goes the 2012 maxim, "everyone will be famous for 15 people." It's a wry re-working of his words that Andy Warhol, who died 25 years ago this week, might have appreciated. He was the king of re-appropriation, giving an alien, surrealist edge to familiar consumerist objects, images and celebrities, and his influence on pop culture

was crucial. Not only did he epitomise the arty outsider – a gay, smalltown eccentric of Slovak origin with a squeak of a voice and bad eyesight – but he brought a confrontational edge to the '60s NYC scene, and ultimately the global art underground.

His art practices challenged convention. His short films shocked the establishment (the more pornographic could only be shown in nightclubs or adult

theatres). His Factory parties full of transsexuals, drag queens, models, actors, artists and rock stars encapsulated the '60s free-love drug orgy fantasy. And his work with and influence on The Velvet Underground, Bowie and The Rolling Stones virtually invented 'cover art', New York cult cool and alternative music as a whole. In tribute, here are 25 things we wouldn't have without him...

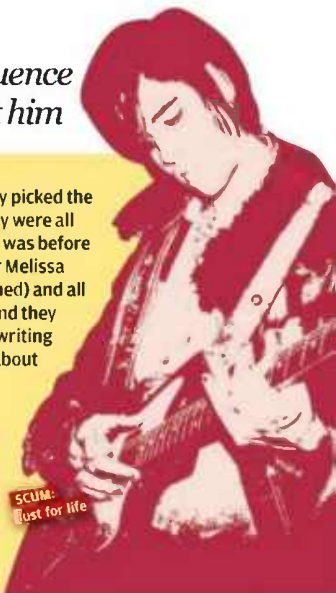


SCUM

Not the existence of the band (that'll be down to The Horrors), but the name. It comes from *The Scum Manifesto*, a tract of radical anarchist feminism written by Valerie Solanas before she tried to murder Andy Warhol in 1968. The manifesto expounded the premise that all men are warmongering, boring, insecure, ugly, diseased, egotistical, hate-filled, dick-led dictators who are crap in bed (presumably using research conducted entirely at auditions for *Take Me Out*). But how does the Manifesto relate to SCUM? Well, true,

when they picked the name they were all men (this was before drummer Melissa Rigby joined) and all posers, and they admit to writing vaguely about lust. On the rest, Peaches Geldof is still keeping rather tight-lipped.

SCUM: Just for life



The Velvets: promoting your five-a-day

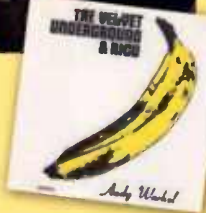


THE VELVET UNDERGROUND

The iconic leather'n'shades image of NYC cool, yes.

The heroin-chic scree bleeding into comedown psychedelia, krautrock and punk, for sure. The idea that the modern 'producer' and svengali need do little more towards a record than pay for the studio and draw the cover, yup, they invented that too. When Warhol discovered The Velvet Underground and

made them his Factory house band, projecting his films onto them to create one of the first 'multimedia experiences', an art-rock revolution was sparked. But the Velvets' greatest legacy was entirely Warhol's – That Banana. It was pioneering and made the album sleeve into an *objet d'art* rather than something to be merely read, used as a beer mat or torn up for roaches.



LIVE-IN ART COLLECTIVES

We're talking Oxford's Blessing Force, BretonLABS and other such communes

of multimedia artists, musicians, filmmakers and thinkers (and always a drug dealer) who believe the true path to creative unity comes from living together in an abandoned abattoir and shagging each other's girlfriends. They envision the artistic utopia pioneered by Warhol's Factory, the tin foil-festooned studio and bohemian NYC hang-out on East 47th Street where Andy would produce his silkscreens by production line, film his movies, put on Velvets gigs and throw sex-with-trannies-for-all art parties.



'70S DAVID BOWIE

From the tribute to him on 'Hunky Dory' to

the flash-faced alien schtick of his glam phase, the pop art of 'Diamond Dogs' and the cold, fractured avant-garde rock deconstructions of his 'Low' and Berlin period, Bowie's seminal '70s output was a virtual homage to Warhol's experimental recreationist philosophy towards popular culture. 'Everything exists to assimilate to your own ends' went the thinking, and Bowie was Warhol's most inspired and inspiring protégé.



Bit nippy, Dave?



NOEL FIELDING'S ROBOTIC CLEANER

What greater tribute could he pay to Warhol in ...*Luxury Comedy*, thought Noel Fielding, than to turn him into an android housemaid who talks like Stephen Hawking?



Fielding (right): Monet emulates his bins

6-10

In the can: five amazing songs about Andy

DAVID BOWIE – 'ANDY WARHOL' (1971)
The most seminal Andy Warhol 'tribute' from this self-proclaimed walking gallery, despite its suggestion to kidnap Andy in his sleep and send him on a cruise to help him paint.

KIRSTY MACCOLL – 'FIFTEEN MINUTES' (1989)
A fantastic strummet-strum snarler about *8 Out Of 10 Cats*-level celebrity and its inherent advert whoredom, inspired by the famous Warhol quote. Be ashamed Chris Addison, be very ashamed.

ELK – 'ANDY WARHOL' (2008)
A funktronic saunter through some of Warhol's great quotes. Altogether now: "Believe me because I've made a career out of being the right thing in the wrong space and the wrong thing in the right space..."

REED & CALE – 'HELLO IT'S ME' (1990)
Lou Reed's greatest ever heartbreaker: a public confessional of all the things he wanted to say to Andy now it was too late. So moving it could make a dead, heartless lump of rock weep. Piers Morgan, say.

STEREO TOTAL – 'ANDY WARHOL' (2010)
Sampling Warhol's voice and singing in French, Berlin's childronicists could be calling him a pretentious heap of yak cack as far as we can tell. It sounds really cute though. ▶



THE '00S INDIE REVIVAL

The year is 2000, the Chinese Year Of The Papa Roach. Starsailor and Travis are smothering rock with chunky angora, while Fred Durst and the new metal dorkasurs rule the plains. But in Manhattan basements, five posh geniuses realise that rock needs to be reminded why it was cool in the first place. They look to NYC cult rock - Television, Blondie and, crucially, Warhol and the Velvets - to kickstart a decade of wiry punk brilliance.



DAMIEN HIRST

"I have a really loose interpretation of 'work'," Warhol wrote in his 1975 book *The Philosophy Of Andy Warhol*, "because I think that just being alive is so much work at something you don't always want to do." After his production-line techniques, an 'artist' no longer had to be anywhere near the art being made. Hence Damien Hirst can make millions watching *Coach Trip* while his team of flunkies churn out chopped-up animals and hip-hop skulls to order.



Grace Jones: statueque



DECADENT DISCO

Studio 54 would have been the Sugar Hut of its day were it not for Warhol bringing his inimitable NYC cult cool to a scene otherwise as shallow and plastic as shrink-wrapped cocaine. Thanks to Warhol's patronage, the place could produce both performance artist Leigh Bowery and Grace Jones, and legitimise dance as the foundation of pop in the '80s, right up to acid house. "It's the place where my prediction from the '60s finally came true," he said of Studio 54 in 1979. "In the future everyone will be famous for 15 minutes." These days it's more like, 'In 15 minutes everyone will be famous.'



WAYFARERS

THESE would not have been cool if it wasn't for THIS



THIS NME COVER

In January 1986 Andy Warhol appeared on the cover of *NME* concocting a multi-coloured pop art image of Debbie Harry on a computer. We have to admit, you don't get that with The Maccabees.



Fact: In 1986, computers looked like this, kids



GAY RIGHTS

Maybe it wasn't his single-handed responsibility, but Warhol was among the first openly gay men working in New York, and his films such as *Blow Job* (a 35-minute slow-motion head-shot of DeVeren Bookwalter reputedly receiving oral sex) and *Lonesome Cowboys* were a pink punch to the face of the oppressive pre-lib US state.



Blow Job: a very different film to Blow



I'M A CELEBRITY...

OK, so Andy Warhol didn't personally commission a show where Christopher Biggins cooks wombat bollock soufflé for a leotard-clad Ann Widdecombe. But by launching celebrity culture magazine *Interview* in 1969 in worship of all things famous and populist, Warhol inadvertently invented the cult of celebrity, the concept that they are, by birthright, better than us. It's a double-edged creation that has since given us Kerry Katona (boo!) and Johnny Rotten fighting ostriches (yay!).



John 'I Can't Believe It's Not Snake Penis' Lydon



NEW WAVE

Punk contained flecks of Warholism with its cut-up sloganeering and defacement of the Queen, but when it ran out of ideas the US underground turned to its own pop art ends. New wave pioneers Devo were a Warhol print come to life. Based on the concept that culture was regressing as a result of mass consumerism, their Warhol-esque image bled into pop and new wave until every other band in America looked like an explosion in a Dulux factory.



LANA DEL REY

Warhol's idea that the artist doesn't have to have any connection with creating the art was carried out of the galleries and into the gigs, allowing for acts to be 'manufactured' without damaging their creative worth. So even if Lana used to be a small Vietnamese boy playing jazz fusion Shania Twain covers on a xylophone made of rats until she met Dirk Star moulder and his magical collagen cudgel six months ago, all that matters is that she's brilliant now, right?



21ST-CENTURY ART-POP

Pet Shop Boys' dunce hats. Daft Punk's electro pyramids. Karen O's bodysuits. Everything Lady Gaga has ever worn. Between the visions of Andy Warhol and David Bowie, a new sphere of superhuman glamour and enigma was created for our alien art-pop heroes to frolic around in.



Karen O: a bodysuit celebration



21-25

Factory produced

Five Andy-inspired album covers

MADONNA - 'CELEBRATION'

Taking her Marilyn Monroe delusion to its ultimate degree, Madge had her picture doctored to resemble Warhol's Marilyn for her 2009 'Greatest Hits' cash-in.



QUEEN - 'HOT SPACE'

Utilising Warhol's box image technique and flashy palette - and even getting Bowie to sing on 'Under Pressure' - Queen did Warhol in 1982, the cover of 'Hot Space' being one of the most memorable features of their biggest shark-jump of an album.



THE DANDY WARHOLS - 'WELCOME TO THE MONKEY HOUSE'

They just couldn't resist - four albums in, the Dandys nabbed That Banana, bunged it on a black background and gave it a zip.



CAN - 'LANDED'

One third Warhol's multi-images, one third 'A Hard Day's Night' and one third your two-year-old niece with a marker pen, Can's seventh album looked like a Warhol repainted by a three-fingered psychopath.



NEW ORDER - 'TECHNIQUE'

New Order's psychedelic cherub was a brilliant hi-tech update of Warhol's techniques and also, in 1989, looked cracking on acid.





Photo by Kevin Cummins/Getty

CLACTON, MARCH 1993

BLUR

NME



NIME



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HMV FORUM, LONDON,
FEBRUARY 2012

Photo by Dean Chalkley



BLUR
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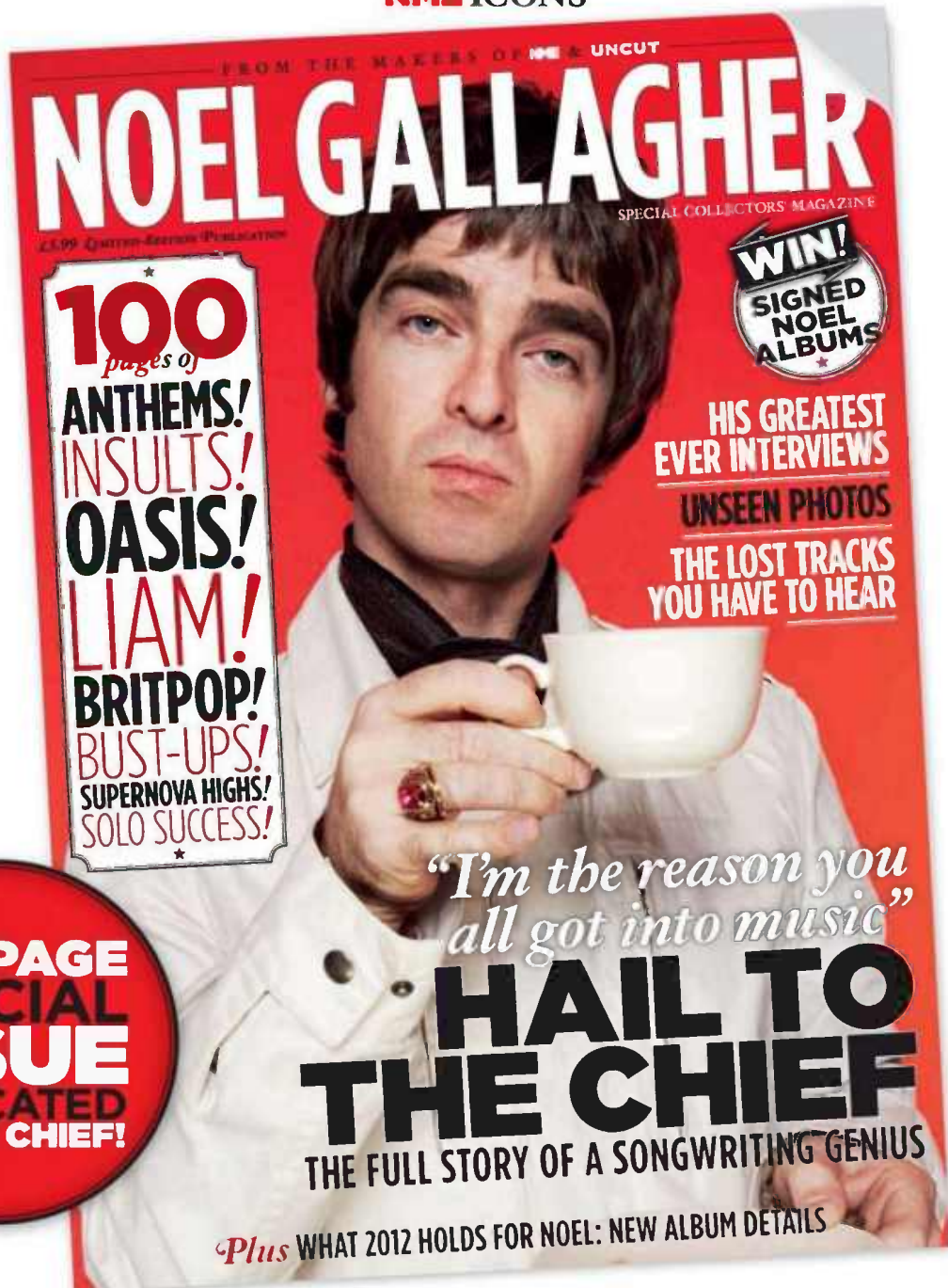
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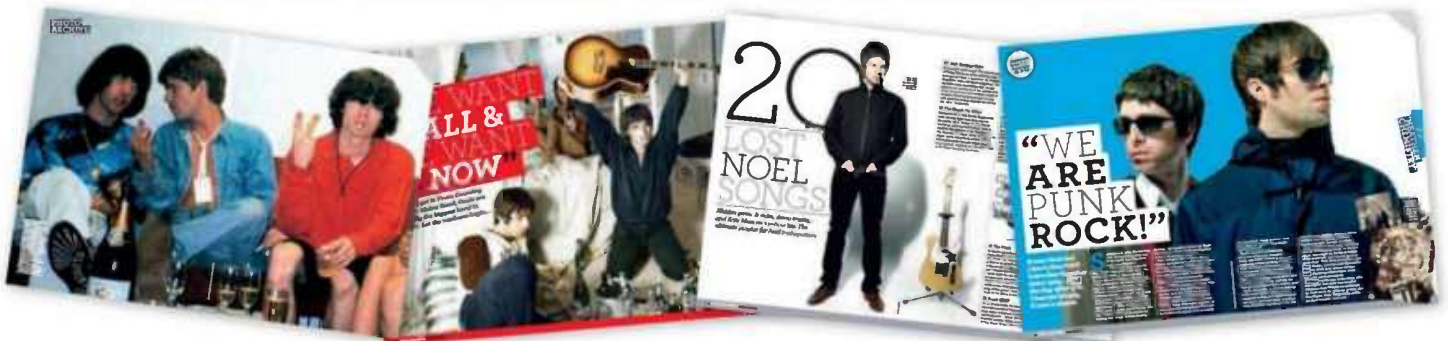
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ALABAMA SHAKES COME CLEAN



Great shakes (l-r):
Baeth Fogg,
Zac Cockrill,
Brittany Howard,
Steve Johnson

Everyone's going nuts for **Alabama Shakes** as they head for the UK. But does their porch-rockin' style really wash? **Drew Tewksbury** sets the record straight

Zac, you gotta piss faster!" Brittany Howard yells to the bassist in the bathroom. Zac Cockrell and Brittany are the founding members of Alabama Shakes, the low-down, soulful Southern rock band who just whooped the crowd into a heaving, sweaty mess here at The Crocodile venue in Seattle. From backstage, the sound of the audience shouting "Shakes! Shakes! Shakes!" echoes down the hallway.

"Alright, here I come!" Zac shouts as he returns, his cheeks red, beard hanging from his young Santa Claus face. Brittany leans against the wall, her glasses at the end of her nose, her hair exploding outward like a firework. "Hold up," she says mischievously. "We gotta wait 'til they get stompin'."

Then, as if on cue, The Crocodile quakes with stomps as the audience members clomp their feet for more of Brittany's smoky, soulful voice. "Let's hit it," she says, smiling as guitarist Heath Fogg shoves his shirt behind his belt buckle purposefully and they head back out to face a capacity crowd.

Yup, Alabama-mania has hit this place, and this week it hits the UK too. The band are set to play their first UK shows: three gigs at London's Boston Arms on February 22-24 – the first, an NME Awards Show. All sold out quicker than the snap of a finger.

