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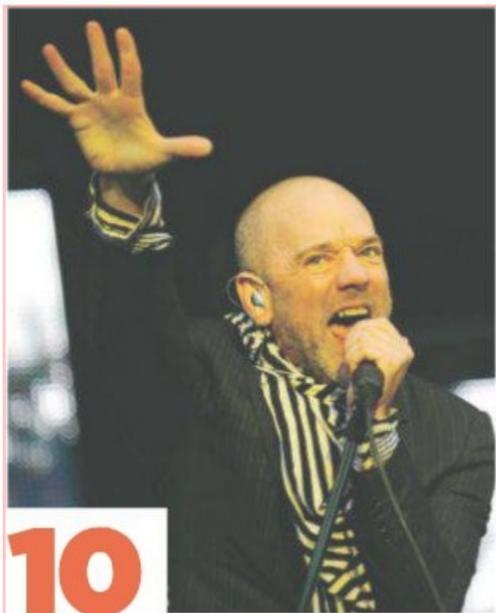


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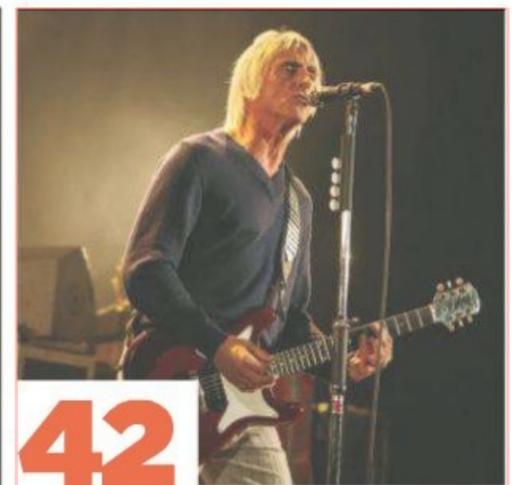
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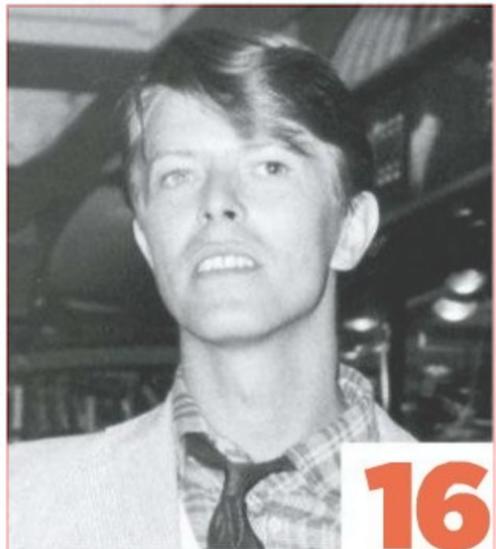
*"It's the heaviest thing I've ever done"*

MILES KANE PACKS THE PUNCHES WITH PART TWO OF OUR ALBUMS 2013 PREVIEW. PRETTY TASTY



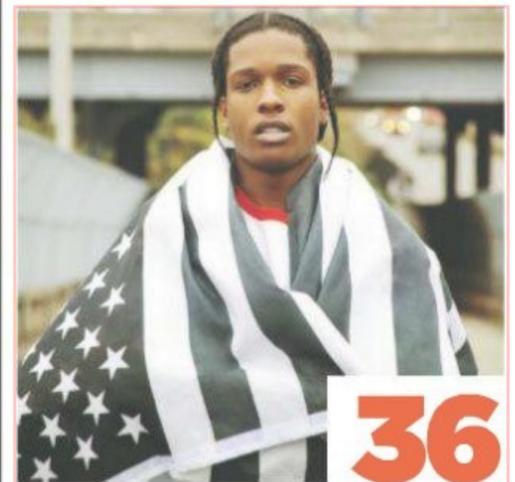
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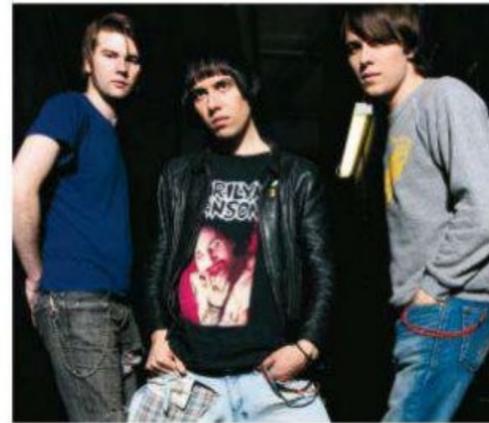
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# ON REPEAT

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

LISTEN TO EVERY TRACK ON NME.COM/REVIEWS NOW!



## THE CRIBS

**Leather Jacket Love Song**  
Finally released as part of the band's 10th anniversary compilation, this is as much of a spit'n'rattle punk blast as 'Hey Scenesters' and 'Mirror Kissers', and it's further proof of the band's unique ability to pump out perfect indie-punk nuggets with ease. Let's hope that post-'Payola' they continue to do so.

**Jamie Fullerton, Features Editor**

## PALMA VIOLETS

**Step Up (For The Cool Cats)**  
Phil Spector's Wall Of Sound towers over this incendiary track by everyone's new favourite lads from Lambeth. You might get similar results if The Horrors spent more time rolling around English pastel-coloured fields in the sunshine. Very cool indeed.

**Eve Barlow, Deputy Editor**

## LULS

**Never Let It Go**  
Bored of January? LULS are ready to swoop in and shake out those cobwebs with their second single. "Take a look at my heart, take a look at my soul", they command over anthemic ambitions and a gloomy, darker side. Despite the name, the band aren't funny, but they're definitely keeping me entertained.

**Rhian Daly, writer**

## FACTORY FLOOR

**Fall Back**  
The good ship Factory Floor is steaming over the horizon once more, this time with a long-awaited debut album on board. 'Fall Back' is our first taste of said LP and retains all of the relentless, punishing qualities that made the band so challenging and exciting in the first place, while continuing their unlikely crossover into dancier waters.

**David Renshaw, News Reporter**

## DRENGE

**Bloodsport**  
Get used to the name Drenge (even if the word itself sounds like an Urban Dictionary sex craze – "OMG, did you drenge?") because this Sheffield guitar

duo deserve to have a big 2013. Their first proper single, 'Bloodsports', will make you dance and is the sound of a band saying: "We KNOW we're good."

**Siân Rowe, Assistant Reviews Editor**

## SUEDE

**Barriers**  
Line one of the first Suede song in a decade: "Aniseed kisses and lipstick traces". Line two: "Lemonade sipped in Belgian rooms". With a metaphorical smack of the arse and (weirdly) a terrace-chant chorus, 'Barriers' has Brett and the boys in rampant mood: confident, cocky and not half bad.

**Danielle Reed, writer**

## ATOMS FOR PEACE

**Judge, Jury And Executioner**  
Being dramatic for a moment, I'd probably be quite happy for this to be the final song I heard before facing an executioner. Why? Because of its brittle, mechanistic handclap beats, its eerie lyrics and Thom Yorke's ghostly coos blowing apart a key change so beautiful it triggers dopamine and goosebumps.

**Lucy Jones, Deputy Editor NME.COM**

## UNKNOWN MORTAL ORCHESTRA

**So Good At Being In Trouble**  
More loveliness from the trio of US/NZ weirdos who make music so gently psychedelic and lo-fi you don't really notice it's psychedelic and lo-fi until you read something telling you it's psychedelic and lo-fi. But it totally is. It's also brilliant, in a soft and kind and 'oh look, no-one noticed' kind of way.

**Tom Howard, Reviews Editor**



## DEAP VALLY

**Lies**  
The fact that Haim's music for straights is getting so much attention while Deap Vally are making EXACTLY the sort of dirty music we need right now says it all about the world's rubbish taste in music. No matter. This is another great, great rock'n'roll single, simple as that.

**Hamish Macbain, Assistant Editor**

TRACK OF THE WEEK

## MERCHANDISE

### Anxiety's Door

Interested in why every indie record label of worth is currently losing their shit about Florida's still unsigned, still manager-less punks-gone-goth trio Merchandise? You should be – 'Anxiety's Door' is the first taster from their new album, and it makes good on everything they've been promising since *NME* first caught wind of them in late 2011. Firstly, it's a behemoth, clocking in at seven minutes and continuing Merchandise's fine tradition of making never-ending tracks that shoot by in an instant. They've also managed to tap into that thing The Smiths did so well, by sounding 100 per cent punk while

playing acoustic guitars and having a singer who croons. Practically every line Carson Cox tosses into the mix is quotable, including something brilliant about drinking perfume at night, and a psychotic couplet where he

*100 per cent punk, even with acoustic guitars and a singer who croons*

says his blood runs cold because his bones are made out of dust. FIDLAR it ain't, basically. You can hear the same psychosis in the production, the pop sheen disguising the darkness within. You can hear it in the twin – twin!! – guitar solo unleashed by David Vassalotti at 4:36 (easily the most thrilling moment on the track). It's classic pop subversion, made by a band who want to push boundaries AND be a massive deal. They're weirdos with properly poetic hearts – they'll be after yours soon enough.  
**Matt Wilkinson, New Music Editor**

iPad  
EDITION

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# DAVID BOWIE

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# UPFRONT

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

*Edited by Dan Stubbs*



**THE SONGS,  
THE SECRETS,  
THE FULL STORY**



Following the surprise comeback single, producer and friend **Tony Visconti** spills the beans on David Bowie's new album

MAIN EVENT

On January 8 – David Bowie's 66th birthday – the world awoke to news that the little-seen superstar was ending nearly

a decade of musical silence with a brand new single, 'Where Are We Now?', and news of an album on the way. Now, speaking exclusively to *NME*, Bowie's long-term producer Tony Visconti says Bowie is in "exuberant" form, while the album, 'The Next Day', includes tracks about tyrannical leaders, shooting rampages and Bowie's Berlin past...

How long have you been working on 'The Next Day'?

"I got the call from David about two years ago. I'd been waiting for that call for years! We met up and jammed for a week in tiny, grimy basements in New York. We were on top of each other. It was perfect. Things evolved very quickly after that – the other musicians are long-time Bowie band members and they're very fast. Then David said, 'OK, I'm going to take these home and write some lyrics', and that was the last we heard of him for about three months."

Did you worry the project had gone off the boil?

"No, he just needed to live with them for a few months, and he wrote some new songs as well. Suddenly we had about 15 to record. If you added up all the time we were in the studio I'd say it was about three months total and a little more for mixing. So we didn't take very long recording it, but 18 months of thinking went into it."

How did you keep it so secret?

"Nobody tweeted about it, nobody shared it on Facebook. David has learned that ninja rock-star stealth over the years."

Why did he decide to make an album after all this time?

"I think he always had it in him. He was disillusioned with the state of the music business in the past decade. To him, the whole game changed and he was just wondering what his place was in it. He certainly didn't retire, but I remember five years ago he said to me, 'I haven't written a thing recently and

I don't care'. Then all of a sudden, two years ago, he said, 'I've written a lot of songs'. I saw him socially in between and he never mentioned music. We'd talk about Ricky Gervais shows and Peter Cook and Dudley Moore."

What were the most memorable parts of recording?

"The funniest thing was how loud the vocal was. We had him at the end of the room with a couple of baffles around him and he was singing with such exuberance – he was so happy to be doing this – that he couldn't hold back. His band were overwhelmed to be making a new Bowie album, and that was the spirit every day. I would turn to my engineer and say, 'Is this really happening?'"

What's the overall sound of the record?

"A lot of the tracks are uptempo, a lot of them are energetic; it's a good variety. It's not boring!"

The single, 'Where Are We Now?', suggests the album as a whole might be a musical autobiography. Is that the case?

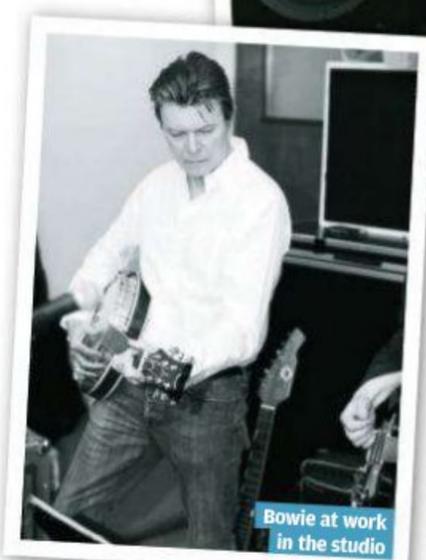
"No, and that's the only song that looks back on Berlin. I got choked up when I saw the video because I walked those same streets. It was a really great time of our lives because so many things happened then. A lot of the new songs were written in third person about other people. David reads a lot and his fascination with a subject does end up in a few songs."

What are his favourite subjects to read about?

"When you're just about to bite into your sandwich at lunch he'll talk about Russian history, British history, old battles, kings and queens, Roman emperors... But



Bowie's producer Tony Visconti



Bowie at work in the studio

everything David writes is a metaphor for something else." You've said the album harks back to classic Bowie – which eras? "Sonically it's something in between [1980's] 'Scary Monsters (And Super Creeps)' and

[2002's] 'Heathen'. We actually played some unreleased 'Scary Monsters...' recordings and stuff from the 'Lodger'

days [1979]. We tried to recreate them or update them but instead we just got into the vibe."

Was there any talk of playing the songs live?

"He's fairly

adamant he's never going to perform live again, so it didn't matter. One of the guys would say, 'Boy, how are we gonna do all this live?' and David said, 'We're not'. He made a point of saying that all the time."

Did he talk about the next record?

"We actually recorded 29 songs for this album and we did talk of another album, but I don't know where or when."

What's Bowie's state of mind?

"Every time he was in the studio he was full of exuberance. He's still remarkably youthful in his approach to making music. He's very decisive and very sharp. If something isn't going well he's very quick to abandon it."

Why is he so secretive now?

"I think he's fed up with being so public. He told me, 'I'm fed up with interviews, I don't want to do it any more'. We sat with the record label a few weeks ago and they said, 'What about PR?' and he says, 'I'm just releasing it, I'm putting it out on my birthday, that's it'."

*"He's adamant he won't be playing these songs live"*

TONY VISCONTI

WHO'S WHO: TONY VISCONTI

**BROOKLYN-BORN VISCONTI, Bowie's longest-standing studio collaborator, met the singer after moving to London to pursue a career in production. The studio whizz-kid behind Marc Bolan's glam-rock masterpiece 'Electric Warrior', Bowie charged Visconti with giving his own clean-cut '60s pop sounds a similarly mystical makeover, resulting in his 1970 breakthrough album 'The Man Who Sold The World'. Bowie would work sporadically with Visconti for the rest of his career, often on pivotal records – 1975's US smash hit 'Young Americans', the Berlin-era triumphs 'Low', "Heroes" and 'Lodger' and the pop squeals of 'Scary Monsters (And Super Creeps)'.**



TONY VISCONTI ON SELECTED 'THE NEXT DAY' ALBUM TRACKS

The producer picks out his favourites on the LP

'THE NEXT DAY'

"It's about the taking down of some kind of historical tyrant, someone in antiquity that I think was killed by a mob. It's quite graphic what they do in the lyrics."

'DIRTY BOYS'

"That's probably looking back to glam rock. Not him – the other dirty boys!"

'THE STARS (ARE OUT TONIGHT)'

"This one could be off [1972's] 'Ziggy Stardust...'. It's a big stadium rock song."

'LOVE IS LOST'

"We used some techniques we used on [1977's] 'Low' on this, so soundwise you might hear something familiar."

'WHERE ARE WE NOW?'

"To me it's not about the three-odd years he spent in Berlin in the '70s. It feels like just one day he had an epiphany walking in the street."

'VALENTINE'S DAY'

"It's a very gentle song with almost a Kinks influence. That's a little retro, but the subject matter is pretty scary. It's related to people who go postal, about people who acquire a gun and do awful things with it."

'IF YOU CAN SEE ME'

"It's kind of bonkers. It's nutty, it's mad, it's really out there."

'I'D RATHER BE HIGH'

"It's not about his drug days! I think it's the lament of a war veteran who's shellshocked and beaten up and really needs rehabilitation."

'HOW DOES THE GRASS GROW?'

"The title is derived from a chant that British soldiers had to recite as they were bayonetting a dummy in World War I or II. Who'd write a song like this except David Bowie?"



The *Changes Collection* is a selection of 12 iconic Bowie photographs by Masayoshi Sukita, who has

enjoyed a 40-year association with him. The shots, including unseen images from the "Heroes" photo shoot, are available

in signed, archival grade artist prints from genesis-publications.com; Tel: +44 (0)1483 540 970; price £1,900.

WORDS: MARK BEAUMONT PHOTOS: JIMMY KING, JOHNNY NUNEZ/WIREIMAGE

THE BEST OF  
**NME**  
VIDEO.COM  
THIS WEEK



**DO YOU THINK HE-SAURUS?**

<http://ow.ly/gAT2D>

Enter Shikari debut their fan-animated video for 'Hello Tyrannosaurus, Meet Tyrannicide'.  
CLICK: 0:54 - The symbol for Rou?



**MR E'S BEAUTIFUL CAMEO**

<http://ow.ly/gxcKI>

Eels play 'What I Have To Offer' for actor Paul Rudd, in a cut scene from new film *This Is 40*.  
CLICK: 2:34 - E talks in the third person.



**SOUND OF 2013**

<http://ow.ly/gBaX5>

Five new bands you'll love in 2013, featuring Savages, Deap Vally, Temples, Splasch and Fidlär.  
CLICK: 0:20 - Could have been on the Magical Mystery Tour.



**BRIDE OF ROCKY**

<http://ow.ly/gBbJD>

"My eternal cockiness tells me this album will be huge," admits Andy Biersack of Black Veil Brides.  
CLICK: 0:44 - We won't tell him his guyliner is smudged.



