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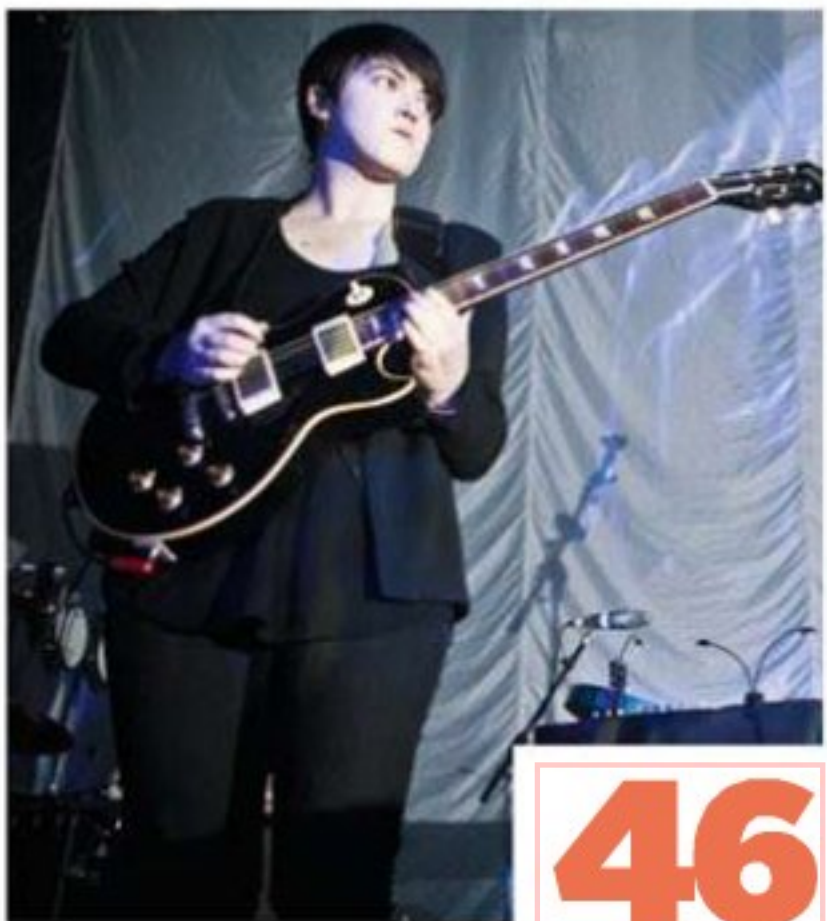
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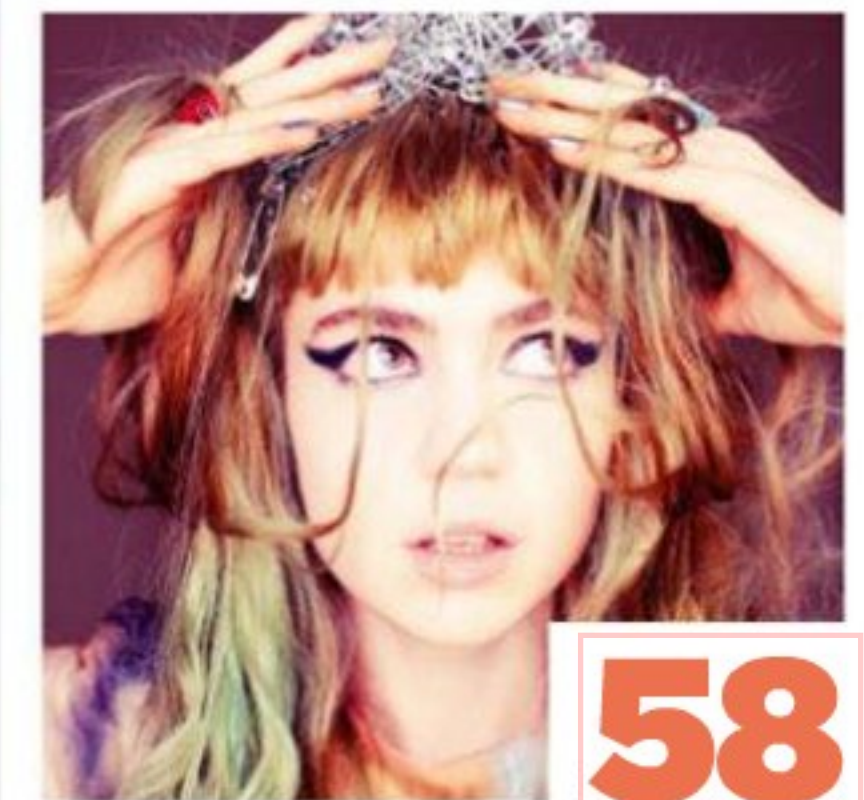
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# UPFRONT

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

Edited by Dan Stubbs



## DO YOU REMEMBER THE LAST TIME?

*Pulp wrap up their reunion with an emotional swansong at Sheffield's cavernous Motorpoint Arena. Can this really be the end, asks **Kevin EG Perry***

### MAIN EVENT

Backstage at the Motorpoint Arena in Sheffield, two huge, shaven-headed roadies are watching Jarvis Cocker cavort

around the stage, throwing himself off speakers and whipping the crowd into a frenzy with every thrust of his impossibly sharp hips. Eventually, during the long, strange intro to 'Party Hard', one turns to the other, a baffled look slapped across his face. He tilts his head towards Jarvis and mutters: "There's something not quite right about him."

Some 34 years since Jarvis formed a band during an idle moment in a boring economics lesson, Pulp remain pop's

elegant outsiders. They're still the band every mis-shape, mistake and misfit in the country see themselves in. When they stepped in to replace headliners The Stone Roses at Glastonbury 1995, Jarvis told the crowd: "If a lanky git like me can do it, and us lot, yeah, you can do it too." Their underdog triumph made it cool to be different.

But all things must pass. Rumours abound that this will be their final UK show, with all that remains on their tour calendar being a pair of dates on the Coachella Cruise, a floating hipster festival heading to the Bahamas and Jamaica, some way from chilly South Yorks. It's extra cold tonight, as they're playing at the home of the Sheffield Steelers ice-hockey team. The rink



Jarvis's white shirt  
got caught in the  
ceiling fan





Our correspondent (left) apprehends Palma Violets backstage

has been covered over with chipboard flooring but it's still there, frozen under their fans' feet. Pulp are being put on ice.

The weather hasn't deterred the hardcore fans, who've been showing up since 8am. Someone brought a marker pen to write the order they arrive in on their hands – that way they can huddle together for warmth but still keep their places in the queue. One fan is wrapped in silver foil, like a collapsed marathon runner.

The first to arrive is Melina, who has flown over from Georgia, USA just to see the show.

"It's my first time in the UK," she says. "I first saw Pulp on television when I was 16. I fell in love there and then." She's one of many international fans who've made the pilgrimage, knowing this could be the last chance to see their idols.

The fans are younger than you'd expect for a reformed Britpop-era group. Another early arrival is Alice, who at 17 has been alive exactly half the time that Pulp have been a band. "When I saw them at Reading Festival it changed my life," she giggles. "I can't wait for 'This Is Hardcore', when Jarvis does his thrusting."

Another fan, from Australia, sums up why Pulp are the sort of band worth queuing all day for: "It's because of the people that Pulp write about. You don't hear about people like me unless you listen to a Pulp song."

There are 12,000 people at the Sheffield Arena who feel the same way, so Pulp have to work hard to make the show

## SETLIST

- Do You Remember The First Time?
- Monday Morning
  - Underwear
  - A Little Soul
  - Disco 2000
- Sorted For E's & Whizz
- FEELINGCALLEDLOVE
  - I Spy
  - My Lighthouse
- Little Girl (With Blue Eyes)
  - Countdown
  - Babies
  - Like A Friend
  - Help The Aged
  - Party Hard
- This Is Hardcore
  - Sunrise
  - Bar Italia
- Common People
- Sheffield: Sex City
  - Born To Cry
  - Razzmatazz
  - Mis-Shapes
- Something Changed

feel intimate. Before the band go on, drummer Nick Banks says: "We're going to play all the ones they want to hear, so I don't think they'll be leaving disappointed, but hopefully they'll also hear some stuff they might not have heard for a long time – or even ever."

Against the odds, Pulp manage to transform this cavernous sports warehouse into a local club. They have a fake fireplace onstage, beside which Jarvis nonchalantly

sips red wine. The best moment is what Jarvis describes as toilet-paper-powered "time travel". In the band's early days they would festoon venues with rolls of it, in lieu of the pricier pyrotechnics they

can deploy today. After inviting the audience to cover the whole arena in long white paper streaks of the stuff, they reach way back into their collective history, fishing out 1983's 'My Lighthouse', accompanied by Jarvis' sister Saskia; 1985's brilliant 'Little Girl (With Blue Eyes)'; and 1991's disco-dancing 'Countdown'.

Longtime collaborator Richard Hawley joins them for

a chunk of the set, notably when he plays the solo on 'Born To Cry' live for the first – and possibly last – time. He won't be joining the band for their cruise-ship shows, so tonight is particularly poignant for him. He says later: "I'll be seeing them off with a tearful hanky at the pier, but it seems fitting to wave them off into the sunset."

Hawley knows Pulp won't be forgotten: "The only



The M&S loyalty card convention was a blast



Nick Banks is sorted for Andrex and whizz

## I SPY... A FILM

Director Florian Habicht is making a Pulp concert movie



The director speaks

### HOW INVOLVED HAS JARVIS BEEN?

Florian: "He had a concept for the film and it really gelled with my ideas. I wanted to make a film where real people are the stars. It's not a rockumentary where there are celebrities going on about how

great the band are. It's about capturing real people, which is kind of what Pulp's about."

### WHEN DID YOU FIRST GET INTO PULP?

"I was making a film and I had a friend, Jackie, who was a dancer and she did this really weird, sexually fucked-up solo dance to one of their songs, 'Bar Italia'. I just fell in love with them at that moment."

### IS THIS YOUR FIRST TIME IN SHEFFIELD?

"Yeah. There are lots of special people here.

I met a really great psychic who said I should be out there filming people. He said, 'Don't film the band, film the people.'"

### SO WE SHOULDN'T EXPECT AN ORDINARY CONCERT FILM?

"I've just been outside filming the people queuing up and they might get more screen time than the gig itself. We're just getting a whole lot of magic and then we're going to shape it and knead it. It'll be a concert film like you've never seen before."

## VIEW FROM THE CROWD



Vanessa

"It was my first Pulp show and it was amazing. I really enjoyed the setlist and they played a lot of the stuff I love. It was just the perfect night tonight for me."



Ambika

"It was totally fantastic! Jarvis is 49 but he is still fucking awesome. Can I say 'fucking'? He has so much energy. I feel blown away by the whole thing."



Jarvis and Richard  
Hawley swap  
optician tips

shame about them not doing anything new is that they could put a real spin on what's happening in our country and the fuckwits that lead us, although in a way it's already been said with songs like 'Common People,' he says. "Jarvis' lyrics aren't just of a period in time, they still make sense. We've still got cunts in charge. As long as there are dickheads like Cameron and his ilk, Pulp will have relevance. Their songs go beyond political ranting to something far more subtle and important."

*"The thing is, I always get in a right fluster when we come to Sheffield"*

Later in the night, at Pulp's party for friends and family at The Blue Shed, you can see the baton being passed to a new generation. Pulp bassist and Palma Violets producer Steve Mackey hugs his protégés as Arctic Monkeys tunes blast across the dancefloor. Chilli from the Palmas is full of praise for their mentor: "Steve Mackey is a king! I saw Pulp at

Hyde Park, but tonight was the one! This was a whole different level."

Emmy The Great says tonight's performance was among the best she's ever seen: "I saw a girl with Pulp written on every inch of her body weeping at the end. I understood because that's how this band makes people feel."

After the gig, Jarvis hosts a small party in his dressing room. It's a chance to ask him what it meant to return to play in Sheffield. "The thing is," he says, wine glass firmly back in hand, "even though I haven't lived here for a very long time I always get in a right fluster when we come to Sheffield. Tonight was no exception. Your mother's there, your sister's there – even onstage singing with you. I think we made a connection. The toilet rolls were good. We were trying to take this shed and make it feel like an intimate Sheffield thing."

So the only remaining question: is this really it, Jarvis? The last ever Pulp show on terra firma? "Ooh, I can't..." He cracks a smile and trails off. "Certainly for a while, yeah. I don't believe in saying that it's the last one forever. There was enough pressure on tonight without saying: 'This is it: the final show.' It's not really our call. When we played at [South Yorkshire arts space] Magna, it felt like, 'Ooh, right, this is the end.' You can try to tie everything up neatly, but you just have to see what life throws at yer. That's the way life works. You can't impose a structure on it. So... we'll see. But this is it – for now."

Some wishful  
thinking

## COMMON PEOPLE

*Pulp will soon be heading back to their day jobs. But what are they, exactly?*

### JARVIS COCKER

Singer



He's released a pair of highly acclaimed solo albums, but these days he's more likely to be found in the BBC 6 Music studios recording his *Sunday Service* programme.

### CANDIDA DOYLE

Keyboards



Having occasionally played keyboards for Jarvis in his solo

incarnation, Doyle also travelled the world and trained to become a counsellor last time Pulp went on hiatus.

### STEVE MACKEY

Bass



Having already produced everyone from MIA to Florence + The Machine to Palma Violets as they put the finishing touches to their debut album, due in February.

### NICK BANKS

Drums



The only member to still live in Sheffield, he'll help run the family business – Banks Pottery, specialists in crockery for hotels.

### MARK WEBBER

Guitar



An avant-garde filmmaker, Webber is curating a BFI tribute season to Lithuanian director Jonas Mekas.

## THE BEST OF NME VIDEO.COM THIS WEEK



### CLYROMANIACS

<http://ow.ly/g4ano>

Biffy Clyro premiered their new video for 'Black Chandelier' exclusively on NME.COM.

CLICK: 0:31 – The first rule of Biffy's Fight Club: no shirts.

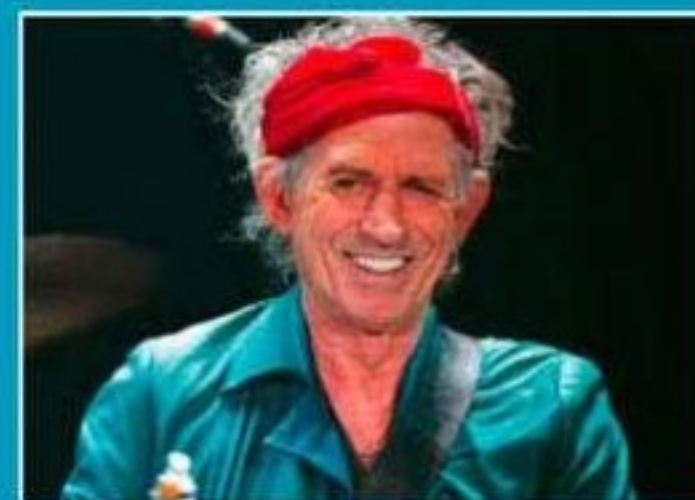


### WOLF MAN

<http://ow.ly/gcfG4>

Patrick Wolf opens up about going back to his roots as a folk singer.

CLICK: 2:00 – Turning his back on his 'pop moment'.



### KEEFIN' IT REAL

<http://ow.ly/g4p8c>

Charting the leathery aging process of the Human Riff himself, Keith Richards. How did his face get that way?

CLICK: 0:29 – '78 was a tough year.



### TOON IN

<http://ow.ly/g4jEW>

The Killers get animated in their new video for 'Miss Atomic Bomb'. CLICK: 3:07 – Beard growth like that makes Brandon Flowers a hit in November.

POP CHAT  
OF THE  
WEEK



# NEWS OF THE WEIRD

FROM THE NME NEWSROOM

## OATES SO TASTY

A man named Oates was jailed after assaulting a man named Hall in Norwalk, Ohio. Roger Oates allegedly bit his neighbour Scott Hall's eyebrow off, suggesting he is, indeed, a 'Maneater'.

## HANKY PANKY

Mariah Carey's husband Nick Cannon told US radio presenter Howard Stern he masturbates while listening to his wife's warbling hits. His favourite soundtrack? 1993's 'Hero'.



"Told you I was a load of wank"

## RADIODREAD

Radiohead issued a statement refuting claims that their guitarist, Jonny Greenwood, is in hiding in Sao Paulo, Brazil, awaiting the end of the world. Some believe the world will end on December 21, 2012, the final date on the Mayan calendar. If you're reading this, it didn't.

## ALTAR-ED BEASTS

More than 6,000 British people named 'heavy metal' as their religion in the 2011 census, details of which were released in December. It trumps the number of those who identified as Satanists, with only 1,893 people pledging their allegiance to the devil.



Glove puppets aren't what they used to be

## HOTPLAY

The London Fire Brigade have offered Coldplay frontman Chris Martin a free home fire safety visit after his wife, actress Gwyneth Paltrow, admitted that the fire service had to be called out both times he attempted to cook at home. Wonder if he was making Apple pie?

# MACCA-VANA: HOW THE HELL DID THAT HAPPEN?

Unpicking 2012's most WTF musical moment

**W**ith rumours of a Nirvana musical and a sitcom titled *Smells Like Teen Spirit*, 2012 was the year of strange Nirvana stories. The most unlikely one was true: on December 12, Sir Paul McCartney fronted a Nirvana reunion of sorts, taking to the stage with Dave Grohl, Krist Novoselic and sometime member Pat Smear. Here's how it happened.

## THE SET-UP

McCartney and Grohl had an epic courtship. Grohl drummed on three tracks when Macca played his native Liverpool's Anfield stadium in 2008. In June 2010 Grohl joined the all-star finale at Macca's White House performance. He then joined Macca, Bruce Springsteen, Joe Walsh and more in a guitarists' circle jerk at 2012's Grammys. Meanwhile, he was making peace with Nirvana, inviting Novoselic to guest on the Foo's ode to Kurt, 'I Should Have Known'. The stars aligned when Macca signed up to contribute to Grohl's forthcoming Sound City Studios documentary, finding himself jamming with the Nirvana survivors. "I didn't really know who they were," he said. "Somebody whispered to me, 'That's Nirvana. You're Kurt.'"

## THE EVENT

The 12-12-12 concert for Superstorm Sandy relief was already star-studded, but McCartney held the trump card. He told the Madison Square Garden crowd, "So, recently, some guys asked me to go and jam with them..." The unlikely supergroup powered into new track 'Cut Me Some Slack'. A few days later, they repeated the trick on *Saturday Night Live*, and circulated a studio version of the song.



Next up for Macca - fighting off Courtney

## THE RESPONSE

After declaring herself "not amused", Courtney Love soon calmed down. "I didn't like it but I think it could have been worse," she wrote on Facebook. "Honestly, I was kind of relieved when I realised they weren't going to play Nirvana or actually mention Kurt. Although it is still retarded that they still call themselves Nirvana in this situation." *NME* readers were divided on the quality of the actual song. Robert O'Connor approved, writing: "I am loving this song. They did a savage job with it!" Alan Hart disagreed, writing, "Pretty poor I'd say. Certainly doesn't deserve to be compared to any of Nirvana's output."

## THE FUTURE

With Foo Fighters currently on ice and Grohl turning down 2013 touring commitments with Queens Of The Stone Age, speculation is mounting about a 'reunion tour' - if not with McCartney, who is working on his own album, with a mystery frontman. A spokesperson for Grohl told the *New York Post* that the rumours are "nonsense". Silva Artist Management, who look after the affairs of Nirvana, were equally dismissive when approached about the subject by *NME*. But one thing seems clear: Nirvana is an itch that the former members are increasingly keen to scratch.

**NME REVIEW!**

## McCartney, Grohl, Novoselic, Smear - 'CUT ME SOME SLACK'

Truth is, Paul McCartney was never going to bend to anyone else's shape. And so the hugely vaunted Macca-vana track is exactly as you would predict: a slab of bluesy, 'Helter Skelter'-y McCartney, with the kind of crunchy backbone you'd expect from that rhythm section. Despite all Grohl's talents, he's at his most boring when doing classic rock, and while it's fun this has happened, 'Cut Me Some Slack' is not something you'd listen to twice. **Dan Martin**

**NME EXTRA**

## WIN FRAMED LED ZEPPELIN ARTWORK AND GOODIE BAG

Back in December 2007, Led Zeppelin played a one-off gig at London's O2 Arena. Over 20 million people applied for tickets, but only 18,000 lucky buggers won them. But now everyone can relive the action on the long-awaited *Celebration Day* live DVD, which is out now.

Don't worry if you didn't get one for Christmas - we've got a massive bag of Led Zep swag to give away, including a Blu-Ray of the gig, a T-shirt, framed artwork, stickers

AND an amazing inflatable Led Zeppelin. Two runners-up will get 'Celebration Day' live CD box-sets.

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haven't got a smartphone, then head over to [NME.COM/win](http://NME.COM/win)





# PIECES OF ME

## ED DROSTE

### GRIZZLY BEAR

*The Brooklynite bandleader on his unconditional love of Russian literature, Japanese grub and '90s R&B dancefloor fillers*

#### *My first album*

##### **UB40 - 'LABOUR OF LOVE'**

"I remember listening to Michael Jackson's 'Thriller' because my parents brought it home. That was my first music experience. I saved up my money for my first tape cassette, UB40's 'Labour Of Love'. I have such good memories of that. I just remember kicking back to it as a young child."

#### *My first concert*

##### **EARTH DAY GIG, BOSTON**

"It was a special event for Earth Day in Boston in the early '90s. I remember being most excited about, and became a lifelong fan of, Violent Femmes. I still revisit their catalogue all the time, and I've probably seen them three times since. Not recently, I'm not going to lie, it was mainly when I was a teenager!"

#### *My favourite new artists*

##### **UNKNOWN MORTAL ORCHESTRA/VILLAGERS**

"Has to be the bands that we took out with us on tour. I love their music a lot. I was so sold on Unknown Mortal Orchestra's live show that it made me revisit their records. I'm so excited for their album that's coming out in February. It's stellar psychedelic pop with such a spirit to it. I've heard a lot of it and can't wait to get my hands on it."

#### *My favourite possession*

##### **MY DOG**

"My dog, definitely my dog. It's a cheesy answer but I own him, he's mine. He looks like a chihuahua but we got him from a rescue and after five years of owning him we were pretty curious. So we did this genetic testing. It came back that he was mostly Daschund. He's like 10 per cent Maltese too. He's named Beast."