They're probably the most talked-about new band around right now; Alex Turner, Adele and Jack White, who the band are set to record a single with some time soon, are confirmed fans. But they don't exactly look like the next Strokes-chic hyped-up chancers. In fact, with their Kings Of Leon-y squall and earthy, woodcuttin', never-been-on-a-laptop non-image, they almost seem *too* real to be true. So, in preparation for their UK escapade, we joined them at the tail end of their US tour to find out if Alabama Shakes are...

...THE FASTEST-RISING BAND ON THE PLANET?

"We've played shows where we looked out the curtain and people didn't even want us on stage," Brittany says. "And that was a year and a half ago. Now, they've all been sold out. We're just doing our thing."

In that short time, Alabama Shakes went from playing empty bars in their hometown to selling out venues in the UK without setting foot across the Atlantic. They just made their US TV debut on Conan O'Brien's TBS show and performed Led Zeppelin's 'How Many More Times' on NPR's esteemed *World Cafe*. Over here, even Jamie Oliver has tweeted about them.

"Overnight, we started getting noticed," says Brittany – a woman who hasn't got any of Jamie's lauded cookbooks on the shelves of her woodland home, but says "it's great that he's listening". Drummer Steve Johnson jumps in, "We're not rock stars, though!" Brittany says that phrase again: "We're just doing our thing."

The band stay grounded because they are still unknown at home. "One fan said he lived 45 minutes away from us and was like, 'I live so close to these guys but I have never heard of them,'" Brittany says. "I took five of our albums to a record store in Decatur," Heath adds. "But I recently went back to see if they had sold, and there are four still sitting there."



...SOUL REVIVALISTS?

"If there's one thing they hate, it's being called a soul band," says manager Christine after the raucous Crocodile show. And to be fair, onstage the band are powerful in a way that doesn't show on the music they've released so far.

The media quickly attached the 'soul' label to their swaying slow-burners like 'Hold On'. And though they have touches of original blues, they actually look to rockers for inspiration. "The Rolling Stones are my favourite band!" Heath says. "I love AC/DC and Led Zeppelin," adds Brittany.

Their debut album, 'Boys & Girls', due in April, wanders from the honky-tonk guitar and piano stomp of 'Hang Loose' to the explosive anthem 'Rise To The Sun', propelled by Brittany's powerful pipes, which can blast loud and shake delicately like a leaf about to fall from a tree. The slow-dance title track, Brittany explains to The Crocodile crowd, is about her best male friend back home. But no matter how deep the songs go, Alabama Shakes aren't mournful moaners. "We make each other laugh right before stepping out onto stage," Brittany says. "We just want to have a good time, and I want everyone else to feel the same way for a little while."

...FOR REAL??

Before the sold-out shows and critical pandemonium, Alabama Shakes were a group of unlikely friends in the small town of Athens, Alabama. Their image as a backwoods bunch seems too good to be true, but it turns out it's just as genuine as any early Followin' frolics.

Athens, in the southern American state, is best known for destructive tornadoes and one of the worst nuclear accidents in American history. The poverty rate is high, and the education

Who's gushing about the Shakes online?



HAYLEY WILLIAMS, PARAMORE

"Who else saw that [the band on Conan]?! Are you kidding me? I'm so excited. Most amazing television debut..."



ADELE

"I love this ['Hold On']!"



BON IVER

"Alabama Shakes are murdering me right now"



JAMIE OLIVER

"Good luck in London, guys!"

rate is low. But music brought this band together.

"Zac would come over and we would sit on the floor and play for hours and hours," Brittany says of jamming sessions at her dad's house – her father being a used car salesman and bail bondsman for the local Sheriff's Department. Steve met Zac while delivering a package to the animal clinic where he worked. They set up in a "jam trailer" with no electricity. "We ran extension cords out there," Zac chuckles, playing with his pocket knife. "It was so cold in the winter."

Before the band, Steve worked at the nuclear power plant where he detected for radiation leaks, kind of like Homer Simpson. Zac's animal clinic job wasn't exactly an episode of *Pet Rescue*, offering him some "horror stories. I can't even begin to talk about how bad it was."

"A year ago I'd accepted that I would probably be stuck in Athens for the rest of my life," Brittany says. "I wrote songs to pass the time and I dreamt of being one of those people who could travel the world and come and go freely." They took their first step by moving to Muscle Shoals, Alabama, where Aretha Franklin, Wilson Pickett, and other famous soulsters once recorded. It was a notable step up. Brittany: "There's even a Starbucks there!"

After the show at The Crocodile the band kick back, Steve sharing some weed with Dave Matthews of stadium-tourers the Dave Matthews Band, who's headed down to see what all the fuss is about. "I love what you do," he gushes between tokes. "I heard so much about you that I wanted to say hi, because, you know, we may end up being on the same label someday."

First things first. But with that endorsement added to that of the UK's favourite school-dinner revolutionary, things look promising for Alabama Shakes. Just doing their thing...

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

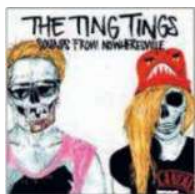
Edited by Dan Martin



THE TING TINGS

SOUNDS FROM NOWHERESVILLE COLUMBIA

Katie and Jules said they weren't bothered about scoring Number Ones – and on those terms, this lukewarm hotchpotch will do nicely



Most bands are haunted by a fear of failure, unable to tell if they are climbing a mountain or falling down the other side. But having bonded over rejection from the music biz in the first place, The Ting Tings are crippled by a fear of success. The way they tell it, the long, long gestation period of this second set left them unsure of their identity. What was left to write about once they'd taken 'That's Not My Name' to Number One?

And so the blustering starts. They'd rather

vomit on their shoes than make another hit. They'd rather create a smokescreen of saturated cool and hide their collywobbles behind it, just to teach everyone a lesson.

"We went to Berlin and built our own studio in an old jazz club," they hoot. "We recorded 11 brilliant songs but the record company liked them so we deleted them!" "We wanted to call the album 'Kunst' (withering look) it's German for 'art', ACTUALLY", and, "It would be so easy just to bash out a cheap hit record, but we're better than that."

So the 33-minute 'Sounds From Nowhereville'

arrives with an almighty chip on its shoulder. Which is a shame, because when The Ting Tings are good, they're great. 'Hit Me Down Sonny' is as louche and rubber-limbed as a Friends song, all marching band oomph and some tubular bells, with an achingly self-aware lyric "I'll make you a banging headache". It even ends with a great big drumpocalypse, which, taken alongside the old-skool 'Hang It Up' and motorik 'Give It Back', serves to prove that their bratty spirit is still good for something beyond putting their fingers in their ears and shrieking "LA LA LA I CAN'T HEAR YOU!"

Then there's 'Guggenheim', a spoken-word story of cool love with a cool guy and the cool girl that gets in the way. Katie casts herself as a vengeful, victorious 'proper artist', sticking it to them by playing in an art gallery. It ends up sounding quite deranged.

And after that towering monument of hubris, the wheels start to wobble and the delusions of artistry become harder to square with the noise coming out of the speakers. It's not that there's much wrong with the songs themselves, it's just they are the kind of agreeably unremarkable tracks you'd get on a bashed-out second album.

Given Katie and Jules are being such asses about modern pop music, the inclusion of two songs that would happily grace a Saturdays album ('Day To Day', 'One By One') is a tough thistle to swallow. 'Soul Killing', an amiable Hard-Fi skank unhindered by any point, features the squeak of a chair as percussion. This is the only interesting thing about it.

'Help' is a late saving grace: a lightly strummed solstice picnic in Synthhenge, stacking multiple Katies into a sun-tower of ritualistic chanting. It's the first time that the idea of The Ting Tings making anti-pop music actually seems like a feasible and attractive proposition, and it's the penultimate song on the album. Finishing things off with the lament 'In Your Life' is interesting, especially as there's a violently melancholy cello solo, but it's too little, too late.

Were this any other band, you might say all this needed was a couple of astonishing hit singles and it would be cracking. But that would probably just make matters worse, and the round of interviews for album number three would sound even more shrill and defensive. The unfortunate irony is that 'Sounds From Nowhereville' doesn't sound much like a grand rejection of pop music at all. It just sounds a little bereft of ideas, and way too short. *Fraser McAlpine*

DOWNLOAD: 'Hit Me Down Sonny', 'Help', 'Guggenheim'

Read NME's First Listen blog on 'Sounds From Nowhereville' at NME.COM/blogs

5

THIS IS HARDSCORE
what our numbers add up to

0
Not-even-funny bad

1
Barely one saving grace

2
Actively terrible

3
Woefully bad or lazy

4
Depressingly substandard

5
Dead-on average

6
Better than average

7
Really good

8
Exceptionally good

9
Of-the-year good

10
Of-the-decade good

HOORAY FOR EARTH

TRUE LOVES MEMPHIS INDUSTRIES



Maybe it's the fault of the iPod Shuffle generation, but sometimes you feel like giving up a kidney for more bands to nail just one style really well.

New York's Hooray For Earth, essentially a chap called Noel Heroux with a backing band, cast their net too wide on a notionally ambitious, ultimately floundering debut. Cinematic synth-pop ('Salts' and the rather tasty Pet Shop Boysisms of 'Same') sits beside crunchy companions to Sleight Bells, flouncy crossbreeds of mechanical goth and guitar goth, and fashionably 'hazy' keyboard wobbliness. Heroux may yet have an album in him that doesn't basically sound like his favourite '80s music stapled together, but this ain't it. **Noel Gardner** 5

DOWNLOAD: 'Same'

LAMBCHOP

MR M CITY SLANG



Describing a Lambchop album as contemplative is redundant, given that almost everything they've ever done has been sighing and lovelorn.

However, 'Mr M' sees Kurt Wagner and co in a more reflective mood than ever. Four years since 'Ohio', dedicated to the memory of Vic Chestnutt and seemingly their swansong, it's hushed and somnambulant even by their standards. This is a warm bath of a record, even if there's an unexpected dive into psychedelic jazz-country in 'Gone Tomorrow', and a surprisingly direct love song (for Lambchop) in 'Never My Love'. If this really is to be Lambchop's final album, it's an undeniably lovely one. **Stuart Heritage** 7

DOWNLOAD: 'Never My Love'

XIU XIU

ALWAYS BELLA UNION



"If you are wasting your life, say 'Hi' / If you are alone tonight, say 'Hi'" ('Hi') may be as direct an opening gambit as they come, but it cuts straight to San

Jose synth-punks' Xiu Xiu's core. Often shocking and consistently, unapologetically direct, every word and note here is positively swollen with meaning - from Jamie Stewart's quivering, broken vocal on 'Honeysuckle' to the harrowed orchestration of 'Black Drum Machine'. But instead of preaching from the martyred pedestal of artistic alienation, underneath the despair (and 'Always', as always with Xiu Xiu, is riddled with despair) is an open hand; we might all be screwed, but at least we're in this together. **Lisa Wright** 7

DOWNLOAD: 'Honeysuckle'

FANFARLO

ROOMS FILLED WITH LIGHT ATLANTIC



Crikey! Indie in white lab coats! The second album from Fanfarlo sees them using the complex structures and sounds borrowed from Steve

Reich and the weirder end of Scott Walker to augment their sparkly guitar jangle as they explore the bigger lyrical themes (science, philosophy, apocalypse) where most fear to tread. So the giddy 'Replicate' is a catchy look at viruses, while 'Lens Life' explores our human need to document every moment of our lives. Best is 'Tunguska', where a velveteen swing guides home a song about a meteorite exploding over Siberia. Large Hadron pop that'll frazzle yer neurons. **Luke Turner** 7

DOWNLOAD: 'Tunguska'

FACES TO NAMES...

What the reviewers are doing this week



GAVIN HAYNES

"Shot a dove in the neck. Celebrated Dickens Awareness Week by denying an orphan vittles. Gave a baby booze. Tested whether cats enjoy Mkat. Learnt I am going to Russia for the whole of April. Yipppity!"



FRASER MCALPINE

"I've been trying to learn the musical saw. I can make a horrible noise, and then wobble it, but it's slow progress and it's murder on the thumbs."



MARK BEAUMONT

"Between celebrating the 20th anniversary of 'Generation Terrorists' on NME.COM and what feels like the 20th anniversary of me starting writing this Jay-Z book, I've been trying to work out if tutting mountains are funny."

HUNX

HAIRDRESSER BLUES HARDLY ART

Having ditched His Punks, the Californian barber's back with a razor sharp debut of garage rock and glam gems



You might think that hairdressers, with their first-rate small talk, nifty way with a feathering razor and licence to talk about 'dramality' TV all day, have got it made. Yet

it would seem that even the coiffurazzi get the blues.

Fresh prince of trash Seth Bogart is more commonly known as San Francisco Bay Area's notorious Hunx. A dashing hybrid of John Waters and Don Draper, he's a former member of queercore electro tykes Gravy Train!!!!, frontman of Hunx And His Punks, and the chap who had his manhood used as a microphone in Girls' NSFW (unless you work in the HR department of a sex dungeon) 'Iust For Life' video. If that wasn't enough, Hunx is also a dab hand with the styling scissors, working at and co-owning a salon in Oakland, California, called Down At Lulu's.

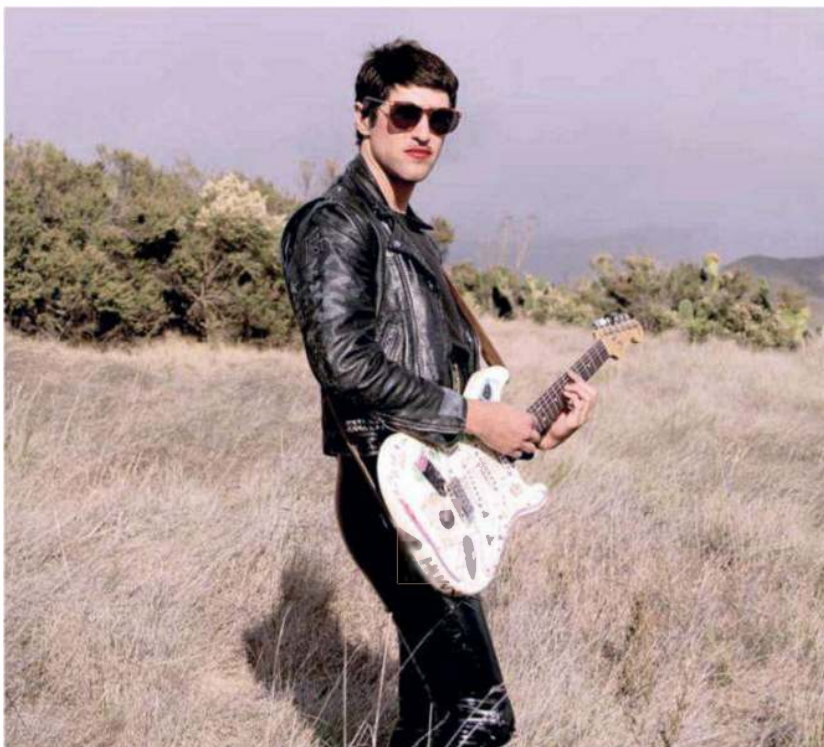
Which brings us neatly to 'Hairdresser Blues', out less than a year after Hunx And His Punks' debut dose of dirty doo-wop 'Too Young To Be In Love'. Hunx' backing group the Punkettes - a flickcomb-wielding girl gang who snapped pink bubblegum and looked unimpressed from under baby blue-painted lids - quit the band last summer, so now he's going it alone. Playing every instrument bar drums in this 27-minute-long, quick-fire collection of 10 songs, it's clear that Hunx is still in thrall to the retro gogo-punk racket. There is though, a certain

1970s stomp in the offing, not least on 'Do You Remember Being A Roller?' an endearingly out of time tribute to the tartan-clad, glam-rock Backstreet Boys, the Bay City Rollers.

'Hairdresser Blues' might have been written late at night by a sad-eyed Seth locked in his room, going through some "really dark periods", but it's far from overwrought depresso-pop. C'mon, how glum can a record that has a track on it inspired by nudist cottaging caves near the Golden Gate Bridge possibly be? That's 'Private Room', by the way, a shangalang-y smack of rough and tumble garage gold. The full throttle jangle of 'Always Forever' makes for a memorable, melancholy kiss-off to a tosser of an ex-lover, while the scuzz-pop title track is a call-to-arms for unfulfilled Toni & Guy workers, played out as The Cramps borrow the Ronettes' hairspray.

That's not to say there aren't any smidgens of sorrow. 'Say Goodbye Before You Leave' is dedicated to Hunx's buddy, Jay Reatard, who went to the great dive bar in the sky two years ago. "Do you remember taking me on tour/I had the best time", mourns I hunx over wire wool-scrubbed Jesus And Mary Chain riffs. The sweetly impassioned album closer 'When You're Gone' also might have you pretending that it's just the shampoo in your eyes that's making them water, with its echoes of the Moldy Peaches' DIY balladry. A cut above. **Leonie Cooper** 8

DOWNLOAD: 'Private Room', 'Do You Remember Being A Roller?', 'Always Forever'





SCHOOL OF SEVEN BELLS

GHOSTORY FULL TIME HOBBY

Guys... the point of dream pop isn't to make you doze off



If School Of Seven Bells were a story told by shivering scouts around campfires before their nightly woodland molestations, they'd be The Spectre Of The Shoe, the immaculate

apparition that rose from the swirling mist of the shoegazing revival in 2006 wailing like the undead spirits of Slowdive and Cocteau Twins shagging in space. But before you call in Derek Acorah to exorcise pop, their story has reached an inauspicious climax. Just as they had their hands around the sleeping throat of popular culture, ready to leap down its neck and possess its puppet soul, School Of Seven Bells were blown clean apart by Going Enya.