# HOW TO TOUR A CLASSIC ALBUM

## ...WHEN THE REST OF YOUR OLD BAND HATE YOU

*Hooky is touring the first two New Order LPs... without New Order*

**I**n the same week that New Order release their 'Lost Sirens' mini-album, estranged bassist Peter Hook and his band The Light – best known for covering Joy Division albums – are to play the first two New Order LPs in full in London and Manchester. The rest of New Order – who toured the world in 2012 – will not be present. With Hooky already working on a tell-all New Order memoir and Bernard Sumner and co working on a new, Hooky-free album, an end to the veteran band's cold war doesn't look likely any time soon. But how *does* one do a classic album gig without three crucial band members? Hooky explains all...

**EMBRACE THE POSITIVE**

"With 'Movement' and 'Power, Corruption And Lies' there are so many tracks I've not played for 20-odd years that it actually feels like new music. These great songs need celebrating."

**ADD VALUE**

"The so-called New Order touring now, they only play a greatest hits set – they don't play anything off 'Movement'. So I suppose in a funny way, this is the perfect bolt-on. Just a shame the others don't think so."

**DO YOUR RESEARCH**

"I've been watching old New Order on YouTube and it's amazing how punk we were – the setlist changed every night, the vocals changed, the lyrics changed.

But I'm not expecting riots. We're playing in a cathedral – can't have all them stained glass windows trashed."

**RETURN TO OLD METHODS**

"We're using backing tracks in the way that

New Order did on 'Power...' and I'm finding that very hard to get used to because I'm so used to relying on The Light for feedback, emotion and everything. I've not played to a backing track since New Order split."

**EMBRACE COMPETITION**

"I know I'm going to get a lot of comparisons to New Order in the same way that they get compared to The Light when they play the Joy Division stuff. But competition makes life healthy, doesn't it? It stops you getting complacent."

**HAVE EMPATHY**

"It's interesting to go from playing Joy Division albums in full to New Order ones because singing them gives me more of an affinity with Bernard. If he was half as frightened as I was fronting The Light when he started singing in New Order then I probably could have been a little bit more supportive, but you always learn these things too late."

**Peter Hook & The Light play London's KOKO on January 17 and Manchester Cathedral on Jan 18. Turn to page 37 for a review of New Order's new album**



WORDS: EMILY MACKAY, SONYA SINGH PHOTOS: RETNA, CURTIS BUCHANAN

# FRENCH FRIED

*Vive la révolution! Here's everything you need to know about electro-pop-rockers Bastille*

**I**f you Google 'Bastille', you find heaps on the French Revolution and a bit on 25-year-old Dan Smith, who pilfered the name for his south London-based electro-pop-rock band. This time next year, that might be the other way around. With debut album 'Bad Blood' set for release in March, they've already racked up six million YouTube hits and sold out three UK tours, including two shows at London Shepherd's Bush Empire. *NME* heads behind the scenes at the LA set of his new video 'Pompeii' to find out the top five things you need to know about Bastille.

## 1 HE USED TO HIDE HIS MUSIC

Dan formed a band because he didn't want to be dubbed a "singer-songwriter". He only started playing live a few years ago after a friend encouraged him to enter a battle of the bands at Leeds University, which he won. "Music was something I did for myself and I always found it really embarrassing," he says. "Being forced to play in public was mildly traumatic, but after, like, a bottle and a half of wine, I just about had the courage to get up onstage and stare at my feet and play some songs."

*"Being forced to play music in public was mildly traumatic"*

## 2 HE'S A FILM NUT

He's such a David Lynch boff, he named Bastille's first EP 'Laura Palmer' after the character iced at the start of *Twin Peaks*. In Lana Del Rey fashion, Dan also spliced together a successful video for single 'Flaws' with clips from Terrence Malick's 1973 film *Badlands*. "I like cutting visuals to music – it's quite satisfying. I'm sure I do it in a really clunky and terrible way, but it's fun," he says.

## 3 HE'S A YOUTUBE STAR BY PROXY

'Flaws' was covered by a load of earnest YouTubers with acoustic guitars. "It was quite interesting and weird to hear from that community of people online – people who do acoustic covers – because



"I'm a pessimist. This next one's gonna be rubbish"

it's something I wasn't even aware of. So to suddenly be sent versions of your song by someone in America or Brazil is a very weird experience. A little bit flattering and very bizarre."

## 4 HE MAKES GUITAR MUSIC WITHOUT GUITARS

Dan and his bandmates had to force themselves outside the box when they decided to give axes the axe. "When I started writing the Bastille songs

I was into a lot of Brooklyn bands like Vampire Weekend and Yeasayer, who brought

electronics into indie music. We wanted to make it feel a bit like one of those albums but I don't play guitar at all, so we had to try and use interesting sounds and string lines and interesting beats, distortions and layered vocals."

## 5 HE'S A PESSIMIST

Though he's clearly on the up and up, polishing off the album in Abbey Road's 'Beatles room' and selling out that spring tour, Dan's keeping it real. "One of the benefits of being a massive pessimist is that you're only ever pleasantly surprised or proved right."

I was really excited about playing Reading And Leeds Festival last year but in my mind I had images of playing to a completely deserted tent with two drunk guys throwing piss at us. When I walked out onstage, this tent was completely full and everyone knew all the words. It's such a weird feeling, but amazing."



Looking for the windfarm Dan? It's behind you!

**NME**  
EXTRA

## WIN YOURSELF A PAIR OF SKULLCANDY HEADPHONES!

What better way to check out the mountain of amazing new albums set to reach our ears in 2013 than with a new pair of headphones? We've teamed up with HMV to offer one lucky reader the chance to win a pair of Skullcandy Aviator Black headphones (worth £150), and

a runner-up a pair of Skullcandy Hesh (worth £60), so you can check out all the new releases with great sound quality.

**TO ENTER** Simply go to your smartphone's app store and type in "QR reader". Download and launch the QR



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# OH HAPPY DAY!

Blue Monday, the most depressing day of the year, is upon us. **Gavin Haynes** cooks up two playlists to help you kick the blues – or wallow in them

**P**seudo-scientists employed by travel marketing companies invented Blue Monday years ago in order to sell more package holidays to the sort of people who read the stories in the *Daily Mail* about whether a glass of wine a day gives you increased/decreased risk of cancer/heart disease/verruucas.

It works on a simple formula. You probably last got paid early in December, and you overspent at Christmas anyway, didn't you? So you're flat skint and possibly in debt. It's also January. So it's cold, you haven't seen the sun in months, and there's nothing going on outside. Meanwhile, after two weeks of trying, you've almost certainly blown all your New Year's resolutions. And it always falls on a Monday: the massive weekly pisser. Therefore: the last Monday of January = the year's most depressing day.

We all have to go through it. That's just a fact about calendars and the linear version of time perceived by us humans. But you've got two options on how to react: fight it, or embrace the dark. We've compiled two rival Blue Monday playlists to see you through, whichever way your natural optimism turns.

## 8AM THE BEATLES - 'Ob-La-Di, Ob-La-Da'

Board the bus and head towards your place of work or study listening to Macca's classic of mindless jauntiness. Try not to think of how the nonsense syllables at its heart sound like Mark E Smith saying "a bloody bladder". Try not to focus on the image of the booze-sodden human scarecrow Fall singer observing a human bladder slowly filling with blood. A wound? A disease? Undetected, perhaps for months...

## 10AM THE FLAMING LIPS - 'Do You Realize??'

Experience the mysteries of the universe by listening to Wayne Coyne while you sit at your desk. Funny, funny Wayne. With his crazy hair, and his hamster ball, and his silly words. Do you realise that someday everyone you know will die? And if they die before you, you'll have to go to their funerals, which will probably be in unmemorable civic halls and drafty municipal crematoria, on a Tuesday, and you'll have to borrow a suit that pinches at the armpits, while a hired chaplain gets their name wrong? You did? Well, just saying.

## 1PM OASIS - 'Whatever'

Go for a walk and slip on the Gallagher brothers' ode to being awesome. You're free to do whatever you like in the whole world. You have power. Agency. Imagine all that infinite scope for change and renewal. If you wanted, you could quit everything and go travel Africa in a camper van! No. Best be sensible. The world needs trainee quantity surveyors. And travelling could affect your credit rating, and you'll need that when you get a mortgage. They say the first 15 years are the worst with a mortgage, but the last 20 just fly by.

## 7AM REM - 'Shiny Happy People'

Set your phone to wake you with a blast of REM's 'Shiny Happy People'.

"Shiny happy people laughing",

you grunt to yourself as you regard your haggard features in the mirror. "There's no time to cry", you mumble, as you spoon Weetabix into your mouth and try not to think about the war in Syria. "Happy. Happy".

FIGHT IT!



## 6PM LCD SOUNDSYSTEM - 'All My Friends'

On your way home, listen to James Murphy's ode to friendship, 'All My Friends'. Ah, friends. Remember how you will be curling up alone with your box-set of *Friends* when you get in? Yup, another lonely evening with Chandler, Monica, Ugly Naked Guy and their funny adventures. Another microwave meal for one. Spag bol or chicken madras? Life is so complicated, isn't it?

## 1PM THE SMITHS - 'Asleep'

Lunch while listening to Morrissey's sly ode to suicide. Mmm... sleep... there's nothing more fun on a cold January day than a snuggly duvet and a doze, is there?

## 6PM LOU REED - 'The Kids'

Strut back home to Lou Reed's classic about a woman's kids being taken into

## 7AM RADIOHEAD - 'Street Spirit'

Awaken and listen to Thom Yorke whimper about dead birds and cracked eggs. Sounds like a good morning for a fry-up to me. Treat yourself. "I can feel death, can see its beady eyes", says Thom, unconsciously reminding you to turn on the TV and watch *Daybreak*.

## 10AM JOHNNY CASH - 'Hurt'

Sit at your desk and listen to Johnny Cash growl about self-harm and addiction. Self-harm is sad, but at least it's nice that the pain makes you feel something at last. Poke yourself with a staple in sympathy with the Man In Black.

WALLOW IN IT!

## WHAT WOULD YOU LISTEN TO ON BLUE MONDAY?

### FRANK CARTER PURE LOVE

Pantera  
'Fucking Hostile'



"This song and a punchbag and you'll feel better.

In that situation, no-one wants to sit and mope. Fuck that shit."

### JORDAN GATESMITH HOWLER

The Replacements  
'Swinging Party'



"It's all just a metaphor for being alone in a crowd. When you listen to it in the right mood... all the tears will come."

### JUSTIN YOUNG THE VACCINES

Gerry Rafferty  
'Right Down The Line'



"It's our feelgood song. It's about a woman who's helped Gerry get out of the dark and into the light."

## What the music psychologist says

Dr Victoria Williamson, Lecturer in Music Psychology, Goldsmiths Uni



"On a depressing day we feel detachment and lethargy; music is a great remedy for both. First, your

favourite music is full of positive associations that can transport you back to a happy time. This good memory trip generates a sense of personal satisfaction and reinforces positive identity. It's also likely to raise your alertness, boost mood, and help to occupy the 'vacant' part of your mind that for whatever reason is wandering towards bad thoughts."

Thom Yorke and (below) James Murphy heard how depressing the day was and decided to stay asleep



# BO-YAK-A-SAVAGES

Two of London's most raucous live bands – Savages and Bo Ningen – have joined forces. The results range from poetry to pure noise

**T**wo of London's fiercest live bands have joined forces on a bi-lingual reworking of 'Nichijou' from Bo Ningen's 'Line The Wall' album. Savages' Jehnny Beth and Taigen Kawabe of the Japanese acid-punk band reveal how the collaboration came about – and their adventurous plans for the future.



Savages



Bo Ningen

## SAVAGES ON BO NINGEN

Jehnny Beth: "Their live shows are like no-one else. I was going to all of their shows and filming them and so I got closer that way.

"When they asked me to collaborate, I felt flattered. When we started Savages, Bo Ningen influenced me to write something for the stage. The first thing they told me was 'don't think too much'.

"Johnny Hostile [who produced 'Nichijou'] came up with this amazing idea to put Savages and Bo Ningen in a room and write 40 minutes of music. It's called simultaneous poetry. It starts in Japanese and French and builds up to this wall of noise. We're going to record it and do a proper release on Pop Noire. It'll be great to get the two loudest bands in London together in a room!"

## BO NINGEN ON SAVAGES

Taigen Kawabe: "I first met Jehnny at a festival run by British Sea Power in York a couple of years ago. I didn't hear Savages until 1234 Festival last year. We chose to do 'Nichijou' with her as it's got a nice energy to it. It's about life, the real and the surreal. We started off using my lyrics translated from Japanese but then she made it more aggressive.

"We played at London's Cafe Oto in December and Jehnny sang it with us. I wasn't sure if we could play together 'cos Savages were recording their album. But it happened and it was fun. Our next collaboration is going to be challenging – recording three guitars, two basses, two drums and two singers! We definitely want to do more with Savages."

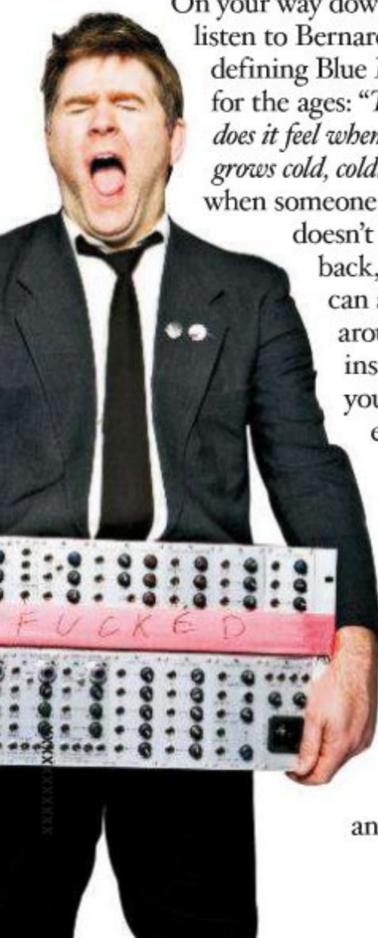


Taigen and Jehnny: lost shadow puppets

social care because she's an unfit mother. Motherhood's not for everyone, and it's nice to know that if you really need to, you can just get the government to come and take your kids away for good. That's just one of the many joys of social democracy.

## 8PM NEW ORDER – 'Blue Monday'

On your way down the pub, listen to Bernard Sumner defining Blue Monday for the ages: "Tell me how does it feel when your heart grows cold, cold?" It's sad when someone you love doesn't love you back, but you can always sleep around a lot instead. After all, you're fortunate enough to be born into an age of contraception and sexual liberation and the Hitachi Magic Wand, you lucky swine. Now go out and score.



# NEWS OF THE WEIRD

FROM THE NME NEWSROOM

## ONE BALL SHOT

According to sax player Bobby Keys, Keith Richards once shot a golf ball with a pistol after it accidentally landed in his cereal bowl. Richards is yet to deny this is the inspiration behind new song 'One More Shot'.

## IN THE SHADE

Julian Lennon, son of John, has revealed that Bono's eyesight is deteriorating. Maybe being related to someone famous for wearing specs makes you a qualified optician today.



Still haven't found what you're looking for? Should have gone to Specsavers

## SHIT-WHOLE AGAIN

Following the news that Atomic Kitten, 5ive, B\*Witched, Liberty X, Honeyz and 911 will strap on their waistcoats and double denim one last time for an ITV2 series, we can reveal that the barrel and its scraper will be reuniting for one final tour in 2018.

## LIPS' LASERS LOOSE

What is the opposite of a needle in a haystack? Wayne Coyne has had his massive laser hands stolen following a recent festival. The band have appealed on Twitter for the safe return of the stage prop.



High five? Don't leave me hanging, these are heavy

## RED HOT CHILLI

Palma Violets man Chilli Jesson made an unlikely appearance second to top of the 'Manometer' in slob rag Heat. The accompanying comment read "hot name, hotter face". He was beaten, oddly, by hairy comedy man Seth Rogen. What next, Jarvis Cocker as Torso Of The Week?

WORDS: RHIAN DALY PHOTOS: JOEY MALONEY, PIETER M VAN HATTEM, DAN DENNISON, DAVID EDWARDS, JENN FIVE, AMY BRAMMAL, REBECCA SALVADORI

TALKING HEADS

# ARE DOUBLE ALBUMS ALWAYS RUBBISH?

With Biffy Clyro releasing a double LP and Lady Gaga reportedly planning one too, **Gavin Haynes** and **Mark Beaumont** argue whether bigger is better



**GAVIN:** You can have 'The White Album', though I still think it could lose a side of vinyl without a dip in

quality. Putting aside that granite obelisk to creativity, what exactly is the point of a double album? I'll tell you. It is a single album plus cocaine. If an artist tells you they simply have "so much more to say", that translates as "we racked it out on the mixing desk, now indulge our self-indulgence, plz". Will Biffy Clyro or Lady Gaga's 2013 double-deckers suddenly solve the essential problem with a double album – that it is about one album too long? I doubt it.



**MARK:** I'm glad we already agree that there are some undeniable classics of the genre Gav, and alongside 'The

White Album', the case for the defence also calls 'London Calling', 'Melon Collie And The Infinite Sadness', 'Exile On Main Street', 'Generation Terrorists', 'Daydream Nation', 'Speakerboxxx/The Love Below', 'Electric Ladyland', 'Kiss Me Kiss Me Kiss Me' and, yes, ELO's 'Out Of The Blue'. Double albums are the pentathlon of creativity, the ultimate stamina test of songwriting. They expose mediocre talents and give the actual, proper geniuses space to let loose and pick through their most brilliant belly-button fluff on record. In fact, I think every band's third album should be a double by law, then we'd know early on which bands were celestial rock Zeuses and which should be forced by cattle prod back into temp jobs in telemarketing.

*Every band's third album should be a double by law*

**GAVIN:** Musical pentathlon, Mark? There are few, if any, artists I want to see in a spandex onesie. However much I might admire their output, I just know it won't sound any better at twice the length. If 'Is This It' were twice as long, it'd be 'First Impressions Of Earth'. As any writer knows, you've got two sides to creativity. Writing it, and then reading over it and deleting the joke about Baby P. Editing works, Mark.