#### *Favourite TV show*

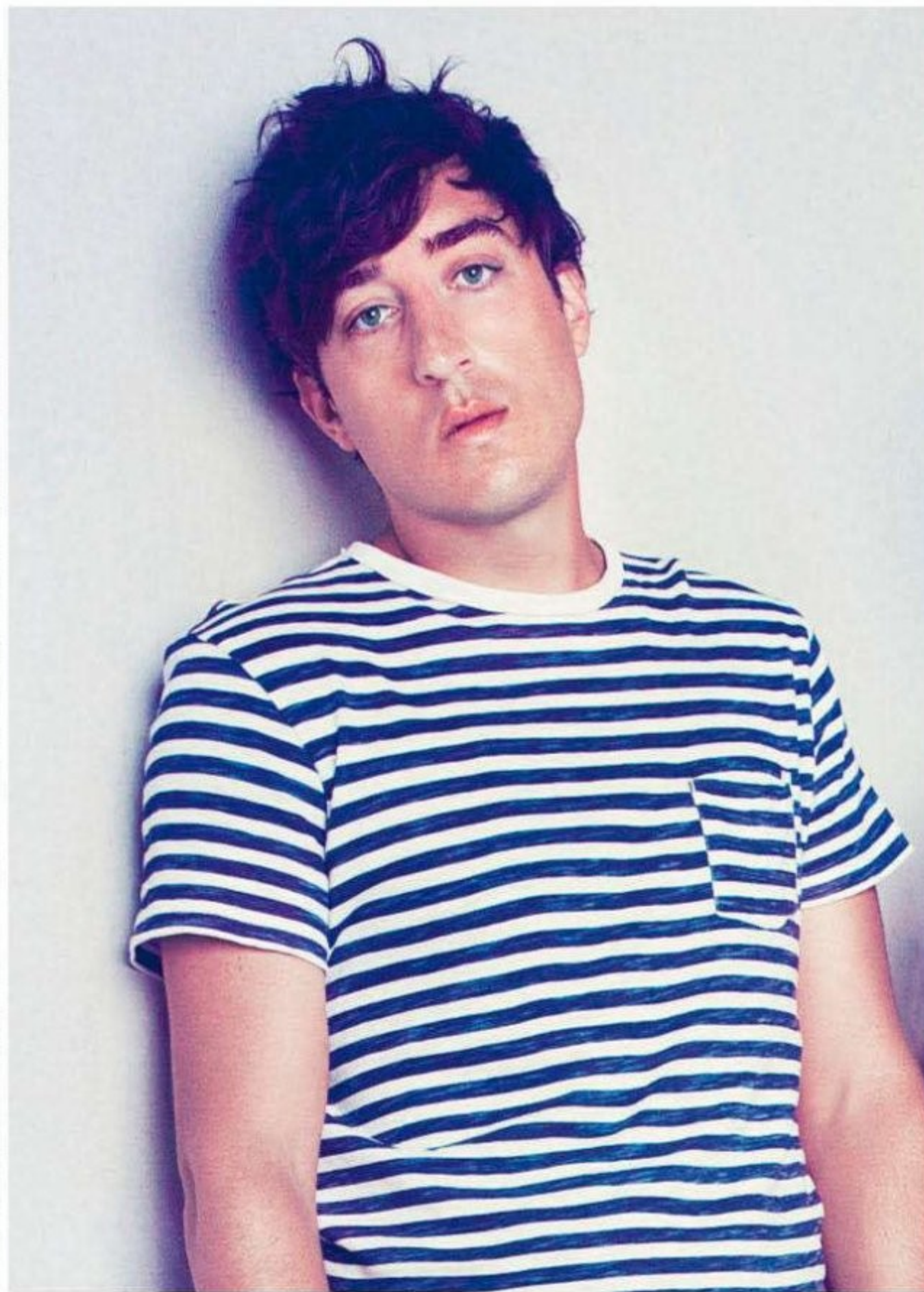
##### **BREAKING BAD**

"I'm obsessed. TV shows like that are so weird. Eight years ago it would have been something else, but *Breaking Bad* has been a consistently amazing show. I've just been enjoying scripted TV more than movies at the moment."

#### *My favourite place*

##### **JAPAN**

"I love Japan SO much. Every time I go there I feel like I'm discovering so many amazing nooks and crannies and there is so much great Japanese food. I love ramen and sushi. There's this amazing all-tofu restaurant I found the last time I was there. I wouldn't describe myself as a tofu fan but the way they were making it was unbelievable."



#### *The book that changed me*

##### **THE MASTER AND MARGARITA BY MIKHAIL BULGAKOV**

"I was a teenager and just drawn to the cover of it. Of course it turns out to be a Russian classic! I was going to do community service in Zimbabwe so I just bought a couple of random books. I ended up taking a class in Russian literature when I was at college and when I discovered all the hidden messages I was just blown away."

#### *My favourite film*

##### **HEATHERS**

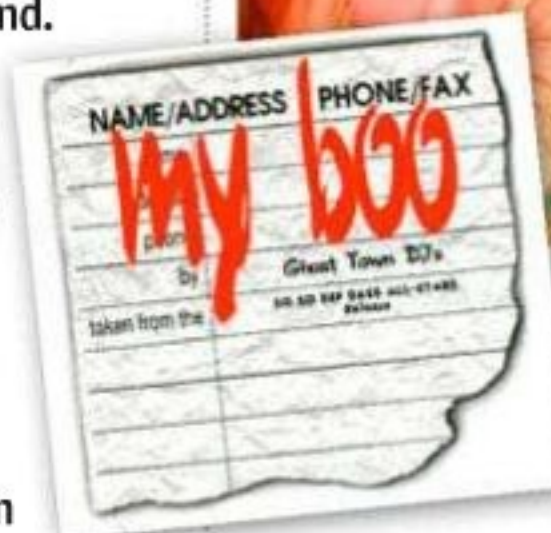
"I think I've seen it 40 times and know all the bitchy comments off by heart. It'll be a long time before a movie can unseat that as my favourite. It's too good. The writing is brilliant, the social commentary is so quotable. It's

the most quotable movie I can think of. I love *Mean Girls* but it has a moral at the end. *Heathers* is just fucked up. I like how there wasn't a resolution."

#### *My favourite song to DJ*

##### **GHOST TOWN DJs - 'MY BOO'**

"It's a '90s R&B smooth classic. I'm not much of a DJ really, but I was once at a party in Copenhagen for my friends' band Efterklang. The DJs were playing obscure psychedelic rock. I said, 'I don't think this is working guys'. Some girls were like, 'I just want to dance'. I asked the DJ if he minded if I put on some songs and I put on Beyoncé and it became a full-on dance party. When I see 'My Boo' is needed, I'll make sure someone puts it on."



Clockwise from main: Grizzly Bear founder Ed Droste; Mount Fuji, Japan; Winona Ryder and Christian Slater in 1988's *Heathers*; UB40; Russian classic *The Master And Margarita*; 'My Boo' by Ghost Town DJs



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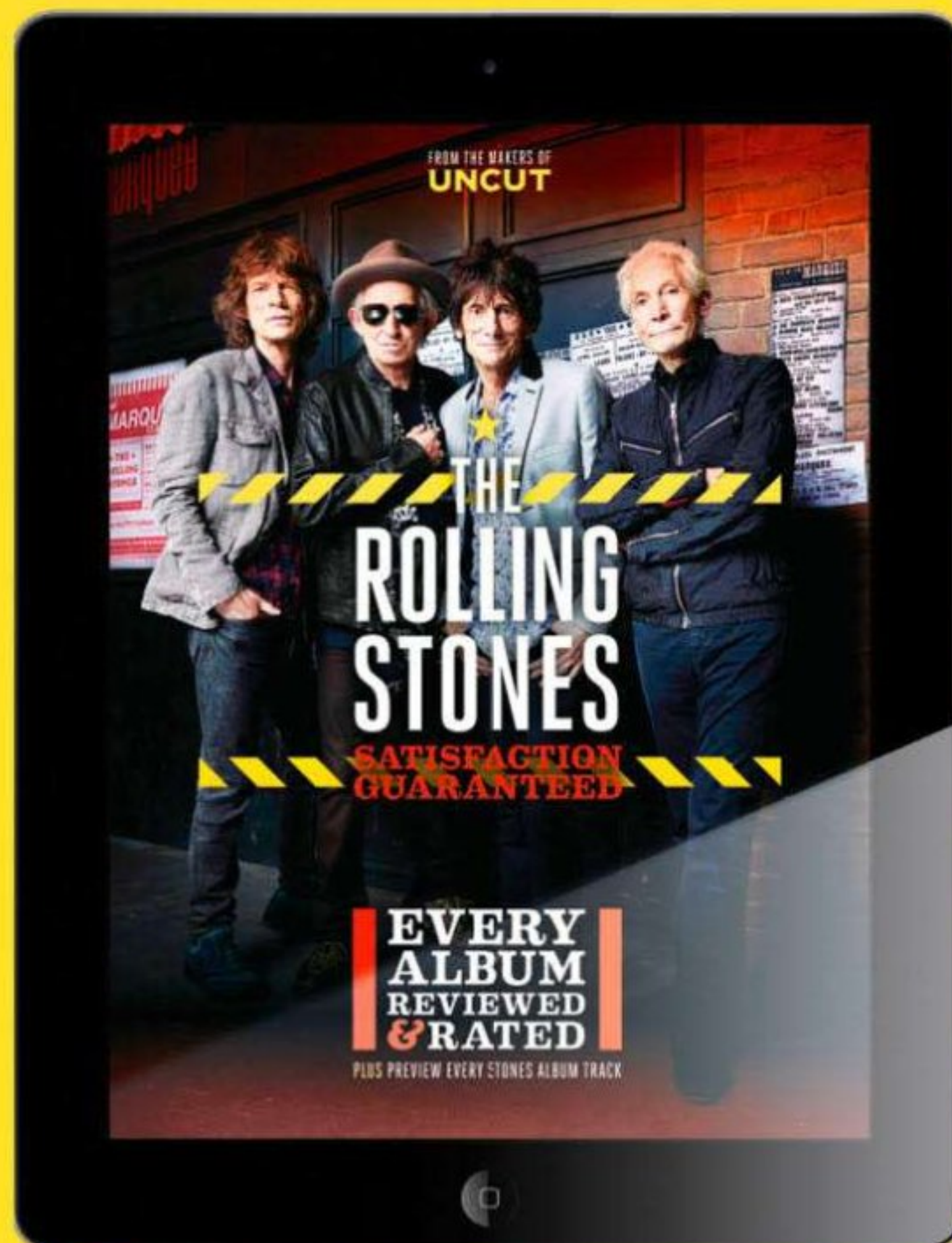
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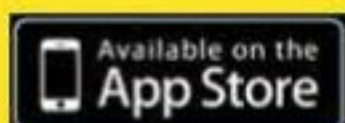


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# New Music Revolution 2013

The Ultimate Guide To  
The Year's Greatest New Bands



**Y**ou'll have noticed, no doubt, that there are two bands featured on the cover of *NME* this week. Why not one, you scream? Well, for starters I'm a difficult fucker and I can't for the life of me choose who's better out of Palma Violets and Haim.

But mainly it's because it finally feels like Britain and America are on the cusp of musical greatness again. So what better time than now, we thought, to bring the two worlds together for the mother of all *NME* new music specials? Featured on the next 30-odd pages are the

acts from both sides of the pond who are reinventing rock'n'roll. Young, dumb and full of, uh, *top* tunes, they're a million miles more ace than they really have any right to be. Hell, some of them (Hi Merchandise! Hi Savages!) aren't even signed yet. Of course, there will be self-

important idiots out there who will happily slag these bands off before they've even left the starting blocks. They should lighten up. What we're saying with this issue is pretty simple: sod the naysayers and enjoy the music...  
**Matt Wilkinson,**  
*New Music Editor*



# Palma Violets & Haim

Take two of the most exciting new bands Britain and America have to offer, ply them with champers and sweet talk, and let the great transatlantic love flow... Matchmaker **Emily Mackay** lets boys meet girls. Photos by **Roger Sargent**

**O**n a sharp winter morning in central London, there's a chill in the air. In one street, there's a door. On one side of this portal lies normal society. Busy city workers, the hum and stink of Smithfield meat market. On the other is the interior of The Hope pub, a sticky, red, old-school boozier. It's here, where you can order a glass of champagne or a pint of £2 lager at a confused blink past 8am without an eyelid being batted, that we find music's great British hopes. Palma Violets have various morning hair-of-the-dog offerings arrayed before them: ale (Sam Fryer, vocals), Guinness (Pete Mayhew, keys), coffee (Will Doyle, drums) and something that was supposed to be Bucks Fizz, but actually seems to be white wine mixed with orange juice (Chilli Jesson, bass).

As the breakfast beverages make their untimely way around our bodies, things are already getting ahead of themselves.

"We've written our first single for the second album," giggles Sam. "It's called 'Funk In The Trunk'. It's got a very rugged chorus but then a funky verse."

Steady! It was only four days ago that the band finished recording their *first* album, which is currently being mixed and is due out in February. They celebrated by going to see Pulp live, who Chilli says were "fucking incredible".

They tell us about another, swiftly canned song, which they wrote to commemorate the passing of Tom Brown, one of the more senior regulars in the pub across the road from Studio 180, their Lambeth base. The song was almost instantly retired when they discovered that rumours of Mr Brown's demise had been greatly exaggerated.

"We dedicated our whole Southampton show to him, and then found out he wasn't even dead yet," sputters Sam.

What is the meaning of this dawn Dutch courage, you might ask? Well it seemed to us to be the perfect moment, as Palma Violets

teeter increasingly unsteadily on the brink of real greatness, to set up a semi-blind date with a band every bit their match in excitement and spirit from the opposite side of both the gender divide and the Atlantic: the good sisters of Haim.

Palma Violets are, understandably, given the girls' reputation for acid-tongued rampancy, somewhat nervous, as 'We Are Family' plays unhelpfully in the background. Well, all of them except Will.

**"You guys are virgins? I'll be gentle"**

**ESTE, HAIM**

"He doesn't need to mask his insecurities," laughs Sam.

"I'll be fine," retorts a defiant Will.

"Just you all watch me go home with the whole of Haim later on while you lot are a drunken mess."

"Good luck with that," scoffs Pete. "They're leaving at one."

"Why do you think I've got my passport with me?" asks Will.

"I've realised," says Sam. "This is what music is all about. Getting drunk and losing your inhibitions."

"No, that's *life*," says Will, wisely.

**When Palmas met Haim: (clockwise from top left) Will, Pete, Danielle, Alana, a random dog, Sam, Chilli and Este**

**H**aving conceived and just as quickly forgotten the idea of searching for flowers for the ladies in the nearby meat market, we jump in a couple of cabs laden with shopping bags full of take-out champagne and head for darkest Shoreditch. Reeking of booze and early-morning mania, we stumble into a gorgeous flat with a city-view roof garden, adorable dog and cat and expensive-looking antique furniture, where our joint cover shoot is to take place. The kitchen smells of make-up and hairspray, and rings with the sound of unfeasibly attractive young women singing. Haim are always singing – line by line, songs ricochet back and forth between the three sisters over the heads of others in the room; it's like the secret language in which they call to each other in the presence of strangers.

Not that they're shy – they're not so much breaking the ice as instantly plunging thigh-deep through it.

"Oh, that's nice," says lead singer Danielle, inspecting the Palmas' omnipresent feather-fringed lamp mascot, which for some reason goes everywhere with them. "Did you find it on the street?"

Although the girls are later due for a radio session at the BBC's Maida Vale studios, head Haim Danielle and baby Haim Alana gamely partake of a glass of our 'finest' champers. Este, the most terrifying Haim of all – a sexy harpy with a tongue as sharp as her neck is brassy – is abstaining, perhaps with good reason.

"*This*," she says, pointing to her mouth, "does not need alcohol. **THIS**," she continues, indicating her skull and the filthy brain within, "does not need alcohol."

"On our first *NME* feature," she laughs, "the headline was 'I'll chisel his dick with my labia'."

"She got the quote of the year for it, though," shrugs Alana.

Upstairs, *NME* snapper Roger Sargent, the man who documented The Libertines' ragged rise to glory, is arranging a plush double bed with flags; on it, the cream of the new









# Palma Violets The year ahead

All the juicy details on that debut album

**THE ALBUM, RECORDED AT RAK AND LIGHTSHIP Studios with former Test Icicle Rory Atwell (who produced the 'Best Of Friends' single) and Pulp's Steve Mackey, is due out at the end of February, and will, according to Sam, contain "everything you've heard and more", with three new tracks that**

**haven't been played live, including one singer Sam calls "our slow song", and one already played live called 'I Found Love' that marks a serious step up in songwriting terms. They've decided to call it '180' - a reference to their beloved rehearsal space - with the sleeve a shot of the band outside their Lambeth lair.**

band crop from both sides of the Atlantic will figuratively consummate their relationship. Well, *probably* figuratively.

"KEEP IT CLASSY, SAN DIEGO! PINKIES OUUUUT!" yell Haim, grabbing glasses of bubbly for the cameras. "Come on girls," ventures Chilli, gamely.

"Don't be shy," purrs Este. "Oh, you guys are virgins? I'll be gentle."

Seven in a bed leaves little room for shyness, and soon both bands are snuggled beneath the flags, cries of "I don't bite", "I'm not wearing any underwear!" and "This is the most awkward thing ever" variously emerging from beneath the tangle of hot limbs and stitched silk. "I can think of a couple ways to make it more awkward," drawls Este wickedly.

This is not an idle threat: before long, she's identified Pete as the most sensitive Palma and has her terrorising thighs wrapped round his neck. "Am I hurting you?" she asks.

Chilli is giggling like a madman. "Pete can't take this!"

"I usually go on at least three dates before I share a bed," protests poor Pete.

Chilli howls. "Three dates with separate beds."

"Americans are very fast," says Este. "In you go..." She smoothly pops his head back between her thighs.

It's far from the end of the degradation; Este will not be satisfied until she's ridden both Pete and Sam like ponies, and comprehensively trounced everyone at

Love, cuddles, mutual admiration - it all started so well...

pillow-fighting, opening with a formidable death-blow. Combat training in the Haim household must have been just as intense as their musical education. "We go HAM - hard as mutherfuckers," says Danielle. "No, we go *HAIM*," corrects Este.

Once the feathers have stopped flying, we ask both bands if these are the sort of skills that have let them claw their way to the top of their respective piles.

"Good claws," nods Este. "We have strong knees, strong thighs."

"And a good sense of balance," adds Chilli. "Well we sucked a lot of dick. I don't know about you guys..." offers Pete.

"On a serious note," says Alana, "I actually have no clue. We're just lucky, I guess."

*Lucky?* Bollocks. In the case of both of these bands, what's so exhilarating is the raw, prickling excitement that has cut right through the never-ending glut of half-decent groups, turning years of repetitious music hackdom to goosebumps in an instant. Effectively, it's that age-old scenario: these two both have shedloads of great songs that grab youth by the scruff of its neck and snog its face off.

Chilli is effusive about experiencing that same feeling the first time he saw Haim, at London's tiny Shacklewell Arms.

"I hadn't seen any good music for ages, and that was the first really brilliant thing I'd seen," he says, wide-eyed. "And I'm not just





saying that because they're there, because I honestly said that to other people."

"Aw, Chiiiiiiiiiii," coos Este.

"Thanks bud, that means a lot!" grins Danielle. "I think that this is the beginning of a magical, beautiful friendship."

"The weird thing is," surmises Chilli, "I think we're both quite similar in terms of where we're at – we're both going to finish the record off soon..."

"The difference is, they can actually play their guitars," Sam cuts in.

"The studio works magic, fellas," Este confides.

The bands share a similar outlook on the state of music at the start of 2013.

"Genre-wise, it seems like anything goes," says Alana. "I think right now, Dr Luke-type production is the main form, but on the other side, really weird stuff is being accepted."

"What I like is that people are starting to try and make new music less and starting to try and create good music in a certain type of genre that's been around for ages," argues Pete. "You get people like Pond and you guys as well that are making really good rock'n'roll music rather than..."

"...Reinventing the wheel," nods Este.

The Haim and Palma wheels keep on turnin'. Haim are returning to the States as January breaks to continue work on their album. Meanwhile, it seems like 2013 is Palma Violets' for the taking. They will make their first visit to the US this year, something they count as a huge milestone, while the Haim

girls are hugely excited to have got the chance to visit the UK. Many of their favourite bands, including their favoured role model Tom Petty, broke here first.

"It's actually kind of crazy," muses Este. "Because I remember being a freshman in high school and seeing The Strokes on the cover of *NME*. And being like, 'One day...'"

"Aw, is this only your first cover?" asks wicked Sam, faux-innocently.

"It's OK, it's OK," yells Alana through the sound of sucked teeth. "Come to the States, come to the States. We'll see how good you do then."

Choruses of "IT'S AWWWWN" erupt.

"This interview has completely changed after that question. You've ruined the vibe. Now we hate each other," confides Alana.

Ah, and it was nearly so beautiful. As a parting shot, we ask them what their bands will bring to this fresh new year.

"Rock'n'roll," says Chilli, bluntly but sincerely.

"We're blasts in a glass!" crows Este.

"Dance. Everyone's forgotten about dancing," adds Sam.

"I just like it to be fun going to a gig," agrees Will. "Everyone gets to be covered with sweat and beer."

"And feathers," finishes Este. "Everyone gets to be covered in feathers and dance with a hot boy or girl. What more do you want?"

What more indeed. That whole future thing? Don't worry about it.

...Until the pillows – and decorum – became the losers

## Haim The 2013 gameplan

How the sisters are doing it for themselves...

**HAIM'S DEBUT ALBUM IS DUE OUT SOMETIME IN LATE spring, and will be preceded by the single 'Falling' in March. 'The Wire', a live favourite and the girls' biggest unrecorded song, is sure to be included. They've been working with producers Paul Epworth and James Ford of Simian Mobile Disco fame, but aren't sure**

**at present whether either of those will produce the whole album. They've been working in studios in both Los Angeles and London, and will continue recording for much of the new year period, up until February. "We really just want to release the best record we possibly can," Danielle tells us.**





# Peace

Combining guitar grit, trippy club euphoria and Nicky Wire's dress sense, Peace are gonna grab 2013 by the balls, reckons **Dan Stubbs**

Photos: David Edwards



Lie down and be counted  
(l-r): Dominic Boyce,  
brothers Harry and Sam  
Koisser and (reclining)  
Douglas Castle



**O**f all the bands on NME's 2013 radar, Peace should need little introduction – they've already had three tracks in our end-of-year track countdown. It's a fact that hasn't escaped the band themselves.

"I was like, 'whaaaaa?'," says exotically named singer Harrison Koisser (Harry to his friends), backstage at a dungeon venue in London. "No-one's had three since La Roux in 2009. There's the stats for you."

Where can Peace go from here? Up and up. They're currently putting the finishing touches to a debut album on which are pinned the hopes of all those who like their guitar bands to look like they've just fallen out of a Camden vintage shop. Harry describes the record as, "so emotional. It's deep, man. And it has a lot more focus from me lyrically, because I had more time to write the songs."