Did I miss a meeting? Sometime last summer did all the brilliant New York atmos-pop bands like SOSB and Chairlift get together and go, "Right, we're all going to cynically and wholeheartedly embrace the gothier end of the '80s synth revival, even though it'll make us all sound like wafty versions of Opus III, 'Tango In The Night', Wilson Phillips, Tiffany and T'Pau"? This third album from ex-Secret Machines guitarist Benjamin Curtis and Alejandra Deheza from On!Air!Library! shows precious little sign of the lush, mystical majesty of 'My Cabal' or their Eastern-tinged debut album 'Alpinisms', nor the glossy effervescence

of the era they're now aping. The My Bloody Valentine sonic warps are kept tamely at bay with scuttling gothronic beats (until the final eight-minute 'When You Sing', the album's best track despite being MBV's 'Soon' on snooze) and the melodies are just in focus enough to be clearly lacking hook, shiver or thrill. What used to feel like surfing amid the cumulonimbus suddenly feels like snorkling in soup.

Admittedly 'Ghostory' does have a unifying narrative thread detailing the ghosts of relationships haunting a central character called Lafaye, and it does have its uplifting moments. 'The Night' is a moderately catchy '80s synth frolic, 'Low Times' unleashes SOSB's (limited) dancefloor potential by being pleasantly funksome in a goth Rapture sort of way, and 'White Wind' verges on essential with its propulsive throb of demonic Depeche Mode deviance. But none of it even scratches the arse of 'euphoric' – once their forte. The dense, spectral layers of earlier albums seem popped like soap film, leaving music recalling oil-sheen on a puddle or an ice-rink carpeted in velvet; the soft sinking surface soon gives way to cold impenetrability. It's a bone-shattering clash, but one that's increasingly en vogue in the basements of New York. Wrap up warm, looks like it'll be a brittle Brooklyn winter. **Mark Beaumont**

DOWNLOAD: 'The Night', 'Low Times', 'White Wind'

SLEEVE NOTES



Best sleeve
School Of Seven Bells
'Ghostory'

At least Seven Bells' reinvention as airy ambient weirdos works when it comes to their sleeve art. We're not sure how to read her expression, but the lovely head-dress is something Björk would wear on an off-day, which is progress.



Worst sleeve
The Ting Tings
'Sounds From Nowheresville'

Zombies? Skeletons wrapped in sinew? Or a really, really bad biro drawing? You decide.

MY BEST FIEND

IN GHOSTLIKE FADING WARP



There's a real millennial feel to the debut from these Brooklynites – and we don't mean they're all angsty about the Y2K bug and nu-metal. No, the tousled five-piece's epic harks back to '90s psych Americana – the vocals of Fred Coldwell, from the same school The Flaming Lips' Wayne Coyne attended, are bathed in the grand atmosphere that mid-period Mercury Rev so excelled at creating. 'Jesus Christ' and the title track, shrouded in reverb, are standouts, but elsewhere, as on the overwrought 'One Velvet Day', My Best Fiend only channel the most tedious moments of Spiritualized. They're hardly bringing in a new era, but there's definite promise here. **Tom Pincock**

DOWNLOAD: 'On The Shores Of The Infinite'

6

MEMORYHOUSE

THE SLIDESHOW EFFECT SUB POP



Memoryhouse's delightful 2010 EP 'The Years' clocked in at just over 12 minutes, within which they elegantly pirouetted between styles: Deerhunter-intricate ambience, submerged house à la M83, even trip-hop. All of which makes the fact that their debut album dolefully abuses one bloodless idea over 42 minutes pretty galling. Opener 'Little Expressionless Animals' is named after a David Foster Wallace short, but its mooney rumble and Denise Novvion's nasal tones contain none of his bite, and thus it is for the rest of the record; insipid marshmallow post-rock that occasionally sniffs in the direction of Yuck or Mogwai, but mostly glowers in a dismally cloying, precious nostalgia. **Laura Snapes**

DOWNLOAD: 'The Years' EP

3

ELECTRICITY IN OUR HOMES

DEAR SHAREHOLDER FIERCE PANDA



London can royally warp senses of perception. Profliigate capital city trio Electricity In Our Homes' bubbling-under buzz has translated into a

five-year 'career' only now culminating in this debut album. Quite why anybody outside the M25 would judge 'Dear Shareholder' as a reasonable return for half a decade of shambling lo-fi C86isms is anybody's guess. Granted, Wire and The Charlatans are notable supporters, the former undeniably audible in vague highlight 'Fast As Lightning'. But to paraphrase one of Britain's truly great 21st-century rock protagonists, Mclusky, what's the point of doing it yourself when it sounds so shit? **David Westle**

DOWNLOAD: 'As Fast As Lightning'

4

VARIOUS ARTISTS

THE MINIMAL WAVE TAPES VOLUME TWO STONES THROW



Minimal wave, cold wave, potayto, potahto – it's all the same to us: steely, off-its-rocker, bare-bolts synth music that made barely a dent in the '80s, but, like a hardwired northern soul for nerds, now enjoys cult status and wields influence over Grimes, Factory Floor and plenty more. This second volume of rarities and remasters, compiled by minimal wave excavator Veronica Vasicka and Peanut Butter Wolf, is a wonky, Teutonic thing full of outré drama (Edne Shneafliet's 'Animals From Outer Space') and should-be pop classics (In Aeternam Vale's Suicide-like 'Annie' and Aural Indifference's 'Theme'). Brrrr, it's chilly though. **Chris Parkin**

DOWNLOAD: In Aeternam Vale: 'Annie'

7



SKRILLEX

BANGARANG ATLANTIC

Is it dubstep? No, not really. Is it cynical? Probably. Is it the future of dance music? Please, please, no



Skrillex comes to us riding a wave of hype while trailing a cloud of sulphur. To the sniffer end of dance, he's the end of the world: the moment dubstep percolated down

to the people who used to buy DJ Sammy records. Worse still, the purists groan, he represents the moment America re-made the genre in its own national image.

What none of the naysaying community seem to realise is that Skrillex is not a dubstep guy. He's just a rampaging barbarian who'll as happily nick anything floating past in popular culture, and has as many roots in Fatboy Slim or Guetta as he does with, say, Caspa.

'Bangarang', a stopgap EP ahead of his debut album later in the year, still fails to confirm whether his unashamed populism is deeply naive or profoundly cynical. After all, no-one so coldly calculating would allow a sprawling mess like his collaboration with the three surviving Doors, 'Break N A Sweat', to survive

the editing process: a confusing mush of Manzarek keyboard lines and Skrillex's crabby, trademark distorted dublines that features repetitions of "come on baby light my fire" for added subtlety. But by the same measure, his Ellie Goulding collaboration, 'Summit', pitched somewhere between Chicane and Owl City, feels like someone with a coldly cynical probe inside the mind of the charts.

Cynical or just dumb, what's still obvious is that Skrillex lacks anything beyond the bleeding obvious. He's glass-eyed, as nutritional as wood glue, and content to rapidly mash his fists against the buttons marked 'breakdown', 'trance synth', 'distorted wobble' and 'tuned-up vocal' – but has just enough knack to occasionally get good results out of that, as he does on the both-barrels likes of 'Bangarang' (Justice-go-candy rave), and 'The Devil's Den' (Daft Punk-go-Dirty Vegas). Pity he still can't find the button marked 'soul'. *Gavin Haynes*

4

DOWNLOAD: 'Bangarang', 'The Devil's Den'

SOPHIA KNAPP

INTO THE WAVES DRAG CITY



As support on Bill Callahan's 2009 UK tour, Sophia Knapp's dreary twanging on about the sea was forgettable at best, so a debut solo album called 'Into The Waves' feels rather ominous. Yet somehow, seafaring sap has been replaced by vibrant '70s songwriting, coming on like a brighter Julie Cruise fronting Fleetwood Mac. Opening trio 'Glasses High', 'The Right Place' and 'Into The Waves' are carried on a balmy, glitzy strut, fading into barbiturate-laced disco wooze. Callahan himself inadvertently describes their vocal relationship on 'Weeping Willow', singing, "A river bends and sways below the concrete, cold and grey". The notorious grump is dead right. *Laura Snapes*

DOWNLOAD: 'Close To Me'

8

SEEKAE

+DOME RICE IS NICE



Self-styled 'ghetto ambient' three-piece Seekae like to work in contrasts. If opening track 'Go' sounds like a clockwork toy winding up, then the rest of '+Dome' spews out a semi-regulated torrent of live loops and samples. At times, as on 'Blood Bank' or 'Two's' glitch-tipped shimmy-and-shuffle, the album's overall trajectory feels directed by human hands. But just as often elements feel like they've been left to lie where they fall, such as on the swollen 'Underling' or the jerky 'Yodal', and the thing descends into chaos. Fellow Australians PVT – as Pivot – tried with similar material but arrived too early to catch on; current trends might see Seekae faring better. *Simon Jay Catling*

DOWNLOAD: 'Blood Bank'

7

THE RIDER

What we're watching, reading and walking in this week



Book
Odd Future:
'Golf Wang'

Tyler and co make the leap from the skatepark to the coffee table with this glossy collection of their photographs, drawings and writings. It's the blog on paper, but it sure is pretty.



DVD
Black Mirror
Charlie Brooker's twisted modern-day *Twilight Zone* makes it to DVD. Never has the sight of the Prime Minister screwing a pig been done so tastefully.



Shoe
Nicholas Deavens
'Mills' hiker shoe
A spring/summer alternative to the traditional walking boot, with metal ski hooks, leather laces and a rugged edge that makes a stylish contrast to its quilted suede ankle.

THIS WEEK'S SINGLES

reviewed by NME's
ALEX DENNEY



SHEARWATER

BREAKING THE YEARLINGS SUB POP



Shearwater's 'The Golden Archipelago' in 2010 was a record so dull it had to be sleeved in a cover recalling the final scenes of the *Lord Of The Rings* trilogy where Gandalf goes off to die in a big canoe. Though cut from the same Games Workshop-AOR cloth as all their stuff, 'Breaking The Yearlings' does at least bring the thunder to match its beardy prog musings, and as such we doff our Viking hats to it.

ALT-J

MATILDA INFECTIOUS



Alt-J aren't really called Alt-J, they're called Δ, which is apparently what happens when you hold down Alt + J on a Mac computer. Not that I would know or anything, because I'm a PC and therefore fucking loathe Macs. So, Δ, now that you've got our attention, what is it you wanted to hear? That 'Matilda' sounds like Live Lounge-sessioncorefronted by a duck on Rohypnol? Did Steve Jobs die for nothing?

SPECTOR

CHEVY THUNDER FICTION



You know when you're running down a hill and your legs suddenly start moving faster than you thought you'd asked them to? That's how 'Chevy Thunder' sounds; a power chord-pissed, burnt rubber blur of a track that rattles along at breakneck speed. If only all odes to the mythic American heartlands could be as unaffected as this – cough, Noah & The Whale, cough.

NIKI & THE DOVE

DJ, EASE MY MIND MERCURY



So great is Niki & The Dove's belief in the redeeming power of a belting pop chorus, they seem to consider verses a bit beneath them. For the first minute or so, this track is all blah-blah-blah and then suddenly it's THWACK; with a tune that's not so much stratospheric as it is exospheric (check Wikipedia, yo) and ought legally to be sung by a cast of millions. Just Malin Dahlström will do for now, though.

FIELD MUSIC

A NEW TOWN MEMPHIS INDUSTRIES



For millennia, funk has been the preserve of vexed-looking men who sound in dire need of shooting their loads post-haste, but Field Music tap into the genre's potential to convey moral – as opposed to sexual – anxiety. "My body's stretched like a nylon wire", sings David Brewis over this airless, mazy track, in a nervy falsetto that sounds like a pre-rampage Michael Douglas in *Falling Down*.

TINCHY STRYDER FT PIXIE LOTT

BRIGHT LIGHTS 4TH & BROADWAY



Far be it from us to bewail grime's belated moment in the sun, but does it have to sound like this? Tinchy's been MCing since before his balls dropped and has talent, of course, but this witless R&B crossover fluff (think a Ryanair retreat of BoB's 'Airplanes') is the kind of vapid nonsense we could all do without.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Dan Martin

THE BLACK KEYS



THE BLACK KEYS

ALEXANDRA PALACE, LONDON, SATURDAY, FEBRUARY 11

The blues duo from Ohio have slowly but surely become one of the biggest bands in the world – and going by this wonderfully charged performance, it's not difficult to understand why...

From The Vaccines (ding!) to Viva Brother (honk), it's usually pretty straightforward to spot where the really big success stories and bigger fails will lie. But sometimes people slip through the net. Remember the phrase 'You wouldn't know a good thing if it hit you in the head'? Well, after 11 years and seven albums of them repeatedly slapping us about, the world has finally woken up and realised The Black Keys are actually a very, very good thing indeed. And tonight's victory lap (the last of a sell-out, three night run) only makes us wonder how the hell it took everyone so long.

The worry with this kind of

grit'n'gravel stomp is, of course, that it'll get somewhat lost in translation from the sweaty confines of the basement to the unforgiving surrounds of the big league enormodomes. In reality – and even battling against Ally Pally's foreboding rafters – they sound better than we'd even hoped. Like The White Stripes before them (a comparison that's both inevitable and deserved), Dan and Patrick masterfully fill the space without any need for unwanted polish or cheap tricks.

Entering to a monochrome stage scattered with photo studio-style lights and a gravelly VT of 'El Camino' graphics, the first half hour is a relentlessly exciting charge through the more recent end of the band's arsenal.

'Howlin' For You' stomps in, all nonchalantly sexy southern swagger, 'Next Girl' growls with bluesy laments while the glam-rock sass of current single 'Gold On The Ceiling' could

Dan and Patrick masterfully fill the space without any need for cheap tricks

make a party out of rooms three times this size. Part two (having ditched their extra onstage bandmates) returns to the bare bones blues of old – the likes of 'Thickfreakness' and 'Your Touch' providing more visceral thrills and

insane fretwork than we've seen since those other two decided to call it a day last year – but it's slow-burning newie 'Little Black Submarine' that truly kicks things over into something special. And as rousing singalongs of 'Tighten Up' and 'Lonely Boy' round off the evening it's pretty clear that, while it may have taken far too long

for The Black Keys to get here, they certainly won't be leaving any time soon. *Lisa Wright*

Watch Black Keys' video for 'Gold On The Ceiling' at NME.COM/video

CHARLI XCX/ ICONA POP

THE LEXINGTON, LONDON WEDNESDAY, FEBRUARY 8

Two bright young pop hopes who should keep their lights out from under the gloom-bushel

Pop in 2012 is in a dark place, and not just because of LMFAO. As Swedish duo Icona Pop amble onstage tonight in freezing north London they're both clad in black, all stylish capes here and faux-leather trousers there. It's moody and not necessarily what you want from two young Swedes whose genuine enthusiasm for a good pop chorus is so evident on record. Mind you, it doesn't last long. Once the awkward rumble of 'Sun Goes Down' is delivered, with a laughable amount of seriousface, the pair break out the rehearsed dance moves, start jumping about like loons during the shouty bits on the electro-pop banger 'Top Rated' and generally make being a pop star look like fun.

Fun isn't something that instantly springs to mind as 19-year-old goth-pop upstart Charli XCX slowly makes her way through the dry ice and onto a stage that resembles witch house week on *The X Factor*. Charli doesn't do small talk. Instead, she's an aggressive performer,

punctuating the drip-feed beats of wobbly first single 'Stay Away' with foot-stomps and air-punches, waist-length crucifix necklace nearly having someone's eye out. The posturing suits the music though, with each of the eight songs built around rib-rattling bass, lightning-sharp drum claps and a bpm that rarely rises above 100.

She can't completely mask her pop credentials, however; the skyscraping chorus on the excellent 'You're The One' burns through the song's fog of expanding synths, while the strangely joyful 'Nuclear Seasons' and the Gold Panda-sampling 'You' both cause a breakout of pogoing in the front row.

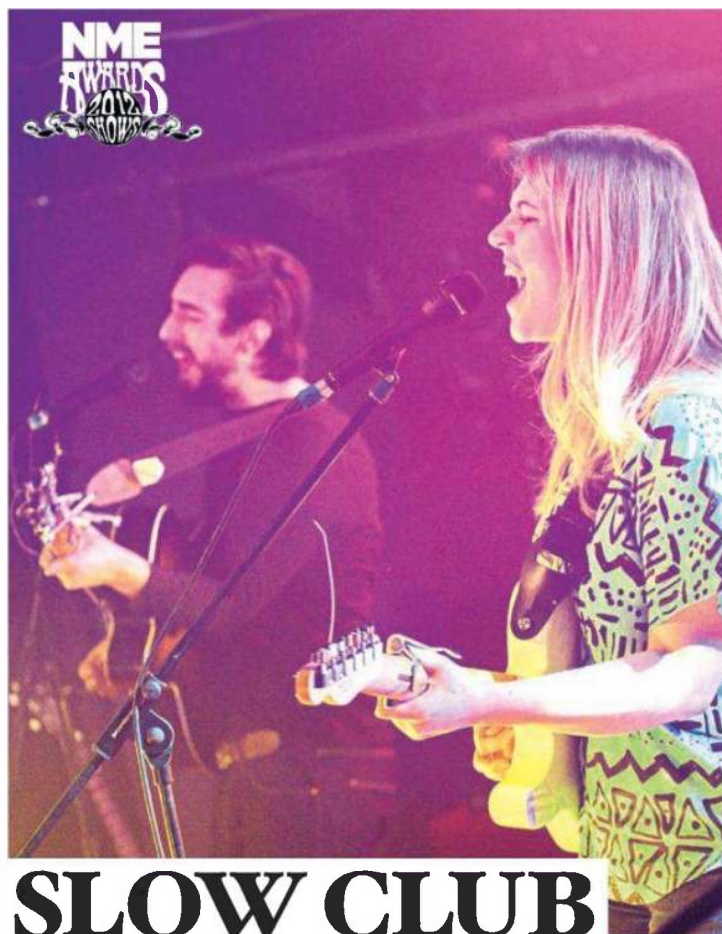
VIEW FROM THE CROWD



Omer Shapira, Tel Aviv, Israel, 27
"My favourite song is 'Nuclear Seasons'.

Live, she seems really ready. She's got the stage set-up, the songs are at a really high level and everything's right apart from not communicating with the audience."