**MARK:** Editing? Pah! All editors do is delete the name when I try to write that



Operation Yewtree should be targeting (*name deleted for legal reasons – Ed*). And anyway, iTunes has made us all editors of albums, so why not let bands sprawl their art widely across waves and waves of WAVs and let us pick out the single

album hidden in the double album? That way you get the single album that you'd prefer and the artists

worth their salt can produce their monumental crowning glory of a double album. It's better than having the internet let bands sneakily put out 70-minute records claiming to be 'single albums' – stand up for your wobbling prog convictions, Sigur Rós!

**GAVIN:** If that's what you want Mark, why not just playlist the dozen best post-millennial Oasis songs and call it a 'brilliant return to form'? But if, as a music journalist and fan, you still believe in the album as a start-to-finish listening

experience, then you've got to admit that there are more 'Stadium Arcadium's and 'Use Your Illusion's out there than there are 'Electric Ladyland's. The double is more often the full-stop to a career – the point at which a band has no idea what's good any more and so just scatterguns the hell out of the public in the hope that *they'll* know. You'd prefer Gaga runs splat into the wall on 'ARTPOP' so that she can be 'found out'? Rather than have someone gently guide her away from the cliff edge of arrogance?

**MARK:** That's EXACTLY what I want Gavin – the double album as a scythe to the arrogant and pompous, beheading undeserving behemoths by their own self-aggrandising hands! I also have numerous other arguments for the double album I was hoping to print here in the form of haiku, surrealist caricature and pop-ups of Pink Floyd, but it looks like we've run out of space. If only we had a two-page spread, eh?

*Who's right, Gavin or Mark? Have your say by emailing [letters@nme.com](mailto:letters@nme.com)*

## THE NME CHART

- 1 5 FOALS 'INHALER' Transgressive
- 2 14 THE XX 'CHAINED' XL Recordings
- 3 20 FOALS 'MY NUMBER' Transgressive
- 4 7 MUMFORD & SONS 'LOVER OF THE LIGHT' Island
- 5 15 MUSE 'FOLLOW ME' Warners
- 6 13 ANDY BURROWS 'LIGHT THE NIGHT' Play It Again Sam
- 7 NEW BEN HOWARD 'OATS IN THE WATER' Island
- 8 1 THE LUMINEERS 'HO HEY' Dualtone Music
- 9 18 OF MONSTERS AND MEN 'MOUNTAIN SOUND' Island
- 10 16 BIFFY CLYRO 'BLACK CHANDELIER' Warners
- 11 2 JOHNNY MARR 'THE MESSENGER' Warners
- 12 11 THE KILLERS 'HERE WITH ME' Island
- 13 NEW THE VACCINES 'I ALWAYS KNEW' Columbia
- 14 4 GREEN DAY 'STRAY HEART' Warners
- 15 6 STEREOPHONICS 'IN A MOMENT' Stylus
- 16 17 LUCY ROSE 'MIDDLE OF THE BED' Columbia
- 17 NEW ALT-J 'MATILDA' Infectious
- 18 8 IMAGINE DRAGONS 'RADIOACTIVE' Interscope
- 19 9 WILLY MOON 'YEAH YEAH' Island
- 20 12 TOM ODELL 'CAN'T PRETEND' Sony

**NME RADIO** Hear the chart rundown first every Monday at 7pm on NME Radio [NME.COM/RADIO](http://NME.COM/RADIO)

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

# PIECES OF ME

## PATRICK CARNEY

# THE BLACK KEYS

*The drummer 'fesses up about dodgy rappers, dodgier sitcoms and why he's a photography slacker*

### *My first album*

#### **VANILLA ICE - 'TO THE EXTREME'**

"I bought the tape home and my dad threw it in the trash can. I was embarrassed. I remember listening to the whole album and being like, 'What the fuck?' After that my dad introduced me to Led Zeppelin and Jimi Hendrix and all kinds of music. Just a year later I was pretty much only listening to rock'n'roll and then Nirvana."

### *My first concert*

#### **DINOSAUR JR AT THE AGORA THEATRE, CLEVELAND**

"I was 14. I remember being so blown away, even by every support band. I bought every album from every band that played and I remember it being super fucking loud. There was a moshpit and I was like, 'What the fuck is this?' It was scary - I stood right behind it. I went with two of my best friends at the time, Steve and Jake. It was awesome."

### *The first song I learnt to play*

#### **LED ZEPPELIN - 'WHOLE LOTTA LOVE'**

"I never mastered the song, but I could play the simple riff, that part. I started playing guitar way before I started to play drums. I thought it was an awesome song - I still do think it's awesome. I started playing the drums when I was 15, 16, so I could start a band. I've never taken a drum lesson. I took guitar lessons, but never a drum lesson. I taught myself how to play a surf beat and I'd just play that all the time."

### *My favourite artist*

#### **WILLIAM EGGLESTON**

"I like basic street photography. I went to school for photography. I've been carrying a camera around with me for seven years on tour but I never do it - I don't know why. I had a really bad experience at school with a teacher so I gave up, but I've been trying to get back into it."

### *My favourite possession*

#### **STEVE'S RECORD PLAYER**

"My best friend Steve, who I went to that Dinosaur Jr concert with, passed away, and I have his record player. It's just a cheap piece of shit. It's so bad I wouldn't want to put a record on it."

### *My favourite TV show*

#### **FULL HOUSE**

"I really love *Full House*. It's an awful sitcom from the '90s. Bob Saget's wife dies so he has to raise his three daughters on his own and his brother and his best friend move in.

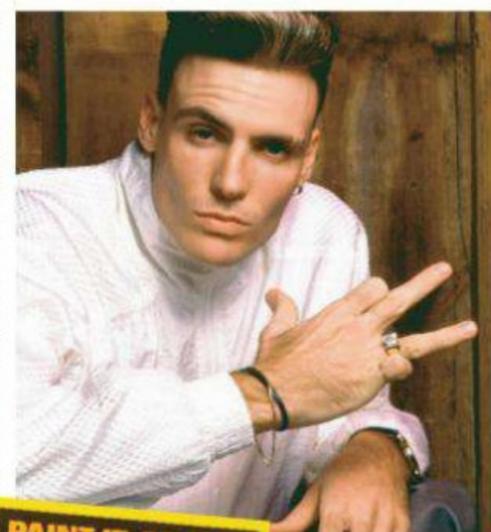
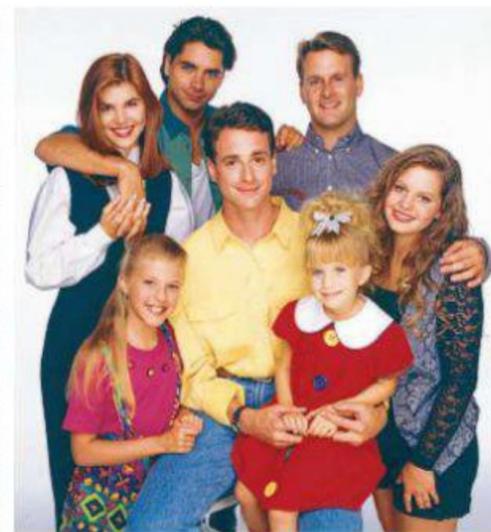


It's basically the most embarrassing show ever made. It's so cheesy. One of my friends in high school had been watching so many episodes that he sat down and drew an architectural plan of the house and basically proved that the house couldn't actually exist, there were too many rooms."

### *The first song I fell in love with*

#### **THE ROLLING STONES - 'PAINT IT, BLACK'**

"When my parents got divorced, my dad made me mixtapes every week and that was on one of them. I liked the melody - which is unusual, because normally that's the last thing I listen to. But also the bassline rips hard. It's a dark song. My dad made me 20, 30 tapes. There was all kinds of stuff - a lot of Stax Records stuff, some Frank Zappa."



Clockwise from main: Patrick hides that Vanilla Ice tape in his pocket; '90s sitcom *Full House*; Robert Plant keeps a saveyol down his trousers in case he gets peckish mid-gig; Vanilla Ice; 'Paint It, Black'; and Dinosaur Jr's J Mascis

# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## CHARLIE BOYER & THE VOYEURS

London layabouts with friends in high places and a keen eye for Velvets-styled magic

**F**or me, it's simple," says Charlie Boyer, setting his pint down thoughtfully on the table of a gloomy Camden drinking hole. "I just wanna make primitive, sexy, glamorous rock'n'roll music." This is the manifesto he dished out to The Voyeurs, the band he put together in February last year and who were snapped up by Heavenly straight after their first gig. "We were friends, we went to the same pubs and clubs, so the idea just fitted straight away," he says of his comrades.

Given that Charlie's got a social circle that reads like a full cast-list of east London's finest – he's tight with The Horrors, Toy *et al* – it would be easy to assume his own musical endeavours to be the latest 'Nuggets'-infused kraut-kosmische hybrid. Sod that, though. These boys swing to a totally different beat and play jagged proto-punk with a beaten heart. The setting: New York circa 1975. From Boyer's Tom Verlaine scrawl to The Voyeurs' Richard Hell-indebted guitar assault, theirs is a world of brittle, pre-Pistols raw power – but crucially it also revels in being technically amazing.

These are comparisons that Boyer has no qualms about. "I always go straight to the Velvets," he says. "I adore Television, I adore the Ramones, The Modern Lovers. Those bands love The Velvet Underground in the same way that I do. If people say I've ripped them off, it's a good thing." When *Radar* even goes as far to suggest that he looks uncannily like Verlaine, he merely smirks: "That's what happens if you like someone enough. You start to look like them."

Currently recording their debut album (due to be released in April) at London's West Heath Yard studio with Orange Juice man Edwyn Collins (Charlie: "He's an amazing, slightly camp Scotsman with a great presence"), there's no plan to slow down any time soon. "I have strong ideas and I want to work quickly," he says, staring at us head-on to make sure we've snatched every last bit of his grand rock'n'roll plan. "Achieve things and move on, achieve things and move on," he says, like a mantra. "I want to get this record done, get it perfect, and then tour for six months. Then we'll come out of that and make a second album that's twice as good as the first." *Jenny Stevens*

### NEED TO KNOW

**BASED:** London

**FOR FANS OF:** Television, Richard Hell & The Voidoids

**BUY IT NOW:** Debut single 'I Watch You' is out now

**SEE THEM LIVE:** They play London's Hoxton Bar & Kitchen on March 4

**BELIEVE IT OR NOT:** As well as being a Voyeur, keyboard player Ross Kristian is also a hairdresser in Fulham. "It's really posh," Charlie says. "Full of old ladies with their poodles getting blow dried."

RADAR  
REVIEW

# PARQUET COURTS

**LIGHT UP GOLD**  
WHAT'S YOUR RUPTURE



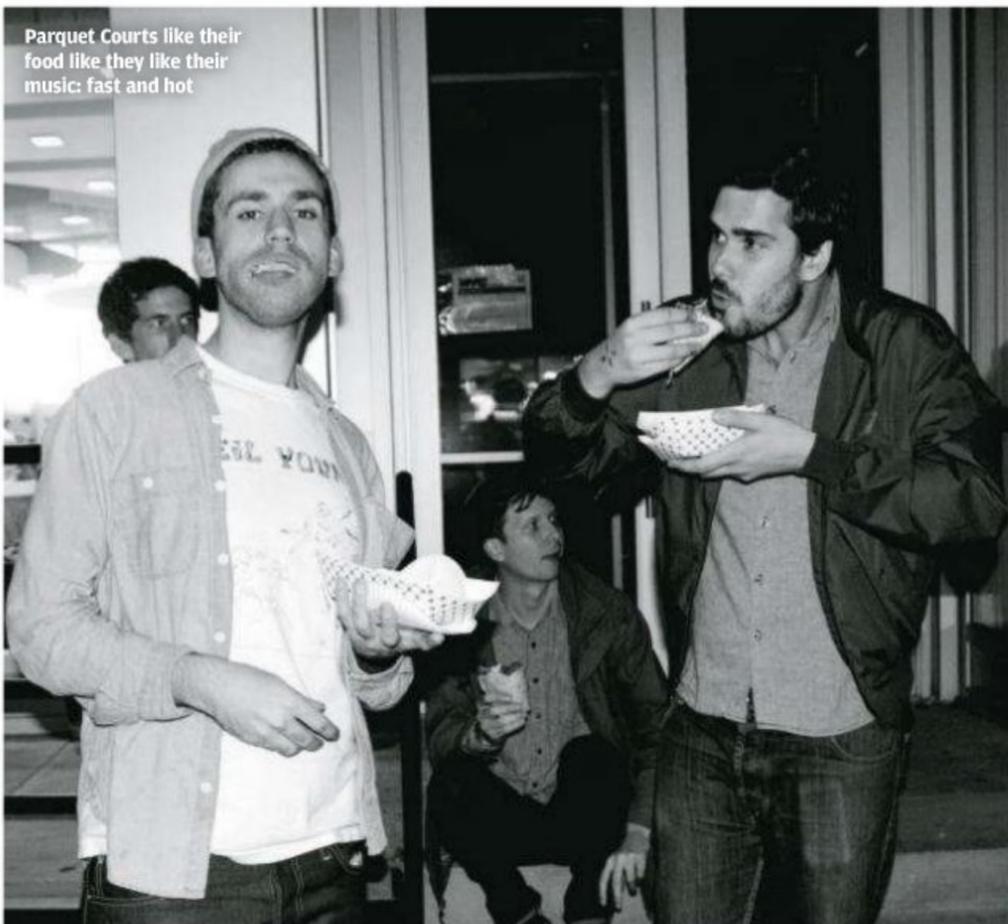
Let's get this out of the way nice and early: 'Light Up Gold' is one of the best debut albums you'll hear all year. Its makers – four New York-via-Texas college dropouts – just know. They know that the essence of great rock music lies in the attitude you apply to your songs when writing

them, and the venom you coax out when recording them. You can spot it almost immediately by the way singer Andrew Savage emphasises the word 'fucking' on opener 'Master Of My Craft'. "Socrates died in the *FUCKING* gutter!" Ha! Hahaha! It's there again in the glorious two-chord howl that is 'Stoned And Starving', a thrilling update of Jonathan Richman & The Modern Lovers' 'Roadrunner' set in the 7-Eleven stores of Ridgewood, Queens. Ditto 'Borrowed Time', which is surely a homage to The Feelies' 'Fa Cé-La'. It's everywhere, really, and that's what makes 'Light Up Gold' such a powerful, personality-heavy record.

Most bands fail where Parquet Courts shine because they suck as musicians – too slick and too multi-talented to summon anything that doesn't drown in overkill. 'Light Up Gold' avoids this like the plague. Savage and his buddies understand that aesthetics are as important as the songs themselves, so they fill the record with all kinds of beautifully daft (not to mention daft) nuances: from the many nifty lyrical assertions ("His life was rubbish/Celebrated, yes but rubbish"), to the out-of-place backing vocals, the drum clicks between tracks, and even the tone of their guitars, which have seemingly been beamed straight in from Strokes producer Gordon Raphael's 2001 time capsule. The entire record is as premeditated and grounded in US alt.rock history as you can get. It fizzes with the energy and freshness of all those influences mentioned previously, along with everyone from Pavement to early REM to Television, and offers precisely nothing that could be deemed 'forward-thinking'. That's why it's so goddamn great.

**Matt Wilkinson**

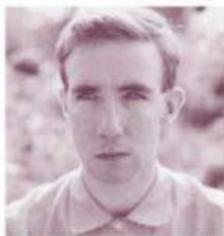
**DOWNLOAD:** Start with 'Stoned And Starving'



Parquet Courts like their food like they like their music: fast and hot

JORDAN HUGHES

## BAND CRUSH



*Veronica Falls'*  
**Patrick Doyle**  
on his favourite  
new act

"Primitive Parts are a new London band made up of two parts Male Bonding, one part Sauna Youth. I saw them play recently and I got into it immediately. They even did a cover of 'Chinese Bookie' by The Yummy Fur. A shortcut straight to my heart if ever there was one."



Find a hipster primal scream therapy session near you

# ONLY REAL

**BIRTHDAYS, LONDON** FRIDAY, DECEMBER 14

RADAR  
LIVE

Only Real's Jack The Lad persona might prove to be problematic for some in the coming months. The 21-year-old West London man-boy, who's collaborated with fellow up'n'comers Childhood and earned early acclaim for his tidy lyricism and laidback pop sensibility, is as abrasive as anyone in indie dares to be at present. He's of the Jamie T school of rhyme – baseball-capped, loud, brash, and prone to bouncing around the stage as if it's the only place he's ever truly felt comfortable.

Tonight, he's playing his live debut in front of a crowd that's roughly 80 per cent hipster and 20 per cent his mates, with his head slung forwards and his hands gripping the mic like a Beastie Boy. "It's all gone wrong, backbanded in London", he spits at one point, before launching into another fiery 16-bar cycle as his backing band struggle to keep up. At times, he almost strains at the crowd to give him back some of the energy he's been dishing out all evening. They don't reciprocate, but that's not to say Only Real won't connect.

His friends, who've assembled themselves into a tiny corner near the front, certainly all get it. Gun fingers and big egos abound, while the rest of the room stands back uneasily. His world is one of cartoon lunchboxes, battles around the back of the bike sheds and doob-induced dribbles. It makes enough sense live to justify the initial hype. A hybrid of hip-hop in a London tongue and blissed-out LA surfer boy, when he's rapping you feel he's got the charisma to take it to the next level. Less

*He's a hybrid of hip-hop in a London tongue and blissed-out LA surfer boy*

convincing, though, is his singing voice. The several choruses he attempts all veer wildly off key, but remarkably he gets away with it. His lyrics – bratty tales of London life – and delivery have more than enough nascent flair to see to that. In fact, he might just be what the industry needs – a brazen, simple and grounded rapper with a keen eye for aesthetics and pure passion.