And that focus is on what, exactly? "The problems that a 21-year-old male faces day to day. You know: girls, fun, partying, or the lack of. Confusion. Why hasn't she tweeted me back? Why did I retweet that?"

Peace had their origins on the party circuit in Birmingham, where they were part of the trippy B-Town scene that's also given us Swim Deep and Troumaca. "It's not just us three bands either," says Douglas Castle, guitarist. "Every time we go back, friends have started new bands too. The good times had in Birmingham over the last few years by a lot of us that has fed into the music."

**F**or the past year, Peace have largely been straying away from the West Midlands to the rest of the UK and beyond, graffiti-ing Peace signs

and breaking hearts wherever they go. They've been affectionately taken under the wing of touring buddies Manic Street Preachers, who clearly see shimmers of themselves two decades ago in these four flamboyant boys. Like Manics man Nicky Wire, Harrison is turning into the kind of pop star we want to listen to. "I've never had a sex dream – I think they're a myth," is just one of the random pearls of wisdom he produces in conversation.

Harry also dresses straight from the Wire couture collection – today, he's decked out head to toe in thick, wine-coloured corduroy, while his bandmates wear a mix of items nicked from various girlfriends.

"Nicky Wire gave me a pat on the back and said he liked my jackets," says Harry. "I picked up a few style tips from him too – I'll definitely be trying the sequins on my eyelashes."

As 1960s-obsessed teens, the four Peace members – completed by bassist Sam Koisser – erred toward the hippy end of the spectrum. "Dominic [Boyce] definitely used to wear robes to college," says Harry. Douglas says he didn't listen to new music until he was 16. Their heads were turned to electronic thrills when Harry worked as a sign guy for a house and techno club. Literally: he stood outside the Bullring holding a sign. "I'd probably get like £12 for doing it, but it was enough to spend at the club. It was completely different to the indie discos we'd been to. It's more stimulating in a way – it's not tunes you're going to be singing along to, the entire night is one thing."

In putting Peace together, they took those electronic smarts and filtered them through a traditional band set-up ("We wanted to be really techno-y, but none of us knew much about electronics or playing keys," says Harry). That killer combination of euphoric club spirit and guitar grit is what makes Peace one of the key hopes for 2013.

They'll meet another, Palma Violets, when they both join the annual NME Awards Tour, where Peace take the coveted opening slot previously filled by the likes of Coldplay and Florence + The Machine. In spite of this, they're not counting their chickens yet. "If you get your boast on, you usually jinx shit," they say. So how do they plan to grab 2013 by the balls? "Just release a corker of an album," says Harry. "Not make a load of provocative videos. It'll probably happen in a few years, but let's have a few douche-free years first..." Then he farts.

## Why I love Peace

By Nicky Wire



"PEACE ARE VIVID, energised, young, glamorous, full of ideas and brilliant live. The music defies category, but makes you move and smile. They seem to believe in that old-fashioned notion of being a band together on some kind of mission!"





# Merchandise

Hurtling out of Tampa, Florida, the passionate trio have made it their mission to take punk back to its unpredictable, explosive roots. **Louis Pattison** stands well back

Photos: Richard Johnson





Carson has a subtle way of coping with a bad hair day

“**I hate to be intrusive,” says Carson Cox. “I don’t** even tell people I’m in a band when the subject comes up, because music is something so close and personal. It’s hard to talk about the band and not compare it to something faceless and horrible, and then the conversation ends and you feel awful. So I live a double life.” He laughs. “We’re just rednecks to a lot of people.”

For a growing cult of devotees, though, these three Florida rednecks might just be a band with the power to blow rock music wide open all over again. Formed in 2008 out of the flux of Tampa’s hardcore punk underground, Merchandise began as one of a half-dozen or so projects to which the group’s three members – quiff-sporting vocalist Cox, guitar/synth player Dave Vassalotti and bassist Patrick Brady – were committing their time. Then came their 2012 album, *‘Children Of Desire’*, six sprawling and dreamily layered songs that touch on shoegaze, goth and the blazing guitar trails of The Smiths’ *‘How Soon Is Now?’* (a comparison made inescapable by Carson’s emotive croon, an eerie ringer for one Steven Patrick Morrissey). It saw Merchandise elevated to the status of potential underground saviours, blowing up on the blogs and crashing into the top end of *NME’s* Albums Of The Year.

“Merchandise was always important to *me*,” says Carson. “But at first I didn’t really care about sharing that importance with the outside world. The way that people responded to that record has been a kind of wake-up call.”

Florida’s punk scene was like schooling for the members of Merchandise. “Most punks I knew weren’t just into punk,” says Carson, “they were into jazz, classic rock – anything you could get cheap on vinyl. It wasn’t strange to write different music. It was about disregard for whatever’s conventional.”

But punks haven’t always taken to Merchandise. Carson remembers their first US tour in 2010, where, in a leap of faith, he and Dave took songs from their debut album *‘Strange Songs (In The Dark)’* out on the road with just a synth and an \$80 keyboard. Punk kids expecting the latest hot Florida hardcore band hated it. “They want to hear you do the song just like the record – they’re not interested in the alternate version,” says Carson. “I’d never been on tour as the lead singer before, and it was hard for me – a humiliating experience every night.” If anything, though, the experience has hardened his resolve. “There’s that preconception that you have to be understood, otherwise you’re lost. But there’s things to gain from being lost.”

**C**arson is a talker. In our hour-long chat, his line of conversation ricochets around everything from Leonard Cohen, electronic krautrockers Cluster, Florida’s ’90s death metal scene, minimalist composer La Monte Young and André Breton, author of the first *Surrealist Manifesto*. While Cox

still self-identifies as punk, he questions what it means in 2013: “The term is so passé. Punk bands around now don’t sound like and have probably never even heard Patti Smith or the Sex Pistols. If the term implies anything to me, it’s some kind of progression. My favourite bands did something you didn’t expect. Not to be contrary, but to discover new things.”

Carson talks about making a record with a different singer, or with no drums, but their ambitions extend beyond the sonic. *‘Children Of Desire’* was packaged with a literary companion, *Desire In The Mouth Of Dogs*, which wove Carson’s lyrics into a surrealistic short story. In the future, they want to experiment with video art, making more pieces like the band’s short for the *‘...Desire’* standout track *‘In Nightmare Room’*, a blurred out VHS-quality video set in an suburban apartment, bodies writhing in the dark. “It’s all about interpreting yourself through whatever means come to hand. Merchandise has a written aspect, a sonic aspect, a visual aspect, a live aspect – a version of this band lives in almost every artform.”

*‘Children Of Desire’* is saturated with extreme emotions – inspired, says Carson, by his attempts to tackle the nightmares induced by a painful break-up. “I was reading about the eastern world,” he says. “The idea of detachment from desire as being a thing for educated eastern religious people. I wanted to learn to think in a very unromantic way. If you eliminate desire, you’re no longer a victim of it.”

So do you feel like you freed yourself from that?

“No, not at all,” he laughs.

“But it was interesting to even pose the question. Why do we wallow in self-pity? The record is questioning that. But the mind is a powerful thing. It chooses what it does and doesn’t want.”

A new Merchandise EP, titled *‘Anxiety’s Door’*, is due in March on Iowa label Night People. This time, says Carson, it has “nothing to do with love... it has to more do with self-realisation, your personal understanding of the world. My life isn’t all about the pursuit of a female. A lot of it is spent in disgust. The way my generation just eat the thing served up to them, a sort of (*scornfully*) ‘this is how you live an alternative life’. Nobody finds their own culture any more. We’re given endless fucking freedom, but no-one is adventurous with it.”

This will be a year of change for Merchandise. Starting in March, for the first time, they’ll be touring with a live drummer. They have their eye on Europe, are in discussion with bigger labels, and are even thinking about holing up in the UK for a few months. For years, Merchandise have been firmly DIY. Are they ready for a leap into the mainstream?

“I’m ready to shock and disappoint people, if that’s what you mean,” Carson laughs. “But we would like to work on a larger scale. It took us a year just to get used to the notion. But I would like to be as big as we possibly can be, while maintaining our dignity. We’re not the sort to run from the hand fate is dealing us.”

## Why Merchandise are going to own 2013

They’re heading your way – but on their terms

**THERE ARE, BROADLY SPEAKING, two kinds of hype: the top-down hype, the stuff of marketing budgets and free drinks and industry guestlists; and the bottom-up hype, where a band come out of nowhere, often lacking two dimes to rub together, but stoking word-of-mouth attention just by being really, really good. Merchandise fit into the second category. ‘Children Of Desire’ was the sort of record that simply got too big for the underground – its dark anthems hunting out an audience, fangs bared. For the follow-up, they promise something radically different. And that we don’t yet know what to expect is great news.**





# Swim Deep

B-Town's baggiest go to Brussels to sleep together and become rock'n'roll stars. **Jamie Fullerton** dives in next to them

**I**n a quiet sector of freezing Brussels, down a slippery alley, past a nutty six-foot statue of a hot-dog, things suddenly get loud. Producer Charlie Hugall (knob-twiddler for Florence + The Machine, 2:54 and Alex Winston, among others) has just pressed play on four songs set for Brummie brothers-in-baggy Swim Deep's debut album.

As the lungs of band members Austin Williams (vocals), Tom 'Higgy' Higgins (guitar), Cavan McCarthy (bass) and Zach Robinson (drums) fill up with weed fumes, the room fills with a similarly intoxicating fug of hazy, warm pop. There's 'Tan', with its bendy bass and Roses-esque anthemicness. There's 'The Sea', with a wood-splintering intro riff from the 'Under The Bridge' school. There's an untitled one on which Austin croons, Burgess-like, about "soul trippin'". And there's 'Crush', which has been brilliantly mainlined from Weller's 'The Changingman'. There's no messing around: every chorus chomps at the jugular like a pitbull. A pitbull gloriously E'd up to its tits.

It's all sounding wonderfully, shamelessly euphoric – another case in point being 'Honey', the recent second single that's as huge as anything that came out last year. The chorus, "Don't just dream in your sleep – it's just lazy", sums up Swim Deep's dare-to-dream mentality.

"It's about doing all the shit you dream about, in real life," explains Austin, propped up in a bar up the road once the weed's been smoked. "Me and Higgy worked in Morrisons, that's where we met. This is such a dream for us. We keep pinching ourselves... but it feels normal now. It doesn't feel like the pinch hurts so much now."

Sessions are going well. They've barely left the live-in studio since they arrived, and have even pushed all their beds together, weird sleepover-style,

## Deep in the studio

Swim Deep's debut album so far...

**Title**  
TBC

**Producer**  
Charlie Hugall (Florence + The Machine, 2:54)

**Recorded**  
ICP Studios, Brussels

**Songs set for inclusion**  
'King City', 'Honey', 'Vegas', 'Crush', 'Tan', 'The Sea'

**Release date**  
Summer 2013

**Austin on recording in Brussels**  
"This is our first album – we don't want it to be littered with nights out in London. It's nice to be a band living together in the same room."

such is their gang-like closeness. "It is almost sexual, when you're in the moment doing a take," Austin laughs. "It's like a big orgy, but the girls are our instruments. It's actually hard to sing about something like a girl you like, or how much you want to 'do' a girl you like. But I want to convey that feeling; it's that *want* for that feeling. It's like a massive adrenalin rush spread out. And Higgy's got an adrenalin needle [for medical reasons], so if we ever run out of songs, we've got that."

Their ambition, as well as their sound, has swelled in the past six months, honed on tours with Spector and Pond. Recently they were just happy to do something beyond dicking about at warehouse parties on the Birmingham 'B-Town' band scene that they're

spearheading along with bezzies Peace. But now they're thinking – or should that be dreaming – bigger.

"The reason we started was because we were kicking round warehouses drinking cider... we wanted to do something else," says Austin. "It's fun, but you've got to aspire to something so much more pure. There's wanting to be the biggest band, then there's wanting to be a *great* band that's got such an influence."

"Some people just want to be underground," chips in Cavan, wrinkling his nose. "Nothing's really changed anything [band-wise, recently]. I think the last great 'big thing' was The Libertines."

"I just want to be a fucking rock'n'roll star, man," shrugs Austin, unapologetically. And how will he know when he's properly got there?

"We started putting poppers on our rider list recently," he grins. "We'll know when we're getting somewhere when we seethose poppers on the rider. That's when we can start tweeting Miley Cyrus and she might actually get back to us."

We predict a solo album from the drumming hot-dog in 2014





Abbey Road, California style

# Fidler

The LA skate-punks start the party with 'Cheap Beer' and 'Cocaine'. "We're serious about this," they tell **Simon Jay Catling**

**A** teenage girl stumbles unsteadily, clutching a beer can-shaped gash on her forehead. Her pal doesn't care. Wide-eyed, she's among the throng who've accosted the pallid-looking drummer standing nearby – despite him being a shudder away from vomiting. A riled-up punk shouts for an encore; others pick bodies off the floor, compare wounds and wring sweat and alcohol from their clothes. Fidler have just left the stage and there isn't a dry body in the house.

Following the lacerating pipe bombs dropped on EP 'Don't Try' – named after a famous Charles Bukowski quote – and with a forthcoming debut LP on Wichita, this doped-up, hard-partying Los Angeles four-piece are set to be the most exciting punk band of 2013. We're going *mano-a-mano* with them in Manchester to discover why. Caged in a bleak, bunker-like dressing room, they're passing joints around as we arrive, while empty bottles from the already decimated rider litter the floor. Good job we've bought them a bottle of whisky. Frontman Zac Carper necks it while explaining the crazy reception they've had on their European tour: "London was fucking insane. We were wasted, the kids

lost their shit – even one of the bouncers crowdsurfed!"

On the surface Fidler deal in mind-baked streams of consciousness, with songs about drinking, taking speedballs and skating with "homies". Tonight drummer Max Keuhn reminisces about once smoking too much weed and ripping all his arm ligaments after failing to skate down a huge flight of steps in LA; bassist Brandon Schwartzel laughs that the group have only eaten tacos for two months following a sponsorship deal ("We've 500 vouchers to get through! We've been putting them in piñatas and letting fans beat the shit out of them") – but underneath the west-coast-bozos act lies something much more compelling.

It's most evident live. During a whirlwind-quick half-hour the

## Knob Fidlars

The lowdown on their forthcoming debut

**Title**  
'Fidler'

**Producer**  
The band themselves

**Recorded**  
At their home studio in LA

**Songs set for inclusion**  
'Wait For The Man', 'Max Can't Surf'

**Release date**  
February 4

**Zac on their recording process**  
"Someone'll tell me my vocals suck and we'll just go at it like brothers."

raucous party vibe teeters on a darker edge. Like most great punk, songs like 'Cheap Beer', 'Gimme Something' and 'Cocaine' tap into a generational psyche. There's nihilism in lyrics like "I feel like I'm on the floor/ Just pick me up and give me some more". Their revelry is symptomatic of the boredom felt by a hemisphere of broke twenty-somethings. Put bluntly, there's nothing else to do but get fucked.

"Who likes LSD? Who likes heroin? Who likes rehab?" Zac shouts between songs at the gig; during them, he lurches into the crowd with pointed aggression, his group's power chords striking like punch combinations behind him, turning audience into mob.

After the show – and several drinks – Zac agrees. "We're writing dark shit! We do what we do – party, take acid, whatever – and people pick up on that. But we're serious about this." Fidler stands for skate term 'Fuck It Dog, Life's A Risk' – appropriate for a band who surmise that the best way to battle through the turbulence is to get wrecked. Is there a better life philosophy than that?

Turn to page 47 for a review of Fidler live in Glasgow



Band  
Crush  
Special

# Star tips

As we launch into 2013 we ask some of our favourite artists to tell us which new bands they're excited about. Who will you be listening to this year?

## Miles Kane



"I HEARD THIS NEW BAND FROM LONDON CALLED **DEXTERS**. THEIR DEBUT SINGLE 'RECOVER' IS REALLY CATCHY ROCK'N'ROLL AND I CAN SEE THEM DOING VERY WELL THIS YEAR!"

## Alex Hewett, Egyptian Hip Hop



"There's a group from Manchester called **Temple Songs** – they're a very, very good band. A lot of it is quite '60s-ish but it drifts between '60s, '70s and '90s. The recording style is really nice, it's like they've done it at home. They're quite raw."



## Jake Bugg

"I like **Boston Tea Party**, who are from Dundee. I just hope that more acts like that keep coming through. I'm hoping that more people like them are gonna start making it next year – bands with guitars."

## Roman Rappak, Breton



"WE PLAYED WITH A BAND IN FRANCE CALLED **BRNS** – THEY WERE REALLY COOL. THEY'VE SPENT AGES LISTENING TO MUSIC AND MADE UP THEIR OWN LITTLE LANGUAGE OF HOW THEY THOUGHT AN ALBUM SHOULD SOUND. IT WASN'T SUPER WEIRD OR AVANT GARDE, IT WAS JUST THEIR OWN THING."



Foxygen are obviously big fans of Spinal Tap

## Ruban Nielson, Unknown Mortal Orchestra



"We're taking **Foxygen** on tour with us here in the States. I think they'll do some big things in 2013. Their new album was recorded with the amazing Richard Swift, who is also in The Shins and is great. They are kind of a mixture of early Stones, electric Dylan, and the psychedelic elements in **MGMT**."

## Dave Maclean Njango Njango



"**BULLION** DID AN AMAZING REMIX OF OUR TRACK 'SKIES OVER CAIRO' – IT'S THE BEST WE'VE HAD. HE'S GOT A REALLY UNUSUAL PRODUCTION STYLE AND A VOICE THAT REMINDS ME A BIT OF A CHILLED-OUT DAVID BOWIE PRODUCED BY JEFF PHELPS!"

## Nick Power, The Coral



"THERE'S A REAL EXCITEMENT ABOUT **SUNDOWNERS** IN LIVERPOOL – I NEARLY COULDN'T GET INTO THEIR LAST GIG BECAUSE IT WAS THAT PACKED. ALL THE KIDS SEEMED TO KNOW THE WORDS TO ALL THEIR TUNES ALREADY. THEY'RE LIKE **FLEETWOOD MAC** MEETS **THE BANGLES** WITH A DECENT DOSE OF **THE SMITHS**."



## Nik Void, Factory Floor

"Pavlov" dren

are Thomas LaRoche and Rishi Shah from London. They manipulate electronics to suit their needs. They remind me of early Pan Sonic and The Normal."

## James Allan, Glasvegas



"**Holy Esque** are from Glasgow, they're super-brand new. The singer's got quite a macho and peculiar voice – I believe the guy. And the band look like they go well together. They look like a band and that's important."

## Patrick Doyle, Veronica Falls



"I'VE BEEN PLAYING **PARQUET COURTS** LP 'LIGHT UP GOLD' A LOT LATELY. ON FIRST LISTEN, I HAD THEM DOWN AS A SPAZZIER MODERN LOVERS, BUT I CAN NOW HEAR 'CRAZY RHYTHMS'-ERA FEELIES – WHICH IS DEFINITELY NO BAD THING."





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"I'm sure our lilo and  
towels were here before  
the tide came in"



# Savages

Already an incendiary force, the bliss and terror of the ferocious four-piece will see them make an even greater impact in 2013. **Ben Hewitt** braces himself

**L**ondon's been quaking for months now: ground trembling beneath shellshocked feet as a slow, ceaseless rumble makes evil in the capital. And the tremors have started worming their way throughout the rest of the country, too, scorching earth and leaving naught behind save for gibbering souls talking of some unearthly, unholy and unfuckwithable spectacle.

Fact is, nobody's set our skeletons a-shivering like Savages over the past year. Actually, fuck 2012: there's not been a band so brutal, uncompromising and icily austere as them for absolutely *ages*; a band who, by releasing just a handful of tracks and playing a series of increasingly incendiary gigs, have set off seismic shockwaves. And if just orbiting around Savages can soupify your innards, being inside the storm must be nigh-on unbearable.

"It's just the people around us who go mental," cackles lead singer Jehnny Beth. "We're having fun. It's a project; and more and more people coming to see it, that's what you fucking want, right?"

And the fact those people's faces are normally contorted in some odd hinterland of bliss and terror? "Scary and happy," she grins. "That's the perfect combination."

Every so often, the old cliché is trotted out of some bunch of chancers being 'a band to believe in'. Savages, though, are a band who'll take every belief that's ever rattled inside your brain and tear them all into a thousand pieces, leaving you scrabbling to piece them back together.

**B**y now, Savages' myth-ready backstory has become well-known (a truncated version: Jehnny, guitarist Gemma Thompson, bassist Ayse Hassan and drummer Fay Milton formed the band; they had their first practice last October and their first gig supporting British Sea Power in January, blowing everyone's bollocks off even before they'd got around to releasing debut single 'Husbands'/'Flying To Berlin'). But what's made them seem even more ferocious is that we've known the *how* without necessarily knowing the *why*; they've pulverised us into submission countless times, without letting on what's got them so riled. Cue Gemma...

"The intention began with the name," she says simply. "And the idea behind that came before any of the music was written. It's about human savagery, really: how life and death is so connected, and how very quickly things can turn for the worst."

"Gemma was telling me about a childhood daydream she'd have when sitting on the train with her parents," chimes in Jehnny. "And in a flash she'd imagine everyone would be dead. So, it's those visions of the apocalypse: the thrill, the adrenalin of death."

"There's a truth in it as well – that fear

and cruelty," responds Gemma. And Jehnny, not to be bested in this bizarre game of Morbid Top Trumps, nods. "There's truth in cruelty. Always."

It's not just the bleakness that sets them apart. Most bands will reel off a list of hackneyed musical inspirations as long as your arm. Savages? "People ask us what bands influenced us, and that's the most boring thing ever," frowns Jehnny. "If you're a band and you're inspired by a band, you just kill yourself." Instead she cites playwright Edward Bond as a key cornerstone, and a fondness for war literature; Gemma plumps for Japanese author Kobe Abe and dystopian sci-fi writer JG Ballard; Fay compares a recent gig at London goth-haven Electrowerkz to David Lynch's disconcerting cult flick *Lost Highway*. And while the likes of Palma Violets and Peace sing odes to 'Best Of Friends' and 'California Daze', Savages admit to pushing each other's buttons to ensure they never get complacent.

"Hell yeah," laughs Fay when asked if things can get a little tense. "We challenge each other all the time – it's not like an episode of *Friends*." "I don't think we're very nice with each other in that sense," agrees Jehnny.

Niceness isn't part of Savages' worldview – they seem to pride themselves on making things insidiously unsettling. "I didn't want to write love songs," insists Jehnny. "We're not attracted to moonlight lovers. We don't have that sentimentality in us. Even if..." – she pauses for an exaggerated eye roll – "we're women. I write things I believe in, and I don't believe in that kind of thing."