There's a moment midway through the Alex Metric collaboration 'End Of The World' where the whole thing disintegrates into a brilliant mass of ravey synths and you get a glimpse of what can happen when the slightly forced darkness lifts. When she lightens up slightly we'll be onto something really special. *Michael Cragg*



SLOW CLUB

HEAVEN, LONDON THURSDAY, FEBRUARY 9

The funniest woman in indie holds court over a seriously good and many-sided show

The usual response from the bullied meek on discovering strength is to spew forth a torrent of bloody vengeance. One doesn't normally throw a party. Yet here are Rebecca Taylor and Charles Watson of Slow Club, for too long derided as twee, throwing God's own coming-out bash for the magnificent. The true spirit of the evening is declared on the skittish, galloping 'If We're Still Alive': "I think that next summer if we're all still alive we should try to jump into some water and focus on getting high!" Tonight, those sentiments are divorced from the melancholy of the lyrical setting and play out as sheer exuberance – a folk-rock pool party in the middle of February. Slow Club never lacked charisma, occupying the exact point at which the phrase 'lovably ramshackle' stopped being a back-handed compliment and instead a gang you'd like to join. But since last year's 'Paradise' gave them new layers of muscle and complexity, that fêted live experience has grown into something truly remarkable. It goes without

saying that Rebecca Taylor is the single funniest person operating in indie right now: Jarvis in leggings with dialogue by the Boosh and the mouth of a builder (an *evil* builder). But it's also a testament to the skill of her delivery that none of the banter undercuts the drama in the music. So on 'Beginners' she's Stevie Nicks on rollerskates, while 'Never Look Back' takes things down to a heartbreaking, delicate timbre. And just as your heart is breaking, your stomach ruptures with laughter, and so on and so on.

And then all of the riotous frolics fall away and the energy in the room switches to the kind of eerie where people hush gruffly at the slightest murmur. And yet in this case it isn't annoying, because as the pair of them stand, hands by sides, chins tilted up like choir-kids, they tiptoe through an a cappella 'Gold Mountain' and yet another side is revealed. To silence a hoedown with the drop of a pin takes considerable power. We should underestimate what this pair pull off next at our peril. *Dan Martin*

SETLIST

'Disco 2000'
'Where I'm Walking'
'Our Most Brilliant Friends'
'Still Alive'
'Horses Jumping'
'Never Look Back'
'Beginners'
'Everything Is New'
'The Dog'
'Not Mine To Love'
'Two Cousins'
'Gold Mountain'
'Giving Up On Love'





Gaspard (left) and Xavier haven't quite got the hang of 'YMCA'

JUSTICE

O2 ACADEMY BRISTOL THURSDAY, FEBRUARY 9 / **O2 ACADEMY BRIXTON, LONDON** FRIDAY, FEBRUARY 10

Marshall stacks rumble, crucifixes glow and Kanye watches on as Xavier and Gaspard hit the UK

O2 ACADEMY BRISTOL

Seasoned Justice-watchers would have last seen the band's tour manager Bouchon a few years back. Then, he was packing a Smith & Wesson 500 and getting arrested in a US diner in Romain Gavras' wild tour documentary *A Crass The Universe*. Well, he's definitely real, and he's very much still around. In a tourbus outside the venue, he's just turned up with a brown paper package. More drugs? Another large-calibre handgun? A tiny Asian prostitute? Nope: motherfucking Wagamamas.

He lobs it in the general direction of Xavier de Rosnay and Gaspard Augé, both of whom are smoking cigarettes in the lounge. Xavier offers us a coffee. He

doesn't want one himself – the man who made his first record on 20 espressos a day has finally blown the coffee fuse in his head, and can't face the strong stuff any more. He's also cut his hair: "I had an epiphany in Japan. I was lying there with this greasy mop," he says, running his fingers through an invisible greasy mop, "And I just thought... get rid of it."

He's had a back-to-school trim ahead of a year of sending 'Audio, Video, Disco' right round the world. Justice began this new crusade on New Year's Day, in Australia. Via Japan and France, it has taken a month to get to the starting blocks of their UK leg tonight.

"We hired a rehearsal room in Australia," Xavier explains, a hand resting on his newly shorn locks. "A really basic one: it was like going back to

when we were 16. And we just worked for days, on the show, getting everything right. Just doing it over and over to try and remember all the parts."

They stripped it all down: one bass patch for all the basslines, everything piped through one drumkit, generally

"Yeah, I guess it was all a bit Spinal Tap last night"

XAVIER DE ROSNAY

trying, in their own words, to "make one 90-minute song out of all of our best tracks". Thirty minutes later, that song starts with the stately growl of 'Genesis'. The cross goes white. The Marshall stacks that ring it glow a demonic red.

A man with a horsehead surfs across the crowd. Moments later, the disembodied horsehead goes flying across the arena. It's like the climax of a Ken Russell film as the whole thing churns into a lengthy series of variations on the 'Civilization' theme, then slides back from growl to

whisper, as the central platform retracts to reveal a bright white lightbox with a white piano keyboard.

In what Gaspard later refers to as "our Elton John moment", Xavier walks down from the nerve centre and plays a few mellow chords over the vocal part of 'DANCE'. Then, just as suddenly, the tempo whips up again towards 'DVNO'. White organ pipes ascend from the stage



Surf's up at Brixton



Security had been alerted to the two groupies loitering at the stage door



Kanye was a bit peeved that he didn't get a plus one on the guestlist



Sure, it looked cool, but the bulbs were starting to burn



The church of electro-rock

set, in what Gaspard will later refer to as "our *Phantom Of The Paradise* moment" as 'Newlands' hoves into view.

Xavier walks back onstage for an encore, then stands around, looking bemused. Gaspard, it seems, is elsewhere. After about three minutes of awkwardness he reappears, they rattle through 'Ohio', ending on a short sharp chop of 'We Are Your Friends', then clamber down like circus showmen and theatrically high-five the front rows. Later, backstage, spirits are high. As the clock ticks towards midnight, beakers of neat brandy go from hand to hand. The conversation turns towards Prodigy lyrics, astral travel, then blurs towards drunken indistinctness.

O2 ACADEMY BRIXTON, LONDON

When we catch up with Gaspard again, he and DVNO – aka Mehdi Pinson – are walking to the stage door of the venue in

the nut-cracking cold. Gaspard holds several plastic bags' worth of kitsch tat he's just bought from the Sue Ryder shop – Gaspard adores kitsch tat – and is smoking what is undoubtedly neither his first or last cigarette of the day. The duo roam the stage, inspecting their rig with a hawkish eye.

"Yeah, I guess it was a bit *Spinal Tap* at the end last night," Xavier agrees.

"I walked offstage," Gaspard says, "And normally there's a door on that side to go out of, but there wasn't, so I hid behind a curtain. But from where I was I couldn't see if Xavier was back onstage without going onstage myself. I was stuck..."

No such walkway malfunctions tonight: they've built a set that's a bejewelled battering ram, at once whimsically glam and unimpeachably techno-tough. Crucially, perhaps, it's one that contains oodles of silence. Justice have always had great dynamics in their songwriting. But in their live shows,

they're showing themselves to be masters of controlling the throttle. They understand that acceleration is everything: in order to take the temperature up, first you've got to bring it down.

"It's definitely one of our 'tricks'," Xavier agrees later. "We did a live album a few years ago, and when we looked at the physical waveform, there were actually more moments without beats than moments with beats."

Backstage, Ali Love mingles with So Me, who catches up with Busy P – and no-one mingles with the brick-shithouse-sized gentleman standing alone in a black suit in the corner of the room, chiefly because he is giving off heavy 'vibes' that he isn't keen on mingling with anyone. The reasons for his solitude become more obvious when you follow his gaze to the pint-sized musical colossus stood by the table.

"You been takin' too many pictures of

Kanye," the human breezeblock growls at NME's snapper, as his paymaster chats amiably with Gaspard.

"Yeah, he just stopped by to say hello," Gaspard explains after Yeezy has returned to the Range Rover he'd parked on a double yellow in the alley alongside the Academy. "He often comes to see us if we're both in town at the same time."

"He's a very clever guy," Xavier says. "He came down and listened to some stuff we'd done in the studio not too long ago... He's a talker, but he's also a listener, you know?"

Gaspard evacuates to the afterparty at Jamm, while Xavier splits straight for his west London home to steal some rare moments with his new baby. A year's slog lies ahead, but as Mr West might have it: that which does not kill them will only make them stronger. *Gavin Haynes*

Catch Justice's video for 'On'N'On' at NME.COM/video



GRIMES

LE BARON, PARIS WEDNESDAY, FEBRUARY 8

Like dancing with a hairbrush meets R&B chaunteuse, Claire Boucher's having a party in her bedroom, and we're all invited

It takes some minutes before we actually notice the small, fur-coat-wrapped figure draped like a discarded doll over one corner of a red-upholstered bench, dozing through the DJ set. Claire Boucher has had an exciting first day in France, posing for pictures with a €400,000 watch, taking a speedy drive past the Eiffel Tower and Arc De Triomphe. Last night she did a similar small, showcase gig at London's Madame Jojo's, and tomorrow she's off to Brussels. Make no mistake: these are busy times for Grimes.

London's show, she tells us, was weirdly static, but the French prove more responsive; as Boucher, still in fur coat and black beanie hat, begins to flit back and forth between sampler, vocal processor and keyboard, people are soon moving as well as staring. Her combination of performing like a pop artist while creating the music before your eyes like a bedroom nerd is strangely magnetic. One moment she'll be bobbing intently over the keys, the next she'll be dancing, air-clutching, meeting the audience's gaze even in this uncomfortably intimate space. The silken R&B chorus of 'Vanessa' is heart-jolting, Boucher conducting the

beats and backwards gasps with her hand gestures. Sounds don't always respond seamlessly to her cues – she's checking the mic as she leads into the coolly gorgeous 'Be A Body' – but not only does it really not matter in the face of so much gorgeousness, it seems a necessary part of it, a real-time punkness born of juggling it all rather than just doing the obvious thing and stepping to the front. She grabs two mics, conjuring a strange, unearthly vocal effect akin to Inuit throat singing. It's an electronic spirit-summoning, her fingers bedecked with red and blue skull rings – you half expect the death-faced maiden from the cover of her album 'Geidi Primes' to leap out of the red-lit infinity mirror behind to drag you to hell. Let's not get melodramatic, though – any witchy undertones are tempered by the small-hours-pirate-radio chill of 'Colour Of Moonlight' with its 'When Doves Cry' beat, the dark raviness of 'Nightmusic'. There's something both modern and primeval about it.

If Grimes, as she tells us later, can sleep through anything, her music is something you should be waking up to right now. *Emily Mackay*

ERRORS

ISLINGTON MILL, SALFORD FRIDAY, FEBRUARY 10

With latest LP 'Have Some Faith In Magic', Errors are more inclusive on record than ever before – and now their live rebirth seems complete as well. Whereas a few years ago these mumbling Glaswegians looked almost apologetic as they wrapped tightly woven guitar mesh round our heads, in 2012 they come over like frantic party-starters.

Although they'll probably never quite shake off their onstage awkwardness between songs, tonight the outdated perceptions and sloppy comparisons to Mogwai/post-rock, based on label association alone, are shown up as the folly they truly are – in fact, shift their set time back two hours and you'd have a band now edging closer towards club culture than anything quite so folklily troubling.

They've far from gone completely pop though, and perhaps that's why much of the crowd initially remain static. Opening double 'Tusk' and 'Magna Encarta' feel progressive in how they thread their differing segments together, while 'Beards' – one of only a couple of earlier tracks aired tonight – remains all kosmische motorik and nuanced repetition. It's by the time of 'Pleasure Palaces' that the pin really drops; in its '80s house-recalling synth hooks and pronounced groove it cements the notion that Errors' live future lies away from the margins of electronic experimentalism and towards the country's warehouses and open spaces. Summer festival season will be interesting. *Simon Jay Catling*

NEW LOOK

UPSTAIRS AT THE GARAGE, LONDON
TUESDAY, FEBRUARY 7

With Sarah Ruba clad in an ankle-length silver velvet dress and Adam Pavao in a Versace-print shirt, New Look could easily have walked off the set of '90s slacker flick *Reality Bites*.

Standing in front of a trippy projector set-up, Ruba has a keyboard slung across her waist with Pavao behind a stack of synths as they launch straight into 'So Real'. It's glitchier and more sample-based than on the record, while 'Numbers' showcases Ruba's super-clean vocals, as the beats layer and expand beneath. Just as they're getting into a groove on a sultry rendition of 'Nap On The Bow' things are brought to an abrupt halt after Pavao's synthesiser cuts out twice. Ruba shrugs it off – "What can I say, you guys? Analogue gear, yada yada yada" – and they swing back into 'The Ballad', but it's eclipsed by the enchanting 'A Light', which is in turn bested by 'Drive You Home'. Pavao's vocals turn on a Tune-Yards tip, as she sings 'I want to give you everything', and you can't help but believe her. The too-short eight-song set closes on 'Janet', which brings to mind a degenerate Summer Camp, if Sankey and Warmsley had grown up on Spike Lee rather than John Hughes. It's rough and soft at the same time – a pinch followed by a kiss – and it leaves us wanting more. *Allibhe Malone*

BRAND NEW

ROUNDHOUSE, LONDON SATURDAY, FEBRUARY 11

If there's one thing we thought we knew about Brand New's journey from identikit pop-punkers to alt-rock godheads, it's that they don't go in for crowd pleasing. Studiously avoiding interaction of any kind, they always remained mysterious miserabilists. Their tours don't come around very often either, so quite why they've decided to undertake this UK trek and greatest hits set when they've got no record to plug or really anything to push at all will probably remain a mystery. While rumour has it that an album is complete, no new songs are offered up tonight, and instead a rabid Roundhouse gets an eerily intense 'Sic Transit Gloria (Glory Fades)' and a pile-driving proggy favourite 'Sowing Season', while 'The Quiet Things That No One Ever Knows', the song that launched them to a whole new level, is heart-stopping. Meanwhile, the legendarily grumpy Jesse Lacey is in an unexpectedly chatty mood, even thanking the crowd for "making this band possible", which is a step forward from his previous de facto expression of 'anguished scowl'. He's rewarded with a crowd reaction more akin to a gospel choir, with his lyrics of doaked despair howled to the rafters of the Roundhouse. It's a timely reminder of why Brand New inspire such a fervent level of devotion from an entire generation of bands and baggy-hooded fanboys. Let's do this more often, boys. *Tom Goodwyn*



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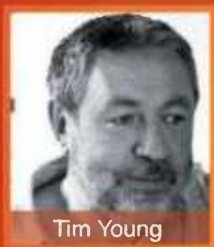
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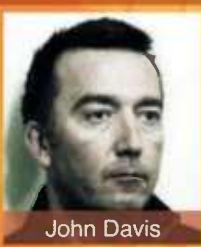
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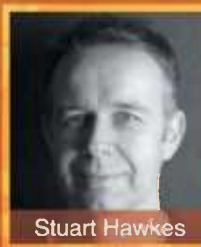
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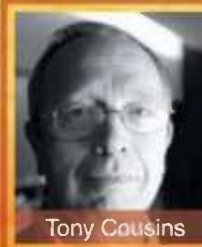
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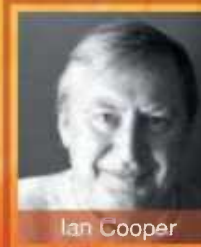
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THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

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WILLIS EARL BEAL

STARTS: Manchester Trof, Mar 2

XL imprint Hot Charity's first signee plays his debut UK dates in tiny venues. You'll be saying you were there even if you weren't...



VERONICA FALLS

STARTS: Liverpool Leaf, Mar 8

The Falls put other bands to shame: they only released their debut last October, but they're already onto new material (the ace 'My Heart Beats') and touring.



DIAGRAMS

STARTS: London Hoxton Bar & Kitchen, Mar 13

Having parted way with Tunng, co-founder Sam Genders hits the road as the delightful Diagrams. Metronomy fans will find plenty to love here...



MARK STEWART

STARTS: Glasgow King Tut's, Mar 26

The acerbic Pop Group frontman is forging a solo career, collaborating with Bobby Gillespie and taking his scabrous missives around the nation.



CATE LE BON

STARTS: London Village Underground, Apr 23

Fresh from supporting St Vincent around the globe, the dark Welsh chanteuse releases new album 'CYRK', and heads out on her own string of dates.



REVEREND & THE MAKERS

STARTS: Glasgow Oran Mor, May 4

Jon McClure heads out on a mini tour in support of his new album - which, surprisingly, sees him put away the politics.



BROTHER ALI

STARTS: London XOYO, May 10

The Rhymesayers legend heads over for four dates in preparation for the release of new album 'Mourning In America And Dreaming In Color'.



BIG BEACH BOOTIQUE

STARTS: Brighton AMEX Community Stadium, Jun 1

Fatboy Slim brings Carl Cox, Nero, Annie Mac, Maya Jane Coles and The 2 Bears (pictured) to the big shindig.

BESTIVAL

STARTS: Isle Of Wight Robin Hill Park, Sep 6

DON'T MISS

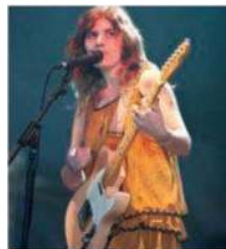
When the snow has barely melted, it feels dismal to think of the end of summer already. But when there's Bestival to play it out, the prospect is less dim. New Order are the only headliner announced so far, but the rest of the festival's 2012 line-up is pretty astonishing: exclusive festival performances from The xx (pictured), Sigur Rós and Warpaint - all of whom are likely to release new albums this year - as well as Two Door Cinema Club, Hot Chip, Gold Panda and Spiritualized. By the time September arrives, we may have seen debut releases by King Krule, Friends, Charli XCX and Azealia Banks, and The Horrors, Field Music, Little Dragon, Jeffrey Lewis and Frankie Rose will be bathing in the glories of recent albums. Not that we're wishing the summer away, but impatience is setting in...