**Robbie Wojciechowski**



more is better  
magazine.com

Bowie goes  
hell for  
leather back  
in 1977

# “IT KEEPS DRAGGING ME BACK...”

After almost a decade of radio silence, **David Bowie** has returned, revisiting his Berlin period – and creative peak – with the surprise comeback single ‘Where Are We Now?’. **Mark Beaumont** traces Bowie’s relationships with Iggy, Eno, drugs and the city itself through classic NME encounters **Portrait by Masayoshi Sukita**

**H**ad to get the train from Potsdamer Platz” sings the frail, two-headed David Bowie bear sat on the chair in an artist’s studio, beatifically crooning misty memories of his peak creative period in Berlin as if some kid on angel dust has just asked him to “tell us about the ’70s cocaine wars, grandad”. As black-and-white footage of the city reels by on a screen behind him and nostalgic strings swell, he recalls “sitting in the *Dschungel on Nürnberger Strasse*”, one of his less salubrious drinking haunts of 1976, and pictures a lost version of himself shopping for caviar in department store KaDeWe, “a man lost in time... just walking the dead”.

As the first musical output from David Bowie since 2003’s ‘Reality’ album, and the first sign of life since a 2004 heart attack led him to seemingly retire from music in 2006, ‘Where Are We Now?’ is a warm floodlight of nostalgia, regret and ultimate redemption that has caused a global pulse of shocked delight since its release, under the utmost secrecy and with nil fanfare, at midnight NYC time on January 8, Bowie’s 66th birthday.

What the song *doesn’t* go into, though, are the paranoid coke freakouts, the tranny club all-nighters, the hit-and-run attacks on dodgy drug dealers, the suicidal Mercedes burn-ups, the dodgy obsessions with Aryan politics, the black magic and the armed patrol guards watching over the music-altering masterpieces he made there, almost by accident. The chaos,

crises and feelings of immense freedom that somehow cohered into one of the most pivotal creative periods in modern music and a trilogy of albums that Bowie describes as “my complete being... my DNA”. This is the story of how Berlin broke, then rebuilt Bowie...

**“I don’t live anywhere. I must have complete freedom from bases. If I ever had anything that resembled a base, like a flat on a long lease or anything, I felt so incredibly trapped. Even if I go away I know that it’s waiting for me. It’s like it has me on a string, and it’s dragging me back”**

**DAVID BOWIE** NME, November 1977

**E**arly in 1975, Bowie’s non-base was Bel Air, Los Angeles, and his mind was swiftly blowing. In the wake of recording sessions for 1976’s ‘Station To Station’ that were so drenched in hard drugs that Bowie only knows they happened in LA because he’s read about it since, he’d become a skeletal, reclusive addict roaming a curtain-darkened mansion house, paranoid that his phone was tapped and living off peppers, milk, ice-cream and whopping bags of high-grade Peruvian flake cocaine. He’d got into black magic and Kaballah, become convinced that he had to store his urine in the fridge to guard against spells, started drawing pentagrams on walls and

carpets to conjure demons (hence the line in ‘Breaking Glass’: “*Don’t look at the carpet/I drew something awful on it*”) and believed that a couple of fans wanted to steal his semen to create the Antichrist on the Witches’ Sabbath. It’s fair to say he needed a change of scene.

“I’d been exposed,” he told NME’s Charles Shaar Murray in 1977, with what Shaar Murray called “a savage, ironic twist”, “to a general LA-ism which, quite frankly, I can’t cope with. It’s the most vile piss-pot in the world. It’s [like being trapped in] a movie that is so corrupt with a script that is so devious and insidious. It’s the scariest movie ever written.”

‘Station To Station’ had, however, introduced the influence of Kraftwerk and Neu! into the “plastic” funk soul that had made his ‘Young Americans’ album a huge US hit, and the stark staging of his White Light tour of 1976 was built on the styles of Brecht and German expressionist cinema, unveiling his Thin White Duke persona. “If detachment was his objective,” wrote the paper’s Max Bell, comparing the tour to “a large-scale political rally” during its six nights at Wembley in May, “he succeeded in creating his own unique vacuum”.

A more literal detachment was on Bowie’s mind though. He’d formed a pact with the ever-present fellow addict Iggy Pop to quit drugs simultaneously and, as NME’s Lisa Robinson found when she joined the White Light tour in LA in February 1976, a vague concept was forming. “I quite like Eno,” Bowie told her, “I’d like him to be in Iggy’s band.” ▶

Recording  
 “Heroes”: (l-r)  
 Robert Fripp,  
 engineer Colin  
 Thurston, Bowie  
 and Eno



He was expressing more sinister Teutonic leanings during his interviews too – besides developing interests in Arthurian legend and occultism, Bowie’s readings on Hitler and the Third Reich began to seep out in the press. He described the Thin White Duke character as “a very Aryan, fascist type” and talked of fascist uprisings in the UK. Even in an era when a show as racist as *Mind Your Language* was deemed light entertainment, this caused outrage.

“I’d made some very trite theatrical observations which in fact backfired,” he told Shaar Murray. “But I thrive on mistakes. If I haven’t made three good mistakes a week, then I’m not worth anything. You only learn from mistakes. What I said on the continent was based on anticipation [of coming to England after a long break], and when I got here I thought I’d got it right. I seem to have a knack for putting myself in those kind of dangerous positions.”

So he found when, arriving at London’s Victoria train station to start the UK leg of the White Light tour, he was photographed appearing to hoist a Nazi salute. “That didn’t happen,” he insisted to *Melody Maker*’s Allan Jones in ’77. “THAT DID NOT HAPPEN. I waved. I just WAVED. Believe me. On the life of my child, I waved. And the bastard caught me. In MID-WAVE, man. And, God, did that photo get some coverage... As if I’d be foolish enough to pull a stunt like that. I died when I saw the photo. And even

the people who were with me said, ‘David! How could you?’ The bastards.”

So Bowie decided to get away from the bastards, and got on another plane...

**B**ohemian, narcotic and hedonistic, Berlin seemed archetypally Bowie – “arduous”, but a place he and Iggy had enjoyed joyriding around in the President of Sierra Leone’s car during the tour. He and Iggy would venture out of their shared apartment at Hauptstrasse 155 in the Schöneberg area to take tea at the gay-leaning Neues Ufer café or Kreuzberg’s intellectualist speakeasy Café Exil, dine at Paris Bar or take copious amounts of cocaine at the SO36 club, Berlin’s own CBGB where Einstürzende Neubauten once legendarily played a gig that consisted of drilling holes in the wall. Early in their stay they’d booze ’til they puked at Dschungel and The Unlimited nightclubs, or the Lutzower Lampe cabaret dive where Bowie allegedly sparked a tryst with Dutch transsexual Romy Haag.

As they made forays to picturesque East German villages or toured the drinking halls and gay bars with a drunken Iggy singing Frank Sinatra medleys or smashing up chunks of the Berlin Wall in punk clubs, Bowie felt “a joy of life... a great feeling of release and healing”. He shaved his head, grew a moustache and cycled around this bleak concrete city dressed like a Hungarian brickie.

Before long, Bowie’s emancipation turned into music. Via stints at studios in Paris and Munich, they settled on a studio called Hansa Tonstudio in Berlin, literally in the shadow of the Wall. “It’s about 20 or 30 metres away from the studio and the control room looks out onto it,” Bowie told Shaar Murray. “There’s a turret on top of the wall where the guards sit.” The desolation of the scene was inspiring to Bowie’s stark new vision. “I have to put myself on a dangerous level, whether emotionally or mentally or

physically, and it resolves in things like that: living in Berlin leading what is quite a spartan life for a person of my means, and in forcing myself to live according to the restrictions of that city. It produces

very good writing. I’ve almost taken as much experience as I wanted out of the city.”

At Hansa they recorded Pop’s milestone album ‘The Idiot’, with Bowie producing, and that recording bled into an album Bowie planned to call ‘New Music Night And Day’, co-produced by Bowie and Tony Visconti largely at the supposedly haunted Château d’Hérouville near Paris, where Brian Eno arrived halfway through the recording – the album was put to tape in barely a week – touting a ‘suitcase’ synth with a joystick on

**If I haven’t made three mistakes a week, then I’m not worth anything**

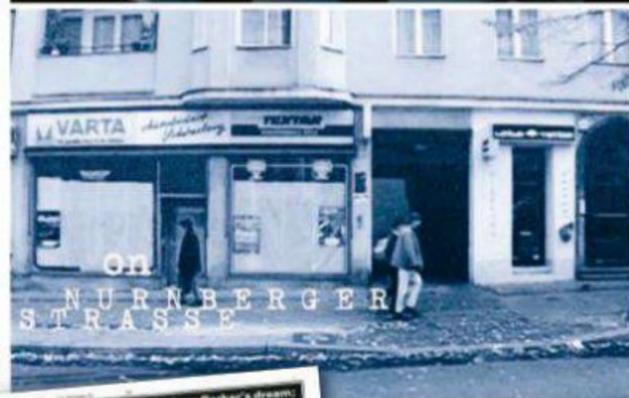
**DAVID BOWIE**

# THE BEST OF BERLIN

*NME* staffers choose their favourite Berlin-period song to create the ultimate David Bowie playlist



Stills from Bowie's new video, and (below) classic *NME* coverage



Playing Munich, May 1978

## "HEROES"

MIKE WILLIAMS, Editor

Every song on this list can claim to be the best Berlin-era Bowie tune, but only one can say that it actually changed the world forever. Bowie's move to Berlin marked his transition from androgynous, drug-ravaged glam-rocker to introverted, avant-garde artist, and his 1977 masterpiece "Heroes" captures the moment when a city divided and conquered by a devastating war finally stepped back towards the light. But it was Bowie's performance of the song during his return to Berlin in 1987 that cemented its legend. With the stage erected against the Berlin Wall, East and West united as thousands of fans on both sides sang along to "Heroes" in unison. Bowie said it felt "anthemic, almost like a prayer". A week later, in a speech at the Brandenburg Gate, Ronald Reagan demanded that Mikhail Gorbachev "tear down this wall!", and the process of unification was set in motion. Kind of puts its adoption as the London Olympic anthem into perspective, doesn't it? Best. Song. Ever.

## LOOK BACK IN ANGER

BARRY NICOLSON, writer

It boasts a soaringly melodramatic Bowie vocal, but it's also a testament to the brilliant musicians - take a bow, Carlos Alomar - that he surrounded himself with in Berlin. It doesn't speed up or slow down, it just goes, like a toy car that's been primed and released. As soon as it finishes, you just want to wind it back and start again.

## WARSZAWA

EVE BARLOW, Deputy Editor

That's Polish for 'Warsaw', by the way. What a load of nonsense. A load of brilliant, shit-scary nonsense. In six minutes, Eno and Bowie translate the destruction of Warsaw into sci-fi synths and some mysterious chanting that sounds like monks doing yoga. Joy Division were major fans.

## THE PASSENGER

JAMIE FULLERTON, Features Editor

Imagine having Iggy Pop as your flatmate. David Bowie didn't have to during his Berlin period: the pair shared an apartment as well as a creative fusion that peaked with the captivating 'The Passenger' from Iggy's

'Lust For Life' album, complete with Bowie "lalalala"s in the chorus. It's as dirty-beautiful as anything Bowie released under his own name.

## BE MY WIFE

MARK BEAUMONT, writer

Like a Cockney proposing during a piano-thumping rock'n'roll number in a bar-room in the 18th dimension, 'Be My Wife' was, somehow, 'Low's' poppiest moment. All the atonal psych guitar solos, metallic piano and emotionless, robotic pleas for matrimony merely to fend off the relentless loneliness seem to make it all the more romantic.

## SPEED OF LIFE

MATT WILKINSON, New Music Editor

Bowie's undoubtedly the king of musical mindfuckery, but 'Speed Of Life' was arguably his most out-there song upon its release in 1977. Despite being instrumental, it's still easily one of 'Low's' best songs - setting the entire tone for the Berlin period, while also managing to sound not unlike a spaceship landing.

## THE SECRET LIFE OF ARABIA

HAMISH MACBAIN, Assistant Editor

Just as you think the last sax wail of 'Neuköln' has brought the gorgeous

instrumental side of "Heroes" to a close, up this pop-funk gem bafflingly pops. Essentially a precursor to 'Lodger', some might say it kills the mood of its parent album, which it sort of does. Taken in isolation, though, it's a thing of beauty.

## BREAKING GLASS

TOM HOWARD, Reviews Editor

The intro that inspired a thousand other intros (see: 'Hello Operator' by The White Stripes). The lyrics that reference Bowie's brief obsession with Kabbalah and his penchant for scrawling the related Tree Of Life symbol on stuff ("Don't look at the carpet/I drew something awful on it"). The fact it's 112 seconds long. A perfect slice of bonkers Bowie genius.

## SOUND AND VISION

JENNY STEVENS, Deputy News Editor

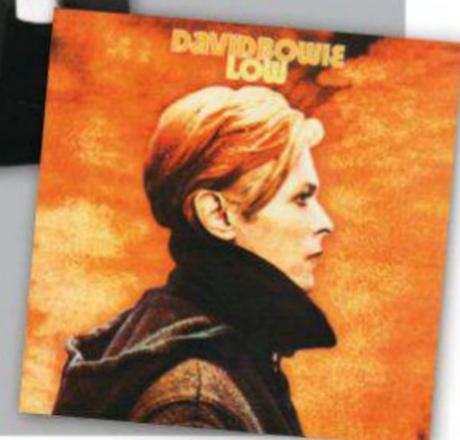
EPIC guitar swing? MONSTER Niagra Falls-level synth cascades? Bowie crying "BLUE, BLUE, ELECTRIC BLUE" like he's about to lynch the Dulux dog, such is the scale of his post-party paranoia? If this song doesn't make you launch into an eye-scrunched, lips-puckered, sweaty-palmed swagger, then Lord have mercy on your poor dead soul.

## ALWAYS CRASHING IN THE SAME CAR

DAVID RENSHAW, News Reporter

Written as he attempted to get clean from drugs (not a great idea when you're living with one Iggy Pop, but still), it's a metaphor-heavy ride down Bowie's narcotic motorway. Swirling synths open a window

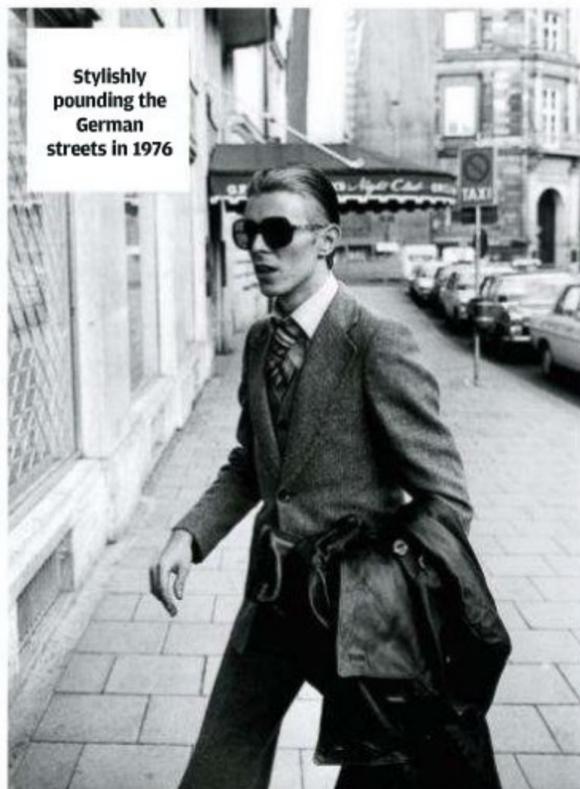
into the psyche of a remorseful addict who knows his next relapse is just one turn of the ignition away.



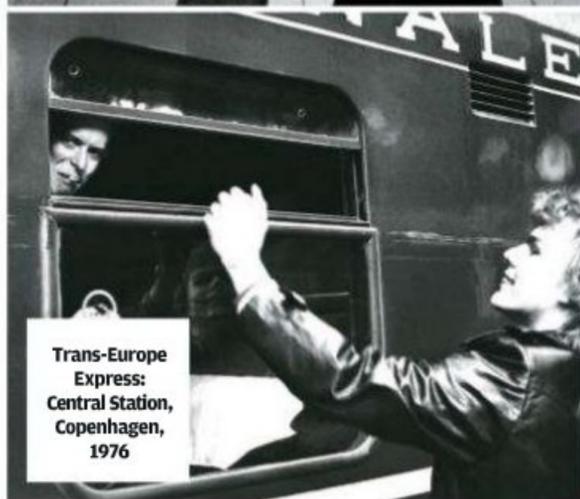
it and some radical sonic ideas. "Brian isn't interested in context," Bowie told *NME*. "He's a man with peculiar notions, some of which are most accessible, and some way above my head in terms of his analytical studies of cybernetics and his application of those things to music and his general fine-arts approach."

Inventing the music on the spot in the studio, with Bowie and Eno taking turns to work on the tracks in short bursts, the album, renamed 'Low', turned out to be a dizzying masterpiece of invention and experimentation. The motorik, dislocated but relatively accessible melodies of Side One (in old money) - 'Sound And Vision', 'Be My Wife', 'What In The World' - gave way to an Eno-led second half of largely instrumental mood pieces such as 'Warszawa', a track full of invented language, and inspired by Visconti's four-year-old son smacking three notes on the studio piano.

"That initial period in Berlin produced 'Low'," Bowie said, "which is, 'Isn't it great to be on your own, let's just pull down the blinds and fuck 'em all'. The first side of 'Low' was all about me: 'Always Crashing In The Same Car' and all that self-pitying crap, but Side Two



Stylishly  
pounding the  
German  
streets in 1976



Trans-Europe  
Express:  
Central Station,  
Copenhagen,  
1976



Roomies and  
mates: Iggy  
Pop and Bowie  
hit the tourist  
trail in 1977

was more an observation in musical terms, my reaction to seeing the Eastern Bloc, how West Berlin survives, which was something I couldn't express in words. Rather it required textures, and of all the people I've heard write textures, Brian's always appeal to me the most."

Two reviews of 'Low' ran side by side in *NME* in January 1977. Ian MacDonald hailed it "the ultimate futurist punk sound... the ONLY contemporary rock album" and claimed "David Bowie achieves the ultimate image-illusion... he vanishes". Charles Shaar Murray's review, on the other hand, criticised the record as vacuous, "an album so negative that it doesn't even contain emptiness or the void... an act of purest hatred and destructiveness... a bunch of intros that fade out while you're still waiting for something to happen... the sound of nothing, and even the nothing is elusive", before concluding, "OK: who needs this shit?"