Exhibit A, perhaps, is 'Hit Me': inspired by a porn star who burst into tears after wrapping up filming, but not because she needs pitying. "I like the subversiveness, to twist pleasure and desire in certain ways, because I'm a woman and when I see that in other women I feel very inspired," declares Jehn. "And I can cry after a show, for example, and I can have a moment of breakdown, and it's not because I should stop doing it. It's because the emotion is so strong. For me, I see a lot of places trying to say that sex is impure. I think there's nothing impure in sex. And that porn star was trying to express that."

**F**or such a self-assured bunch, Savages are keen not to give too much away about their battle plans for the next 12 months. Right now, they're in the studio and working on their debut LP. "It's going really well, thanks," says Faye coolly when pushed for details.

"I think we know what we want. We're so prepared... overprepared," reveals a slightly more garrulous Jehnny. There's talk of mysterious "outside" projects, too, but for now they're staying tight-lipped. And ask them where they want to be in a year's time? "What!?" shrieks an aghast Jehnny. "That's like a job interview question," sniggers Fay caustically. "Are you going to give us multiple choices?"

Which is exactly the kind of answer we were looking for. This is not a band of careerists, and the fact Savages are in this issue of *NME* is a result of that initial gigantic, gutsy leap of faith back in January 2012.

"I hope we'll still be together next year," laughs Jehnny. We're sure their dreams are loftier than that – if 2013 is ripe for the ascension of a new world order, then Savages will be leading the way. You'd be a fool not to follow.

## Studio Savvy

**How Savages' debut album is shaping up**

**Title**  
TBC

**Producers**  
Rodaidd McDonald (*The xx*) and Johnny Hostile (aka John & Jehn)

**Recorded**  
A "secret" bunker in London

**Songs set for inclusion**  
Nothing confirmed, but 'Shut Up', 'She Will', 'Another War' and 'Husbands' are all strong contenders

**Release date**  
Spring 2013, with a single release in February or March









AARON FARLEY

# Deap Vally

LA duo Lindsey Troy and Julie Edwards spread rock'n'roll vibes wherever they go. Here's their debauched diary of life on the road with DIIV, The Vaccines and Muse...

Words and pictures: **Deap Vally**

## EUROPE – THE VACCINES Late October

**Lindsey:** "We'd been on tour with The Vaccines for a few days before Halloween so we all decided to dress up onstage for it. I mean, like, everyone – they did it too, it was cool. The audience wasn't dressed up at all though so it was kind of funny..."

**Julie:** "It was kind of awkward! Some of them thought that that was part of our vibe, when we came out in the masks. Those gigs with The Vaccines were really exciting, and not just because it marked the first time we had our official Deap Vally drum head. We took a ceremonial photograph of it, as you do. Next time we saw The Vaccines was a couple of weeks later, when we hooked up for their arena tour. Those boys know how to party. We always have a good rider: a bottle of Jack Daniels and then a bunch of different beers and red wine. I always drink Jack Daniels. It makes me feel good because you see pictures of Keith Richards holding it. What's not to like?"

## POKER IN PLYMOUTH November 15

**Julie:** "We were playing strip poker in Plymouth, that's why Lindsey has no pants on in one of the shots. That was the first time we met DIIV too, on the Vaccines tour. They're so sweet. Cole has tiny little hands and wrists. He also has amazing elf shoes. Andrew, down at the bottom of the picture, who everybody calls Bailey, is wearing really thick socks. And they're two different colours. I was admiring them and I was like, 'Where did you get those socks?' and he said he got them at a lost and found in Scotland 'cos he'd run out of clean socks. They were fucking beautiful socks."

## ALLY PALLY MADNESS November 17

**Julie:** "I felt sick so before the Vaccines show at Alexandra Palace I had to throw up. Before we went onstage our tour manager was like, 'Julie, these guys want to see you.' And three people march in and were like, 'We're medics.' I thought I was going to get quarantined or something, like I had avian flu or mad cow disease. But they just took my temperature and asked me what my symptoms were and gave me some medicine. I never used it."

**Lindsey:** "I was in the bathroom putting on make-up, getting ready, and then Julie storms in and starts vomiting in the bathroom. So she had a bucket next to her onstage behind the drum kit. There was a party after the show, but we're not very forthcoming with our debauchery because our dads are still alive."

## THE NORTH Late November

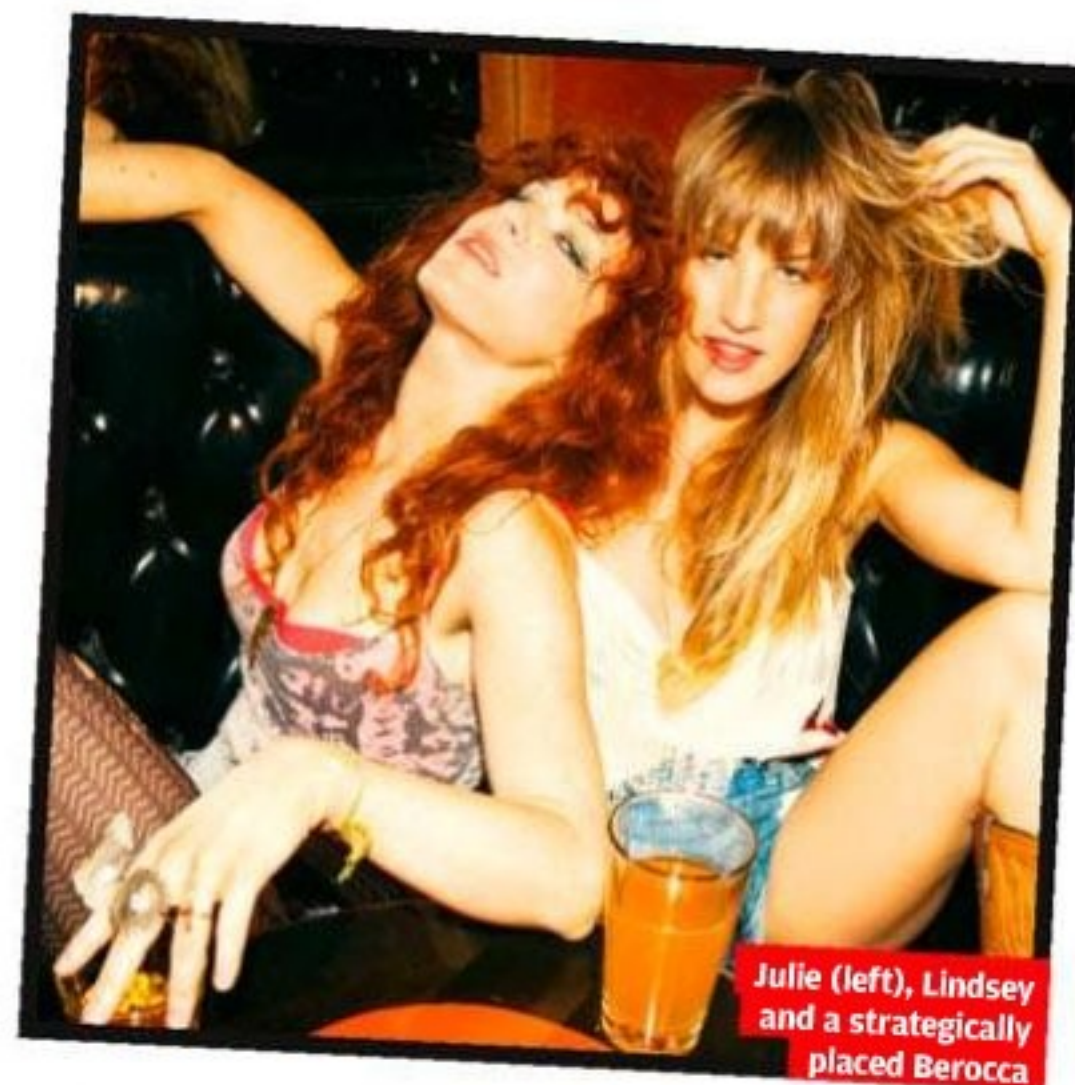
**Julie:** "As you can see, the spirit of the '90s, which is alive in Manchester, is in the paint colour of our dressing room. The picture's funny – it's got loo roll and some cough syrup. I haven't done cough syrup for a long time. In America you can't get the pure stuff any more because they outlawed it once they found out you could have a good time on it. When I used to drink it you would drink a whole bottle, then throw up a little, then trip for four hours."

**Lindsey:** "In Liverpool, we found out Led Zeppelin played on the same stage as us once, which was obviously really exciting. Backstage, less so. There was this enormous locker room and it was weird and drippy and moist. The toilets weren't private, they were just locker-room showers. DIIV were hanging out in our room because their dressing room smelled of shit. The vibe was apocalyptic, let's say."

**Julie:** "After the show I really needed a pee. So I went down the corridor and through these double doors, and all the lights were off. I started walking down this hallway that was pitch black and terrifying. But I couldn't do it so I ran back to the room and I got our guitar tech. So he came with his phone and we found our way down the hallway and we turned into what we thought was the ladies' room. I bumped into something and I had, like, a heart attack. It was pitch black and he was shining his phone on stuff. There was a fear of ghosts and a fear of a homeless guy sleeping there and a fear of people doing illicit sexual things there. I'm pretty sure there was something in there, a white blur, a really weird white blob in the corner. A ghost."

## CHRISTMAS – COMMUNION December 2

**Lindsey:** "Haim were DJing at Communion's Christmas party so we were hanging out with



Julie (left), Lindsey and a strategically placed Berocca

them behind the DJ booth, dancing to all the amazing '90s jams that they were spinning. They were playing like the soundtrack of the movie *Space Jam*. There's me and Ben Lovett too. I'm being totally squeezed."

**Julie:** "I have an allergy to champagne. At the Communion Christmas party Ben from Mumford & Sons poured me a glass of champagne. I didn't want to be a stinker and be like 'No, I'm allergic' so the result of that was that I was sick all night. I should have known better. I bet you don't know anyone else with a champagne allergy."

## ON THE ROAD WITH MUSE December 10–11

**Lindsey:** "The first show we played with Muse was in Helsinki. I was pretty nervous because everyone we were with kept saying 'I'm really nervous for you'. Which was nice. Up onstage we played a new song called 'Lies' which we totally messed up. I don't think anybody noticed because it was a new song. But WE noticed so I was horrified that the bad version had just been heard by thousands of people. I couldn't deal with it. I was totally having a freakout onstage so I turned around and expressed it to Julie by screaming 'HOLY MOTHER OF GOD!' right at her."

**Julie:** "I love the picture of the hot Finnish guy. He's sat on the seat backwards. He was a member of the Finnish press who'd just interviewed us backstage before the show..."

**Lindsey:** "He's 23. He's a tall glass of water. Like, he's hot. Tall and hot. That phrase comes from the midwest or something. Everything is tall and dry so when a tall glass of water shows up you just want to drink it. Julie's taken so she's a really good wingman in these situations. She gives me dating advice."

**Julie:** "There was half a second when I was single when we tried to capture the same guy. There were many who wanted him but Lindsey got him in the end. She always gets them in the end..."





Temples have finally  
discovered where we  
buried our photographer





# Temples

Sonically stimulating and easy on the eye, the neo-psych foursome are quite easily the best thing to ever come out of Kettering, says **Lisa Wright**

Photos: **Ed Miles**

**K**ettering is not a glamorous place. To put it into context, the only pop culture reference to have emerged recently from the town is that it's home to fictitious *Peep Show* firm JLB Credit. To put it in a wider context, they didn't even bother filming the scenes in Kettering.

"There isn't a music scene; there's not really any bands doing much," nods Temples frontman/guitarist James Bagshaw. "But people are hungry for it." It's fair to say that Bagshaw – currently attired in a homemade sparkly blouse and fur-trimmed coat, with a Bolan-esque curly mop – is probably not your average Kettering resident. But, along with fellow founder member Thomas Warmsley (bass/straight hair/equally easy on the eye) and recent recruits Sam Toms (drums) and Adam Smith (keyboards), Temples are starting

to give the town something to satisfy its hunger.

Having formed just six months ago, things immediately began moving at a rate of knots for the self-christened 'neo-psych' band. Within three months they'd released a single on Heavenly (legendary discoverers of great new talent – from Manic Street Preachers to Toy). Called 'Shelter Song', it was a Byrds'n'Beatles-infused, psych-inflected gem that, semi-ridiculously, was also the first song they ever wrote together. Recorded in their home-hub, Pyramid Studios ("It's about seven foot by five foot – it's tiny," sighs Bagshaw. "Tom sits and I stand up, that's all we can do"), the track is impressively accomplished, drawing on the band's fixation with production but also distilling all their grandiose influences, from Phil Spector to Tony Visconti.

"We didn't just want to upload loads of demos; we wanted to make a statement with the sound," the singer continues. "We want to get noises that are sonically different and a bit horrible and sometimes kind of obscene, but still with a song behind it."

They're obviously doing something right. Johnny Marr has heaped praise on the group and it's easy to see why. In a world populated by bands who perpetually look like they've either just rolled out of bed (hello, Egyptian Hip Hop) or are about to clock in at, well, JLB Credit (bonjour, Alt-J!), Temples have emerged from the arse-end of nowhere looking and sounding like a fully-formed distillation of every exotic and exciting thing to have crawled out of Glam Rock Central circa 1969–73.

"Aesthetics are important," shrugs Bagshaw from beneath his fur. "If we were going to project something onto the stage, we'd never have a picture of, like, Noddy. You're trying to project a visual element, so you have to take care of the visual element that is you."

At fucking last.

## Temples: The ingredients that maketh the band

### The perfect recipe for psych awesomeness

#### The '60s

"You've got all the figureheads – The Beatles, the Stones, The Byrds – with their rich songwriting and then combining it with more experimental stuff in the '70s."

#### Marc Bolan

"There's the perfect transition from a weird, acidy folk kind of thing into the full-on Bolan rock thing with all the glam trimmings."

#### Kenneth Anger

"He made experimental film mixed in with ancient spirituality – that type of imagery has the cinematic quality we want in our music."

#### Gold

"We like gold. Anything gold. Like a magpie."





# Best of Brits

From transcendental space-rock to classic electropop to leftfield garage and slacker grunge – eight more of the UK's best new acts set to light up 2013...



## ▲ *Splashh*

### GRUNGY EAST ENDERS

Signed to Luv Luv Luv – the label run by Mairead Nash, of Queens Of Noize/managing Florence fame – this bunch of slackers make a grunge-for-dancing-to noise that rises in all the right places and isn't afraid of throwing in a few pop hooks. Aussie-born singer Sasha has the sneer of a boy who knows he is doing what he was put on this earth to do. The best song you can get hold of by them so far is last single 'Need It', but as anyone who's seen them live can attest, there's plenty more where that came from.



## ▲ *Fryars*

### COSMIC CROONER

You may just about remember London's Ben Garratt as a pretension-pop crooner from about five years ago, but now he's like Brian Wilson fronting a more electronic Spiritualized. His second album is simply beautiful, awash with delicate noises and yearning melancholy. We're willing to bet he wins this year's Mercury Prize.



## ▲ *Daughter*

### MOODY 4AD KIDS

The London trio will undoubtedly be compared to The xx on account of their subtle, subdued aura. But delve a little deeper: Elena Tonra's ethereal squall veers from bruised to assertive, while Wild Beast-ian melodies crash around her. They've been holed up at Abbey Road preparing their debut album, having been snapped by up 4AD.

WORDS: HAMISH MACBAIN PHOTOS: TOM MARTIN, RICHARD JOHNSON, EILAN ROBERTSON, DAVID EDWARDS





## The Family Rain ▶

### BRITROCK BROS

Three brothers from Bath, reared on AC/DC and hip-hop, aiming to bring the flamboyance, fun and showmanship back to music. They've got matching uniforms and a quite awesome song called 'Trust Me... I'm A Genius' which caused a bit of a fuss at the end of last year and got loads of label people - and Lily Allen - all excited.



## ▶ Childhood

### PSYCH PALS OF PALMA VIOLETS

You know those gigs in Palma Violets' house we've been going on about all year? Well at a lot of them, they've been supported by Childhood. Fronted by the excellently named Ben Romans-Hopcraft, they replace the shambolic euphoria of their best of friends with transcendent, pinpoint-accurate space-rock that makes you (and them) want to close your eyes tight and do that weird shaman dance with your hands. They're all about heavy, dubbed-out psych.



## ▶ AlunaGeorge

### SUPER-SLICK POP ROYALTY

The sultry leftfield garage skit of 'You Know You Like It' marked Aluna Francis and George Reid as the slickest pop duo on the block last year. It showcased their ridiculously addictive package of '90s R&B grooves and UK garage bounce. Since then they've signed with Island and been playlisted all over Radio 1. If the as-yet-unreleased tracks *NME* have heard are anything to go by, things are set to be just as banging when their debut album drops later this year.

## Loom ▶

### LITTLE HORRORS

If their singer's brand of confrontational, cold-eyed, leather-jacketed onstage mannerisms seems familiar, it might be because his name is Tarik Badwan - brother of you-know-who. The fact they've put out a cassette inspired by Sonic Youth's 'Sonic Death' and covered a Misfits song on it should give you an idea of what they're shooting for.



## ▶ Chvrches

### ELECTROPOP SCOTS

Emerging last May with a barnstormer of a debut single ('Lies'), Glasgow trio Chvrches took over the entire blogworld while re-igniting the flame for the kind of classic four-to-the-floor electropop that everyone thought had disappeared with La Roux. They've wowed enough industry lackeys to officially be declared one of the hottest prospects of the moment.





# State expectations

Hot on the heels of Haim, Merchandise et al, here's a fresh crop of US newcomers who'll be yanking your chain in the next 12 months



## ▲ *Tenement*

### WISCONSIN FUZZ PUNKSTERS

Tenement have been on a slow DIY burn, but 2012 was a pivotal year. After their blinding Hüsker-Dü-via-Green-Day pop punk LP 'Napalm Dream' was re-released on Burger Records, the band embarked on an epic Stateside tour that turned witnesses into evangelists. Now singer Amos Pitsch plans to devote time to his stockpile of demos, to be released on an as yet undisclosed label. Then it's back on the road - which, frankly, can't come soon enough.



## ▲ *Hunters*

### BROOKLYN NOISE ROCK

Mentored by axe heroes Nick Zinner and James Iha (of Yeah Yeah Yeahs and Smashing Pumpkins respectively), Brooklyn's Hunters pick up where Sleigh Bells go too pop and instead focus on the riffs and attitude. "I want it! I need it!" shrieks Isabel Almeida on 'Deadbeat'. Their 2012 EP 'Hands On Fire' brought a nihilistic aura to classic NYC punk brittleness, and the way Almeida throws herself around onstage would make Zinner's old mucker Karen O proud.

## ▼ *California X*

### MASSACHUSETTS GRUNGE TRIO

A year ago, California X was little more than one burned-out kid in Amherst named Lemmy with a handful of no-fi bedroom demos. California X in 2013 is a wholly different beast: a three-piece with a scorching debut album due for release on Don Giovanni in a matter of days. Manic, monstrous single 'Sucker' is a commandingly assured slab of grunge goodness and the album holds enough cool, weirdly melodic left turns to suggest even grander ambitions.







## MS MR

### NYC SYNTH-POP STARS

This New York-based electronic pop duo – who hate vowels but pronounce their name Miss Mr anyway – love Tumblr. The GIFs, the cats, the pointless ‘ask me a question’ function – they love it all so much they released their first EPs through it. But now they’ve got their sights set on the real world with a proper album due out in May. Expect big synths, lots of pouting and (if things go well) some pop-show dance moves.

## The Orwells

### CHICAGO PUNKS

Teenage icons in the making, Chicago five-piece The Orwells are 17, suburban, picked up guitars because of Jack White and write three-minute fucked-up punk scrawls full of ‘bring it on’ attitude. Try the drunken slur of ‘Mallrats (La La La)’ while you wait for debut LP ‘Remember When’ to drop in the UK.



## Skaters

### GUITAR POP FROM NEW YORK

Based in NY and featuring former Paddingtons man Josh Hubbard on guitar, Skaters’ Strokes-meets-Libertines aesthetic could hardly be called forward-thinking. But it’s been enough to convince Warners to sign them after just a few gigs, one of which – their London debut, last month – saw Brit-indie’s great and good turn out, from Carl Barât to Justin Vaccines. Albert Hammond Jr is on board, producing their demos and getting his Strokes buds to tweet support.





# Beast Coast

Led by Joey Bada\$\$ and his Pro Era crew, the New York rap movement rooted in Mayan mythology is poised to take over in 2013. Hazel Sheffield gazes into the future...

**T**here are two points to this life, first is conquering this reality, second is surpassing it. The choice is yours..."

So starts a self-proclaimed 'rant' on the personal website of New York rapper Issa 'Krishna' Dash, member of Brooklyn hip-hop duo The Underachievers. The message is spiritual, the tone typical of a new cohort of New York rappers taking their cues from Mayan mythology, astrological calendars and new age superstitions. Meet Beast Coast: a collective made up of The Underachievers, Flatbush Zombies and The Progressive (Pro) Era. Leading the charge is Pro Era's Joey Bada\$\$, the teenage prodigy whose talent has already enticed *The New York Times* to follow him round his old high school with video cameras.

"We're the only people on earth doing third-eye shit," Joey tells *NME*. "I rap about what I feel, and this is what I feel. You've got to apply it to your own consciousness and it expands from there."

Pro Era are also bringing back the lyrical playfulness and heavy sampling of '90s New York hip-hop, just a year after Harlem's A\$AP Rocky declared the sound of the city dead with chop-and-screw production that borrowed more heavily from the American south. On 'Waves', Joey





NY state of mind: Pro Era with Joey Bada\$\$, back row, fourth from right

## Mixtape

Beast Coast's best – on [NME.COM/newmusic](http://NME.COM/newmusic)

**BODEGA BAMZ FEAT. FLATBUSH ZOMBIES**  
'Thrilla'

**SMOKE DZA**  
'KONY'

**ASAP MOB FEAT. FLATBUSH ZOMBIES**  
'Bath Salt'

**THE UNDERACHIEVERS**  
'Herb Shuttles'

**CHILDREN OF THE NIGHT**  
'Kids From Queens'

**REMY BANKS, ZOMBIE JUICE, ASAP ANT**  
'3FLIPS'

**FLATBUSH ZOMBIES**  
'Face-Off (LS Darko)'

**THE UNDERACHIEVERS**  
'So Devilish'

Bada\$\$ sends a message to rappers like Rocky whose musical talents have quickly been overshadowed by their ability to look good in magazines: "Like I told you, I know niggers who trash rappin'/Worry about the trends in fashion/ Rather than the sending of passion".

Musically, Flatbush Zombies and The Underachievers don't have much in common with the 13 rappers and producers in Pro Era. Flatbush Zombie rappers Zombie Juice and Meech lay down lyrics about their favourite herb over synth-heavy tracks by producer Erick Arc Elliott. Meanwhile, The Underachievers – who signed to Flying Lotus' label Brainfeeder in September – rap about spiritual enlightenment over laid-back beats and hazy, psychedelic melodies. What the three crews do share, as Beast Coast, is a heavy dose of mysticism.