PARKLIFE WEEKENDER

STARTS: Manchester Platt Fields Park, June 9

The Flaming Lips and Dizzee Rascal (pictured) top the bill, with Justice, Maya Jane Coles and Azealia Banks also on the bill.



BEST COAST

STARTS: O2 ABC2 Glasgow, June 16

Best Coast expand to a four-piece, play the Isle Of Wight festival and a five-date UK tour around the eagerly awaited follow-up to 'Crazy For You'.



NOVA FESTIVAL

STARTS: West Sussex Bignor Estate, July 5

The new festival from the ladies behind the Big Chill announce Ghostpoet and Tune-Yards (pictured), plus collaborations with Rankin and Penguin Books.



DEER SHED FESTIVAL

STARTS: North Yorkshire Baldersby Park, Jul 20

Villagers headline, plus Beth Jeans Houghton, Dutch Uncles (pictured), Treetop Flyers and Tupelo.

PICK of the WEEK

What to see this week? Let us help



NME AWARDS TOUR/SHOWS

STARTS: Nationwide, Feb 22

NME
PICK

It's the last week of the NME Awards Shows and Tour before next week's grand finale, the ceremony itself on February 29, but that doesn't mean anyone's slowing down. On the tour, Azealia Banks, Tribes, Metronomy and Two Door Cinema Club roll into Bournemouth (22) and Brighton (23) before going out with a bang in Brixton (25). In London, we're hosting Alabama Shakes' debut UK show at the Boston Arms (22), bringing The Jezabels to KOKO (22), celebrating the pop charm of Oh Land at Heaven (23), and strutting to Little Dragon at the HMV Forum (24). Rounding off the week, SCUM descend on Bush Hall (24), Marina heads to the O2 Shepherd's Bush Empire (26), The Drums (pictured) dandy it up at the Roundhouse (27), the same night Zulu Winter play Cargo. And to play the shows season out, The Cribs will be premiering new material from their fifth album at ULU (28).



Everyone's Talking About BETH JEANS HOUGHTON

STARTS: Manchester Deaf Institute, Feb 22
After getting mistaken for some kind of whimsical folksy and disappearing into the wilderness for a couple of years, BJH's back, and she's not messing about. Her debut album, 'Yours Truly, Cellophane Nose', is a beefy baroque pop wonder that straddles many a sound, but is never, ever plain old whimsical or wan.



Don't Miss THE WAR ON DRUGS

STARTS: Liverpool Kazimier, Feb 23
The end of the month of February is full of shaggy, verb-laden delights - Kurt Vile and Real Estate are on tour together, and Kurt's old pals The War On Drugs are also in town. Their second album, last year's 'Slave Ambient', builds towering edifices out of shaggy guitar and motorik grooves, and it's a hazy, propulsive delight.



Radar Stars THE MEN

STARTS: Norwich Arts Centre, Feb 22
When bands say, "we're just doing this for ourselves", nine times out of 10, it's a great lie. But when Brooklyn's The Men opt out of any kind of scene, saying instead that the band is just a forum for its members' honest expression, it's easy to believe them. 'Open Your Heart', the title track off their forthcoming album, is one of the most direct, affecting hardcore missives we've heard.

WEDNESDAY

February 22

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BATH

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CHELMSFORD

The Filthy Habits/Guilt Coins Hooga
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EDMUNDHAM

Callum Beattie Whistle Binkies
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Lady North/Homework/Birdhead
Electric Circus 0131 226 4224

EXETER

The Idles Cavern Club 01392 495 370

GATESHEAD

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0870 703 4555

GLASGOW

Rebecca Ferguson SECC
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Kim Gordon/Bill Nace Cafe Oto
0871 230 1094

The Koolaid Electric Company/The
Platons/The Anteloids Corsica

Studios 0207 703 4760

Kris Drever Slaughtered Lamb
020 8682 4080

The Lazlo Device Cafe 1001
020 7247 9679

The Lost Boys Garage 020 7607 1818

Mica Paris Leicester Square Theatre
0844 847 2475

The Minutes Barfly 0870 907 0999

Oberhofer The Lexington
020 7837 5387

One Day Elliott Nambucca
020 7272 7366

Outfit/Maria Minerva/NZCA/LINES
Purcell Room 020 7960 4242

The Plea Monto Water Rats
020 7837 4412

Raven Beats Crow Bull & Gate
020 7485 5358

Reachback Dublin Castle
020 7485 1773

Shibuya Crossings Buffalo Bar
020 7359 6191

Tambaslar Cable Street Studios
020 77901309

Tindersticks Soho Theatre
0870 429 6883

Tristan Mackay Wilmington Arms
020 7837 1384

The Wombats O2 Academy Brixton
0870 477 2000

MANCHESTER
Beth Jeans Houghton Deaf Institute

0161 330 4019

General Flisco Academy 3
0161 832 1111

Glenn Jones Islington Mill
0871 230 1094

Mojo Roadhouse 0161 228 1789

Nicole Scherzinger O2 Apollo
0870 401 8000

Ron Pope Night And Day Cafe
0161 236 1822

Vanna Moko Live 0161 834 8180

NEWCASTLE
Allo Darlin Star And Shadow

0191 261 0066

Skrixx O2 Academy
0870 477 2000

Theory Of A Deadman Northumbria
University

NORWICH
Ben Howard UEA 01603 505401

Scholars Karma Cafe

Unchained Syms Brickmakers
01603 441 118

NOTTINGHAM
Field Music Bodega Social Club

08713 100000

PORTSMOUTH
Tyler Ward Wedgewood Rooms

023 9286 3911

SHEFFIELD
SBTRKT/Disclosure Plug

0114 276 7093

SOUTHAMPTON
Pulled Apart By Horses/

The Computers Talking Heads
023 8055 5899

Steve Hackett Brook
023 8055 5366

The Violet Bones Joiners
023 8022 5612

WINCHESTER
The Lucky Strikes Railway Inn

01962 867795

WREXHAM
Hannah Scott Central Station

01978 358780

YORK
Hey Alaska/Attention Thieves/

Memorium Fibbers 01904 651 250



THURSDAY

February 23

BATH

Ellen & The Escapades Chapel Arts
Centre 0122 5404445
Steve Hackett Komedia
0845 293 8480

BEDFORD

Simon Townshend Esquires
01234 340120

BELFAST

Bap Kennedy Empire 028 9024 9276

BIRMINGHAM

Broken Again The Ballroom
0121 448 0797
Charlene Sorala Glee Club
0870 241 5093

The Jezabels/The Arcadian Kicks
HMV Institute (Temple) 0844 248 5037
Labrinth HMV Institute 0844 248 5037
Never The Last Breath/If Looks Could Kill/Tussk Flapper 0121 236 2421
Nicole Scherzinger O2 Academy
0870 477 2000

Spector Rainbow 0121 772 8174

This Burning Age/The Last
Masquerade/The Black Ties O2
Academy 3 0870 477 2000

BOURNEMOUTH

Those Kids Are Meatballs 60 Million
Postcards 01202 292 697

BRIGHTON

Bullion Fortune Of War 01273 205 065
Foresters Green Door Store
07894 267 053

Heart In Hand/Dead & Divine/
Demoraliser The Hydrant
01273 608 313

InMe/LastAlone Concorde 2
01273 673 311

John Crampton Mesmerist
01273 328542

Kyla La Grange/Native Roses/Gabriel &
The Hounds The Hope 01273 723 568
The Miller Men Fishbowl 01273 777 505

Oddfellows Casino Ballroom
01273 605789
Shrag/Turnabout Sticky Mike's Frog
Bar 01273 749 465

NME AWARDS TOUR Two Door
Cinema Club/Metronomy/Tribes/
Azealia Banks Dome 01273 709709

BRISTOL

Clayton Blizzard/Rat Face/Gardna
Croft (Front Bar) 0117 987 4144

Deafheaven/Hierophant/Crocus
Croft (Main Room) 0117 987 4144

Field Music/Stealing Sheep Fleece
0117 945 0996

Foe/Neotropics Start The Bus
0117 930 4370

Little Intentions Mother's Ruin
0117 925 6969

Scholars Thekla 08713 100000

SCUM/The Idles The Lanes
0117 325 1979

Two Worlds/Black Elephant/The
Murder Scene Louisiana 0117 926 5978

CAMBRIDGE

Thomas Truax/Violet Woods/The
Organ Grinder's Monkey Portland
Arms 01223 357268

The Violet Bones Corner House
01223 352 047

CARDIFF

Haight-Ashbury Gwdihw Cafe Bar
029 2039 7933

The Wanted Motorpoint Arena
029 2022 4488

CHELMSFORD

Kevin Pearce/ArtGruppe/Wes
Omefio Jones Hooga 01245 356 811

DERBY

Ben Edmonds Venue 01332 203545

DUNDEE

The Boston Tea Party Doghouse
01382 227080

EDINBURGH

Chris Flinn Whistlebinkies
0131 557 5114



Little Dragon,
University,
Leeds

EXETER

Hildamay/Max Raptor/Abel Archer
Cavern Club 01392 495 370
Roll Deep Phoenix 01392 667080

GATESHEAD

Cold Night For Crocodiles/
Underline Hero/Latanza Three Tuns
0191 487 0666

GLASGOW

Annie Ross Oran Mor 0141 552 9224
Cold Specks King Tut's Wah Wah Hut
0141 221 5279
Fairfario Stereo 0141 576 5018

Rizzle Kicks O2 ABC 0870 903 3444
Theory Of A Deadman/The Crane
Queen Margaret Union 0141 339 9784

The Wyrding Module/
Psychogeographical Stereo
0141 576 5018

GUILDFORD

Hearts Under Fire/Evarane The Star
Inn 01483 532 887
Phantom Limb Boilerroom
01483 539 539

LEEDS

Beth Jeans Houghton Brudenell
Social Club 0113 243 5866
Electric Youth Revolt Milo
0113 245 7101

Little Dragon University
0113 244 4600
Origin/Hate Eternal The Well
0113 2440474

LEICESTER

Different Fish/Jonny Eager O Bar
0116 255 8223
Dog Is Dead/Beat To Row O2
Academy 2 0870 477 2000

The Moonlights Donkey
0116 270 5042
Masters In France Shipping Forecast
0151 709 6901

Rae Morris/Dave O'Grady Leaf On
Bold St 0151 707 7747
The War On Drugs Kazimir
0871 230 1094

LONDON

Alabama Shakes Boston Arms
020 7272 8153
Bear Driver/Binko Swink Wilmington
Arms 020 7837 1384

Ben Howard O2 Shepherd's Bush
Empire 0870 771 2000
Bleeding Knees Club/Who Made
Who/Cymbals Old Blue Last
020 7613 2478

Charly Coombes & The New Breed
Arch Angel 020 7938 4137

Citizens/Young Dreams/Razika The
Lexington 020 7837 5387

The Dogdaze Enterprise
020 7485 2659
Eprom Corsica Studios 0207 703 4760

First Aid Kit Scala 020 7833 2022
Flight Brigade/Adam Barnes Half
Moon 020 7274 2733

The Fuji/Duke Garwood Cafe Oto
0871 230 1094
Gabriel Bruce Electrowerkz
020 7837 6419

General Flasco Underworld
020 7482 1932
Green Brothers/The Nomadics
Dublin Castle 020 7485 1773

Jamie & The Portraits/Filthy
Whisky/Duke Horton Square Bar &
Grill 020 7613 0709

Japanther/Cane Boston Arms
020 7272 8153
Joe Pug Borderline 020 7734 5547

Kaiser Chiefs/Fixers HMV
Hammersmith Apollo 0870 606 3400
Kylesa O2 Academy Islington
0870 477 2000

The Men CAMP Basement
0871 230 1094
Milla Traylen Slaughtered Lamb
020 8682 4080

NME AWARDS SHOW Oh Land/
Alpines/Aluna George Heaven
020 7930 2020

The Pershore Garage
020 7607 1818
Pulled Apart By Horses/The
Computers Electric Ballroom
020 7485 9006

Richie Hawtin Village Underground
020 7422 7505
Speech Debelle Jazz Cafe
020 7916 6060

Tindersticks Soho Theatre
0870 429 6883
Trophys/Oh Wrenlink/Daytona
Lights Proud Galleries 020 7482 3867

TurboWolf Barfly 0870 907 0999
Tyler Ward Dingwalls 020 7267 1577
Ugly Love New Cross Inn
020 8692 1866

Willy Moon Arts Club 020 7460 4459
Witches/Quimper Nambucca
020 7272 7366

MANCHESTER

Allerjen/A Moment Lost/Scumface
Roadhouse 0161 228 1789
Also Darlin'/This Many Boyfriends
Deaf Institute 0161 330 4019

Benjamin Francis Leftwich/Fossil
Collective/Ben Harvieu Academy 2
0161 832 1111

Deaf Club/Hans Island/City Reign
Trafalgarfield 0161 224 0467

Heart Shivers/Douga The Castle
0161 237 9485
Hellbound Rebels Retro Bar
0161 274 4892

Kevin Devine Night And Day Cafe
0161 236 1822
Lady Leshurr/Clement Marfo & The
Frontline Academy 4 0161 832 1111

Lights Sound Control 0161 236 0340
Seth Lakeman Academy 3
0161 832 1111

Steve Cradock Ruby Lounge
0161 834 1392
SSTRKT HMV Ritz 0161 236 4355

NEWCASTLE
The Bends/Dalarno Branding Villa
0161 284 0490

James Walsh Cluny 0191 230 4474
Michael Kwanuka/The Staves Cluny
0191 230 4474

Noel Gallagher's High Flying Birds
Metro Radio Arena 0870 707 8000
Rayne Trillians 0191 232 1619

NORWICH

Alex Nighton The Bicycle Shop
01603 625 777
Jasper Taylor Olives 01603 230500

NOTTINGHAM

The Kabedies Rescue Rooms
0115 958 8484
OXFORD
Ahab Jericho Tavern 01865 311 775

Phil Peskett Wheatheaf 01865 721 156
To Kill A King Bullingdon Arms
01865 244516

PORTSMOUTH

Day Of Rabblement Cellars
0871 230 1094
READING
Vanessa Face Bar 0118 956 8188

SHREFFIELD

Ghostpoet DQ Bar 0114 221 1668
The Lucky Strikes/Ox Greystones
0114 266 5599

SOUTHAMPTON

Blood Red Sky/The Groove Brothers
Brook 023 8055 5366
ST ALBANS
The Static Jacks Horn 01727 853 143

WOLVERHAMPTON
Anti Nowhere League/True Grit/The
Deficits Robin 2 01902 497860
Kate Rusby Civic Hall 01902 552121

WREXHAM

Brother & Bones Central Station
01978 358780
YORK
Dead To Me/The Human Project/
River City Ransom Fibbers

FRIDAY

February 24

ABERDEEN

Skinner Lemon Tree 01224 642230

BEDFORD

Stefan Cush & The Feral Family
Esquires 01234 340120

BELFAST

Paul Casey Kings Head 028 90509950

BIRMINGHAM

Decapitated/Aborted/Cyanide
Serenity HMV Institute (Library)
0844 248 5037

Exodus Calling The Ballroom
0121 448 0797

The Hip Priests/Loud Squirt/
Black Bombers Wagon & Horses
0121 772 1403

Simple Minds O2 Academy
0870 477 2000

BRIGHTON

Benga Audio 01273 624343

Free Swim/Twin Brother/Stick In A
Pot Green Door Store 07894 267 053

John Fox & The Maths/Gazelle Twin
The Haunt 01273 770 847

Loxy/Bad Company UK Life
01273 770505

Subhumans/Headcut The Hydrant
01273 608 313

BRISTOL

Baajo Canteen 0117 923 2017

Bravo Brave Bats/Areaboys Mother's
Ruin 0117 925 6969

History Of The Hawk/Stinky
Wizzletat/Koshiro Croft (Front Bar)
0117 987 4144

The Minutes Thekla 08713 100000
The Mob/Patrick Fitzgerald/Idiot
Strength Fleece 0117 945 0996

Oneman Thekla 08713 100000
One Eyed Jacks/Aye Aye/Coy
Mistress Croft (Main Room)
0117 987 4144

Spector/Halo/Dirty Boulevard
Louisiana 0117 926 5978

We Have Band The Cooler
0117 945 0999

CAMBRIDGE

Marina & The Diamonds Junction
01223 115111

CARDIFF

Reeps One/Milk Biscuits/
Skunkadelic Gwdihw Cafe Bar
029 2039 7933

Riffes & Diamonds The Globe
07738 983947

CARLISLE

The Twang Brickyard 01228 512 220

CHELMSFORD

New Town Kings/Creme De Chevre
Hooga 01245 356 811

DERBY

Kyrb Grinder Old Bell 01332 343701

DONCASTER

Electric Youth Revolt Vintage
Rockbar 01302 368792

DUNDEE

Errors/Remember Remember/
Copper Lungs Doghouse
01382 227080

Merciless Terror/Nerrus Kor Beat
Generator 01382 229226

EDINBURGH

Japanther Sneaky Pete's
0131 225 1757
My Extraordinary Studio 24
0131 558 3758

Rizzle Kicks HMV Picture House
0844 847 1740
Rod Jones & The Birthday Suit
Electric Circus 0131 226 4224