Interviewing Bowie that September, Shaar Murray pointed out 'Low's sense of "attractive light-withdrawal from the world almost to the point of catatonic schizophrenia". "There is more than an element of truth in what you say," Bowie rejoined. "What you have read from the experience of that album is accurate. I did achieve something, because there's very few albums that I haven't experienced first-hand."

What Bowie wasn't telling was that 'Low's sessions were fraught with bitter legal wrangles with ex-managers, divorce and custody hearings with his estranged wife Angie, in-studio fights

with her new boyfriend, and life-threatening cocaine psychosis. At one meeting with Angie he collapsed with chest pains. He was, he later admitted, "at the end of my tether... I had serious doubts about my sanity".

'Sound And Vision', for instance, was his musical visualisation of a cathartic 'happy place', while the Lou Reed-esque 'Always Crashing In The Same Car' was about a night when, paranoid and furious at a Berlin coke dealer for ripping him off, Bowie rammed the dealer's car with his Mercedes for 10 minutes solid before fleeing the scene for a suicidal spin around a hotel car park, tyres smoking, his hands off the wheel. "David was going through a difficult period professionally and personally," Visconti said. "To his credit, he didn't put on a brave face."

At first the album met with horror at Bowie's label RCA but, charting well, 'Low' would go on to inspire a generation of electronic acts and '80s arena-rock drummers and help kick off the post-punk movement. Bowie earned himself serious punk credentials by playing moody keyboards on Iggy's '77 Idiot Tour, a coke-crazed jaunt despite Pop's supposed new health kick. And the June sessions for the next instalment in the projected Berlin Trilogy, "Heroes", were to be no less bizarre.

"It was much harder working on "Heroes" than 'Low,'" Eno told *NME* that December. ▶

**I was at the end of my tether. I had serious doubts about my sanity**

**DAVID BOWIE**

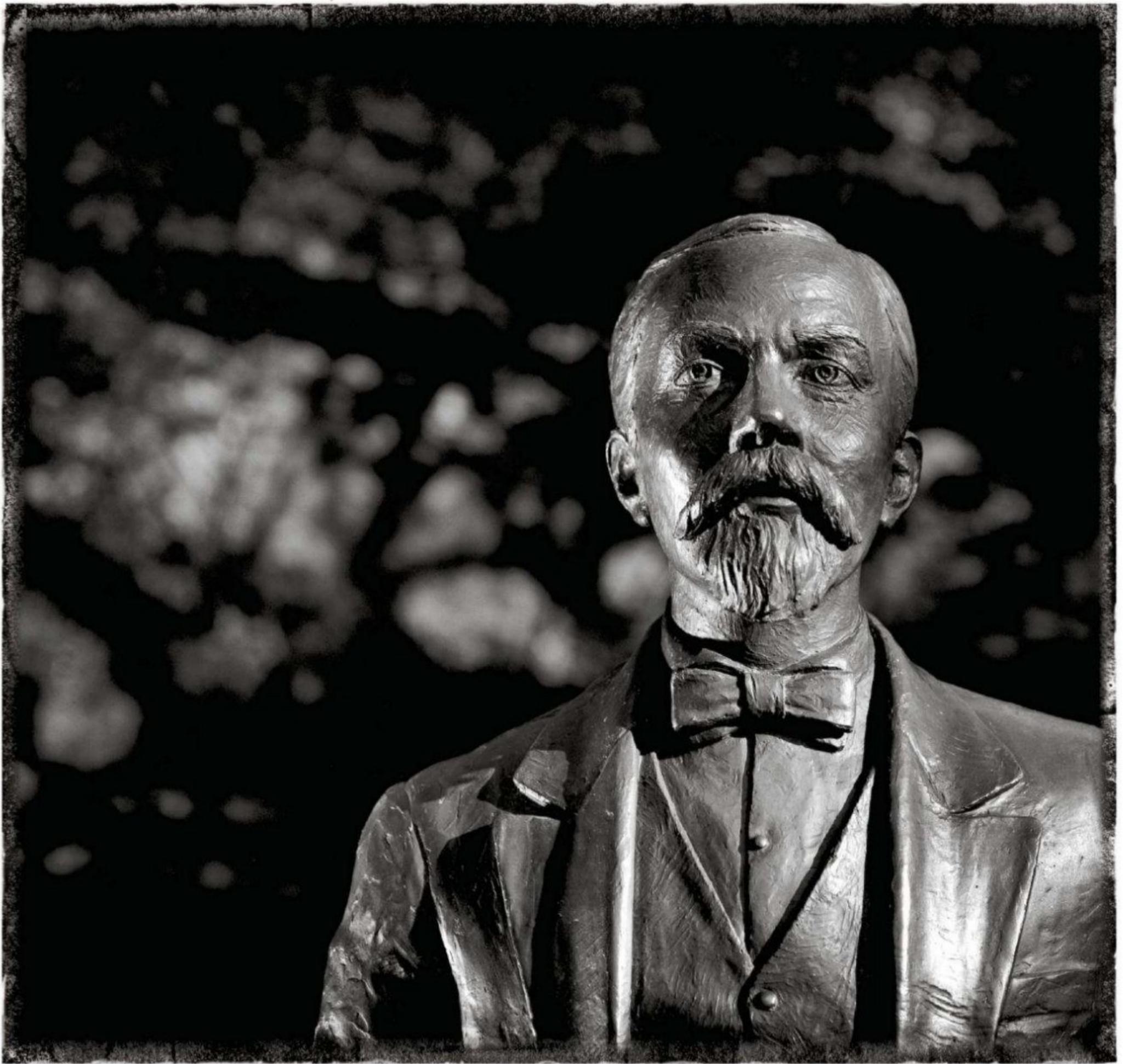
## "DAVID AND I HAD A SECRET CODE"

Graphic artist Jonathan Barnbrook on creating the new LP artwork with Bowie

"IT WAS AN evolution of ideas and selecting and refining. If he didn't like a direction he would say so. For instance, for the single cover - a picture of him from Radio City in the 1970s - it was his idea to put the image on upside down. It was looking too much like a digital cover and maybe you thought it was a re-recorded version of an old song, but just that simple, almost childlike subversion of it creates a surprise. "He seemed to be fit and during the collaboration



he seemed to be happy and relaxed. It's incredible we kept it secret for so long. Every time I made a phone call about it I had to go outside. The people here found out on Facebook that we'd done it. We had a code-name for when we talked about it in case any emails were intercepted. The code-name was 'table'."



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"The whole thing, except 'Sons Of The Silent Age', which was written beforehand, was evolved on the spot in the studio. Everything on the album is a first take! It was all done in a very casual kind of way."

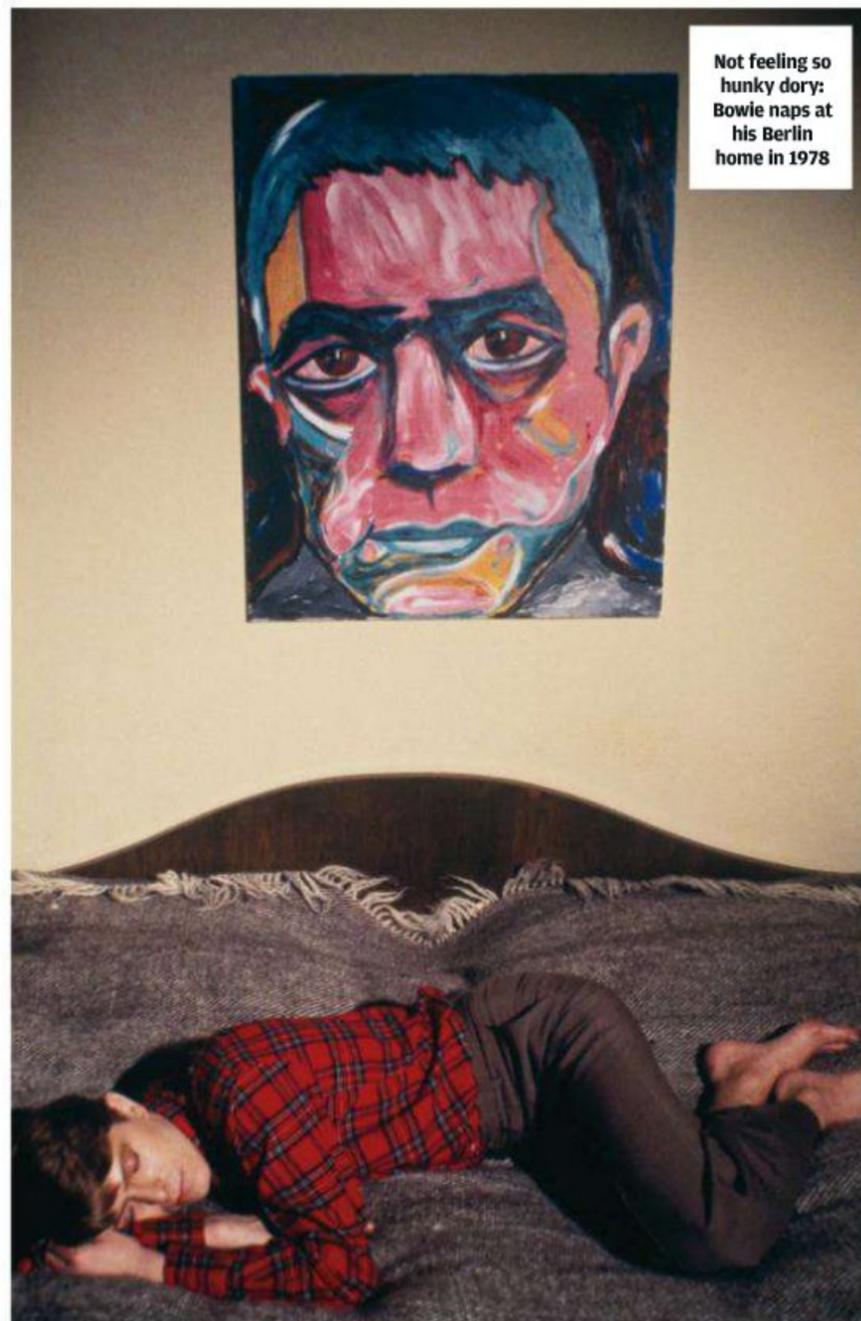
Indeed, some vocal lines and stream-of-consciousness lyrics on "Heroes" were written as Bowie sang them. Entire songs were constructed by Eno's strange Oblique Strategies method, in which cards were placed around the studio marked with directions on how to approach the current track: 'Retrace your steps', 'Turn it upside down', 'Is it finished?', 'Don't break the silence'. "It was like a game," Eno said. "We took turns working on it. The idea was that each was to observe his Oblique Strategy. And as it turned out they were entirely opposed to one another. Effectively, mine said, 'Try to make everything as similar as possible'... and his said, 'Emphasise differences'."

"David gets into a very peculiar state when he's working," Eno continued. "He doesn't eat. It used to strike me as very paradoxical that two comparatively well-known people would be staggering home at 6am, and he'd break a raw egg into his mouth and that was his food for the day, virtually. It was really slummy. We'd sit around the kitchen table at dawn – me with a bowl of crummy German cereal and him with albumen from the egg running down his shirt."

**W**ith "Heroes" flying onto tape with random precision and Bowie virtually clean, a 48-hour flying visit from King Crimson guitarist Robert Fripp helped lighten the mood – all Pete'n'Dud voices, wonky euphemisms for shagging ("I have hopes to wave the sword of union tonight") and hours of hardcore corpsing. "We spend most of our time joking," Bowie told *NME*. "Laughing and falling on the floor. I think out of all the time we spent recording, 40 minutes out of every hour was spent just crying with laughter... having [Fripp and Eno] in one studio produces so much random humour – incredible stuff."

Mirroring the two-tone structure of 'Low' but less delineated, "Heroes" was a masterstroke, both bleak yet comic, weighty yet rousing, insecure yet air-punching, the sound of Bowie turning a psychological corner towards personal and artistic redemption. "The last two things have made for a complete re-evaluation of my writing style," Bowie told Shaar Murray. "It had a lot to do with being bored with the traditional things I'd been writing, and with wanting to put myself in the position of having to come up with a new musical language for myself. What I'm doing in this wonderful new world of discovery and experimentation, is a refocus about what I'm trying to do."

For all the Kraftwerk/Talking Heads mash-ups of 'Beauty And The Beast', the Eastern disco frivolities of 'The Secret Life Of Arabia' and the camp cellar punk of 'Joe The Lion', the album's title track was its *pièce de résistance*, a chest-swelling, cloud-surfing anthem of love triumphing over oppression, made for Olympians and cinema boxers. "During the course of lunch break every day," Bowie told



Not feeling so hunky dory: Bowie naps at his Berlin home in 1978

*NME* of the story behind the song, "a boy and girl would meet out there and carry on. I thought, 'Of all the places to meet in Berlin, why pick a bench underneath a guard turret on the Wall?' I – using licence – presumed that they were feeling somewhat guilty about this affair and so they'd imposed this restriction on themselves, thereby giving themselves an excuse for their heroic act." Many years later the then-married Visconti would admit it was him and backing singer Antonia Maass that Bowie had been watching.

"Bowie's most moving performance in years," gushed *NME*'s reviewer Angus MacKinnon, and Bowie's Berlin recovery was complete. There would be a third album, 1979's "mischievous" but disappointing style-collage 'Lodger', but it would be recorded with Eno in Switzerland and New York between dates on the Stage world tour that would see Bowie leave Berlin behind, his demons trapped forever beneath its seedy, stentorian streets.

And while his seminal work in the city helped to shunt pop music onto bold and brittle new rails, Bowie would never look back. Until now; until 'Where Are We Now?' appeared to wistfully recall those monochrome days of hedonism, heartbreak and heroism lost in time, walking the dead.

**He'd break an egg into his mouth, and that would be Bowie's meal for the day**

**BRIAN ENO**

## A FEW MORE CLASSIC SEQUELS

Is Bowie's new single the follow-up to "Heroes"? Looks like it – and it's not the only great sequel song

### DAVID BOWIE 'Ashes To Ashes'

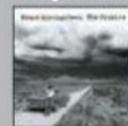
SEQUEL TO: 'Space Oddity'



Did Major Tom ever make it back to Earth? Of course he didn't. Because, despite copious blood tests and training regimes, a junkie had slipped through NASA's net and made it into space in charge of a billion-dollar spacecraft. May as well have sent another dog up.

### BRUCE SPRINGSTEEN 'The Promise'

SEQUEL TO: 'Thunder Road'



Those runaway lovers ended up in 'The Promise' – a song originally intended for the 'Darkness On The Edge Of Town' album – sleeping in borrowed cars, playing in bad bar bands, gambling their lives away, drinking themselves silly and no doubt sucking cock for crack.

### EMINEM '97 Bonnie And Clyde'

SEQUEL TO: 'Kim'



A sequel that happened to be released before the first track in the tale, '97 Bonnie And Clyde' follows the aftermath of Eminem violently slaughtering his wife, her new boyfriend and his son as Em and his baby-talking daughter take a nice family jaunt to dump the bodies in a lake.

### CHUCK BERRY 'Bye Bye Johnny'

SEQUEL TO: 'Johnny B Goode'



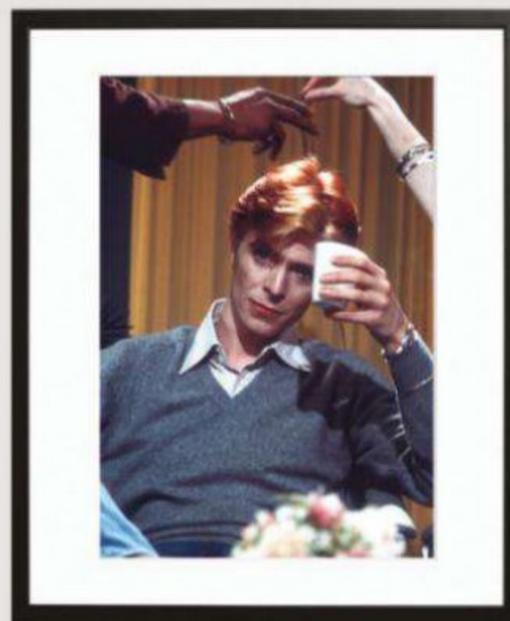
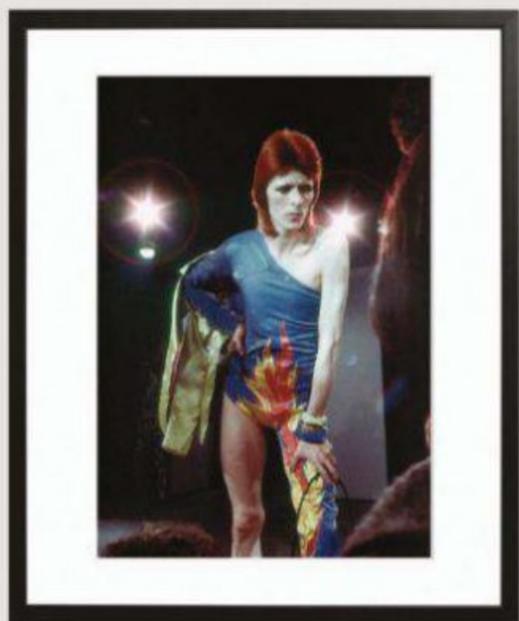
"Maybe someday your name will be in lights/Saying 'Johnny B Goode tonight'" said the mother of little Johnny the Louisiana railroad guitar prodigy in 'Johnny B Goode', and guess what? The tyke done, um, goode. Come 'Bye Bye Johnny' he was shipping out to Hollywood, falling in love and building his mum a mansion back by that Louisiana railroad.