"Our generation is rising on a higher consciousness," Pro Era's Kirk Knight says. Fellow Pro Era rapper CJ Fly agrees: "We've opened our eyes and we'd like people to do the same." The Underachievers' Issa Dash goes further, saying the only reason he raps is to spread

Issa Dash and AK of The Underachievers



"enlightenment". "I don't care about money or success or any of those things, although they'll probably come," he says. "I only want to enlighten my generation, period."

Where did all this enlightenment come from? Issa Dash first learned about the mystical third eye, a symbol of higher consciousness, when he was growing up in the same building as Zombie Juice in Flatbush, not far from the corner of Brooklyn where Biggie was raised. When he was at school, Issa Dash was sent to see a psychiatrist because of his hyperactivity. Rather than medicate him for ADHD, the psychiatrist diagnosed him as an 'indigo child' with supernatural abilities, according to the '70s pseudo-science of a psychologist called Nancy Ann Tappe.

Then, when Issa Dash and Juice and their friend Meech were 16, they discovered a YouTube series called *The Spirit Science* and the ideas of the 11th century Italian mathematician Fibonacci. They adopted theories about the coming of a new age when the laws that separate the dualities of heaven and hell will shatter, ushering in a new era of creativity and productivity.

Issa Dash formed The Underachievers just a year ago with AK, while Meech and Zombie Juice went on to form Flatbush Zombies. With Pro Era, the three groups adopted the collective name Beast Coast, and used their newfound spiritual awareness to "manifest" their own success. CJ from Pro Era says Beast Coast is already on the cusp of greatness. "We manifested our dreams so much already. All we have to do is manifest them more and we're going to make it."

Joey says there's a clear precedent for what Beast Coast are doing. "We're just like the present-day The Native Tongues," he claims, referring to the collective name adopted by New York artists De La Soul and A Tribe Called Quest in the late '80s. Beast Coast's emcees aren't yet writing rhymes with the social consciousness of the Zulu Nation-loving Native Tongues. But Joey turns his back on gangster posturing. "I don't glorify gun violence," he says. "But I would say I rap socially conscious."

Even the womanising on Joey's debut '1999' attempts to be enlightened – "Two things I never do is leave the crib without some rubbers/Or tell some funky bo I love her," he raps on the not-so-enlightenedly titled 'Funky Ho\$'. And while Beast Coast have plenty to say about weed, their lyrics are light on materialism. If mainstream hip-hop is now all about big money, Beast Coast tread a more spiritual path. "In mainstream hip-hop they only think about the dollar bills, they don't think about the passion – the heart and the head," says Kirk Knight.

Joey's already released one mixtape ('1999'), an EP of outtakes ('Rejex') and featured on the Pro Era mixtape



Flatbush Zombies' Zombie Juice and Meech Darko

'PEEP The Apocalypse' (released on December 21, to coincide with the day the world was going to end, according to some Mayan predictions). He's now planning the release of his first full-length album, though he's in no hurry: "There's still more respect I gotta earn before I step up to the album plate."

Beast Coast is in no hurry either. Dawn of a new age or not, the collective know that when people hear their music, they'll be converted. "We want people to listen to how hip-hop should sound," Pro Era's Kirk Knight explains. "I understand that mainstream, Auto-Tuned shit – but just listen to this and it will change your whole life."

## No Rattling?

They may be NYC's most exciting new prospect, but as leader Wiki explains, Rattling swing to a different beat



**NME: DO YOU FIT INTO A WIDER NYC SCENE?**

Wiki: "I like to see young rappers come out of New York, it's a good look for the city. Our group fits in here, but our goal is to be able to stand outside of just being a hip-hop group. The album we've been working on has a lot of influences outside of hip-hop."

**LIKE WHAT?**

"Nineties hip-hop and late-'70s/early-'80s no wave – downtown noise shit. Suicide, James Chance, Teenage Jesus

And The Jerks, that type of stuff."

**WHAT COMES FIRST?**

"We don't want to sacrifice the illness of the hip-hop just to do something weird. Too much people are like, 'Oh, I'm a weirdo rapper!' Even if you're on some next shit you have to be dope at rapping first and foremost."

**WHY ARE SO MANY CREWS COMING OUT OF NEW YORK RIGHT NOW?**

"I don't know... this is just an idea, but New York is a very cleaned up, pristine place. Maybe in some sense it's a rebellion to that."



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# Star tips

Band  
Crush  
Special

In part two of our tips for the future, bands use their insider knowledge to offer a heads-up on the best new artists to check out in 2013

## Gary Jarman, *The Cribz*



"WE'VE BEEN ON TOUR WITH A BAND CALLED CHEATAHS, WHO'VE JUST SIGNED TO WICHITA. THEY'RE SOMEWHERE BETWEEN A FUZZIER SEBADOH, BUFFALO TOM'S FIRST RECORD AND DINOSAUR JR. IT'S ALL THAT KIND OF REALM, BUT THEY'RE REALLY GOOD AT IT AND POPPY, TOO."

## Peter Brewis, *Field Music*



"**Warm Digits** have been around for a while but I really like them. They've got this krautrock/My Bloody Valentine thing going on. They've had an album out, but it was very much under the radar."

## Airick Woodhead, *Doldrums*



"**Majical Cloudz** is a guy from Montreal who used to live upstairs from me. His new album is totally heart-wrenching. It's honestly the most raw and emotional thing I've heard since I was 14 and saw Arcade Fire play."

## Conor I O'Brien



"THERE'S THIS YOUNG BAND FROM DUBLIN WHO ARE REALLY EXCITING CALLED GIRL BAND. IT'S VERY RAW, VERY HEAVY MUSIC, BUT IT'S GREAT. IT'S GRUNGY BUT THE GUITARIST IS REALLY WILD AND USES ALL THESE INTERESTING TONES AND IDEAS. THEY HAVE AN EP CALLED 'FRANCE 98'."



Wolf Alice love playing invisible poker

## Johnny Lloyd, *Tribes*



"**Wolf Alice's** singer Ellie Roswell has a fantastic, Laura Marling-esque voice that then drops like 'When The Levee Breaks'. I hear they are brilliant live – and that Ellie is the best frontwoman in a band since Karen O!"

## Panda, *Toy*



"We heard Charlie Boyer And The Voyeurs' first single 'Ducks' at the beginning of last year and we've all been hooked since. We had a really great time with the boys on tour and we're all very much looking forward to their album."

## Rob Harvey, *The DOT*



"WE PLAYED IN LIVERPOOL WITH A BAND CALLED **COFFEE AND CAKES FOR FUNERALS**. THEY'RE LIKE EARLY THE WEEKND, BUT THEY'VE ALSO GOT REAL QUALITY MUSICIANSHIP AND GOOD SINGING. THEY'RE A FOUR-PIECE – BASS, GUITAR, SINGER AND DRUMS – BUT IT WORKS."

## Paul Banks



"THE NEIGHBOURHOOD HAVE BEEN ON TOUR WITH ME AND ARE WONDERFUL DUDES. FOR A BAND SO YOUNG, THEY HAVE THEIR SHIT TOGETHER TO A SCARY DEGREE. EACH MEMBER HAS A STRONG, INDIVIDUAL MUSICAL PERSONALITY – WHICH IS THE RECIPE FOR A MAGIC BAND. I'M A BIG FAN OF THE SINGER, NOT JUST BECAUSE HE'S GOT GREAT PRESENCE AND FEEL AND MELODIES, BUT BECAUSE I'M SURE HE CAN DUNK A BASKETBALL."

## Shane Parsons, *D3 Deathrays*



"THERE'S A BAND FROM NOTTINGHAM CALLED **BABY GODZILLA** WHO WE MET LATE LAST YEAR AND KEPT IN CONTACT WITH. THEY'RE FUCKING AWESOME AND BRUTAL; EVERY SHOW THEY BREAK A GUITAR OR BREAK SOMETHING. THEY OPENED FOR US AND FROM THE FIRST NOTE THE TWO GUITARISTS JUMPED OFF THE STAGE AND THREW THEMSELVES ON THE FLOOR AND HAD TO TAPE THEIR GUITARS UP."

## Matt Helders, *Arctic Monkeys*

"There seems to be a lot of heavier bands out there at the minute. There's a band called **Dreng** who I like; they're only about 20 years old. They're from just outside Sheffield, Castleton or something."



Give yourself a little hug, Matt





Putting up tent poles is  
not easy for Jagwar Ma



# Jagwar Ma

Hailing from Australia, indie-dance's most exciting new duo took a trip to rural France – complete with “raver dogs”, beards and a few famous mates – to concoct their throbbing pop masterpieces, discovers **Siân Rowe**

**I**n the UK, it's deepest winter. Under the threat of the Beast From The East chill, weather reports are all about record low temperatures and snow. On the other side of the world, the two members of Jagwar Ma – 27-year-old Jono Ma and 22-year-old Gabriel Winterfield – have no such worries. Despite Kevin Parker of Tame Impala doing his best to convince us that Australians like being lonely in dark rooms, they've spent the day at the beach, enjoying the Sydney summer. “It's a bonus of making music full-time,” says Jono. It's a good job they like it because without the promise of a good beach party, Jagwar Ma wouldn't exist. In 2010 both of them were playing in FLRL, an experimental jam band with a revolving cast of members and songs. “They have the coolest parties here called clambakes,” explains Gabriel, “and one day we were playing a fundraiser for one. These guys go and find a secluded beach, take a speaker stack down and put on these amazing raves.” That particular day went so well the pair decided to continue outside of the FLRL banner.

“We saw a complementary thing happening,” says Jono. “Gab had beautiful melodic demos and I had beats. I said, ‘Why don't we just put the two together?’”

“I'd broken up with my girlfriend so Jono said, ‘Come to my place on the river. Just bring your guitar,’” adds Gab. “We bought a Reslo 1950s mic and we mucked around. Then Jon said, ‘I've got this track, do you want a go at singing on it?’”

That song was called ‘Come Save Me’ – a surefire pop beast if ever there was one, packed full of classic lines about the doom'n'gloom of a bad break-up. “*I don't think you want me like I want you/What have I got to do to get around it?*” wonders Gab with the air of a man in the spoils of heartache. The chorus has a beautifully psychedelic twang and it ends in a minute-long dance freakout akin to The Chemical Brothers at their mid-'90s peak. Listening to it now, it's difficult not to wonder why someone hadn't written this song before.

“You can't trick people into liking a song,” says Gab. “We knew we liked it. We had a really good time making it; we were constantly dancing in the studio.”

“Our previous bands just took themselves quite seriously,” adds Jono. “Gab was in a shoegaze band and I was in this Joy Division-inspired thing...”

**F**ollowing the weekend at the river, Jono visited Berlin and the studio of Ewan Pearson, a producer and remixer who has worked with everyone from The Rapture to Gwen Stefani. Warpaint's Stella Mozgawa (a childhood friend of Jono's) dropped by to add drums. Then things started going crazy.

Gab: “I kept getting emails from Jono, about how he'd played ‘Come Save Me’ to a few people, how they were

really into it.” What follows might sound familiar. Bloggers started getting in touch, the song started getting airplay in Australia, and before long it got an official release through The Blue Rider, a new label set up by an A&R at XL Recordings. “In Australia you feel kind of isolated sometimes,” Jono says, despite the fact they're already well connected – Jono's brother Dave is super-close with Foals, having directed many of their videos. “Those guys were out in Australia last year and I was hanging out in the studio with them doing a bit of writing,” he says about his Oxford buddies. Nonetheless, the attention did come as a shock, according to Gab. “You don't think it's going to resonate. When people called us up, it was like, ‘What the fuck is going on?’” Well, WTF was about to get a whole lot more WTF-ier.

For six months in the middle of 2011, and in the midst of all the label hoo-ha, the duo went to the remotest place they could think of – a deserted stretch of land called Souzy-La-Briche in France. It was, they say, the perfect place to set up a studio. But they weren't alone. Because of renovations taking place on nearby 18th-century buildings, they worked alongside a group of French builders with an unusual hobby. “They were all on the French hardcore club scene,” says Jono. “It's based around homemade sound systems which they take out to the middle of nowhere and play the hardest, most sinister kind of music I've ever experienced.” Gab: “All day they talked about GM food and how they hate technology. Then they listen to, like, 190bpm four-to-the-floor distorted kickdrums through earsplitting speakers. And each of them had two to three dogs – so there were more dogs than humans. It felt quite... *medieval* out there.”

The duo cut songs thick and fast – despite both going decidedly stir crazy. “We were so isolated we started losing our shit,” continues Gab. “We invented all these people and started toasting to this thing we called The Academy. The place was big so you're in a massive hall with nobody there. It would be just be Jono, a friend of

ours called Sam Waks and me. Sometimes the French farmer-raver dudes would come and have dinner with us but they didn't speak English and our French wasn't great. It got a bit intense. Recently Sam sent me a picture of me stoking the fire, and we both had massive beards and my hair was really long. I looked at it and thought, ‘Holy shit, there is a madman!’”

**Y**ou can hear it in the music. The lush moments of Jagwar Ma's currently untitled debut album such as ‘Come Save Me’ and ‘Let Her Go’ – an LCD Soundsystem-style throb about lost love (again) – embody the spirit of a couple of studio-whizzes set free in the countryside, while forthcoming single ‘The Throw’ evolves into a ‘Screamadelica’-meets-disco smackdown, with Gab wailing, “*Rescue me, rescue me*” over Jono's samples.

Did they ever look at each other and think, ‘What have we done?’

Gabriel: “There were a few moments where reality struck and I'd be like, ‘Jono, did you ever, *ever* think this was going to happen in your wildest imagination?’ When ‘Come Save Me’ came out we didn't know what to do.” Jono, always the more reflective of the two, seems less shocked, as if dragging a mate off the beach and to the arse-end of nowhere was his plan all along.

“I wasn't building the French studio for anything specific but it became clear in my head that this was why it happened. It seemed serendipitous.”

Now, they're going to take that spirit into 2013. With the band *almost* signed to a new record label headed by the people who first released Daft Punk, they can't

wait to get out there. Their first UK show takes place at an NME Awards gig on February 26 at London's Birthdays – and after that, the sky's the limit. “We want to play infamous festivals like Glastonbury,” explains Gab. “Just be a band! And just... have it!” But after spending six months surrounded by dog shit and hardcore French dance, won't Glasto feel a bit tame? They both laugh: “Yeah, I guess it will...”

## Why I love Jagwar Ma

Warpaint's Stella Mozgawa on how she hooked up with the band



**“JONO AND I HAVE known each other for a dog's age. I visited the studio in France while**

**they were toiling away. The chateau was surrounded by fields of sunflowers, a rustic chapel and a beautiful forest. It was a perfect setting for the organic-druggy-electro-heaven jams that were pouring out. We rehearsed in an old warehouse, near-abandoned save for a few raver squatters, surrounded by dozens of raver dogs. Some days we'd have to wait for them to finish watching cartoons and techno documentaries. I'll always remember it fondly.”**





# All around the globe

It's not just the UK and US brimming with newbies – here's some unmissable fresh talent from Europe, Australia and Canada...

## The Child Of Lov

### ► DUTCH ENIGMA

This shy Damon Albarn and DOOM collaborator is set to step up in 2013, with an album on Domino affiliate Double Six. Devised during travels through London, Paris and Amsterdam with only guitars, a pink bass and self-made instruments for company, it's twisted garage-rock mixed with a passion for hip-hop and wailing with influences ranging from Prince to Jai Paul. All but the most hard-hearted will fall in Lov.



## ▲ *Jacco Gardner*

### FOLK'S BIG HOPE FROM HOLLAND

Floppy-haired, Dutch one-man band (he can play harpsichord, mellotron, flute, organ...) who releases his debut album with Chicago DIY heroes Trouble In Mind in February. Call him 'baroque' if you fancy sounding fancy, otherwise be aware that this freaky vintage-pop will make you want to wear a kaftan, get high and drink tea that tastes like grass, man.



## ▲ *Metz*

### TORONTO'S PUNK KINGS

Brutal, heavy, sludgy, noisy, hardcore, riotous, wild... you get the idea. This Jesus Lizard and Shellac-inspired Canadian trio made one of *NME*'s favourite albums of 2012 (it's called 'Metz' and is out on Sub Pop) and in 2013 will continue to rip the UK's basements and pubs another one. Get down the front at their gigs, but *please* wear earplugs. You'll definitely want to be able to hear Metz again.





## ◀ Goat

### SWEDISH MASTERS OF PSYCH

A masked psychedelic-folk band from Sweden who sound like distorted Led Zep mashed with Fela Kuti and describe their live performances as “the harvesting of souls”. Ummm, how did the UK only catch on last year? Debut album ‘World Music’ is worth revisiting. With UK live shows due, prepare to get harvested.



## ▲ Single Mothers

### CANADIAN HEROES

Are this four-piece from London, Ontario (that’s Canada, again...) the newest band to already be on their reunion tour? They recorded a demo after high school and split up before college but accidentally became the hottest thing on the Canadian DIY scene when a friend uploaded one of their songs to YouTube. When Damian from Fucked Up tried to take them on tour they finally decided to do things properly – much to the joy of anyone who likes distortion, shouting (about cigarettes, girls, religion) and pentagrams on the artwork. Despite the name, don’t trust this band with your children.



## ▲ The Strypes

### IRELAND’S TEENAGE BEAT GROUP

Paul Weller, Miles Kane, Elton John... just a few of the people who’ve been wowed by the fabulous four 14- to 16-year-old beat groupers from Cavan, Ireland. Yes, they play only old blues covers at the minute, but they play them as if the world is about to end. And besides, that’s what The Beatles started out doing, and they turned out OK, didn’t they?

## ▼ MØ

### DANISH POP PRINCESS

Do we need a new Lykke Li or Oh Land? Hell yes, says MØ, aka Copenhagen-based singer Karen Marie Ørsted. Her name means ‘virgin’, she isn’t afraid of using a horn, handclaps and sounds a bit like Ace Of Base if they recorded at a time when Tumblr existed. Currently working on a new album, debut single ‘Pilgrim’ is out in February.





# "French electro will be big..."

and 18 other predictions  
from the finest minds in the  
music industry – plus NME  
veteran **Alan Woodhouse**

**George Ergatoudis,**  
*Head Of Music, Radio 1  
and Radio 1Xtra*



"Sod's Law dictates that if I predict the future I'll almost certainly be wrong, but here goes anyway. I'm excited by the quality and range of new artists emerging, but most of them aren't going to sell a lot of albums. **Mikky Ekko** and **Haim** will sell over 100,000 copies in the UK, but there won't be many other new acts joining them. Rock and alternative guitar acts are going to find public taste swinging their way, but will a truly incredible new band or artist emerge in 2013? The hunt is on for great lyricists and great musicians."

**Paul Weller, Mod God**



"I've just started getting excited about what's going on again, 'cos it's been shit for the last few years. That whole indie thing has just got really boring, but there's just a few bands I've heard who seem to be doing it for the right reasons. They seem to care about the look and the whole thing. I loved the Palma Violets single, and I keep hearing a load of different things that are turning me on. I saw that band The Strypes recently and was just, 'Wow'. The guitarist is fucking amazing. Really raised my game, that did."

Weller: Strypes  
will be big  
in 2013



Katy B: likes R&B.  
K, Z and O aren't  
bad either

**Katy B, Future-pop deity**

"With **The Weeknd** coming through it feels like R&B is good again, although the vibe is a lot sexier and darker. In the UK we take stuff and make things our own – so hopefully there will be some crossover there."

**Mike Sniper,**  
*Captured Tracks boss*

"I anticipate more bands getting a needless amount of hype before doing anything; quickly getting managers and lawyers; everyone cannibalising and cashing in on it as quickly as possible and then getting out by 2014."

**Mike Smith, President  
of Music, Mercury**

"It's a very exciting time for music right now – there is a real opportunity for innovation. French electro will be big news in 2013, with **Madeon** and **Kavinsky** putting out amazing albums. As for guitar music, **Number One** albums from **Muse**, **The Vaccines** and **Jake Bugg** shows the audience never went away. More importantly, we have a great run of new artists like **Savages**, **Palma Violets**, **The Family Rain**, **Peace** and **The Strypes** who can inspire a whole new generation of music fans."

**Emily Eavis,**  
*Mamma Glasto*



"The big change in recent years has been the access people have to making their own music at home on their laptops. There's lots of great music being made like this, but maybe the downside of that is that you don't get so many people needing to form bands and get set up in a room somewhere and create a sound together. Why bother when you can make a 25-piece band in your bedroom with your computer? But it all goes in cycles. I'm sure there will forever be kids with something to say forming groups."

**Natasha Lynch,**  
*Huw Stephens' producer,  
BBC Radio 1*

"This year for me is all about the artists that are bored of the traditional promo treadmill and won't conform to stereotypes or typical pop packages. Take **Angel Haze** – a self-proclaimed rock star, not a female rapper."



**Natasha Haddad,**  
*Music Programmer,*  
*Latitude*

"No one genre is cool to like anymore – they are all cool. It seems very likely that someone who would go see Alt-J would also be happy at SBTRKT or Lucy Rose or Palma Violets. This is reflected in festival programming. Audiences expect the best of everything now."

**Ray McCarville,**  
*Ignition Management*

"For the last few years the musical landscape has been peopled by dullards, twangers and faux-folkies. Mainstream radio haunts the airwaves with a mish-mash of pop pap, which only makes the grade after extensive 'research' through focus groups. Only BBC6Music provides any oxygen for new music. I don't think the UK has had many inspirational new bands coming through, but even my flinty heart has felt energised by Toy, Palma Violets and Charlie Boyer & The Voyeurs. The worm is turning."

**Ruth Drake,**  
*Director, Toast PR*

"The last couple of years saw euro-trance, R&B and hip-hop eat themselves and dominate radio so much that it really feels there has been a reaction against it in 2012 – and that can only mean good things for music in 2013."