EXETER

Laid Back Cavern Club
01392 495 370

The South Phoenix 01392 667080

GLASGOW

Benjamin Francis Leftwich/Fossil
Collective/Ren Harvieu O2 ABC
0870 903 3444

Breakage/Redlight Sub Club
0141 221 1177

Camera Obscura Stereo 0141 576 5018
Ghostpoet SWG3 0141 357 7246

Kathleen Edwards Oran Mor
0141 552 9224

The Latecomers Laurie's Bar
0141 552 7123

Louis Barabbas & The Bedlam Six
Pivo Pivo 0141 564 8100

Michael Kwanuka/The Staves King
Tut's Wah Wah Hut 0141 221 5279

Noel Gallagher's High Flying Birds/
Reverend & The Makers SECC
0141 248 3000

Randy Newman Royal Concert Hall
0141 353 8000

The Virtues Garage 0141 332 1120

GLOSOP

Dead Sea Apes The Oakwood
01625 583 036

LEEDS

Beech Milo 0113 245 7101
Charlene Sorala Brudenell Social Club
0113 243 5866

Club Smith/Doyle & The Fourfathers
Odey Courthouse Arts Centre
01943 467466

Martyn Mint Club 0113 244 9474
SSTRKT University 0113 244 4600

The Voices The Library 0113 2440794

LEICESTER

Books The Basement 0116 254 5386
Hymn Donkey 0116 270 5042
Scholars Soundhouse 07830 425555

TOWNS LOCK 42

LIVERPOOL
Always The Quiet Ones Krazyhouse
0151 708 5016

Cold Specks Leaf On Bold St
0151 707 7747

Grouplove Mojo 0844 549 9090
Labrinth O2 Academy 0870 477 2000

Lady Leshurr/Clement Marfo
& The Frontline O2 Academy 2
0870 477 2000

Mr Scruff Magnet 0151 709 6969
Shelby Lynne University
0151 256 5555

Stephen Langstaff View Two
0151 236 9555

To Kill A King Shipping Forecast
0151 709 6901

The Wanted Echo Arena
0844 8000 400

LONDON
Alabama Shakes Boston Arms
020 7272 8153

Artful Dodger Concrete 020 7729 1888
Ben Howard O2 Shepherd's Bush
Empire 0870 771 2000

Blind Jaguar Bull & Gate 020 7485 5358
Brother & Bones Borderline
020 7734 5547

City On Fire/Dirty Solo Rockers
Zigrid Von Underbelly 020 7613 1988

Field Music/Stealing Sheep Kings
College 020 7834 4740

Frankie & The Heartstrings
Shackwell Arms 020 7249 0810

Graphics/Glover Old Blue Last
020 7613 2478

FRIDAY

February 24



◀ CONTINUED FROM PAGE 59

The Men That Will Not Be Blamed For Nothing New Cross Inn 020 8692 1866
Molotov Jukebox Jamm 020 7274 5537
Mr Diagonal & The Black Light Orchestra Cable Street Studios 020 79901309
Peanut Butter Loveside Fiddler's Elbow 020 7485 3269
Rammstein The O2 0870 701 4444
The Rifles/The Kish/The Theme The Bowery 020 7580 3057
Rodrigo & Gabriela O2 Academy Brixton 0870 477 2000
Shackwell Row/Another's Blood/The Umbrella Parade Wilmington Arms 020 7837 1384
Simsone/King With No Throne Nambucca 020 7272 7366
Snowboy/Healer Selecta Madame Jolo's 020 7734 2473
NME AWARDS SHOW SCUM/Big Deal/Tory Bush Hall 020 8222 6955
Tiger Please/The People The Poet The Lexington 020 7837 5387
Tindersticks Soho Theatre 0870 429 6883
Tristan Town/Emergency Call Cavendish Arms 0207 627 0698
We Are Embassy 100 Club 020 7636 0933
Yasmin Old Queen's Head 020 7354 9993
Young Dreams/Bleeding Knees Club Club NME @ Koko 0870 4325527
Yuksek Nest 020 7354 9993
MANCHESTER
Dead To Me Night And Day Cafe 0161 236 1822
First Aid Kit Academy 2 0161 832 1111
Gross Magic Trof Fallowfield 0161 224 0467
The Longcut/Victories At Sea Roadhouse 0161 228 1789
Ocean Colour Scene FAC 251 0161 27 27 251
Old Suits/We The Dead Kraak 07855 939 129
Pangaea Islington Mill 0871 230 1094
Sambasunda Band On The Wall 0161 832 6625

Theory Of A Deadman HMV Ritz 0161 236 4355
MILTON KEYNES
Jordan Reine Stables 01908 280800
NEWCASTLE
China Shop Bull Warehouse 34 Fanfarlo Cluny 0191 230 4474
Hybrid World Headquarters 0191 261 7007
Metalheadz/Goldie Digital 01912 619755
Stevie Nimmo/Sebastien Valvrant Cluny 0191 230 4474
Utah Saints University 0191 261 2606
The Whip Riverside 0191 261 4386
NORWICH
Hot Wet Burn Brickmakers 01603 441 118
The Kabeedies Waterfront 01603 632 717
NOTTINGHAM
Django Django Bodega Social Club 08713 100000
Filipon Guitar Bar 07770 226 926
Scream Stealth 08713 100000
OXFORD
Dead Jerchoss Jericho Tavern 01865 311 775
POOLE
Simon Townshend/The Frequency Mr Kyps 01202 748945
PRESTON
The Redwings Mad Ferret 07919 896 636
READING
Cubed Sub89 0871 230 1094
The Golden Hours/Screama Ballerina Rising Sun Arts Centre 0118 986 6788
SHEFFIELD
Allo Darlin Queens Social Club 0114 272 5544
Deaf Club Bungalows & Bears 0114 279 2901
Idicka/Mystronic DQ Bar 0114 221 1668
The Jezabels Leadmill 0114 221 2828
They Say Fall/We Dig For FireCorporation 0114 276 0262
SOUTHAMPTON
Anti Nowhere League Talking Heads 023 8055 5899
Kevin Devine Joiners 023 8022 5612
STOCKTON ON TEES
Everending/Not In Portland Harpers Bar 07872 377709
STOKES ON TRENT
Dog Is Dead Sugarmill 01782 214 991
SWANSEA
The Somethings/The Untouchables The Vault 01792 456 110
TRURO
Max Raptor/Wildammy B-Side 01872 241220
TUNBRIDGE WELLS
Turbogest/Flags/Eddie Falco The Forum 0871 277 7101
WATFORD
Golden Fable/Laura Boyle Cha Cha Cha 01923 247 868
WOLVERHAMPTON
Aceldama Slade Room 0870 320 7000
WORCESTER
The Rusty Knives Velvet Lounge 01905 619966
WREXHAM
Dead Wolf Club Central Station 01978 358780
YORK
Seth Lakeman Fibbers 01904 651 250
Vic Godard & Subway Sect Stereo 01904 612237

ABERDEEN
Errors Lemon Tree 01224 642230
BEDFORD
Pearl Handed Revolver Esquires 01234 340120
BELFAST
Band Of Skulls Limelight 028 9032 5942
Fionn Regan May Street Church 028 9032 5554
Iain Archer Cube Crescent Arts Centre 028 9024 2338
Maya Jane Coles Stiff Kitten 028 9023 8700
BIRMINGHAM
Jordan Peak Rainbow 0121 772 8174
Little Dragon/Holy Other O2 Academy 2 0870 477 2000
Ms Dynamite/Zane Lowe HMV Institute 0844 248 5037
Naked Remedy/Vaults Of Eagles O2 Academy 3 0870 477 2000
Rizzle Kicks HMV Institute 0844 248 5037
Zinc Rainbow 0121 772 8174
BOURNEMOUTH
Subhumans Champions 01202 757 000
BRIGHTON
Andy Ash The Globe 01273 770 685
Daddy Marcus Fishbowl 01273 777 505
General Flasco The Haunt 01273 770 847
Kidkanell Fortune Of War 01273 205 065
The Loose Lips/Run Young Lovers The Hope 01273 723 568
Marina & The Diamonds St George's Church 01273 279448
Phantom Limb Latest Music Bar 01273 687 171
Spector/David's Lyre Green Door Store 07894 267 053
Touche Amore/Basement The Hydrant 01273 608 313
We Have Band Sticky Mike's Frog Bar 01273 749 465
BRIGHTON
Boy Le Monti Canteen 0117 923 2017
Django Django The Cooler 0117 945 0999
Kevin Devine Thekia 08713 100000
The Phenomenal Handclap Band Start The Bus 0117 930 4370
The Ramona Flowers Louisiana 0117 926 5978
CAMBRIDGE
The Leisure Society Junction 01223 511511
Muddy Miles Man On The Moon 01223 474259
CARDIFF
Broken Vinyl Club/Town Clwb Ifor Bach 0202 2123 2199
King Lous Collective Gwdihw Cafe Bar 029 2039 7933
Masters In France Arts Institute 0871 230 1094
Mike TV 10 Feet Tall 02920 228883
Shrag Undertone 029 2022 8883
CARLISLE
Falling Red/Alexa De Strange Brickyard 01228 512 220
COVENTRY
SCUM Kasbah 024 7655 4473
Walls & Strays Carey's Bar 07714 105091
DIERBY
The Kamikaze Test Pilots Old Bell 01332 343701

SATURDAY

February 25

The Maffa Kings The Vic Inn 01332 74 00 91
QUINDEE
Your First Mistake/Moving Mecca Beat Generator 01382 229226
EDINBURGH
Michael Kwanuka/The Staves Electric Circus 0131 226 4224
Motor City Drum Ensemble Liquid Room 0131 225 2564
Paws Wee Red Bar 0131 229 1442
Safehouse Whistle Binkies 0131 557 5114
FALMOUTH
Rosie Vanier/Ellen & The Escapades Miss Peapod's 0871 230 1094
The South Princess Pavilion 01326 211222
GATESHEAD
Beth Jeans Houghton Old Town Hall 0191 433 6916
GLASGOW
Calm Doon O2 Academy 2 0870 477 2000
Inner City The Arches 0141 565 1000
Japanther/Camel/Top Dollar Captain's Rest 0141 331 2722
Lady Leshurr Garage 0141 332 1120
Simple Minds Barrowlands 0141 552 4601
Marina & The Diamonds, St George's Church, Brighton
Skinner King Tut's Wah Wah Hut 0141 221 5279
The Twang Oran Mor 0141 552 9224
Umberto SWG3 0141 357 7246
Viggo Thieves/The Galleries Nice'n'Sleazy 0141 333 9637
GUILDFORD
Paul Carrack G Live 0844 7701 797
Turbogest Boilerroom 01483 539 539
LEEDS
Dodgy Eiger 0113 244 4105
Jonathan Richman Brudenell Social Club 0113 243 5866
Mir Scruif University 0113 244 4600
The Whip Cockpit 0113 244 3446
LEICESTER
Dead To Me Soundhouse 07830 425555
Sinnerboy Musician 0116 251 0080
LIVERPOOL
Altered Images Eric's Club
Autoson Shipping Forecast 0151 709 6901
Broken Lungs/Falling Faith/We Dive At Dawn O2 Academy 2 0870 477 2000
Fanfarlo Static Gallery 0151 7078090
Mir Tom Zanzibar 0151 707 0633
LONDON
Anti Nowhere League Underworld 020 7482 1932
The Beauty Of Gemina Electrowerkz 020 7837 6419

Beth Hart O2 Shepherds Bush Empire 0870 771 2000
Brave Yesterday Dublin Castle 020 7485 1773
Brendan Rogers Borderline 020 7734 5547
Come Out Firing/Here Lies Affliction Scream Lounge 020 8667 0155
Cymbals/The Idles The Drop 020 7241 5511
Don Omar Coronet 020 7701 1500
The Enthused/The White Lions Hope & Anchor 020 7354 1312
The Gun'mors/Rummin' Riot Boston Arms 020 7272 8153
Iron Butterfly O2 Academy 2 Islington 0870 477 2000
Kim Fai Cargo 0207 749 7840
King Lemon/Ben Willis Band Roadtrip 020 7253 6787
The Longcut/Wild Palms ULU 020 7664 2000
The Low Sons Old Vic Tunnels
Meretta/Tristan Town Cavendish Arms 0207 627 0698
Molotov Jukebox/More Like Trees Bedroom Bar 020 7613 5637
Mundy Bush Hall 020 8222 6955
Oh No! Garage 020 7607 1818
Passion & Pain Scala 020 7833 2022
Peter Brotzmann Cafe Oto 0871 230 1094
Peter & The Test Tube Babies New Cross Inn 020 8692 1866
Plant Duv/Alex Dingley Wilmington Arms 020 7837 1384
Sci-Fi Circus Enterprise 020 7485 2659
Shelby Lynne Union Chapel 020 7226 1686
The Tramado's Nambucca 020 7272 7366
NME AWARDS TOUR Two Door Cinema Club/Metronomy/Tribes/Azealia Banks O2 Academy Brixton 0870 477 2000
The Violet Bones Buffalo Bar 020 7359 6191
MANCHESTER
Caged Asylum Ruby Lounge 0161 834 1392
Charlene Sorala Night And Day Cafe 0161 236 1822
Cold Specks Deaf Institute 0161 330 4019
Doyle & The Fourfathers Dry Bar 0161 236 5920
Hot Vestry Gullivers 0161 832 5899
Labrinth Academy 2 0161 832 1111
The Lost Boys Alter Ego 0161 236 9266
Off With Their Heads Islington Mill 0871 230 1094
Tyler Ward Academy 3 0161 832 1111

MIDDLESBROUGH
Grouplove Empire 01642 253553
MILTON KEYNES
The Red Bullets Stables 01908 280800
NEWCASTLE
Dog Years Cluny 2 0191 230 4474
Doom & Drone/Gnod/Drunk In Hell Kings Manor 0871 230 1094
The Line/Skytark Song/Muddy Line Cumberland Arms 0191 265 6151
The Lucky Strikes/Kontild Sulte Cluny 0191 230 4474
Nev Clay Head Of Steam 0191 232 4379
Rossi Noise O2 Academy 2 0870 477 2000
NORWICH
This Is The Kit/Rozal Plain Arts Centre 01603 660 352
NOTTINGHAM
The Breakdowns The Navigation 0115 9417 139
Bwana Rescue Rooms 0115 958 8484
Citizenst Stealth 08713 100000
In Isolation Old Angel Inn 0115 947 6735
The Minutes Rock City 08713 100000
To Kill A King Bodega Social Club 08713 100000
OXFORD
Ben Howard O2 Academy 0870 477 2000
Echo Boomer/Dead Red Sun/K-Lacura Wheatsheaf 01865 721 156
The Heatwave/Rubi Dan Celler 01865 244 761
Way Through/The Bomber Jackets Modern Art 01865 722733
The Yarns Celler 01865 244 761
PLYMOUTH
Benga/Youngman White Rabbit 01752 227522
PORTSMOUTH
Dirty Sky Jones Cellars 0871 230 1094
PRESTON
Arabrot/Manatees The Continental 01772 499 425
Spotlight Kid Mad Ferret 07919 896 636
READING
Deaf Club Oakford Social Club 0116 255 3956
SHEFFIELD
Do\$ch New Barrack Tavern 0114 234 9148
Martyn Harley 0114 275 2288
Rebecca Ferguson City Hall 0114 278 9789
SOUTHAMPTON
Forever Can Wait Soul Celler 023 8071 0648
STOKES ON TRENT
Six Towns Sugarmill 01782 214 991
SWANSEA
Brother & Bones Sin City 01792654226
Wrathchild/Hang Fire Garage 01792 475147
TUNBRIDGE WELLS
King Charles/We Were Evergreen/Stray Dogs The Forum 0871 277 7101
WOLVERHAMPTON
The Rubikons Numa Bar Steve Mackett Robin 2 01902 497860
WREXHAM
Decapitated/Aborted Central Station 01978 358780
YORK
Haight-Ashbury/Ambulance/Screen People Fibbers 01904 651 250
Stefan Cush & The Feral Family Stereo 01904 612237



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SUNDAY

February 26

BATH

Casloidds Moles 01225 404445
The South/Jon Allen Komedia
0845 293 8480

BELFAST

Benjamin Francis Leftwich
Limelight 028 9032 5942
Carly Connor Auntie Annie's Porter
House

Tyler Ward Queens University
028 9097 3106

BIRMINGHAM

Beneath The Lights/Badly Kept
Fish Flapper 0121 236 2421

Grouplove/Two Wounded Birds 02
Academy 3 0870 477 2000

Rod Jones & The Birthday Suit The
Ballroom 0121 448 0797

Stefan Cush & The Feral Family
Hare & Hounds 0870 264 3333

The Whip Rainbow 0121 772 8174

BOURNEMOUTH

Animal Talent Show Champions
01202 757 000

BRIGHTON

Asbes/Sinner Fishbowl
01273 777 505

The Authorities Prince Albert
01273 730 499

Cap In Hand The Hope 01273 723 568

InMe/Lost Alone White Rabbit
01273 677 655

BRISTOL

Catherine Sykes Coronation Tap
0117 973 9617

Lonely Tourist Grounded
0117 923 1000

Max Raptor/Wildamay 02 Academy
2 0870 477 2000

Slager/6Fears7/The Richardson
Maneuver Fleece 0117 945 0996

Somnus/Blackwolf/To The Wolves
Croft (Front Bar) 0117 987 4144

We Are Augustines Thekia
08713 100000

Your Endeavour/Cruelty Circuit/
Sermon Croft (Main Room)
0117 987 4144

CARDIFF

Iron Butterfly Glee Club
0870 241 5093

King Charles/We Were Evergreen/
Ellen & The Escapades Clwb Ifor
Bach 029 2023 2199