### RAMONES 'The Return Of Jackie And Judy'

SEQUEL TO: 'Judy Is A Punk'

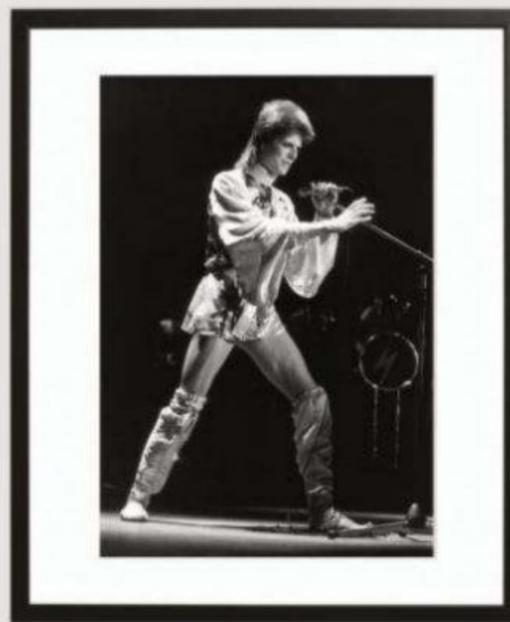
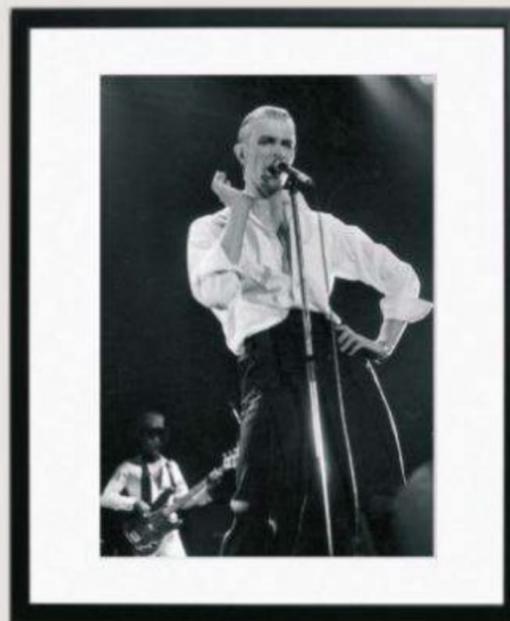


Jackie and Judy's biographies were crying out for expansion, so in '...Jackie And Judy' they became pool-playing truants making cash as bookies, touts and loan sharks; they got drunk, watched the Ramones and got kicked out of backstage for not having passes.



  
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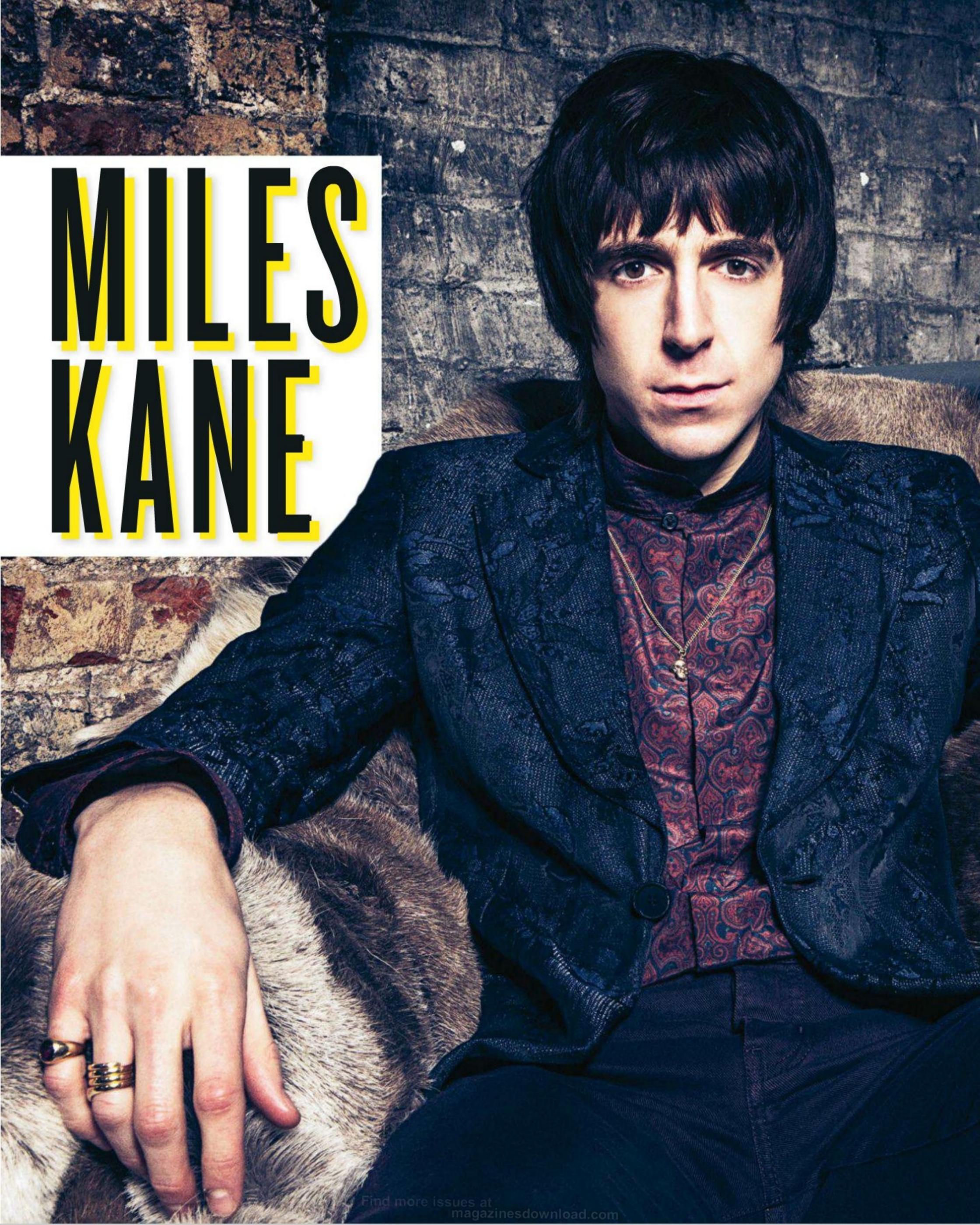
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# MILES KANE





## Weller and a former XTC member are on board, and a raft of fresh new sounds and styles await Mark Beaumont in the mod prince's shed of secrets...

**P**icture, if you will, Miles Kane's writing room. It's more of a *boudoir*, right? A sharp, stylish boutique, half antique Spector-style studio, half wardrobe-cum-preening salon where bustling mod imps straighten oil portraits of Phil Daniels in *Quadrophenia*, deliver cocktails of liquid amphetamine and vermouth and tease Kane's locks into just-so fringe spikes before the next audience with Paul Weller. Right?

Wrong. It's a garden shed in Swindon. Belonging to that bloke from XTC.

"The thing with Andy Partridge started over a year ago," Kane says of the unlikely writing partnership he's struck up with the '80s wonk-pop hero of 'Senses Working Overtime' fame. "In the midst of touring

I was like, 'I just want to keep working, I don't want to stop'. I didn't really stop writing and gathering ideas. I'd be gathering things on tour and I'd take them to him and finish them off. We'd do little demos in his shed. When it came to September, we'd written about 21 tunes. There was

a point where there were so many songs it was a bit like, 'What do we do with all this shit?'"

What he did with all that shit – in stark contrast to working with cutting-edge producers Dan Carey and Dan The Automator and co-writing with his old Last Shadow Puppets mucker Alex Turner, which produced his 2011 solo debut 'Colour Of The Trap' – was to take the songs to the Notting Hill studio of Ian Broudie, he of The Lightning Seeds and 'Three Lions' infamy. "He came in and listened to the tunes and said, 'These are your strongest,'" Miles explains. "He's really great at stuff like that. He brought it all together in a way. He's got fire in his belly because he hasn't worked for a few years and he wants it as much as I do on this record."

If Miles' second album was to go down the road of revitalising pop's elder statesmen, of course, there was one blindingly obvious call to put in. "Me and Paul [Weller] have written a song called 'You're Gonna Get It,'" he enthuses of the co-written urban pop gleamer the pair premiered at the Crisis charity show at Hammersmith in December (see review on page 42).

"That's a great song, it does exactly what it says on the tin. We did about four songs together and we're gonna record one more on January 4. It's a slowie and we're gonna try to do that as a live thing in Sarm Studios."

The pair bonded at an XFM acoustic session over a shared love of French singer Jacques Dutronc, and before they knew it they were being snapped together for *NME* – a collaboration was pure fate. "The first time I went I was nervous, I'm not gonna lie," Miles grins. "But he's such an easy-going guy and we're mates now, we've done a few sessions together. It's inspiring, his work ethic and his positivity as well. I couldn't speak highly enough of it and it really spurred me on to push myself as well; that was the thing I gained the most from it. We came up with some crackers."

**W**ith half of the album recorded and the rest in the schedule for January, the first taste will be the single 'Give Up', set for release around the NME Awards Tour he's playing

in February alongside Django Django, Palma Violets and Peace. "It's a real grooving, stomping tune," Miles says. "It's probably the heaviest thing I've ever done. It's got real Jack White-style guitars and it's really spat out... it builds and builds and builds and I can see it working live."

Miles is keeping tight-lipped as to whether he'll be crushing the romantic hopes of any more desperate supermodels on the album, but he does let slip that his style has taken a turn away from the winklepicker and towards the mirrorballed stack-heel.

"I've been listening to Sweet and that tune 'Ballroom Blitz' has had an influence on us," he says. "It's heavier than the first album. From playing live we got a reputation and those songs from the first record took on a new lease of life with the rawness of the live thing, and that's what I've captured a bit on this. It's got a bit of a Jack White-y, Black Keys-y thing and a bit of the northern soul thing and a bit glam rock as well. It's a mixture of all that stuff. There's no fat on any song and that was the idea – there's no confusion of what these stomping tunes can be. I think the fans will be pleased. It's one for live – every track is a singalong and I hope they like it."

**"THERE'S NO FAT ON ANY SONG. THERE'S NO CONFUSION OF WHAT THESE STOMPING TUNES CAN BE"**

**MILES KANE**

**TITLE: TBC RELEASE: SPRING PRODUCER: IAN BROUDIE LISTEN: 'YOU'RE GONNA GET IT' LIVE AT HAMMERSMITH APOLLO IS ON YOUTUBE. 'GIVE UP' IS ONLINE TOO**

There are only two words that will really suffice here: 'ding' and indeed, 'dong'

ANDY WILLSHER

# KLAXONS

The gang have smashed their silence by testing out album three in Hong Kong. Prepare for a sound that's "a bit Blade Runner" says Alex Hoban



over. Meanwhile, 'Rhythm Of Life' is a soaring dance tune that takes on semi-religious tones where they sing "I saw creation come alive".

But if they say the bright lights of Hong Kong suit them now, album three's gestation has been a much more homely affair: "We've been holed up in

Tom's cottage in Lewes working on this for months – it's been very rural," says Reynolds.

They say the first nine tracks should be wrapped up before Christmas, and then "we'll be ready to go hopefully by spring".

It was this time last year that new-rave survivors Klaxons first hinted on Twitter that they'd soon be ready with album number three. But then, well, nothing happened. Nothing at all. Most of us assumed the sci-fi mythmakers had been distracted by more pressing concerns while in their futuristic funk bunker. Perhaps they were caught up in Scientology? Or the Mayan apocalypse? But then at the tail end of last year, with only two weeks' notice, the band popped up as unlikely headliners at Hong Kong's Clockenflap, the pioneering music festival bringing international indie stars and upcoming Asian artists to the Chinese masses. After performing new songs on a stage overlooking Hong Kong's iconic, neon-lit harbour skyline, the band head backstage to watch the private helicopters of the ultra-rich check in and out atop skyscraper helipads and talk about how album three could end up "a little bit *Blade Runner*".

"We should be in the studio right now," admits Jamie Reynolds, "but the offer came and we couldn't resist. We've never played Hong Kong before and it felt like a good match for where we're at musically; it felt like an unusual way to break the silence and test out a few of our new ideas. And it has been unreal – the location and festival is amazing."

The making of 2010's 'Surfing The Void' was a protracted affair, met with a muted response when it saw the light of day. But with their third record the band have sidestepped the pressure to release a re-run of their 2007 debut album 'Myths Of The Near Future' and hope to overcome the identity crisis that the endless delays, re-recordings and a shift in pop-culture fashions resulted in too. They've been working with Tom Rowlands from The Chemical Brothers on at least nine new tracks, including 'Invisible Forces' and 'Rhythm Of Life' – both unveiled in Hong Kong – and have eschewed the rock sensibilities of 'Surfing The Void' to return to the sonic patterns of rave culture that made people love them in the first place. 'Invisible Forces' is built around a four-chord dance pattern with a catchy chorus – "Nothing is between us/ You make me feel real" – which worms its way so quickly into the heads of its listeners that Hong Kong is singing along before it's even

With the new songs, we just wanted to bring love back into the equation, make things less ambiguous," continues Jamie, slightly ambiguously, in the car to the festival's afterparty at the W Hotel in Kowloon. When we arrive, a gaggle of the band's newly acquired Chinese fans turn up to get stuff signed, but the band send me to pose for snaps and do it for them while they slink off into the night. Asian reawakenings, band member stand-ins – Klaxons version 2013 might not yet have found its unified front, but the signs so far suggest they're still looking for subversive ways to play the game. So who knows, perhaps album three will do something no-one could have predicted.

TITLE: TBC RELEASE: TBC PRODUCER: TOM ROWLANDS OF THE CHEMICAL BROTHERS LISTEN: 'RHYTHM OF LIFE' AND 'INVISIBLE FORCES' LIVE IN CHINA ARE ON YOUTUBE

## JAMIE'S CINEMA ANT-ICS

Reynolds' bit on the side with Prince Charming

The new album isn't the only release Klaxons have got up their sleeves this spring – Jamie Reynolds has been working on a documentary about Adam Ant, set to see the light of day within the next few months.

**Adam Ant:** "The documentary basically covers some of the gigs I did in London [in 2011] and some of the places I played during the punk rock days: The 100 Club, Electric Ballroom and so on. It's set in London and Paris and includes a filmed chat with me, Jamie and Mark Ronson in the Sex Pistols' old rehearsal space in Denmark Street. We did an interview with Allen Jones, the pop artist, who was an inspiration. It's very hard-hitting and intimate – warts and all. It's not a blow-smoke-up-your-arse promotional thing. Some guy was heckling me at the Electric Ballroom and some guy was trying to ruin the show, so I skipped back to my punk rock days and it shows you how to deal with a heckler! I offered him a choice: shut up or he'd receive the end of my Telecaster up his arse. He eventually fucked off."

"Hey James, what's the name of this festival again?"



Jamie Reynolds sparks up a Chinese whisper



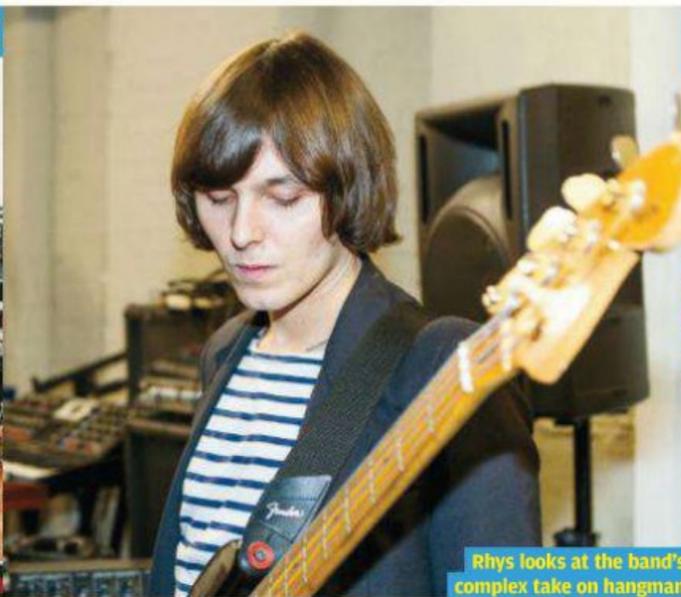
The boys promise to show off more than their eyes this year



CHRIS LUSHER



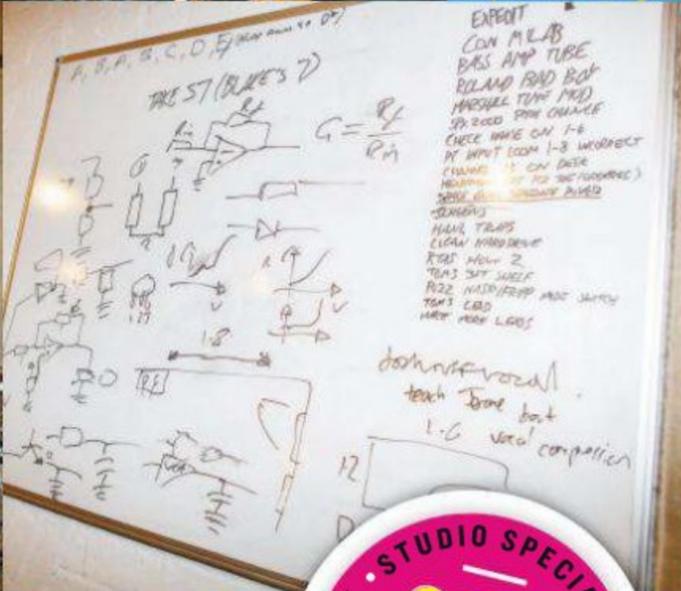
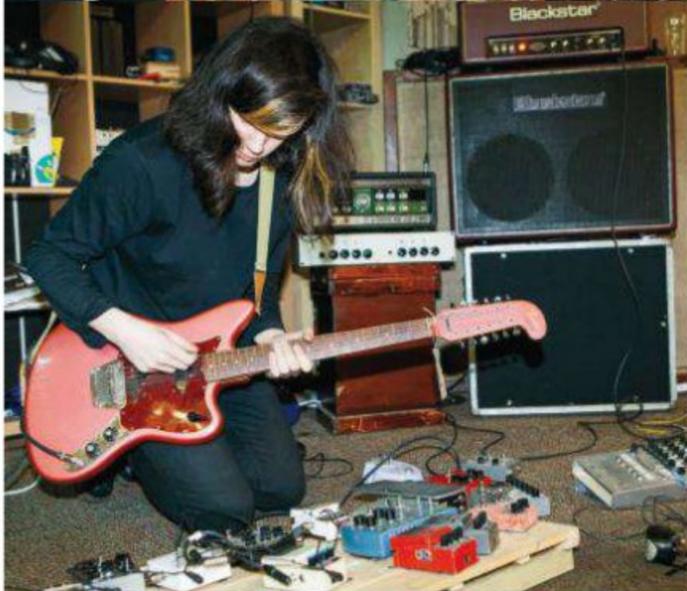
Tom orders a Coke on the pyramid synth



Rhys looks at the band's complex take on hangman



Joe is still hoping for a Control sequel



# THE HORRORS

As they work on their fourth album, Faris and co are obsessing over weird synths and Thundercats. Kevin EG Perry talks to Tom Cowan

**T**he Horrors are in experimental mood. After ripping up 'Skying' and handing it over to their mates for their 'Higher' remix box-set, they've been locked away in their east London studio with their noses

pressed to the fourth-album grindstone.