**Jeannette Lee,**  
*Co-Owner, Rough Trade*

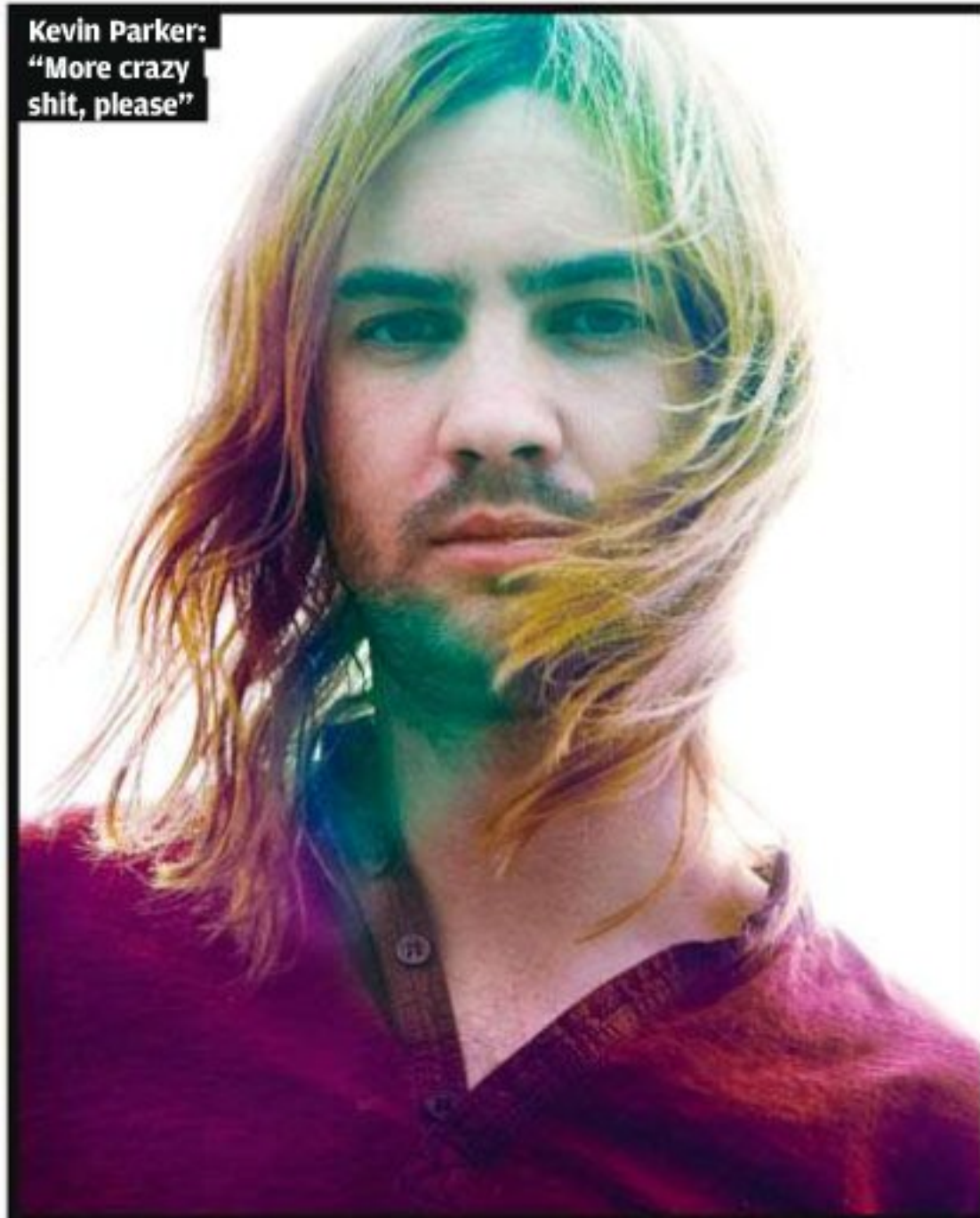


"I don't have a crystal ball, so I can't accurately predict what may or may not be successful next year. However, I do have a hunch – every seven to 10 years a new group comes along, shakes things up and injects new energy into music. It feels to me that we are on the brink of this kind of excitement again."

**Wes Killerbee,**  
*Promoter, Now Wave*

"A lot of people are talking about the return of guitars, and I think that will be true. Bands seem to be taking old influences but making them sound new and exciting again. The thing I'm most looking forward to in 2013 is the release of Money's debut album. I think they are the most exciting band to come from Manchester in a decade."

Kevin Parker:  
"More crazy  
shit, please"



**Kevin Parker,***Tame Impala*

"I guess people are getting more open-minded with music; hopefully there's gonna be a whole lot more crazy shit and a whole lot more boundary-pushing. The alternative scene is getting a lot more open – I heard about this style of music that's people sampling Hollywood zombie death noises and making house music out of that. There just seems to be so many ideas and things exploding outward. I hope that keeps going on."

**Jonathan Higgs,**  
*Everything Everything*

"I predict that most media will say it's the return of the guitar band, and then halfway through the year they'll say, 'Where are all the guitar bands?' and then it will be the death of the guitar band and by the end of the year guitar bands will be back."

**Will Street, Head,**  
*Chess Club Records*

"I feel like there are a lot of very exciting, creative and diverse new artists across all genres producing some incredible music at the moment. There's a sense that the next generation of music-loving fans are hungry for genuine music again – which I don't think has been the case over the last few years."

**Sahil Varma,**  
*A&R, 679 Recordings*

"Labels like PMR and Black Butter have flipped the normally DIY aesthetic of putting out one-off singles into a more ambitious, forward-thinking model, and I think we might begin to see others taking a similar approach – and the majors being flexible about how they start working with new artists. Everyone complains about album sales being down, but there are creative ways around it that mean you can still work on projects that might not sell millions."

**Alan Woodhouse,***NME*



"I'd like to see bands and labels taking more chances. Most bands

put forward as the new big thing look like they're put together by focus groups. Most people in bands are music fans, so they should stop being so self-conscious and trust their instincts. Take your cue from someone like The Horrors, who have got bigger and bigger in a cool, self-contained way. And those people who form a band just because they think it makes them look cool – fuck off. You'll get found out eventually."

**Ronnie Vannucci,**  
*The Killers*



"I had a nightmare that everybody was making albums on their iPhones and it scared the shit out of me, so it's nice to hear that people are starting to appreciate the six-stringed instrument we call the guitar again. That's what I hope will happen."

**Jack Steadman,**  
*Bombay Bicycle Club*

"Rather than bloody guitars, it should all be about basslines, which is our philosophy as a band. It doesn't have to be dubstep, just the bass guitar. I want that to be the next revival."

Jack Steadman:  
bass in yer face

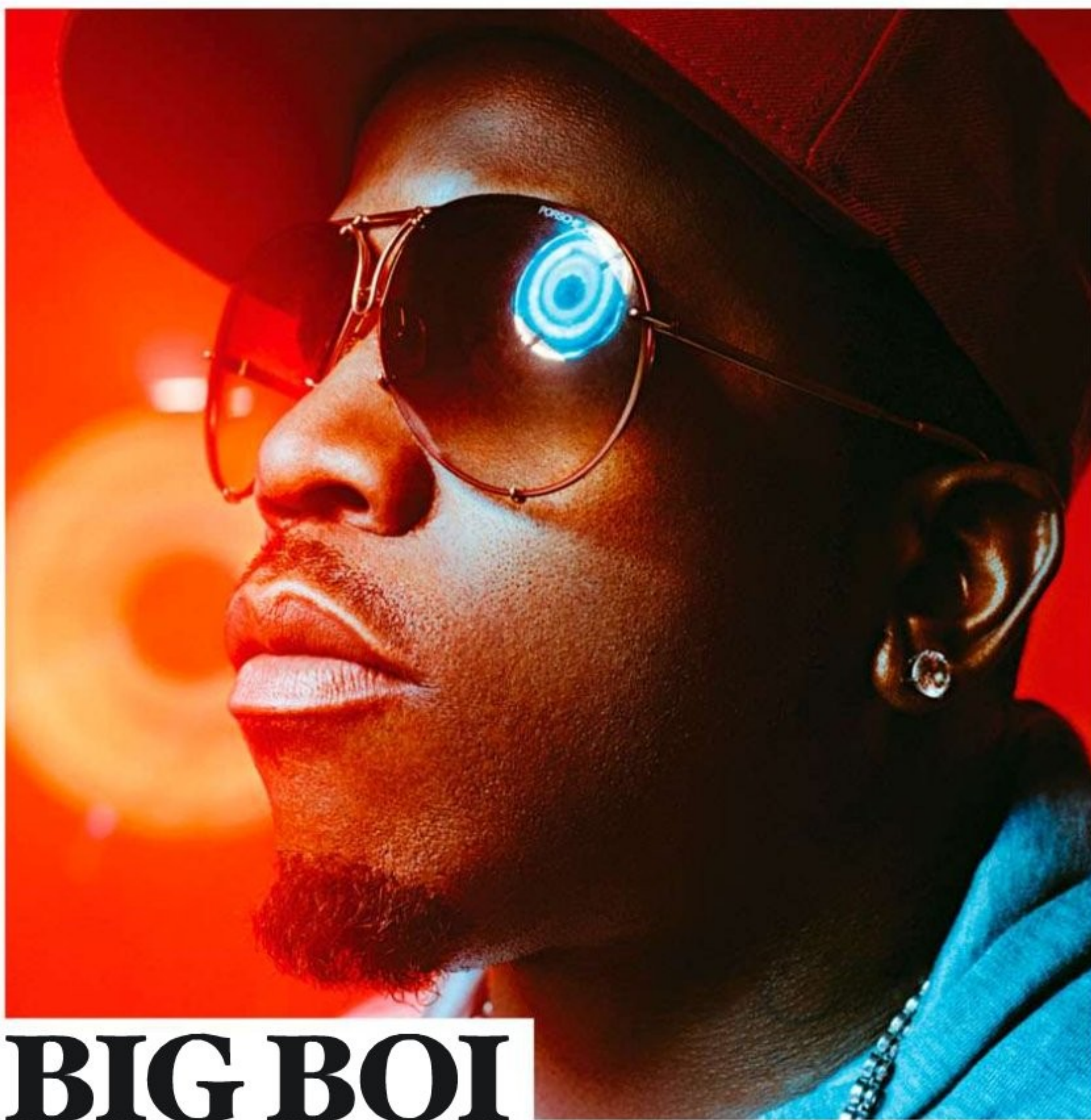




# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



## BIG BOI

**VICIOUS LIES AND DANGEROUS RUMORS** MERCURY

*As half of OutKast his awesomeness is unquestionable, but uneven pace and way too many guests make for a bumpy ride*



**T**here's something humble about the spoken-word intro at the start of Big Boi's second album, where he describes himself as "one half of the minor OutKast" – an opening that doesn't do justice to his status as hip-hop royalty. As half of one of the world's most successful duos, he worked with Andre 3000 to create some of the weirdest rap ever, across six albums, between 1994 and 2006. OutKast's hiatus is ongoing, but Big Boi has used the time to establish himself as a fiiiine solo artist, with the funky magnificence of his 2010 debut 'Sir Lucious Left Foot: The Son Of Chico Dusty'. So why the need to remind the world who he is?

Well, a few tracks on 'Vicious Lies And Dangerous Rumors' suggest the 37-year-old Atlantan has had a hard time of it recently. 'She Hates Me' has as straightforward a theme as the

title suggests, and features a bit of Auto-Tuned sorrow from the lord of Auto-Tuned sorrow, Kid Cudi. The track's tone is miserable and repentant, the sound of a man cut down by love. Things get worse for Big Boi on two tracks that seem to cover the death of his father. "Feb 28th, the day my daddy died", he reveals on 'Tremendous Damage' before a heartbreaking five minutes unfold as a chorus sung by Ghanaian singer Bosko pleads, "Just make it fade away". Then there's the soft, gentle, Spanish-sounding acoustic guitar of 'Descending', where Big Boi wails, "Great Grandmamma gone/My daddy gone/From the bottom of my chest to my stomach goddamit/My daddy is gone". He sounds like he's crying. It's touching stuff.

As a trio of songs they work, but scattered

among the 14 other tracks on the album they feel out of place. But somehow *everything* on 'Vicious Lies...' feels out of place, with songs constantly plonked next to songs they shouldn't be plonked next to. Take the record's big-ballin' moments.

'In The A' – opened by Big Boi repeating the "I keep it playa while others choose to play it safe" line from his 2010 single 'Shutterbug' – is a raucous, bouncing stomp on which Big Boi, TI and Ludacris take it in turns to explain why they are more amazing than you. 'Gossip', featuring UGK and Big KRIT, is equally riotous – the sound of three rappers gleefully dicking about in a studio. Both are as thrilling as the album gets, but the momentum they gain is lost when it heads off on a wildly different journey. And usually this journey is initiated by one of the far too many guests on the album.

It's briefly exciting that ASAP Rocky appears for 10 seconds on the jittery 'Lines', but the song's energy is sucked out by New York electropop duo Phantogram. Josh Carter and Sarah Barthel do the same to 'CPU', a song about love and computers, and the initially ace 'Objectum Sexuality', which comes on like LCD Soundsystem's 'Someone Great'. Nathan Williams aka Wavves turns 'Shoes For Running' into a sort of surf-rock thing that manages to make Big Boi sound like the guest. And your enjoyment of Kelly Rowland on the album's lead single 'Mama Told Me' will depend a lot on your ability to endure Kelly Rowland. Big Boi's most successful team-up is with Swedish indie-poppers Little Dragon on the deep funk of 'Thom Pettie' that features the amazing words "Thom Pettie go pomp pomp pomp", and a spot from long-time OutKast collaborator Killer Mike, who brings the tune home in a suitably unsubtle fashion.

Which leaves the adventurous bleeps of 'Raspberries' and 'Higher Res' – the latter a collaboration with XL-signed recluse Jai Paul that's two minutes of sucked-out underwater bubble beats and chopped-up, disjointed vocals, which Big Boi gets fully involved in. Props to the man for his ability to slot his wordplay into the madness going on around him – make no mistake, Big Boi is the best thing about the album – and double props for staying true to his entire career's quest of never making the same album twice. But 'Vicious Lies And Dangerous Rumors' as a whole? It's all over the place. **Tom Howard**

**BEST TRACKS:** 'In The A', 'Thom Pettie', 'Higher Res'

### BIG BUDS

Some of the peeps on 'Vicious...'



**SLEEPY BROWN**  
Part of production team Organized Noize, who co-wrote TLC's 'Waterfalls'. Been on tracks by Jay-Z ('Poppin Tags'), Beyoncé ('Hip-Hop Star') and 2Pac ('Hennessy').



**PHANTOGRAM**  
NYC electro-poppers Josh Carter and Sarah Barthel, whose tune 'When I'm Small' was in *Skins* once. They used to be called Charlie Everywhere but aren't any more.



**KILLER MIKE**  
Atlantan rapper who made his debut on 'Snappin' And Trappin', a track on OutKast's 2001 album 'Stankonia'. He now runs a barber shop called Graffiti's Swag Shop with his wife, Shana Render.

6

DORAN GILD



## DUTCH UNCLES

### OUT OF TOUCH IN THE WILD

MEMPHIS INDUSTRIES



They may not be the most hyped current Manchester band, or the one with the most vocal hometown support, but Dutch Uncles might be the best. Their third album proper, 'Out Of Touch In The Wild' sees them evolve into the Field Music you can dance to – or the Talk Talk you can smile to. This is thanks to clinically clean production, a pensive, taut mood that pervades throughout, and about a billion xylophone bongs. It's a touch clever-clever, from the perplexing one-word titles ('Pondage', the brilliant 'Fester') to the abundance of Peter Gabriel-like cerebro-pop stylings, but they're Dutch Uncles, not Dumb Uncles. Long may they brain. **Dan Stubbs**

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**BEST TRACK:** 'Flexxin'

## VINYL WILLIAMS

### LEMNISCATE NO PAIN IN POP



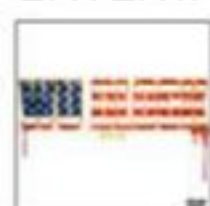
LA musician Vinyl Williams wants to lift your spirits. Debut album 'Lemniscate' uses "sonic matrices" (the 22-year-old's words) to transform mind and body. It's the musical equivalent of a post-yoga spirulina shake, or a pill. But does it work? A myriad of influences from Plato to Mormonism and, one imagines, John Williams – composer of top film scores including *Jaws*, *Star Wars* and *Indiana Jones* – create a busy collage. At first listen, you'll think you've accidentally played three songs at once. But the kaleidoscopic, dreamy psych-funk of songs like 'Tokyo -> Sumatra' and 'Higher Worlds' are strong, and the overall effect is gentle and vast. **Lucy Jones**

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**BEST TRACK:** 'Tokyo -> Sumatra'

## WU-BLOCK

### WU-BLOCK MODULAR/EONE ENTERTAINMENT



Whatever happened to the good old days, wonder Wu-Tang Clansman Ghostface Killah and D-Block's Sheek Louch on their imaginatively titled collaboration. Like a rap *Grindhouse*, dripped in grimy nostalgia for a 1990s New York lived on ashen corners, the release turns the clock back in sound and spirit with the languorous productions of regular Ghostface collaborator The RZA replaced by hard beats and menacing samples. The pair strike up a good chemistry, as evidenced on the soulful 'Drivin' Round', with cameo-ing Wu-Tang man GZA butting in to ask: "What is the key to life, with no ignition?" The rest of the record, sadly, struggles to get out of first gear. **Al Horner**

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**BEST TRACK:** 'Drivin' Round'

## KATY B

### DANGER EP FREE DOWNLOAD



Our Katy, as her 2011 album 'On A Mission' asserted, is a one-woman mission to keep the party going – hence this midwinter morale booster. 'Aaliyah' updates Dolly Parton's 'Jolene' to a club catfight, while 'Got Paid' is vibrant and rampant, all brilliantly maddening sirens and Katy's sultry trill of "down on three" (Oh, and WILEY). 'Light As A Feather' is all smoky, almost xx-ish reverberating chillout vibes before a dirty parping synth line and a dirtier Iggy Azalea intrude. "What's it gonna take for me to see you get down yeah" purrs Katy. This should more than do it for now. **Emily MacKay**

8

**BEST TRACK:** 'Got Paid'

## FACES TO NAMES...

What the reviewers are doing this week



LUCY JONES

"2013 priorities: dust off my mixer to improve DJing skills, dye hair icy blue, buy micropig, eat more sweets. Kapow!"



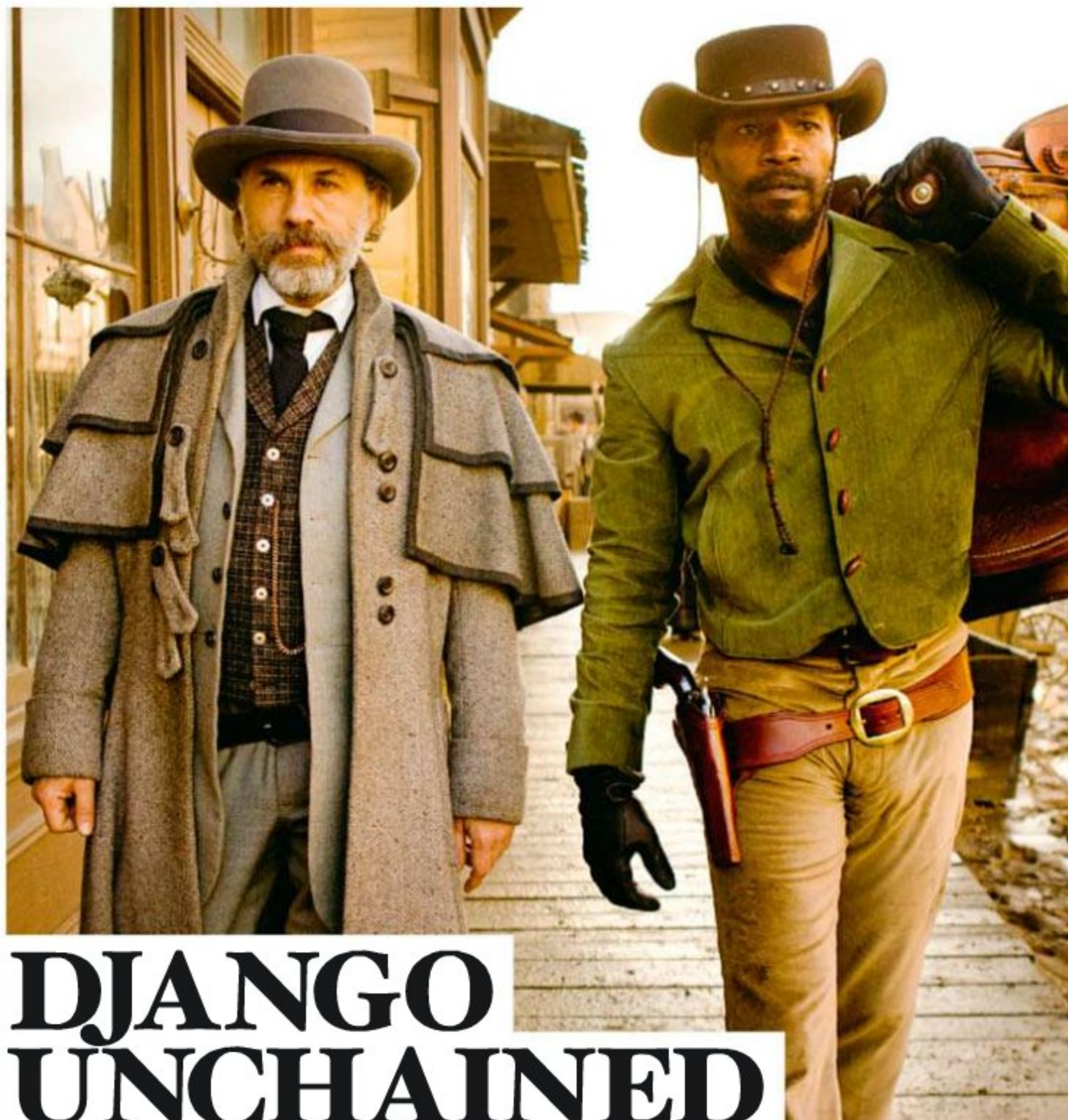
JAMIE CROSSAN

"This year I make my movie debut as an extra in Brad Pitt's *World War Z*. I'm the idiot in the trailer laughing while legging it from zombies. Pitt's job is probably safe."



TOM HOWARD

"This is what the next 12 months are all about: Eat more. Drink more. Sleep more. I AM KOALA."



# DJANGO UNCHAINED

Quentin Tarantino reinvents the Western in this blood-splashed, expletive-laden, three-hour slice of brilliance

## FILM OF THE WEEK



There's a point towards the end of *Django Unchained* where a thing happens to a thing (no spoilers here), and a thing walks away from it as the awesome soundtrack kicks in, and your heart shoots up the back of your throat and you gasp a little. Even though he never really went away, in that moment of badassery you get a rush and a thrill as you realise Quentin Tarantino is back.

The 49-year-old director has been having fun with the genre selection box in recent years. After tackling the war movie with 2009's *Inglourious Basterds*, the concept behind *Django Unchained* is that it's a Western, set in the Deep South, in the 1850s slavery era. It's a Southern, if you will.