Norma Jean University
029 2023 0130

EDINBURGH

Fatherson Electric Circus
0131 226 4224

Jade & The Jacks Whistle Binkies
0131 557 5114

Nick Lowe Queens Hall 0131 668 2019

GLASGOW

The Jezabels Oran Mor 0141 552 9224

Joe Pug Captain's Rest 0141 331 2722

Labrinth 02 ABC 0870 903 3444

Mount Heart Attack/Dead Man's
Clothes Berkeley Suite

SBTRKT/Disclosure The Arches
0141 565 1000

Thula Borah/Little Bay Pivo Pivo
0141 564 8100

The War On Drugs Stereo
0141 576 5018

LEEDS

Allo Darlin'/This Many Boyfriends
Brudenell Social Club
0113 243 5866

Dog Is Dead Cockpit 0113 244 3446

LoBella / Steve Lawson/She Makes
War All Hallows Church 0113 242 2205

Muddy Miles Northern Monkey
0113 242 6630

LEICESTER

Beth Jeans Houghton Musician
0116 251 0080

Kids Can't Fly Soundhouse
07830 425555

LIVERPOOL

The Drums 02 Academy
0870 477 2000

Jonathan Richman Kazimier
0871 230 1094

LONDON

The Apocalypse Tree/Show It Off
Garage 020 7607 1818

Blue Zoo Underworld 020 7482 1932

Decapitated Dingwalls 020 7267 1577

Guttermouth MacBeth
020 7739 5095

Howard Marks New Cross Inn
020 8692 1866

Imogen Heap Roundhouse
020 7482 7318

Infected Mushroom/Dejavoo Electric
Brixton 020 7274 2290

Jackson's Warehouse Dublin Castle
020 7485 1773

NME AWARDS SHOW Marina & The
Diamonds/Eugene McGuinness

02 Shepherds Bush Empire
0870 771 2000

Noel Gallagher's High Flying Birds/
Reverend & The Makers The 02
0870 701 4444

Our Final Hour Barfly 0870 907 0999

The Rosie Taylor Project The
Lexington 020 7837 5387

Seal Of Quality/John Malkay Old Blue
Last 020 7613 2478

Svetlana 229 Club 020 7631 8310

MANCHESTER

Apollo Four Academy 3 0161 832 1111

The Funeral Suits Night And Day
Cafe 0161 236 1822

Kathleen Edwards Ruby Lounge
0161 834 1392

The Minutes/Grace Under Fire
Sound Control 0161 236 0340

The Static Jacks Roadhouse
0161 228 1789

MILTON KEYNES

Dead Wolf Club/Bleech Craufurd
Arms 01908 313 864

Steve Hackett Stables 01908 280800

NEWCASTLE

Louis Barabbas & The Bedlam Six
Star And Shadow 0191 261 0066

NORWICH

Son Of Eagle The Bicycle Shop
01603 625 777

NOTTINGHAM

The Leisure Society Glee Club
0871 472 0400

Seth Lakeman Rescue Rooms
0115 958 8484

Theory Of A Deadman Rock City
08713 100000

OXFORD

Dodgy Bullington Arms 01865 244516

Kevin Devine Jericho Tavern
01865 311 775

Little Dragon/Holy Oyster 02
Academy 0870 477 2000

PRESTON

Serious Sam Barrett Mad Ferret
07919 896 636

Shrag/Tunabunny The Continental
01772 499 425

SHEFFIELD

Stevie Nimmio/Sebastian Valvrant
Greystones 0114 266 5599

This Is The Kit Shakespeare
0114 234 9636

SOUTHAMPTON

Youche Amore/Basement Joiners
023 8022 5612

ST ALBANS

Navaro Horn 01727 853 143

SWANSEA

Benga Sin City 01792664226

The Gentle Sea The Vault
01792 456 110

TUNBRIDGE WELLS

Lion/Kino Feuer/Hunting Bears
The Forum 0871 277 7101

MONDAY

February 27



Spector,
Roundhouse,
London

BIRMINGHAM

Eyes Set To Kill/Shadows Chasing
Ghosts HMV Institute (Temple)

0844 248 5037
Kathleen Edwards Glee Club

0870 241 5093
Norma Jean/The Chariot/Dead &

Divine 02 Academy 3
0870 477 2000

Theory Of A Deadman HMV Institute
0844 248 5037

Charlene Sorala Latest Music Bar
01273 687 171

Dressed in Black Komedia
01273 647 100

The Whip Green Door Store
07894 267 053

BRISTOL

Crybabys Louisiana
0117 926 5978

Dead To Me/The Human Project/
Fighting Fiction Croft (Main Room)

0117 987 4144
Fanfarlo/Race Horses Thekia

08713 100000
Flock North/Transmission Fleece

0117 945 0996
CARDIFF

Beth Jeans Houghton Buffalo Bar
02920 310312

COVENTRY

The Violet Bones Kasbah
024 7655 4473

DERBY

Kids Can't Fly The Vic Inn
01332 74 00 91

DUNDEE

Guttermouth/Autumn In Disguise
Beat Generator 01382 229226

EDINBURGH

The Jezabels/Blue Sky Archives
Electric Circus 0131 226 4224

EXETER

Ellen & The Escapades Phoenix
01392 667080

InMe/Lost Alone Cavern Club
01392 495 370

GATESHEAD

Imogen Heap Sage Arena
0870 703 4555

GLASGOW

The Cast Of Cheers/Theme Park
School Of Art 0141 353 4530

First Aid Kit King Tut's Wah Wah Hut
0141 221 5279

Jamie N Commons The Arches
0141 565 1000

The Wanted SECC 0141 248 3000

GUILDFORD

Wildamay Boilerroom 01483 539 539

LEEDS

Ben Howard Metropolitan University
0113 283 2600

LEICESTER

Allo Darlin' Musician 0116 251 0080

Band Of Skulls/Broken Hands 02
Academy 0870 477 2000

Under The Influence/My
Favourite Runner Up Soundhouse

07830 425555

LONDON

The Authorities Windmill
020 8671 0700

Azealia Banks Heaven 020 7930 2020

Dilated Peoples 02 Academy
Islington 0870 477 2000

Django Django XOYO 020 7729 5959

NME AWARDS SHOW The Drums/
Spector/Devlin Roundhouse

020 7482 7318
Eliza Carthy The Lexington

020 7837 5387
The Flx Boogaloo 020 8340 2928

Jack Harris Slaughtered Lamb
020 8682 4080

Kevin Devine Borderline
020 7734 5547

Lafaro/Freeze The Atlantic/Lakes
Old Blue Last 020 7613 2478

Murray James Enterprise
020 7485 2659

Rod Jones & The Birthday Suit
Garage 020 7607 1818

Scroobius Pip KOKO 020 7388 3222

Sean Seraphim/Big Dogg Proud
Galleries 020 7482 3867

St Vincent/Diagrams 02 Shepherds
Bush Empire 0870 771 2000

Youche Amore Barfly 0870 907 0999

NME AWARDS SHOW Zulu Winter/
Oberhofer/Filthy Boy Cargo

0207 749 7840
MANCHESTER

Decapitated/Aborted Moho Live
0161 834 8180

To Kill A King Deaf Institute
0161 330 4019

The War On Drugs/Weird Dreams
Sound Control 0161 236 0340

NEWCASTLE

Dog Is Dead Riverside 0191 261 4386

Ghostpoet Cluny 0191 230 4474

Lady Leshurr/Clement Marfo
& The Frontline 02 Academy 2

0870 477 2000
NORWICH

Steve Hackett UEA 01603 505401

NOTTINGHAM

The Funeral Suits/Kagoule Bodega
Social Club 08713 100000

Rebecca Ferguson Royal Centre
0115 948 2525

We Are Augustines Rescue Rooms
0115 958 8484

OXFORD

Cold Specks Jericho Tavern
01865 311 775

King Charles 02 Academy 2
0870 477 2000

SHEFFIELD

Shrag/Tunabunny The Riverside
0114 281 3621

Subhumans/The Septic Psychos/
Bones Park Rider Corporation

0114 276 0262
WOLVERHAMPTON

Iron Butterfly Robin 2 01902 497860

YORK

The Static Jacks/Little Triggers/
Perk Culture The Duchess

01904 641 413

TUESDAY

February 28

BIRMINGHAM

Ben Howard HMV Institute
0844 248 5037

David Campbell Patrick Kavanagh
0121 449 2598

The Static Jacks/Beat The Poet/
Obscure Pleasures 02 Academy 3

0870 477 2000
BRIGHTON

Ellen & The Escapades The Haunt
01273 770 847

The Sumerian Kings Latest Music Bar
01273 687 171

BRISTOL

Allo Darlin'/Our Arthur Fleece
0117 945 0996

Beth Jeans Houghton Louisiana
0117 926 5978

Glass Wing Pilot Croft (Main Room)
0117 987 4144

Lady Leshurr/Clement Marfo
& The Frontline 02 Academy 2

0870 477 2000
Soko Thekia 08713 100000

CAMBRIDGE

Citizens/The Soft Portland Arms
01223 357628

CARDIFF

The Funeral Suits Buffalo Bar
02920 310312

Jonathan Richman Clwb Ifor Bach
029 2023 2199

Maggie Instinct Gwdihw Cafe Bar
029 2039 7933

CHELMSFORD

Dead Tracks Hooga 01245 356 811

EDINBURGH

Black Cherokee Whistle Binkies
0131 557 5114

The Cast Of Cheers Electric Circus
0131 226 4224

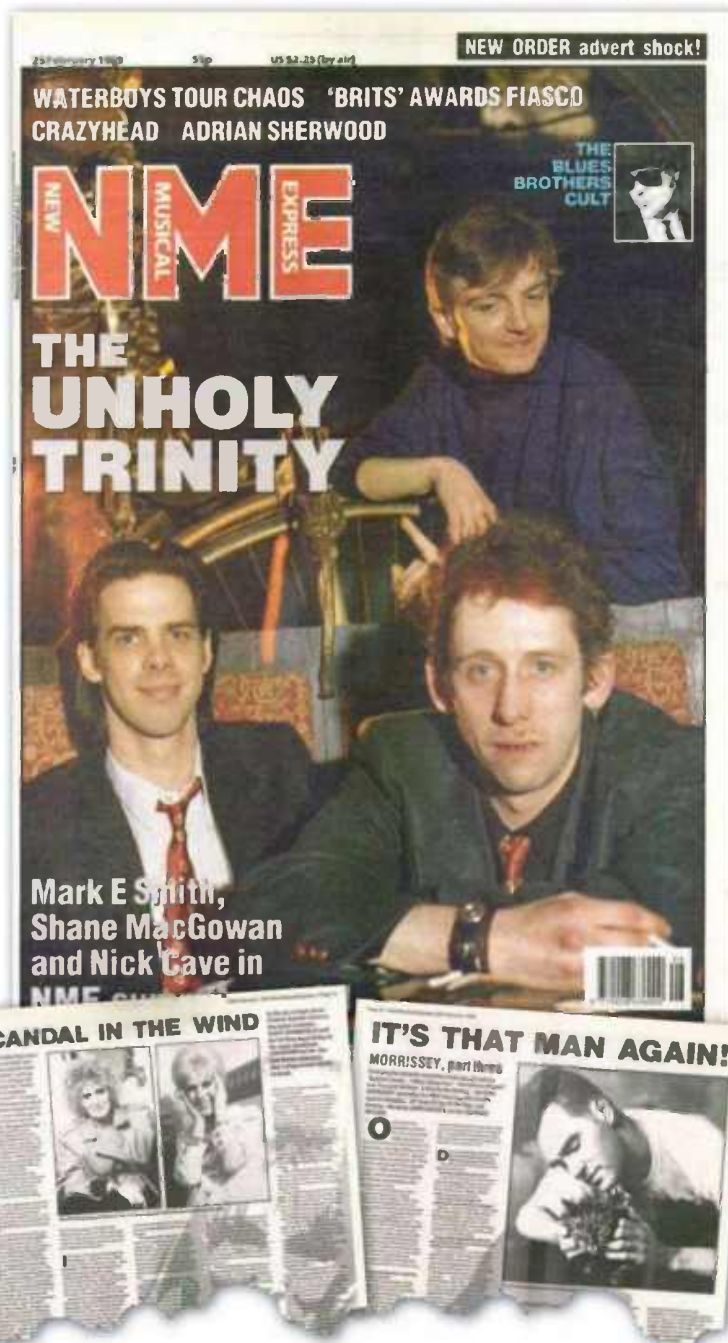
Little Dragon Liquid Room
0131 225 2564

GATESHEAD

Joan Baez Sage Arena 0870 703 4555

THIS WEEK IN 1989

THREE BECOMES A CROWD, MOZ DROPS IN AGAIN



DUSTY'S ROAD

"It's a bizarre coupling, but it works," says Dusty Springfield of her hook-up with the Pet Shop Boys, with whom she is about to put out a second single, 'Nothing Has Been Proved'. "When I make records," she says, "I can't have an opinion about anything I hear in the studio. I've never believed playback sound - it seldom has anything to do with reality. I like the truth, however ugly. I've got to take it away and play it on six different kinds of shelf unit, stuff that people got at Currys."

MOZ PART THREE!

In the third part of an interview that began last week, here Moz fields a final few questions from NME's James Brown. Asked whether he thinks his famous obsessions are friend substitutes, he responds: "No, it's not that simple. I'm not a collector in the basic sense that just having is enough. I can't have anything that I don't really need, when I go off a record it's in the bin. I know people for whom the obsession is in the collection but I'm not obsessive in that way."

ARGUE-MENTAL

So the NME thinks we're the last three heroes of rock'n'roll, do they?" laughs Nick Cave.

"Smarmy fuckers," adds Shane MacGowan. "What they actually mean is that we're the three biggest brain-damaged cases in rock'n'roll." "Apart from Nick," jabs Mark E. Smith. "Nick's cleaned up." "Yeah," draws Cave. "My brain's restored itself."

The Montague Arms in southeast London is playing host to the second of 1989's "pop summits", in which conversation "will sprawl between the amiable and the aggressive - Presley to Nietzsche, songwriting to psychology, football to fanatics". And it soon gets heated.

Smith: "If I was nobody, you wouldn't talk to me."

MacGowan: "You ARE nobody."

Smith: "Fuck off. It's bloody true. Neither would you, Nick."

Cave: "Bullshit! That's bullshit! I take offence at that!"

Smith: "I'm not levelling anything at you. People, in general, don't like you being upfront and civil. They *bate* you for it. They label you a cynic 'cos you're reasonable."

MacGowan: "You're not reasonable. You're a rude bastard."

Smith: "I'm cynical, but I'm not defensive. I'm slightly paranoid, which is healthy."

Cave: "Your reaction is becoming very defensive, Mark."

Smith: "You're a failed psychiatrist."

And on they continue... for a long, long time.

ALSO IN THE ISSUE
THAT WEEK

• There's confirmation that Michael Jackson's manager of five years Frank DiLeo - who cut himself in for a dollar per copy of 'Thriller' sold - has been sacked.

• Deputy Editor Danny Kelly's 8-and-a-half-out-of-10 review of Spacemen 3's 'Playing With Fire' begins: "What we are dealing with here - and no other word will do - is a miracle."

• My Bloody Valentine are caught live in Manchester and Nottingham by Steve Lamacq, who says that they are "no longer the whipping boys and girls of indie-dom. They're BIG going on HUGE."

• The organiser of the infamously disastrous Brits presented by Mick Fleetwood and Sam Fox claims it's "a victim of its own success".

NME

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THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1A band on from the US with abandon from the US. That looks like a Howler to me (7-4-2)
 9 The setting for a performance by Django Django, unless they opt for something else (7)
 10 Mark _____, old grunger who has just attended a 'Blues Funeral' (7)
 11 Coming out of Joe Lean & The Jing Jang Jong is a band to really play with (3)
 12 They started out with 'Hopes And Fears' (5)
 13 "_____ don't get everything it's true, but what it don't get I can't use", The Beatles (5)
 14 Mary gets changed to a Ben Folds Five song (4)
 16 (See 37 across)
 20+31D Kevin Spacey biopic of singer Bobby Darin titled *Beyond The Sea* was inspired by this French song (2-3)
 21 (See 25 down)
 22 Old punk band who had to busk back in the US (2-4)
 23 As played by the band with their 'Welcome To The North' (5)
 24 (See 4 down)
 26 (See 19 down)
 28 Eric Clapton marked his presence with album 'Was Here' (1-1)
 30 At The Drive-In's cutting-edge music, but only with a single (3-5-7)
 35 '90s dance act staying in a Kansas hotel (4)
 36 Early '80s post-punks Rip _____ + Panic featuring singer Neneh Cherry (3)
 37+16A "Yeah, it's overwhelming but what else can we do/Get jobs in offices and wake up for the morning commute", 2008 (4-2-7)

CLUES DOWN

- 2 Group that had 15 Top 10 hits between 2004 and 2008 (5)
 3 (See 6 down)
 4+24A Duke Spirit album takes a shorter route through their field of music (4-6-3-4)
 5 "I saw my girl with the _____ give 'em a taste but not too much", 2004 (6-5)
 6 A lot of bitterness in the songwriting of *Pulled Apart By Horses* (5)
 7 Foreigner doing something in our gents (6)
 8+3B Darken your discordance with element of The Smiths (4-6)

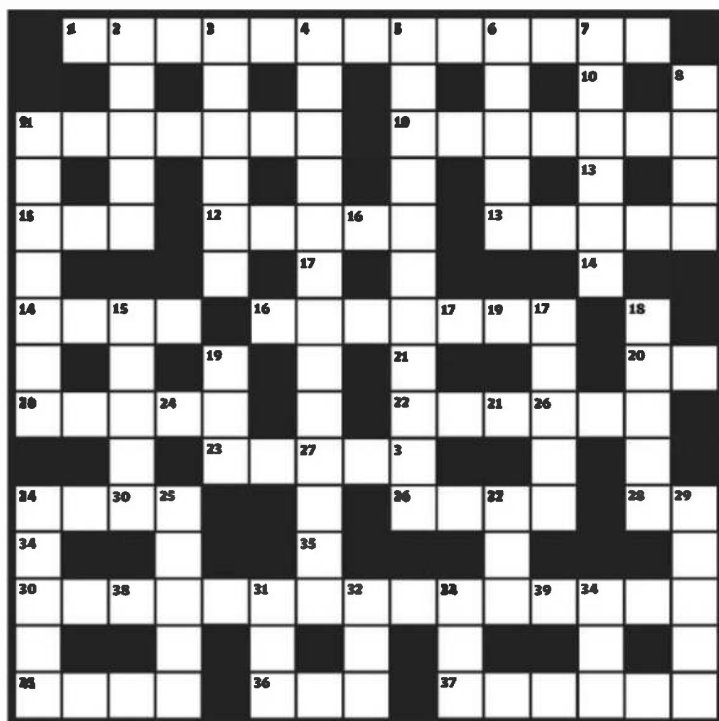
- 9+24D Makes points about, then goes round with Stereolab album (4-3-5)
 15 Moans about the drummer with Pink Floyd (5)
 17 Under the influence of an Ed Sheeran number (5)
 18 The Horrible Crows tell horrible lies before heading east (5)
 19 +26A "The whole thing's daft, I don't know why/You have to laugh or else you cry", 1980 (3-4)
 24 (See 9 down)
 25+21A Pil number that brought the end to a genre of dance music (5-5)
 27 Folk music originating from Algeria, can now be found in Braintree (3)
 29 A load of stuff on this Men At Work album (5)
 31 (See 20 across)
 32 In 1966 'I Love My _____' was a first time hit for _____ (3)
 33 _____ Stevens, whose pet name is now Yusuf Islam (3)
 34 He's made a change to Charles Aznavour's number one hit (3)

Normal NME terms and conditions apply, available at NME.COM/terms. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, February 28, 2012, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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

FEBRUARY 4 ANSWERS

- ANSWERS ACROSS**
 1 Goodbye Kiss, 7 Sam, 9 Valerie, 10+34A Falling Down, 11 In Between Days, 12 Anti-D, 13 Tot, 14+22A Simon Says, 17 Lee Perry, 21 Fader, 27 Pulp, 28 Kitchen, 33 Egg, 35 Tops, 36 Once
ANSWERS DOWN
 1 Give It All Back, 2+30A Only By The Night, 3 Born To Die, 4 Everest, 5 Infinity, 6 Sultans Of Swing, 7 Shins, 8+24A Magic And Loss, 16 NERD, 18 Pelican, 19 Respect, 20 Ys, 23 Apples, 25 Sun, 29+26A I Go Wild, 31 Gun, 32+15D The Model



COLLECTORS' CORNER

SLEATER-KINNEY

Call yourself a superfan? Here are the gems that no Sleater-Kinney obsessive should be without



HEAVENS TO BETSY - CALCULATED (1994)



Vocalist/guitarist Corin Tucker's first band was formed in 1991, and was a part of the underground feminist punk Riot Grrrl movement. Their only album was released three years after they got together, although they also contributed tracks to many compilations at the time.