Last year, guitarist Josh Hayward dropped hints that the album would be influenced by space-rockers Hawkwind, while Faris Badwan compared recording to "when you're a kid and you get really into playing with your Thundercats toys". Who knows what tangents they've gone off on since then? Well, synth magician Tom Cowan does, and, as he explains, the band are on an obsessive quest to push things forward.

**NME:** What's going to set the next Horrors album apart from anything you've done before?

**Tom Cowan:** "Well, we've been in the studio for a few months now and it's recently expanded. We were presented with this pyramid-shaped synthesizer which was designed by Pete Fowler for the video for 'Changing The Rain'. Richard Russell from XL Records decided that it should be a real thing and not just live in a cartoon world. We got

Pete to design a couple with his friends and they built two of them and we

were given them. It's a fantastic machine. It's got colourful lights, big speakers and a lot of knobs."



The Horrors face the future

Will it be part of the live show?

"It looks so good, it'd be a shame not to. I'll just have to find a way to use the damn thing. It hasn't got a keyboard, but it's a great noise machine. We're going to have a play around with it. What a wonderful thing to come our way! We've also been contacted to put a new kind of experimental keyboard through its paces. I don't know how much I'm allowed to say, but it's unlike anything that has been before. It's amazing. Lots of new music seems to spring out of new technology so I'm excited to get to be at the forefront of that."

Will this new technology radically change the band's sound?

"It's one of the untold stories of music evolution and the beginning of new genres. People talk about certain bands and certain artists being at the forefront, being the 'first' or being the inventors of a certain sort of sound. While it takes someone with an imagination to use a new piece of technology in a way that is new and exciting, someone still needs to have invented that piece of technology. We haven't had a lot of new technology recently. It's been a lot of re-hashed bits of old ideas and not a lot of truly new stuff. Right now that seems to be changing. It should open up a lot of new doors for people."

When can we expect to hear the new material?

"We want to get the album out for May, or something like that. We're just going to try and see how it goes. We're not in a rush or anything. We've learned a lot of lessons in the last few years. We're going to take our time doing it and make sure it's just right. So this year at some point..."

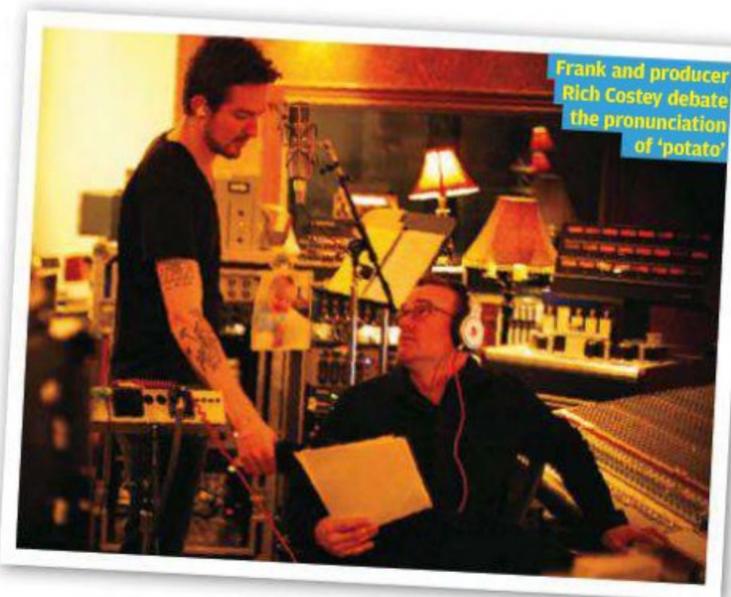
**TITLE:** TBC **RELEASE:** MAY (TBC) **PRODUCER:** THE HORRORS  
**LISTEN:** NOTHING AVAILABLE YET. PETE FOWLER'S SYNTH CAN BE SEEN IN THE 'CHANGING THE RAIN' VIDEO ON YOUTUBE



# FRANK TURNER

A break-up album made in a big LA studio? Calm the alarm bells, says Leonie Cooper – Frank's aim is true

PHOTOS: AARON FARLEY



Frank and producer Rich Costey debate the pronunciation of 'potato'

**T**

here's no need to freak out about dyed-in-the-wool Englishman Frank Turner going all Hollywood on us. In fact, he's more concerned than anybody about recording his new album – set for release this April and named 'Tape Deck Heart' – in Los Angeles. "I still am a little edgy about the idea of recording in LA. It's such a tedious, but common, cliché," he sighs, sat in the depths of Eldorado Recording Studios in suburban Burbank. "A British band gets a bit of success, comes and spends a shitload of money in LA; gets a Cadillac and some porn-star girlfriend." Looking around the studio there are no half-naked dames. There are no swanky cars parked outside either. "I can't drive, and I've never met a porn star," clarifies Frank. Thank goodness.

Frank is in California for one reason only: Rich Costey,

**"It's a record about what you do when something that was supposed to be perfect comes to its natural end"**

**FRANK TURNER**

who's produced Muse, Interpol, Franz Ferdinand and Glasvegas, as well as working extensively with Weezer. "I'm an enormous Weezer fan," beams Frank. "There's a fair amount of Weezer influence on this record." Frank's fifth is, he states boldly, a "break-up record. It's a record about what you do when something that was supposed to be perfect comes to its natural end". But it's

not all heartache. "I want it to feel like the *Last Waltz* soundtrack," explains Frank, namechecking The Band's seminal farewell gig and movie. "It feels like a jamboree. It feels like an end-of-the-century party."

Before Frank and the Sleeping Souls headed to the studio last September, there were 25 songs in the running, but Frank outright refused to make a double album. "The Beatles did it, no-one else can do it!" he almost yells. "Initially it was easy, because some of those 25 songs were a bit shit." Right now, near the end of the month-long sessions – the longest time Frank's ever spent making an album – he's still whittling. "What I want to get to is 45 minutes," he says, "because for me, a record should fit on one side of a C90 cassette."

They started at Eldorado with a week of pre-production, or "rehearsals on steroids". "Rich went 'cool' and completely ripped the shit out of everything we'd done. It was fantastic. He was making us be better at what we do." Suitably kicked into shape, Frank and his band went off on a three-week tour of the States, road-testing the new material, before heading back to the studio. Employing Frank Sinatra's microphone and the piano used on all the great Disney scores, they began crafting the follow-up to 2011's breakthrough 'England Keep My Bones'. Despite the location, the American influence is kept to a minimum. "The music I make is self-consciously English and I want it to remain that way," says Frank.

**F**rank's brazen Britishness is apparent on the album's opener, 'Four Simple Words'. The song – which he gave away as a free download on Christmas Day – runs the gamut from Victorian vaudeville to hardcore stomp, with a not-too-subtle nod in the direction of one of the UK's most dazzling rock bands. "I'm really proud of it, because I feel like within one four-minute song, it's got elements of music hall, barbershop, punk rock and classic rock. It kind of feels like Queen to me," smirks Frank. Meanwhile, 'Tell Tale Signs' borrows a "stark, harrowing emptiness" from early Neil Young and Ryan Adams records. "It's very, very raw," he adds.

In the formative stages, appearances from Tom Morello, Richard Thompson, Chuck Reagan and Emily Barker were mooted. "In the end, I decided I didn't want to have any guests," explains Frank. "It seems to me that a classic record – and everyone's trying to make a classic record – doesn't have guest appearances. Here's a record, this is us, take it or leave it."

"No, I definitely didn't order a limousine full of models. Cough"



TITLE: 'TAPE DECK HEART' RELEASE: APRIL 22  
PRODUCER: RICH COSTEY LISTEN: HEAR 'FOUR SIMPLE WORDS' AT XTRAMILERECORDINGS.COM

# TRIBES

Camden's indie crew sure can live the life – Mark Beaumont gets the word on album two from Malibu



**Y**ou always knew when the parties in the huge house on the hill were drawing to a close – it was dawn and the surfboards were out. If you were an early-morning jogger on the shores of Malibu in 2012, you would've caught sight of a bunch of pasty Camden rock kids creeping across the sand to catch some serious waves.

"We were waking up at eight, going surfing, then going to the studio from 12 'til 12 every day," says chief Tribes-man Johnny Lloyd of the time the band spent living in Neil Young country near LA while recording their second album, the follow-up to their Top 10 debut 'Baby'. "The house in Malibu was massive. It was like a rehab clinic for junkies that they rent out, which is quite ironic because we had some of the biggest parties

## TRIBES TO SCRIBE

Johnny's only gone and written a book as well

Tribes singer Johnny Lloyd has been a busy boy. As well as working on the album, he's releasing his first novella, *A Journey Through The Heart Of A Pig* – an apocalyptic tale centered around a NASA scientist. "I wanted to make something creative that wasn't just another Tribes album," he explains. "It's a culmination of the places I've travelled, people I've met and books I've read over the last three years." The book is limited to 1,000 copies and is available to pre-order from [ajourneythroughtheheartofapig.com](http://ajourneythroughtheheartofapig.com).



Slavering coyote hungry for Camden boy-flesh just out of shot

there ever! It was perched just on top of this big hill overlooking the coast and every night the coyotes would come and bark around the house..."

Tribes' time in LA wasn't just an exercise in re-living *Point Break* Cam-dan style. They also started fleshing out the tunes they'd written on their tourbus during last year's long drives across America. Inviting local

muso legends like Bowie's pianist, Dylan's organ player, Greg Smith from The Eagles and Brenda Holloway's Motown gospel choir to add their magic, they created a mash of filthy British glam rock, retrovivalism and sepia-classic Americana.

"It's got a bit of a California twist but it's still a very British record," Johnny says. "It takes on some more '70s influences, it's a bit rootsier. The last one was nostalgic, and obviously Charlie's [Haddon, of *Ou Est Le Swimming Pool*, who died in 2010] death clouded the writing process for me; there were a lot of songs about that. This one's much more optimistic, looking towards the future; and, as simple as it is, looking for a better place. 'Looking For Shangri-La' is a key theme and a key track for the album. Shangri-La is that place in *Lost Horizon*, the '30s book where they go and it's paradise and everyone lives forever. The whole idea of looking for somewhere better and looking for paradise is in that song."

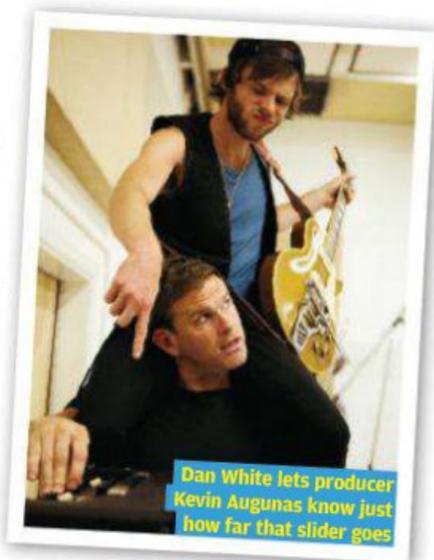
There's blasted bar-room pianah bawlsongs like 'Sons And Daughters'

and 'Dancehall', both hookier than an ex-New Order bassist playing a Peter Pan bad guy. There's two songs written by guitarist Dan White – 'It Never Ends' and the scuzzy 'How The Other Half Live'. There's intoxicating gospel swayers like the "break-up song" 'One Eye Shut' and the "comedown song" 'Englishman On Sunset Boulevard' (about having a hangover like a Mayan apocalypse in a Sunset diner). There's 21st century Ziggy experiments like the looping 'Wrapped Up In A Carpet', with its percussion like a knackered train full of clowns.

"That's the most experimental track on the record," Johnny says. "It's got no chorus and no verse, it's a singular lyric that rolls through the whole thing with the most experimental shit. There's even a sax solo. At the end it sounds like something off [Lou Reed's] 'Transformer'. It's about being really strung out and being awake. I hope people understand we're putting that high up on the record as a changing mission plan. It's not limited to the heavier tunes or the big crowd-pleasers, it's about the fact that we want to make art."

**D**espite being "a bit pissed off" that The Vaccines got more radio playlist love in 2012 than them, Tribes are entering 2013 with confidence, keen to prove themselves the hard-gigging, album-every-year band of our (California) dreams. "It was a real struggle starting this band," says Dan. "We were broke and homeless, it was a lot of sacrifice. We had to retain this belief that it was all going to work out and maybe this record is that belief. We've just started to become the band we want to be and we feel pretty invincible in terms of what we could do on a third record now."

TITLE: 'WISH TO SCREAM' RELEASE: FEBRUARY  
PRODUCER: KEVIN AUGUNAS LISTEN: 'WRAPPED UP IN A CARPET' IS ON YOUTUBE



Dan White lets producer Kevin Augunas know just how far that slider goes



Difficult second album, eh boys?



# THE BEST OF THE REST

2013 is also set to see the welcome return of New York's grottiest skate-punks (with added Dave Sitek), some Viva Brother-baiting Mancunians and plenty more. It's all shaping up rather nicely...



## BIG DEAL

**W**e basically spent 80 per cent of the time recording feeling nauseous," says Alice Costelloe, singer with London fuzz duo Big Deal. "That's what you get when you make an LP on a boat." Taking to the high seas (well, Trinity Buoy Wharf in London) isn't the most conventional way to bash out a second album, but Big Deal have never really stuck to the rulebook. The adventurous sonics of their 2011 debut 'Lights Out', a shoegaze-stained epic stripped back to just guitars and Costelloe's haunting wails, won over pretty much everyone in its path – everyone except the band themselves, that is. "We always knew that wasn't the album we wanted to make," Costelloe tells NME. "We

were a bit rushed with it. This new record is much heavier." The pair's improved relationship meant there were no mutinies aboard producer Rory Atwell's floating studio. "We used to battle a lot more over songs but not this time around," guitarist Kacey Underwood confides. Having now added drums and bass to their sound, is the band going to continue to expand with each album? "Yeah! Maybe by the fourth or fifth album we'll be like The Polyphonic Spree. That'd be fun." For now though, 2013 looks set to be the year Big Deal transform from a cult concern into a very big deal indeed. **Expected release: Spring**



## CEREBRAL BALLZY

**D**uhhh!" snorts Cerebral Ballzy singer Honor Titus when asked if his band's new album rocks as hard as the last. "There are songs on there more stylish than Kate Moss making out with Alice Dellal." The skate-punk five-piece are set to lay down their second album next month in Texas with Dave Sitek producing

(Sitek has said to "expect the unexpected"). Honor: "Our debut was nonchalantly NYC, as this one will be, but rather than depict puke-covered antics you'll feel like you could hook up with a Chelsea girl in a dive-bar bathroom yourself." Songs set to feature include 'City Girl' and 'Speed Wobbles'. Gnarly, man. **Expected release: Summer**



## VERONICA FALLS

**"I SUPPOSE WE COULD HAVE GOT** that Mark Ronson in and gone real big budget with it. Brass sections, string sections, the lot," laughs Veronica Falls drummer Patrick Doyle of the follow-up to their 2011 debut. "But nah, we just wanted to do our garage-rock band thing." The London foursome stuck to their roots on new

album 'Waiting For Something To Happen', returning to the place where they recorded their first demos and making only minor tweaks to their winning alchemy of jangling guitars and striking indie-pop vocals. "It's a little more intricate," he adds. "But it still has all the things that make us." **Expected release: February 11**

WORDS: AL HORNER, EMILY MACKAY PHOTOS: PIETER M VAN HATTEM, DANNY NORTH

# DUTCH UNCLÉS

**Y**ou won't hear many albums in 2013 that were created in a whirl of turkey trimmings and arguments over science fiction. "Our manager cooked us Christmas dinner every day and demanded we play *Star Wars Trivial Pursuit*," says drummer Andy Proudfoot of his band's slog to create 'Out Of Touch In The Wild'. Swapping their previous indie inflections for an expansive, '80s-indebted sound, tracks like 'Fester' and 'Flexin' should cement the band's reputation as math-pop masters. The Manchester group spent part of 2011 on the road with Wild Beasts, whose live electronics wizardry rubbed off on them, says Proudfoot. "We always felt that having Duncan and Pete constantly hunched over their keyboard and sampler just looks like someone performing a tax return, but Wild Beasts showed us how it can be done tastefully." Perhaps not likely to be won over by the album, however, are former members of Viva Brother: "They were in the studio between our two stays there and left us Marmite with a note saying 'Hello Dutch Ovens, don't eat our Marmite'. So we left them a jar of Bovril and a note saying 'This means beef?'"

**Expected release: Out now**



## GHOSTPOET

**HOW DO YOU FOLLOW AN ALBUM LIKE** Ghostpoet's Mercury Prize-nominated, downtempo delight of a debut? Not easily, the 29-year-old found out. "I was constantly thinking I had to please everyone," Ghostpoet - real name Obaro Ejimiwe - explains. "Then I remembered that's not how I got started making music. From that point, it just flowed." The follow-up to 'Peanut Butter Blues And Melancholy Jam' sees plenty of surprises - including cameos from Lucy Rose, Gwilym Gold, Damon Albarn collaborator Tony Allen and The Invisible guitarist David Okumu.