It begins with the slave referred to in the film's title (played by Jamie Foxx) being freed by a kindly German dentist-cum-assassin called Dr Schultz (Christopher Waltz). Through a series of convoluted coincidences the pair become partners, picking off bad folks for cash, eventually hatching a plan to rescue Django's wife from the clutches of evil plantation owner Calvin Candie, brought to life by a deliciously moustache-twirling turn from Leo DiCaprio. What follows is part road trip, part buddy movie, part revenge thriller, part love story. Most importantly, though, it's full-on

Tarantino, filled with fizzing, zappy dialogue and a colossal body count.

This being Quentin, it's a dementedly hyper-real version of all that, with plausibility stretched for the sake of killer one-liners and the violence ramped up to 'extreme' for laughs. But the film doesn't flinch from the harrowing nature of its subject matter, and even during its most riotous moments the tone often shifts to portray the brutal realities of slavery. As a result there are a number of deeply unpleasant moments in *Django Unchained* and, even for a period piece, the regularity with which 'the n-word' is used becomes a bit much.

But the absolute best thing about *Django Unchained* is the quality of the performances, and you rarely get the chance to see such an embarrassment of icons having such a good time. Jamie Foxx smoulders effortlessly in the title role, originally written for a now presumably rather annoyed Will Smith. Waltz brings real heart to what lesser hands would have portrayed as wisecracking comic relief, and DiCaprio's Candie is a tantalisingly special kind of monster, played with a rare kind of relish. There aren't many words for how wonderful Samuel L Jackson is as Candie's manservant Stephen.

No film really needs to go on for three hours – there's probably a 120-minute 10/10 film fighting to get out of this – but at least Tarantino is faithful to the form, what with classic Westerns being incredibly long and all.

And even with its sparse plot, *Django Unchained* never leaves you bored. As such, Tarantino hasn't felt this vital since the mid-90s. **Dan Martin**

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# LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

Edited by Tom Howard

## THE XX

**O2 ACADEMY, LEEDS** MONDAY, DECEMBER 10

*Always a band of big emotions, now Oliver, Romy and Jamie have the big live show to match*

**I**n The xx's dressing room above Leeds' cavernous Academy, the band's guitarist and vocalist Romy Madley-Croft is discussing the possibility that the trio's shows may need to upgrade to even bigger stages in order to satisfy the overwhelming demand. As band problems go, it's first-world stuff. "I don't think we could play the O2 Arena," she ponders. "I saw Florence + The Machine do it, and I thought it was incredible. But for us, if we're going to play to more people, I want to do it differently."

This is the minimalist philosophy at the heart of The xx. Most bands, if they'd made a debut that became the universally recognised album of the year in 2009 (and won a Mercury Prize in 2010), would return to music with an overblown pile of dross featuring a 30-strong orchestra and at least five guitar solos on every track. Be Here Spiritualized, if you like.

The xx's response was to carry on doing what they do better than anyone: writing minimal, beautiful love songs set to impeccable, futuristic beats. At this point, they're in a class of one. Continuing to plough that furrow on 'Coexist' made the record less of a shock to the system than 2009's 'The xx', but

***Finally, they look utterly comfortable in their collective skin***

it's also given them room to grow at their own pace. Considered, but purposeful.

The pay-off is clear: off the back of their biggest world tour and year to date, The xx tonight are sounding even tighter, even more sharply focused than ever and, crucially, finally, looking utterly comfortable in their collective skin.

They bob from side to side with their guitars! They look right into your eyes! They rock out during 'Islands'! Yes, you read that right: The xx rock out – in their own inimitable way of course, facing each other and kind of shuffling. Bless. But the point is, they suddenly appear very confident up there.

Baring their souls in front of capacity crowds no longer seems to faze them, as it certainly appeared to in the early live days. By their less than talkative past standards, there's even something approaching stage banter.

In fact, vocalist and bassist Oliver Sim is downright chatty, to the point of feeling the need to apologise for sounding "like a broken record" after thanking us for the fifth or sixth time. He recalls their first ever gig in Leeds fondly, which was at a venue just around the corner from here. Romy is less frivolous with her

sentiments, but offers a heartfelt "thank you so much Leeds" after 'Islands'. As ever with The xx, less is more.

It's captivating watching them wrestle their older material into new, more interesting shapes, informed by 'Coexist's' dancier remit. 'Shelter' is transformed by Jamie Smith's frenetic house and techno beats, initially recognisable only by Romy's vocal, before eventually dropping down to its familiar, sparser recorded arrangement and building again to a deluge of earthy, explosive sub-bass.

### THE SETLIST

- Angels
- Heart Skipped A Beat
- Fiction
- Crystalised
- Fantasy
- Missing
- Reunion
- Sunset
- Night Time
- Swept Away
- Shelter
- VCR
- Islands
- Chained
- Infinity
- Intro
- Tides
- Stars





Romy walks Oliver through that tricky 'E' chord



lover who can't stop calling.

If there was ever any danger that stepping onto the country's biggest club stages might cause this most private of bands to retreat from the spotlight, they're well and truly dispelled by 'VCR', which sees Romy and Oliver venture to the edge of the stage with their guitars and jam out the intro as close to the adoring faces in the front row as the venue's set-up allows. For 'Chained', there's even something approaching a pit in the middle of the crowd, which would have seemed inconceivable at an xx show this time two years ago.

Their live sound, hardly wispy in the first place, has also dramatically increased in stature. Every guitar line tonight is crystal clear despite being caked in their trademark reverb, and the bass and sub-bass each have their own defined, booty-shaking place in the mix and the vocals. Romy's pipes in particular, sound effortlessly huge.

This isn't the kind of tightness that just comes from spending hours in a practice room either. At times, the perfectly locked guitars and harmonies sound like they'd need machinery to separate them, such is the depth of the intrinsic understanding between the lifelong friends fronting this band. The way the new set is paced, with frequent variations in tempo, seems to demand it. Tonight's audience struggle to join in, particularly on Oliver's "ai ee ai ee ai" moment in 'Crystallised' when the majority of fans come in comically early.

Retaining the sense of unrivalled intimacy that made them so special in the first place, while tailoring the live show to the size of venue their immense popularity now demands, was The xx's biggest challenge in 2012. As the dry ice surrounding the three shadowy figures evaporates to reveal a giant X, the centrepiece of their latest, still understated stage set, it's abundantly clear that it's one they've passed with flying colours.

Tomorrow, they will announce plans to play to 10,000 people just outside their native London early next year on a special, self-curated megabill. Come the third record? Better start inventing new units of measurement by which to assess them, they're already off the conventional scale. **Rob Webb**

'Infinity', meanwhile, builds and builds to a deafening crescendo, every juddering snare crash from the back of the stage threatening the safety of unattended glasses on the bar. "I can't give it up", as whispered and unassuming a hook as you're likely to hear in its usual form, is delivered by Romy with such conviction here it becomes almost menacing, an obsession that just won't quit, the jilted

# FIDLAR

**CATHOUSE, GLASGOW** FRIDAY, DECEMBER 7

*Los Angeles slacker-punks get their scuzz on in Scotland. Let the moral decay commence!*

**T**his song is about rehab, and how much it sucks!" announces Fidler's impish frontman Zac Carper. The next one, he explains, "is about being skinny and tall and ginger. And a stoner!" The one after that? Blacking out. And the next? LSD. No, that's not right; this one is about heroin, the one *after* is about LSD. And no forgetting the last one, "for all you cokeheads out there!"

Forget parental advisory stickers; when the LA slacker-punks release their debut album in February, it'll have to be sold in brown paper bags with 'MORAL DECAY!' printed on the front. If they actually manage to shift the thing in significant amounts, the spinning of Mary Whitehouse's corpse could power its own complaints switchboard and *Daily Mail* editor Paul Dacre will have them run out of the country on a rail. What we're basically trying to say is: you'll like them.

The first song they play tonight tells you pretty much everything you need to know: 'Cheap Beer' is a two-minute thrash whose chorus goes "I! Drink! Cheap! Beer! So! What! Fuck! You!" No, Fidler are not a band who are going to surprise you with profundity or virtuosity (though they do display exemplary taste in covering both Warren Zevon's 'Carmelita' and Fear's 'I Don't Care About You'), but they are consistently, criminally, good fun.

It certainly helps that, while the songs rarely veer from the subject of doing

illicit things on illegal substances, they're also laden with memorable hooks and choruses: 'Max Can't Surf' is built around a rudimentary but irresistible riff, while 'No Waves' may be the catchiest tune ever written about crackheads. And inevitably, when you keep propositioning your audience for drugs (as Carper does, often), they're going to assume anything goes. At their London show a couple of nights earlier, things got so chaotic even the bouncers were crowdsurfing. Tonight, faced with a crowd about 30 people deep, you wouldn't expect similar scenes. Yet by the sludge-punk cacophony of 'White On White', the audience are tossing Carper around the dancefloor like a freshly slaughtered trophy.

It's the fate of bands like Fidler (and Black Lips and DZ Deathrays, to name two more) to never be regarded entirely seriously; in interviews, they've already taken to pointing out how, for a bunch of slackers, they do a hell of a lot of touring. So raise a cheap beer to them for standing at the coalface of rock'n'roll and spitting rubbing alcohol into the fire. **Barry Nicolson**



At Fidler gigs, the bouncers help you crowdsurf



## VIEW FROM THE CROWD

WHAT DO YOU DIG THE MOST ABOUT THE XX?



**Matt, 29, Leeds**

"It's great seeing electronic music played live by such a good band."



**Natasha, 27, Leeds**

"They capture all my emotions in musical form. I love to see minimalist underground music become successful."



**Phil, 26, Sheffield**

"Their music is so understated but so powerful at the same time - especially live."



**Sophie, 24, Lincoln**

"It's very laid-back music but at the same time it has a good beat to it."





Hayden's mic is actually woven from his beard trimmings

## WILD BEASTS

THE LEXINGTON, LONDON FRIDAY, DECEMBER 7

*The Kendal quartet play 'Smother' in full, and sound suave, sophisticated and lustily decadent*

**I**t's good to see you," purrs Hayden Thorpe, an ever-dandyish sophisticate sipping a glass of red wine. Until it slips through his fingers and smashes on the stage. "Oh dear," he says, as bandmate Tom Fleming sarcastically observes: "Rock and *fucking* roll."

It's odd that any of Kendal's finest should be clumsy-fingered, and tonight of all nights – they're here to play 2011's 'Smother', a record of immaculate precision, in full, as a tune-up for this year's ATP festival. But spilt booze is the only errant stain this evening, because what's remarkable is how fresh it still sounds. The album's timbres should be indelibly etched into the skin of lip-locked paramours across the land, but somehow it remains red-blooded and freshly wounded.

All of which is no accident, of course. It's Wild Beasts' knack for spicing up their wares – an added flourish here, an extra growl there. So Tom's molasses-rich take on 'Deeper' is so lustily decadent it feels downright *naughty* to hear him rumble "You plug the hole in the void/ And the whole world parts for you".

Likewise, Hayden's falsetto cracks with a howl so rambunctious on 'Bed Of Nails' that

bitterness is writ large across its smooth, jangling edges. And when they come together, as on 'Reach A Bit Further', there's not an unconquered soul present, and certainly no-one who'd dare quibble with Hayden as he sways seductively, cooing his way through the slow-burn climax of 'End Come Too Soon'. There's an encore, too, introduced by Hayden with a wry "Don't worry, the hits are coming later". But despite the self-effacing quip, these songs *are* hits now – not chart-topping behemoths, perhaps, but 'The Fun Powder Plot', 'Hooting & Howling' et al are clasped dearly to the crowd's collective bosom.

Wild Beasts don't play a single new song tonight, but by simply showing how they've grown in the last five years, you'd swear that their next album couldn't fail to be a stone-cold classic. And that, surely, is something well worth raising a glass in hearty salute to. **Ben Hewitt**

### VIEW FROM THE CROWD TUNE OF THE NIGHT?



**Ben Easton, 18, London**  
"End Come Too Soon'. There's that bit that dips down and you think it's stopped. Amazing."



**Stephanie Jesus, 24, Rio de Janeiro**  
"'Deeper' is my favourite. I really like the lyrics, and how it's so melodic and builds up."



**Joe Dunning, 30, London**  
"I'd say 'Loop The Loop'. It's got the most gorgeous, sexy but subtle groove."

## THE BLACK KEYS/THE MACCABEES

SECC, GLASGOW SATURDAY, DECEMBER 8

*The south Londoners' dynamic, thunderous riffs trounce the headliners' pedestrian garage rock*

**I**t's Saturday fight night, folks, and blood will be shed. In the red corner we have the American heavyweights who have been delivering knockout punches at arena-sized venues ever since the release of 2011's commercially successful seventh album 'El Camino'. In the blue corner, we have the challengers – a rag-tag bunch of indie geeks ready to make the next step up after the release of this year's brilliant 'Given To The Wild'.

It's astonishing to think just how far **The Maccabees** have come in three albums – from jolt-pop, minty-fresh snoggers to slaying vacuous airport hangars with electrifying, thunderous riffs. It quickly becomes apparent that the band aren't treating this performance as a humble support slot: they look and sound more like twin headliners.

"Put your hands up if you've come just to see us," says guitarist Felix White. A few thousand fists are raised into the air. It brings a tear to the eye. But let's not get too proud-father on this lot,

it'd be a disservice to their talent and the great songs they play here tonight, such as the fantastic 'William Powers' and the massive 'No Kind Words'. Everything The Maccabees play sounds like it's been reworked in order to reach every corner of this enormous room. They finish their set with an epic 'Pelican', leaving everyone wondering what tonight's main eventers will have to do to top it. Sadly, for them, they swing and miss.

Y'see **The Black Keys** aren't shit. They write proper, exhilarating garage rock anthems that have the ability to unite. But live they're just average. Bland. Predictable. Banal. You'd think a guitar player as good as Dan Auerbach and a drummer as talented as Patrick Carney would be thrilling to watch and listen to. But they're not. Save for a few impressive visuals and some nifty guitar, large parts of their set are exceptionally dull – there's a good 20-minute period where it honestly feels like your eyes are relaying everything to your brain frame by frame.

Yes, 'Gold On The Ceiling' is a proper good tune and the trio of songs they play as a duo without the aid of their backing band – 'Thickfreakness', 'Girls On My Mind', and 'Your Touch' – are mind-bendingly complex and intricate. But, save for 'Little Black Submarines', there's not much else that really grabs the attention. Not even 'Lonely Boy' can save this lot tonight. **Jamie Crossan**





Those people in the background?  
They're watching Corrie



# THE COURTEENERS

**MEN ARENA, MANCHESTER** FRIDAY, DECEMBER 7

*The band fronted by Manchester's second most famous Liam make a hometown comeback in front of 20,000 people, who respond with some playful shoe-throwing*

**C**ould The Courteeners join the stadium-rock ranks? Tonight at least there's no doubt they're stadium-sized, playing on a stage that will house The Killers, Kings Of Leon and, umm, *The X Factor Live* in the New Year. However, this is a homecoming show, so asking the band to impress here is like asking Usain Bolt to win a 100 metres sprint. It's a done deal. All they have to do is not trip over their shoelaces.

They're out of the blocks with a harpoon to the hometown heart, as 'The Opener' – a love letter to Manchester – gets everyone chanting "My heart is here, here to stay". Then the pace picks up as 'Cavorting' causes shoes, plastic glasses and people to be thrown overhead. 'You Overdid It, Doll' sees the crowd punching the air more than Freddie Flintoff did in here

just days ago, and a flare is ignited as the explosive power of 'Not Nineteen Forever' blasts from the speakers.

Such is the loyalty of fans that "We're playing a new song" isn't seen as secret code for 'bathroom break' (perhaps that's why so many pint glasses being thrown around contain what looks like, but probably isn't, white wine).

Material from upcoming album 'Anna' fits in neatly, blending the raucous hunger of 'St Jude' with the subtle sensibilities of 'Falcon' – all pegged around arena-sized choruses. Just to prove it, the forthcoming single 'Push Yourself' goes down just as well as 'Acrylic'.

'Welcome To The Rave' is the best of the unfamiliar songs, verging on an out-of-body experience, with frontman Liam Fray singing "I'm feeling like I'm leaving everything behind" as synthesizers bounce into action and dazzling

lighting takes hold. "We're not making up the numbers here. We're fucking back!" Fray declares backstage, and as

fans leave singing finale 'What Took You So Long' in unison, he's proved right. *Simon Butcher*

## LIAM FRAY ON...

### ...THE FRONT ROW

"You spot someone and you think, 'You've been crushed for two hours. I've seen the veins in your neck, and I've seen the whites of your eyes while you scream every word back at me'. So I think, 'Fuck me, you're in the club. You get a setlist!'"

### ...LAD ROCK

"It's ridiculous. Those people who come and pay

money to see us, they know that we're not lad rock. It's an insult to them every time someone writes that, and it hurts me. I'll defend them and they defend me."

### ...HIMSELF AT SHOWS

"If I was 16 I would've been right at the front. When you get older you start spending more money on shoes and in the pit you're like, 'Hey, these

are Clarks, man, watch what you're doing!"

### ...THE ATMOSPHERE

"Today was amazing. It's the longest we've ever worked towards something. The new album's coming out. There's no room for error. I go and watch bands a lot. No-one gets that reaction – FACT. I don't give a shit where they are in the charts."





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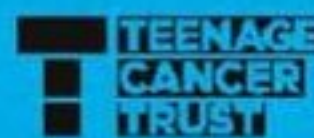
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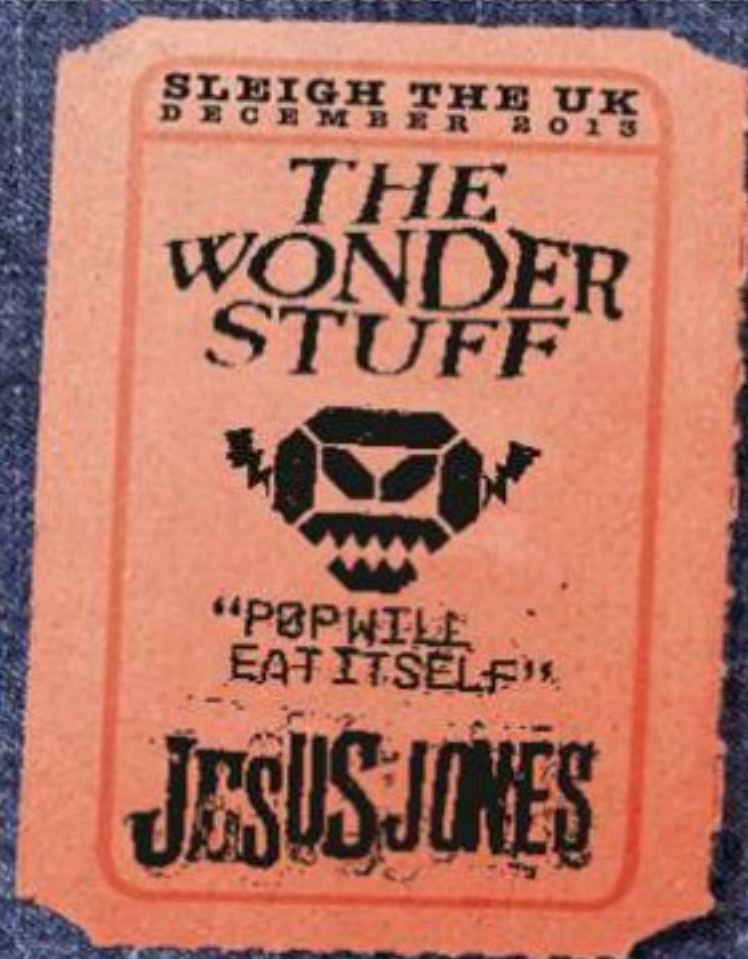
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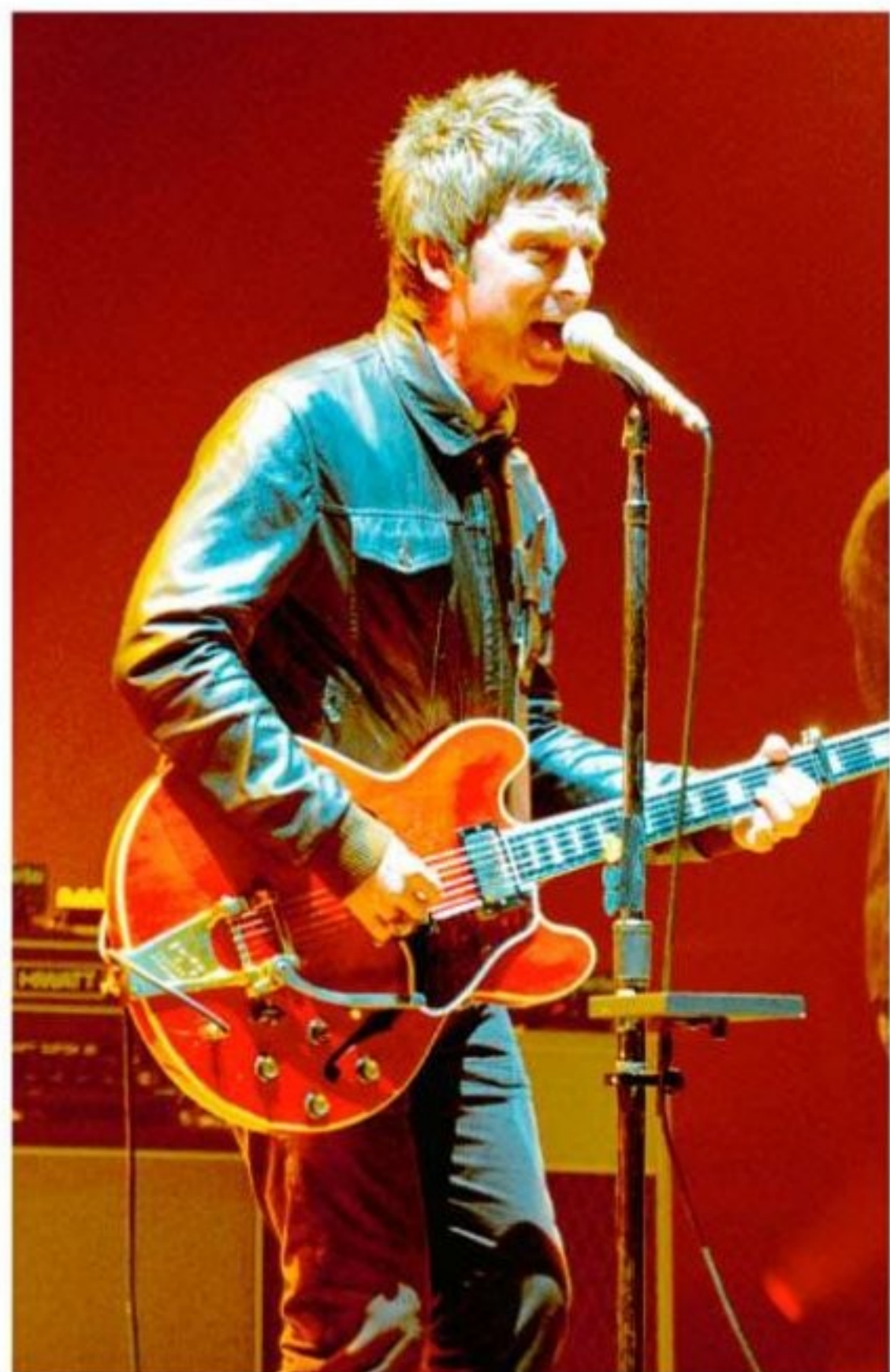
# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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### TEENAGE CANCER TRUST SHOWS

**STARTS:** London Royal Albert Hall, Mar 19

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Noel Gallagher is curating this year's Teenage Cancer Trust gigs (Mar 19–24), with Primal Scream, Ryan Adams and Kasabian all playing the Royal Albert Hall. Now in its 13th year, it's the first time TCT gigs patron, The Who's Roger Daltrey, has asked anyone else to help him out. "I've always been more than pleased to lend my support," said Noel. "It's an honour to have the task of putting together the bills for next year's series." But that's not all. As well as putting himself on the bill (Mar 23) he's announced that special guests will include Graham Coxon and Damon Albarn. Hear that, Liam? Eighteen years after THAT Britpop chart battle, members of Blur and Oasis will appear onstage *together*. Will we get 'Roll With Country House'? 'Wonderbum'? 'There's No Other Way (To Live Forever)'? Probably not – but it's a 'don't miss' event.