Need To Know: One of these compilations, 1995's 'Free To Fight', also featured a song by Excuse 17, of which Tucker's future bandmate Carrie Brownstein was a member.

BIG BIG LIGHTS (1998)



A split single with all-female 'queercore' band Cypher In The Snow, 'Big Big Lights' was a contribution to the aforementioned 'Free To Fight' project. The series of recordings dealt with woman's safety, most notably defence against harassment and rape.

Need To Know: The 'Free To Fight' recordings were released by Portland-based indie label Candy Ass Records, although 'Big Big Lights' was the last release under the 'Free To Fight' banner due to financial constraints.

WIG IN A BOX (2003)



The charity tribute album 'Wig In A Box: Songs From & Inspired By Hedwig And The Angry Inch' featured Sleater-Kinney's recording of 'Angry Inch' from the 1998 musical with B-52's frontman Fred Schneider. Other contributors included Yoko Ono and The Breeders.

Need To Know: The beneficiary of the fundraising album was the NYC-based Hetrick-Martin Institute, a non-profit organisation devoted to helping lesbians, gays, bisexual, transgender or questioning youth.

ROCK AGAINST BUSH VOL 2 (2004)



Sleater-Kinney contributed the track 'Off With Your Head' to the second volume of the punk rock compilation albums. They were released in protest at the incumbent Republican president's policies as he battled for re-election against Democrat John Kerry. Other artists featured included Green Day.

Need To Know: Included with the album was a bonus DVD which featured facts, figures and commentary about the forthcoming election.

FANMAIL

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

Edited by Emily Mackay



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ARISE, SIR JARVIS

From: Jordan Lee Smith

To: NME

It's fantastic to see Pulp being honoured with your Outstanding Contribution To Music Award. As a Sheffielder I was recently disgusted by a conversation between two of my work colleagues in which they dismissed the band as "only having those two hits". As I explained to them, nothing could be further from the truth; the influence of Jarvis Cocker as both a lyricist and style icon to the indie world are immeasurable, and in sharp contrast to the ignorant gobshiteing antics of the Gallagher brothers. He's proven himself as an intelligent and original ambassador for our city, and indeed music. In this time of quick-cash band reunions Jarvis has never truly been away, and has graced many mediums with his quirky personality. I know that Pulp's decision to reform would have been far more than an attempt to rob his fans of money, evidenced by the brilliant show I saw at London's Wireless Festival last July. Now, can we have a petition for a giant Jarvis statue outside Sheffield City Hall?

NME's response...

For us there will never be enough plaudits for England's suavest, sharpest of malcontents – we'd bury him in gongs up to his NHS specs. That said, we are LOVING this statue plan. If Andrew Motion can get a poem in

metre-high letters on the side of Sheffield Hallam Uni, if Rolf Harris can be honoured with a graffiti mural on Shoreham Street, if Vulcan the Roman god of metalwork (I mean, what's he done recently?) can have a

statue on top of City Hall, then our Jarvis must have his legendary moves immortalised in stone. Perhaps an 'I Spy'-inspired bronze in which he displays his "masterful control of the bicycle/skilfully avoiding the dog

turd outside the corner shop"? Suggestions on a polyester postcard to Sheffield City Council – EM

Get in touch at the above addresses. Winners should email letters@NME.COM to claim their voucher

ALL A BLUR

From: Josh James

To: NME

Absolutely fantastic news about a possible Blur album. We can only hope the speculation becomes a reality, as it'd be nice to hear some real music emerging in 2012. Although for me, any Damon news is good news so I may be fanboying a bit. Still, Blur remain for me the greatest musical venture of all time. I re-watched *No Distance Left To Run* last week and have decided my life will be wasted if I don't see them before my time is up.

From: Cosmo Godfree

To: NME

It's far from being set in stone, but if a new Blur album does happen then I'll be incredibly excited. Blur simply got better and better as a band throughout the '90s, and arguably never even peaked before they split up. Their last three albums were all masterpieces. Damon and Graham haven't let their creativity drop off in the meantime, and I think the reunion shows reminded everyone just how important a band they really are.

From: NME

To: Josh James,
Cosmo Godfree

Although I am starting to wonder whether I might have accidentally opened the wrong file and got a batch of letters from February 1995, I am loving the will-they-won't-they drama surrounding a new album. No pressure, boys; only a young man's lifelong self-worth and our BLOODY NATIONAL PRIDE riding on this. Just have a jam, see what happens, y'know? – EM

HIS NAME IS EARL

From: George Murray

To: NME

I'm sure I'm not the only one writing about the fact Earl Sweatshirt is back! OFWGKTa can only go from strength to strength with one of the maddest fuckers known to man back with them! Fingers crossed he'll be at Brixton in March. Long live Wolf Gang. That is all.

From: NME

To: George Murray

"One of the maddest fuckers known to man?" Whoah, George, I hope you wouldn't be trying to add to the pile of "most ridiculous myths and theories of the decade" that poor Earl has, he alleges, been subject to while squirreled away in an all-boys school in Samoa. Earl, who is not actually a real boy, but made of Bakelite and powered by baking soda, will be appearing at Brixton in a golden carriage pulled by tapirs. He will then lead *Odd Future* in their new Bollywood direction before taking a private jet for a summit with Angela Merkel and Nicolas Sarkozy to give his thoughts on solving the Eurozone crisis. Hope that clears things up – EM

THE BLAME GAME

From: Jack Rogers

To: NME

Mr & Mrs NME, can I ask about your nominations for Villain and Worst Band for your awards. I know Mr Liam is a bit of a fool but you have had many articles about him this past year so you must appreciate him slightly? And Beady Eye for Worst Band? How long was 'Millionaire' in your chart for, eh? Thanks Mr & Mrs NME.

From: NME

To: Jack Rogers

I kept my maiden name, actually. As to your question, well, the shortlists for those two categories are voted for by the readers (so, right back atcha!). If I had to hazard a guess as to what goes on in your lovely heads, I would say it's something to do with the Gallagher's ever-divisive ways. Some of you love 'em, some of you hate 'em, but you're rarely indifferent. And, with the boys splitting the Oasis vote this year, it seems Junior's got the pointy end of the deal. In summary: not our fault - EM

ELLIOTT SMITH REMEMBERED

From: Damo Girling

To: NME

Though it might get lost down the gap between the attention he receives and the attention he deserves, February 25 marks the 15-year anniversary of Elliott Smith's 'Either/Or'. For those unaware of the album, it's the beautiful, intimate and poetic apex of Smith's glorious career. Though not comfortable listening, never before has misery sounded so touchingly controlled. The genius of the album is that Smith conveys the sense that your pain is being measured against his own,



STALKER

From: Michelle

To: NME

"I met Brandon Flowers in Florida. We waited for him after a warm up show he put on for the Victims fan club"

expressing the dark waters in which you swam more beautifully and accurately than you ever could, making you feel that you are not alone. You end the album feeling that together you and Elliott can make it through. During those dark moments, when we sink into the space that separates paths from collapse, now occupied by Smith's soothing voice, let us give thanks that we have one of music's treasures to keep us company.

From: NME

To: Damo Girling

Never got it myself, Damo, but more power to you. He's an artist who many people hold dear. How are things in the space that separates paths from collapse nowadays? I heard they were going to put in some more buttresses - EM

Web Slings

The highlight of this week's NME.COM blogs

PETE DOHERTY – RANK THE ALBUMS

It's been just shy of three years since Pete released his solo album 'Grace/Wastelands'. But it seems like there could be a glimmer of something fresher than his sweat-drenched rosary beads on the horizon. In the meantime, I thought it would be fun to rank the albums he has put out so far...

1 THE LIBERTINES – 'THE LIBERTINES'

It has been said in the NME office before that this album is the greatest collection of songs ever recorded in the most hideous way possible, but I still think The Libertines' second album has aged well.

Best of the responses...

Done with less drugs, better production and cut down to 10/11 songs 'Down In Albion' has the potential to be number one here. Liam Gregson

2 THE LIBERTINES – 'UP THE BRACKET'
Undoubtedly an incredible album that had way more cultural impact than its follow-up. But the songs on 'The Libertines' just whack the chest that little bit harder, you know?

3 BABYSHAMBLES – 'SHOTTER'S NATION'

This always gets a rough ride, but I think it's a cracker. Producer Stephen Street managed to harness the 'Shambles madness for a bulky, focused album full of gems.

4 PETE DOHERTY – 'GRACE/WASTELANDS'

The problem wasn't its pedigree, more the fact that most of the stuff on it had



been kicking around the bootlegs for donkeys' years, so it didn't really feel like a new album.

5 BABYSHAMBLES – 'DOWN IN ALBION'

Although this had enough

great moments of Doherty songwriting, it's scrappily unsatisfying and just a touch... weedy.

Read Jamie Fullerton's article in full at NME.COM/blogs

release is 'The Blinding EP'. Jo Auræen

'Legs 11' should be in there at number two. Anthony Thornton

'Down In Albion' has more cultural significance than good songs. It serves as a snapshot of a talented but troubled mind. Joel Bentley

DEDICATED FOLLOWER OF NME

From: Geoff Poole

To: NME

I loved your article in this week's NME about the concert at the Albert Hall, Poll Lotta Love. I was there! When asked what my first ever gig was, I always knew it was an NME Poll-Winners' Concert, but I was unsure of the exact year. Thankfully this week you cracked it for me - 1955, when myself and two very callow 14-year-old schoolmates from Brum took what must have been a steam train down to the big bad smoke! I recall sleep-walking with excitement the night before. The main draw for me was Eric Delaney, as the first record I ever bought was his version of 'Oranges And Lemons'. Here I am now, coming 72, still buying discs, still going to gigs and still buying NME, although these days I enjoy

the luxury of having it delivered to my door. Over the years I have had several letters published in NME. I guess I must be one of your oldest readers, keep up the good work.

From: NME

To: Geoff Poole

Geoff, if any of us here at NME Towers manage to maintain a passionate interest in music for 57 years, it will be a fine thing indeed! We've only been publishing for three years longer than that - visit us, we'll have a Diamond Anniversary knees-up! - EM

LOVE SUCKS

From: Robbie

To: NME

I've been seeing a girl over the past four months and I introduced her to The Black Keys. I told her about the show [at Alexandra Palace], and she offered to buy the tickets as a Christmas present to me. Since then I've been looking

forward to this gig... but last night, the eve of the show, she texts me saying she can't carry on and she's taking someone else to the gig. I couldn't give a fuck about her, I would've preferred if she said she had chlamydia or that she was pregnant, could've resolved that, but she took The Black Keys away from me... She's ignored all of my attempts to contact her so she's dead to me. BUT if you could name and shame her in some way... post on Twitter, online or even just ring up The Black Keys and tell 'em Robbie said fuck you. That would be great. Her name is [AS IF we're actually doing this - EM]. And she's a [well, I wouldn't normally censor this word, but I have the scissors out already - EM].

From: NME

To: Robbie

While that does sound like a low move, Robbie, we

can't become some sort of bile exchange for vengeful ex-lovers. Where would it end? I picture Alex Turner getting up onstage: "We'll get started with the show in just a few, but first Danny in Ipswich says, 'Jennifer, you're a cow and I need my blue hoody back.'" It's a nightmare scenario. And anyway, for all we know, you could be an utter bell-end - EM



STALKER

From: Rita

To: NME

"I went on a school trip from Portugal to London, and snuck off to try and find Noel. And I did!"

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

TOM MEIGHAN KASABIAN

QUESTION 1

Which Kasabian song did footballer Fernando Torres claim helped Spain win 2010's World Cup Final?

"'Club Foot'."

Correct. Apparently he plays it in the dressing room. How did you feel about Spain nicking your anthem?

"They're the best football team in the world. What can I say?"

QUESTION 2

Name five famous sportsmen or women who feature in your 2010 'If Carlsberg did team talks' TV advert.

"I've gone blank. You've killed my braincells already!"

Wrong. Stuart Pearce (below), Trevor Brooking, Steve Redgrave, Kelly Holmes, Steve Davis, Ellen MacArthur, Nigel Benn, Phil Taylor, Clive Woodward and more were on it.



"Can you play upfront? Rooney's banned again"

QUESTION 3

Who did Serge appear with on the cover of NME in June 2010 (right)? Clue: it wasn't you.

"Whatshisname. Russell Brand."

Correct. Are you a fan?

"Yeah, he's a nice guy. We did The Russell Brand Show years ago just when he was breaking through, and he was really sweet."

QUESTION 4

Alan Partridge (below right) once left a rant on your answerphone complaining about what?

"The name of the band. I wish I still had it. That was pretty mega, Alan Partridge calling me."

Correct. Steve Coogan left a message as Alan, complaining Kasabian are named after Linda Kasabian, the getaway driver of serial killer Charles Manson



"I'm on hiatus!"

QUESTION 5

Your latest album is called 'Velociraptor!'. What's fundamentally wrong with the velociraptors in Jurassic Park (left)?

"They're too big and they ain't got many feathers on them."

Correct. Paleontologists have revised their theories of velociraptors since the 1993 movie

"People think I'm really into dinosaurs but I'm not. I did

watch Walking With Dinosaurs at two o'clock in the morning on champagne with my security guard, Marty. That was awesome."

QUESTION 6

You used to work at a metalwork factory drilling holes into sheets of what type of metal alloy?

"Fucking no idea, mate. I had no idea what I was doing there. Ask my old boss, Norman Brewitt. He'll tell you what it is."

Er, wrong. Fabricated steel

"All I did was sing, make holes and make the tea. I broke so many drills. Poor Norm. I still owe him money."

QUESTION 7

What type of shoes was Serge wearing when he scored his legendary volley though the Wembley sign on Soccer AM in 2006?

"Probably a pair of size 15 fucking shoes. He's got feet the size of a table."

Wrong. Brown winklepickers



Leicester's biggest footballing success in about 10 years

QUESTION 8

You own a replica of the BMX bike from ET. Who owns the actual ET puppet used in the film?

"I imagine Steven Spielberg has got it put away somewhere."

Wrong. Michael Jackson was the last registered owner

QUESTION 9

On what type of aeroplane did you play a gig in September last year?

"Fuck knows. It was just a plane... a Boeing 747?"

Correct

"It was weird. You know when the Pistols played on the Thames? Serge thought it would be great to play on a fucking aeroplane. The plane had been gutted. It was freaky, it felt like an air crash."

QUESTION 10

Which band recently said they'd change their entire musical direction just for you to like them?

"Dunno."

Wrong. Rizzle Kicks

"They love us, don't they? I think they're great as well. That's sweet. They're only young, ain't they? I'd like to meet them."

Total Score
5/10

"That ain't too bad. I've got a fucking good memory. I remember being three. But as for yesterday..."

Go to NME.COM/blogs for the full Braincells hall of fame (and shame)

OUT
WEDNESDAY
FEBRUARY
29

Coming Next Week

THE LEGEND
OF SID VICIOUS!

ReCORD COMPANY
TRASHED!

'GOD Save THE
QUEEN' BaNNed!

PUKING
ON PLANES!

THE ReCORDING OF
THEIR MASTERPIECE!

THE JUBILEE
BOAT STUNT!

THE PiSTOLS
ON TOUR!

NO BOLLOCKS!

SEX PiSTOLS in 1977

JOHNNY ROTTEN RELIVES THE WHOLE SORDID TRUTH!



IS MILES
KANE SEXY?
NME HEADS TO
PARIS TO FIND OUT

THE SHINS
ARE CRYING
FIND OUT WHY
NEXT WEEK

WRETCH 32
Vs BRITPOP
"MY NEW SONG'S
CALLED 'BLUR!'"

= (SAVILE ROW / URBAN DUKE) & (STYLING POMADE / MOULD & SHINE)

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