### THE HISTORY OF APPLE PIE

**STARTS:** York City Screen Basement, Jan 31

The London alt-rockers head out on a 16-date tour in support of debut album 'Out Of View', kicking off in York on Jan 31.



### VALERIE JUNE

**STARTS:** Liverpool O2 Academy, Feb 12

The Tennessee-born Black Keys collaborator – who released her debut single 'Workin' Woman Blues' last year – is the support for Jake Bugg's February tour.



### SWIM DEEP

**STARTS:** Southampton Joiners Arms, Feb 14

They are barely off their stint supporting Spector, but already B-Town boys Swim Deep are planning a UK tour. Ends at Brighton Green Door Store on February 27.



### LITTLE GREEN CARS

**STARTS:** London Hoxton Hall, Feb 26

Want country-rock that isn't the Mumfords? Then try this Irish five-piece. They'll bring Dublin (via Nashville) to three dates this year.



### DISCLOSURE

**STARTS:** Manchester Academy 2, Mar 1

Following a triumphant gig at London's Plan B (where Jessie Ware guested) the garage-inspired duo head off on a six-date tour, including a 'secret London warehouse'.



### MY BLOODY VALENTINE

**STARTS:** Glasgow Barrowland, Mar 9

Even the most hardcore shoegazers will have looked up when the 'Loveless' band announced a trio of dates in March.



### THE WEEKND

**STARTS:** Manchester HMV Ritz, Mar 20

Nominated as one of the BBC's Sounds Of 2013 despite having released three albums already, the Canadian R&B crooner finally arrives in the UK.



### KOAN SOUND

**STARTS:** Bristol Thekla, Mar 27

'Friends of Skrillex' (they're on his OWSLA label), Koan Sound follow a performance at the UKF Bass Culture NYE party with a date aboard Bristol's boat venue.



### KING CHARLES

**STARTS:** Leicester O2 Academy, Apr 3

Following last year's 'Love Blood' album, the King returns in 2013 with more OTT capes, pointy shoes and moustache twirling. The tour ends on Edinburgh (Apr 24).



### RACHEL ZEFFIRA

**STARTS:** London Union Chapel, Apr 9

Unsurprisingly Rachel Zeffira is bringing her chamber pop to a church. She'll play new album 'The Deserters' at Union Chapel then head to Manchester Deaf Institute.



### THE VACCINES

**STARTS:** Margate Winter Gardens, May 1

Justin and co head out on their biggest ever tour, playing five massive dates including London O2 Arena, as well as Carlisle, Leeds and Llandudno.



### THE BREEDERS

**STARTS:** Camber Sands ATP Festival, Jun 21

To celebrate the 20th anniversary of 'The Last Splash', Kim Deal's band will be playing the Deerhunter-curated All Tomorrow's Parties. A tour will follow.



## WEDNESDAY-TUESDAY

January 2-8



Mike Skinner, Nest, London, Friday

## WEDNESDAY, JAN 2

**ABERDEEN**  
Brontide The Tunnels 01224 211121

**LONDON**  
Foxxes/Sending Lights/Rough Hands Club Surya 020 7713 6262  
Muncie Girls Windmill 020 8671 0700

## THURSDAY, JAN 3

**BRIGHTON**  
The Move-Ons White Rabbit 01382 229226

**DUNDEE**  
Brontide Beat Generator 01382 229226

**GLASGOW**  
Until We're Winning Maggie May's 0141 548 1350  
Waiting For Go/Waiting On Jack Seams King Tut's Wah Wah Hut 0141 221 5279

**LONDON**  
Big Casino Club Surya 020 7713 6262  
Dumbjaw/Sally Strange The Wheelbarrow  
Highview Balconies/Billy Lows Dublin Castle 020 7485 1773  
J:Kenzo Plastic People 020 7739 6471  
Lonesound Lock Tavern 020 7485 0909

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Harlikings/The Bystanders  
Gorgeous Chans Rescue Rooms 0115 958 8484

## YORK

Bull/The Blueprints Fibbers 01904 651 250

## FRIDAY, JAN 4

**BIRMINGHAM**  
Grouper Jam House 0121 236 6677  
Into Valhalla Flapper 0121 236 2421  
The Press Roadhouse 0121 624 2920

**GLASGOW**  
Blindfolds/The Begbies/The Gazelles King Tut's Wah Wah Hut 0141 221 5279  
Brontide Nice'n'Sleazy 0141 333 9637

**LEEDS**  
Push It (club night) Nation Of Shopkeepers 0113 203 1831

**LONDON**  
Black Shades/Kamau Lyon Nambucca 020 7272 7366  
David Rodigan/Roska/Icicle Fabric 020 7336 8898  
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Indieoke/I Will Capture The Castle Buffalo Bar 020 7359 6191  
Mike Skinner (DJ set)/Mele Nest 020 7354 9993  
The Only Braves BH2 020 7474 3200  
Raein/Crash Of Rhinos/Goodtime Boys Old Blue Last 020 7613 2478  
Re\$0 Cable Club 020 7403 7730

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Colt 45 Mr Kyps 01202 748945

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## SATURDAY, JAN 5

**BIRMINGHAM**  
Claustrophobique CinePhotoColour 02 Academy 3 0870 477 2000  
Watchfires Flapper 0121 236 2421

**BRIGHTON**  
Luke Brackenridge The Globe 01273 770 685  
This Is The Modern World Black Lion 01273 711 884  
Two Jackals/For Marla/The Chances The Haunt 01273 770 847

**CARLISLE**  
Willie Nile Brickyard 01228 512 220

**EDINBURGH**  
Brontide Bannermans 0131 556 3254

**GLASGOW**  
Cherri Fosphate/Versus Versus King Tut's Wah Wah Hut 0141 221 5279

**GRIMSBY**  
Evil Scarecrow/Begotten Son Yardbirds Club 07771 520374

**LEEDS**  
Capture The Flag (club night) Nation Of Shopkeepers 0113 203 1831  
Raein/Crash Of Rhinos/What Price Wonderland Brudenell Social Club 0113 243 5866

Ron Pope Cockpit 0113 244 3446

**LIVERPOOL**  
The Vigilantes 02 Academy 0870 477 2000

**LONDON**  
Citadel/Octomid Zigfrid Von Underbelly 020 7613 1988  
Dan Beaumont/Damon Martin Nest 020 7354 9993  
The Deli's Mix/Doom Flowers Dublin Castle 020 7485 1773  
East End Promises BH2 020 7474 3200  
Frankie Teardrop/The Knieval Dead Club Surya 020 7713 6262  
The Great Old Ones The Unicorn 020 7485 3073  
Halo/Delta Unit Bull & Gate 020 7485 5358  
The Mark/Steve Morano Barfly 0870 907 0999  
Rosales Camden Rock 0871 230 1094  
The Ruse/The Antics Monto Water Rats 0207 813 1079

**MANCHESTER**  
Echo Park Retro Bar 0161 274 4892

**NORWICH**  
Hemingway/This Boy Wonder Mexico Arts Centre 01603 660 352

**YORK**  
Forgetting Yesterday/Porcelain Paradise Fibbers 01904 651 250

## SUNDAY, JAN 6

**BELFAST**  
Claw Laverys 028 9087 1106

**BIRMINGHAM**  
Ron Pope Glee Club 0870 241 5093

**BOURNEMOUTH**  
Pressure Drop/Gerry Hectic 60 Million Postcards 01202 292 697

**GLASGOW**  
Miaoux Miaoux/Organs Of Love King Tut's Wah Wah Hut 0141 221 5279

**LONDON**  
Me And Goliath/Forrest/Mayors Of Miyazaki Old Blue Last 020 7613 2478  
Umez/Dog Chocolate/Blue On Blue Power Lunches Arts Cafe

**MANCHESTER**  
The Great Old Ones Kraak 07855 939 129

**READING**  
Fires Of Tartarus The Facebar 0118 956 8188

**WOLVERHAMPTON**  
The Sword Slade Room 0870 320 7000

## MONDAY, JAN 7

**GLASGOW**  
Kitty The Lion/The Sunshine Social/Campfires In The Winter King Tut's Wah Wah Hut 0141 221 5279  
The Sword 02 ABC2 0141 204 5151

**LEEDS**  
The Great Old Ones The Well 0113 2440474

**LONDON**  
Earwicker Half Moon 020 7274 2733  
Lynchpyn Monto Water Rats 0207 813 1079  
Silent Crowd/Rayys/Radar Dublin Castle 020 7485 1773  
Skarthia/Bleak Falls Barfly 0870 907 0999

**MANCHESTER**  
Ron Pope Ruby Lounge 0161 834 1392

**NEWCASTLE**  
Raein Head Of Steam 0191 232 4379

## TUESDAY, JAN 8

**BRIGHTON**  
Raein/Crash Of Rhinos Green Door Store 07894 267 053  
Tuesday Club Black Lion 01273 711 884

**GLASGOW**  
Exile The Traitor/15 Times Dead/Maelstrom King Tut's Wah Wah Hut 0141 221 5279  
Ron Pope Oran Mor 0141 552 9224

**LONDON**  
Allo Darlin/Tender Trap/The Spook School The Lexington 020 7837 5387  
Amusement/Antwerp Kappa Gamma Madame Jojo's 020 7734 2473  
Aou/Sinah/YoYo Eskimo Buffalo Bar 020 7359 6191  
The Colours Nambucca 020 7272 7366  
Dutch Uncles Shacklewel Arms 020 7249 0810  
Joe Housely Band/Casino Trap Barfly 0870 907 0999  
Nick Gardner Club Surya 020 7713 6262  
Whales In Cubicles/The Kill Van Kulls/The Fractures Hoxton Square Bar & Kitchen 020 7613 0709

**MANCHESTER**  
The Sword Academy 2 0161 832 1111

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### CLUES ACROSS

- 1+5A Ben Howard puts on Porridge... (4-2-3-5)  
 8+21D ...while this old smoothie chooses 'The Good Life'... (4-7)  
 9 ...and these guys wonder 'What Became Of The Likely Lads' (10)  
 10 Angle for the full name of Ginger \_\_\_\_, former drummer with Marilyn Manson (4)  
 12+19D Speaking of where honey can be found, 'Honey Lingers' here for them (5-2-3-7)  
 14 Opening for a band with 'Celebrity Skin' (4)  
 15 Scott \_\_\_\_, producer for REM, has also worked with Nirvana and New Order (4)  
 16 Captain Beefheart looked a bit fishy in his '\_\_\_\_ Mask Replica' (5)  
 17 Single by The Breeders isn't as arranged (6)  
 20 Surname of the Bee Gees brothers (4)  
 22 "All the rainbows in the sky start to weep then say goodbye/You won't be seeing rainbows any more", Roy Orbison (3-4)  
 23 Runs around then heads east with a Therapy? album (5)  
 24 Charlatans' number included in both encores (4)  
 25 Klaxons' album '\_\_\_\_ Of The Near Future' (5)  
 26 'AmeriKKKa's Most Wanted' man is the coolest (3-4)  
 29 Big Pink material is very cushy (6)  
 30 Ringo attempts to include a Jesus Lizard album (4)  
 31 (See 5 down)

### CLUES DOWN

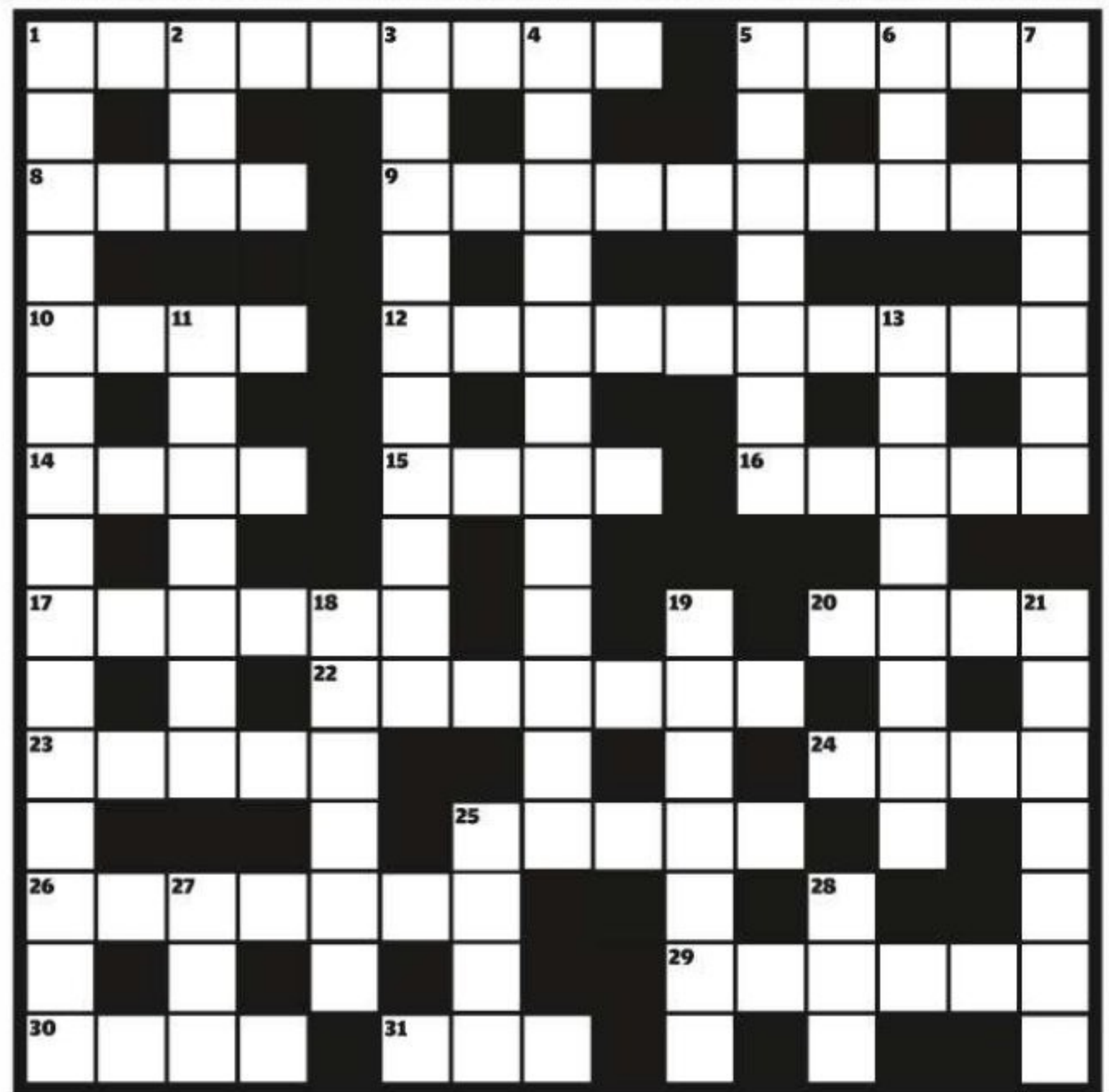
- 1 Titanic escape made by Paul Weller (3-2-3-7)  
 2+11D It's older in a different way for The Small Faces (3-7)  
 3 All the passion is still there on this Rifles album (2-4-4)  
 4 The idea was for this to be a mix album by Linkin Park (6-6)

- 5+31A "No I can't forget this evening or your face as you were leaving", 1971 (7-3)  
 6 Half listen to Pearl Jam (3)  
 7 This was paid to Aretha Franklin for a recording made in 1967 (7)  
 11 (See 2 down)  
 18+13D Hard-Fi single was bound to be very close (4-2-3-5)  
 19 (See 12 across)  
 21 (See 8 across)  
 25 Come around for act that had 1977 hit with the 'Star Wars Theme' (4)  
 27 Half of the emails are for an American songstress (3)  
 28 Partnership of Bill Drummond and Jimmy Cauty who played at '3am Eternal' (3)

### NOVEMBER 24 ANSWERS

**ACROSS**  
 1+22A My Head Is An Animal, 6 Anna, 9 Runner, 10 All I Want, 11+31A Going Underground, 13 Lion, 17 Rated R, 19 Ham, 23+26A Chat And Business, 29+35A Ethan Kath, 33 Faith, 34 Gene

**DOWN**  
 1 Mirage Rock, 2 Henrietta, 3+15A Dark Black, 4+27D Spanish Sahara, 5 Nolan, 7 Neat, 8 Attack, 12+21A God's Son, 14 Blaine, 16 Crass, 18 Road Rage, 20+28A Magic Bus, 24 Taste It, 25 Run To Me, 28 Banga, 29+30D Ed Nash, 32 NME



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



## COLLECTORS' CORNER WEEZER

Here are the music gems that no Weezer fan should be without



### BUDDY HOLLY (1994)



Weezer's worldwide breakthrough hit, whose success was

aided by a video directed by Spike Jonze in which the band are incorporated into footage from US TV show *Happy Days*. Frontman Rivers Cuomo didn't want to include the song on the group's eponymous debut album, but was eventually persuaded by producer Ric Ocasek.

**Need To Know:** The song was originally released on what would have been Buddy Holly's 58th birthday - September 7, 1994.

### THE GOOD LIFE EP (1997)



The lead track is taken from the band's second studio

album 'Pinkerton', but of most interest to hardcore fans are the two live acoustic tracks the band recorded at a high school near Seattle - a version of 'The Good Life' and 'Pink Triangle', another 'Pinkerton' track released as a single.

**Need To Know:** The CD sleeve features a photograph of Rivers Cuomo's leg brace, which he was wearing after having corrective surgery in 1996.

### THE LION AND THE WITCH (2002)



The band recorded this six-track live EP in Japan while

promoting their fourth studio album, 'Maladroit'. Issued to independent record stores only, it was limited to 25,000 copies worldwide and has become one of the most sought-after collectors' items among the group's fans.

**Need To Know:** The EP was meant to have eight songs, but the record label insisted on six. However, Weezer did sneak a hidden track on there called 'Polynesia'.

### ALONE: THE HOME RECORDINGS OF RIVERS CUOMO (2007)



A compilation of home demos made by Rivers Cuomo over

a period of 15 years from 1992. Included are tracks he performed with the bands he was in before the formation of Weezer, solo stuff and Weezer outtakes, including material meant for the band's aborted 'Songs From the Black Hole' record.

**Need To Know:** After the success of the compilation, a sequel to this release, 'Alone II...', came out in 2008.



# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING THE MEMORY OF LAST YEAR'S RADAR STAR

## This Year GRIMES

### QUESTION 1

Your rapping stepbrother Jay Worthy, with whom you collaborated on 'Christmas Song', released a mixtape this time last year – what was it called?

"I have no idea (laughs)."

Could you name any of his mixtapes?

"I didn't even know he put out mixtapes. (laughs again)."

**Wrong.** 'The Lifestyle'

"Oh cool. Yeah, I guess he lives the lifestyle. He lives a pretty strange lifestyle, but it's a notable one."

Grimes' stepbrother lives a quiet life away from the limelight



### QUESTION 2

What are you wearing on your head on the cover of the 'Darkbloom' EP (right)?

"Ohhh man, I don't know, a scrunchy?"

**Wrong.** Plastic leaves

"Oh fuck yeah, sorry, I have a really bad memory. But I'll get one of these."



### QUESTION 3

Your album 'Geidi Primes' is based on Frank Herbert's cult sci-fi novel Dune, which was made into an awesome film starring Sting. What's the name of the stringed instrument that the character Gurney Halleck plays?

"I haven't read this book in a decade. Does it start with a 'B'?"

Yep.

"I can't remember."

**Wrong.** Baliset

"DAMN IT!"

### QUESTION 4

In the NME Radar feature you did last January, you said that your next album was going to be a combination of which two types of music?



"Like, Burial and pop or hip-hop or something?"

**Wrong.** "New Jack Swing meets TLC"

### QUESTION 5

Which famous military leader did you kind of compare yourself to in an interview this year?

"I hope it wasn't Stalin accidentally, because that did happen."

That wasn't the one I was thinking of. Less controversial.

"Erm, Rommel?"

**Wrong.** Napoleon (pictured left)

"(Shouts) Napoleon! I do identify a lot with Napoleon. Especially with my feelings about my stature."

### QUESTION 6

How many symbols that aren't letters in any language appear in the song titles of your albums?

"Like, 35? Oh, I don't know, eight?"

**Wrong.** Four

### QUESTION 7

What are the first words spoken on your album 'Visions'?

"Like, 'I would' or 'I will, wait for you, if you

want me to', but I'm not sure which ones."

**Correct**

"I haven't heard that song since I made it."

### QUESTION 8

In the video for 'Oblivion', counting separately each time one appears on the screen, how many male nipples appear, to the nearest five?

"OK, I dunno. 60? No, 40."

**It's 37. Just close enough**

"How is there an odd number?"

Because sometimes you're looking at half the guy's chest.



The pics from NME's 2012 Xmas bash have just been developed

### QUESTION 9

How many naked buttocks are there in the same video?

"One? Oh wait, two."

**Correct.** As in one arse, two buttocks

"That's terminology I'm not familiar with."

### QUESTION 10

In the video for 'Genesis' what does your hat say on it?

"'Pussy'. I was not actually thinking about making a political statement or the fact that it said 'Pussy', I was just like, 'Oh, a baseball cap is cool'."

**Correct**



Attention potential Grimes suitors – looks like she wants a cat

## Total Score

# 4/10

"Well, I knew it wasn't going to be good. I don't know very much trivia... Yeah, I don't even know whereabouts I'm supposed to go tomorrow."



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JANUARY  
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