**Expected release: Summer**



## ANGEL HAZE

**ANGEL HAZE ALREADY RUNS NEW YORK,** at least according to the rampaging single that last year marked her out as one of the rising stars of hip-hop, but in 2013 she's targeting the world. With a BBC Sound Of 2013 nomination, some 20,000 downloads and a Twitter feud with Azealia Banks now under her belt, the 21-year old has Adele producer Paul Epworth among the contributors to her debut album proper, after mixtapes 'Reservation' and 'Classick' (a covers EP featuring new twists on songs by Eminem, Missy Elliott and Lauryn Hill) marked her out as a unique talent.

**Expected release: TBC**

## HOLLIE COOK

**D**ub princess turned disco queen? It's not the most typical of career transformations but Hollie Cook isn't daunted. The former singer with the reformed Slits is hopeful she can build on the success of her 2011 debut with its Donna Summer-inspired sequel. "I've just become fascinated with the whole vibe of disco," she says. "But the album is going to be pretty varied. There are songs on there with these sort of cosmic synths and blissful harmonies. One song, 'Postman', even has a bit of a raga thing going on."



Despite getting a taste for huge crowds with a support slot at one of The Stone Roses' Heaton Park dates last summer, Cook isn't obsessing over becoming a stadium act in her own right just yet. Working once again with celebrated collaborator Prince Fatty, the singer, whose parents Paul and Jeni Cook were members of the Sex Pistols and Culture Club respectively, says she isn't previewing anything from the record 'til it's finished. "I don't like anyone hearing anything that's still a work in progress. That's just weird to me."

**Expected release: Summer**



# WILLIS EARL BEAL

**A**s the success of the *Searching For Sugar Man* documentary reaffirmed, everyone loves a bloody back-story. When Willis Earl Beal broke last year, it was with a biog of the kind that has A&Rs and editors salivating: medical discharge from the army, homelessness, DIY dial-a-song flyer campaigns. He was signed to XL imprint Hot Charity, who duly released a collection of his self-taught Dictaphone recordings, 'Acousmatic

Sorcery'. Beal set about showcasing his wider vision, recording his second album 'Nobody Knows' in studios in Amsterdam and Chicago. He describes the album as "alternative soul". Songs include 'Wavering Lines', a country number; 'Coming Through', a "soulful R&B song"; 'Everything Unwinds'; 'Hole In The Roof'; and 'Burning Bridges'. Rodaidh McDonald (of The xx fame) is now mixing the record.

**Expected release: Spring**

# SMITH WESTERNS



**IT'S BEEN A TURBULENT TIME FOR** '60s-rock supremos Smith Westerns since their last outing. The Chicago band were performing at Belgium's Pukkelpop festival in 2011 when the stage collapsed around them, killing five and leaving more than 70 injured ("At first a screen fell on our drum set. I thought it was thrown from the audience. Then I saw a sort of chandelier going back and forth. The tour manager

screamed that we should get off the stage," remembers frontman Cullen Omori). Whether or not their new album, due later this year, will reflect that tragedy and take on a more sombre tone than its glam-infused predecessor is, as yet, unknown, but early reports and new songs debuted at live shows hint at a more upbeat, jangler effort than 2011's 'Dye It Blonde'.

**Expected release: Summer**



# SUUNS

**RECORDED AMID VIOLENT STUDENT** protests in their native Quebec, Canadian experimenters Suuns return in February with a new album that captures the chaos of those revolts. "It was hard not to be affected by all that shit that was going on," the band say. Introducing deeper grooves and intricate atmospherics to their dystopian drone sound, 'Images Du Futur' features as its centerpiece a sinister epic named after Disney classic *Bambi*. Big fans of the House Of Mouse are we, gents? "Disney has nothing to do with our music. That song is about a prostitute." Guess not then.

**Expected release: March 4**



# MAJOR LAZER

**MAJOR LAZER RETURNS IN 2013**, but in many ways he's never been away. In 2012, there was a brilliant dancehall collaboration with Dirty Projectors' Amber Coffman ('Get Free') and, in his guise as pop production A-lister Diplo, high-profile collaborations with the likes of Usher and Bruno Mars. "I'm not good at doing anything else. Just making music and having ideas," the man himself told reporters recently - which is maybe why the most restless man in music has another Major Lazer record imminent, rumoured to feature Vampire Weekend's Ezra Koenig, Wyclef Jean and more.

**Expected release: February 18**



# PISSED JEANS

**H**oneys' might sound like it's borrowed its title from Usher but rest assured there's been no R&B makeover for Sub Pop punks Pissed Jeans on their new incoming fourth album, produced by At The Drive-In and Bloc Party collaborator Alex Newport. "This could be our most hardcore album yet," proudly declares chief screamer Matt Korvette, who hails his band's latest as an Alice In Chains-meets-Reagan Youth-inspired thrasher. "We wanted to make an album of songs that would be fun to play live, that we'd love to play live. So it's a little

more straightforward and catchier than our prior albums, on the whole. There are no gimmicks to this record, just straight-up, balls to the wall hardcore," he says, adding that the entire thing was recorded in just eight days. But it wasn't all hard work: "We did spend a lot of time on the couch playing *Tony Hawk's Pro Skater* on the PlayStation." Fans' first glimpse at the album, 'Bathroom Laughter', wouldn't sound amiss on a Tony Hawk soundtrack itself - a scuzzy assault on the senses full of caterwauling guitar riffs, clattering drums and fits of bedraggled screaming.

**Expected release: February 11**

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# THE BIG GUNS

From Kings Of Leon to Arcade Fire to Eminem to The Strokes, Gavin Haynes is your guide to the enormo-albums moving in on your horizon

**F**irst, the bad news. Despite swimming around the reunion goldfish bowl for a good few years, and although both delighted us with one-off singles in 2012, neither **PULP** nor **BLUR** are planning to take this relationship any further.

"No," was Graham Coxon's one-word Twitter answer to a fan who wondered whether 2013 would contain a new Blur record.

"It was a big enough challenge to learn how to play all the old songs and, hopefully, perform them in a convincing way," Jarvis recently explained. "It also means you aren't trying to flog anything to anyone – then you have to do interviews and convince people they have to go and buy this new record as well! It was kinda nice not to have to do that." Is he just being demure and economical with the truth, we wonder? It's not quite Coxo's categorical denial. But, then again, Jarvis and Damon have both always been the most hawkish legacy-watchers, loath to put out anything sub-standard. The odds are not good.

Sat awkwardly between the confirmed and the unconfirmed, those US titans **PIXIES** seem to be continuing their internal battle over their future direction. Guitarist Joey Santiago told *Spinner* that he felt it would be only logical, after the better part of a decade spent in sporadic regroupings, for them to return to the studio. Frank Black has recently stated that he's been "working really hard" on new songs that would "wow people". There

has been talk within the band of a new record going back as far as 2006. The reluctant party, according to all sources, is Kim Deal – perhaps still raw after the song she wrote for the band in 2004, 'Bam Thwok', got bam-thwoked by critics and fans alike. Then, in June 2012, came a tantalising clue courtesy of a loose-lipped Perry Farrell. When a fan tweeted him that "Back in the day, for the cool kids at my high school it was all about Jane's Addiction and the Pixies," Farrell replied, "Still is, Pixies r recording." After that he refused to be drawn.



## THE STONE ROSES: TWO SONGS DOWN...

Ian and co have got a "couple" of new songs written, at least

The communication blackout from The Stone Roses continues into 2013, with official news of the album they signed a mega-cash deal for last year non-existent. And while a Bowie-style full album unveiling is unlikely quite yet, at least they've made a start.

The band won't go on record about it, but an unlikely source, Brett Anderson, was so good as to give a little update on progress: "I spoke to Mani a couple of months ago – I saw him at a party – and he said they'd written a couple of songs," he explains. "I'd love to hear some new stuff from them, they were a really special band and I've got a lot of goodwill for them. It'll be nice to hear. Whether it's soon is another matter..."

A "couple" is a start though, isn't it?

**F**resh from releasing an album that – in terms of its global reach at least – pissed on even his dizzy early-'00s heyday, **EMINEM** is set to return this year. He took the unusual step of announcing this through the medium of baseball caps. Late last year, Em's official online store debuted a range of Marshall Mathers caps: "Side panel is dedicated to the landmark Eminem solo albums", read the description on the site, before charting everything from 1996's 'Infinite' to 2010's 'Recovery'. And lo: there was a space left intentionally blank for 2013. Not long after, Jay-Z and Kanye producer No ID confirmed he'd be sitting in the producer's chair, while Dr Dre is also attached to the project in a supporting capacity. He's also announced headline slots at this August's Reading And Leeds Festivals, having headlined back in 2001.

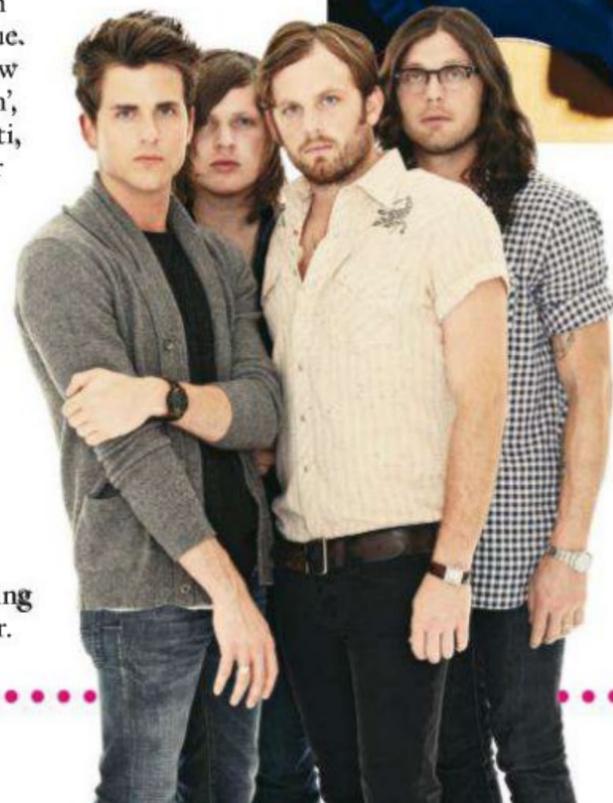
Relapse, recovery: not just Eminem album titles, also a decent summary of where **KINGS OF LEON** are at right now. After the fiery showdowns and slurred performances that saw his bandmates pushing Caleb Followill towards rehab, the singer seems to be back on track. "Caleb has been writing a lot, and yeah, I think it's going to go really well," said Jared Followill in the course of promoting his *Smoke And Jackal* project late last year. "We are in the writing process right now and it's coming along pretty quickly. We'll definitely get into the studio. We have no plans of finishing it this year, but definitely early

**"WE'RE HEADING INTO THE STUDIO SOON. WE'LL GET IT FINISHED EARLY IN THE YEAR"**

**JARED FOLLOWILL**

next year." UK dates have been confirmed for the summer, so the record should be out before then, we imagine.

A more reliable prospect, Canadians **ARCADE FIRE** have released records at three-year intervals with a pleasing punctuality, and 2013 will see them turning up bang on cue. A slow, 'Suburbs'-y new song, 'Crucified Again', was premiered in Haiti, then returned to their set in October at a show in New York. Drummer Jeremy Gara told an Ottawa radio station to expect something "in late 2013". Fresh from revising Pulp's lost song, James Murphy is in the producer's chair, and they have apparently worked over a whopping 35 new tracks together.





The Strokes: Albert! Put some jam on your shoes and invite your trousers down to tea!



No, Arcade Fire's Win Butler, it would be album four! (Below) Radiohead's Thom Yorke greases the wheels



helpfully adding: "And now we start on 5th album titles!"

All signs pointed to them being in Joshua Tree, California at Josh Homme's Rancho de la Luna studio, where they recorded 2009's 'Humbug'. All of which was at odds with Alex Turner's proclamations earlier in the year that they'd return to Sheffield and do it the old-school way. Though either way, the probable direction remains defiantly new school and American, and influenced by the Sabbath-y stopgap single 'R U Mine?'. "I think we're going to go the direction of those heavier tunes," Turner said. "We did 'R U Mine?', and I think that's where it's going to be at for us for the next record."

**O**n a strikingly similar embarrassing parents tip, **THE STROKES** haven't been able to shut their progenitors up either. Casually asked whether the band were recording the follow-up to 2011's 'Angles', Albert Hammond Sr confirmed that his son's band were in a studio in New York. "Albert says that the stuff they're doing is incredible," he said. "They're doing it themselves with their friend, engineer and producer. He just says, 'Dad, it's incredible!'"

After the indecent pause before 'Angles', it seems like the NYC5 are keen to keep their momentum ticking over this time. "We have songs that you can tell are gonna be good ones, [that] we're all excited to play," Hammond Jr told *Billboard* last year. "I don't know if we're the kind of band that would ever play something new before it came out, just [because of] the way the internet works and people recording it. I think even if we had the whole record done, we wouldn't play it 'til the album was out."

The band are reportedly working with producer Gus Oberg, the man who mixed parts of 'Angles' and worked on Hammond Jr's 2008 solo album '¿Cómo Te Llama?'. The as-yet-untitled album will be their last under their five-album record contract.

Finally, what about the great-granddaddies of tight-lipped media games and bolt-from-the-blue release schedules? While Thom Yorke fiddles about with Atoms For Peace, could there be any space left for a new **RADIOHEAD** record? Well, according to no less a figure than Jack White, the 'Head were recording at his Third Man Studios as long ago as July. This morsel was given credibility when Radiohead later dedicated 'Supercollider' to him at a concert.

Yorke and co to drop a back-to-basics blues-punk record in 2013? After **DAVID BOWIE**'s re-falling to Earth and the spectre of **LADY GAGA**'s double album, well, stranger things will definitely happen in what's already shaping up as a brilliant year for big returns.



Blur, evidently happy to be holding back on their new album; and (left) Kings Of Leon, delighted to begin theirs



Pixies are still working on a reunion, and (below right) Eminem ponders his new album

DEAN CHALKLEY, PIETER VAN HATTEM, GETTY, JOEY MALONEY

"We're just working. We have no deadlines. It's kind of coming along," Gara announced to CKCU. "Now we're in the studio pretty much full-time just doing what we do. And we kind of shut the door. We haven't really gone out and done anything in over a year now. We're just working on music and growing beards and living at home a lot and going out to dinner together."

Meanwhile, the habitually tight-lipped **ARCTIC MONKEYS** were rumbled by the one leak none of them could keep down: Matt Helders' mum. Yes, Jill Helders (@trulyjill) now has her own Twitter feed, and was only

too keen to #humblebrag about her wee lad. "I don't know if it helps to clear things up but lads are in the desert!" she said in September,

**"I THINK WE'LL BE HEADED IN THE HEAVIER DIRECTION FOR ALBUM FIVE"**

**ALEX TURNER**



# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



## A\$AP ROCKY

LONG.LIVE.A\$AP COLUMBIA

*It's full of Rocky's freaky comatose sound, but predictable lyrics and a weaker voice than his A-list guests occasionally let it down*



**S**o the story goes that when A\$AP Rocky (real name Rakim Mayers) was a baby, his mum saw legendary rapper and namesake Rakim at some traffic lights, ran over, and asked him to sign her child's nappy. Thanks to lucky ink, or perhaps nominative determinism, the 24-year-old Rocky is now leading a self-styled "new Harlem renaissance" with a \$3million record deal and one of the most anticipated albums of 2013.

Quick recap. 2011's mixtape 'LiveLoveA\$AP' shot Rocky into the critical consciousness. Although influenced by hip-hop from all over the US, his syrupy, chopped and screwed beats were unmistakably Houston, but combined with the boom-bap of his home city. New York hasn't produced any new, ultra-commercially successful rap artists of late (though Angel Haze is promising), with big names like Rick Ross, Lil

Wayne and Kanye West coming from the south and elsewhere in the US. Will Rocky bring the limelight back to hip-hop's birthplace?

Opening track 'Long.Live.A\$AP' sets the scene with a lengthy thunderclap. "I thought I'd die in prison", A\$AP begins, before describing growing up in shelter homes surrounded by drug abuse and life in the ghetto. A surprisingly gentle falsetto ("Who said you can't live forever lied") that isn't as gorgeous as Frank Ocean's but isn't halfbad softens the dark melodies and darker content. It's a technique he uses a lot.

From the off, there's a lot going on here. In Rocky's own words, on the quietly audacious 'LVL': "Get your popcorn, juice, snacks/It's a movie nigga, with a new cast". And as casts go, it's A-list. Ready? Schoolboy Q, Kendrick Lamar, 2 Chainz, Drake, Big KRIT, Yelawolf, Danny Brown, Action Bronson, Joey Bada\$\$, Gunplay

and Florence Welch all appear over production from Hit-Boy, Clams Casino and Danger Mouse. Plus Skrillex. Can anything possibly go wrong?

In spite of this powerhouse roll call, Rocky's sound is overwhelmingly present: narcotic, comatose, sinister, freaky, heavy jazz keys, low BPM beats, the occasional bleepy synth and vocals tuned down to a toad's orgasm.

Lyrical themes, however, are predictable. In short, it's pussy, money and weed, as laid out on 'PMW (All I Really Need)'. But swag can get boring. You won't find genius wordplay on 'Long.Live.A\$AP'. You won't be wowed by flow or clever turns of phrase; wit and nuance have no place here. Compared with Kendrick Lamar's coherent narrative on last year's 'Good Kid

mAAAd City', he's almost banal. Rocky has "pussy on a Sunday, fitness on a Monday" ('Ghetto Symphony') his outfit was in *Vogue* and, yes, he's a "pretty motherfucker". "The future will be televised" on 'Pain', meanwhile, will win clichéd lyric of the year, and 'Fashion Killa', although one of the album's most infectious tracks, tells us nothing but the designers he favours. Still, he shines when he goes into detail on the story with a message on 'Suddenly', showcasing his quick-rhyme style at best.

But, essentially, if your lyrics lack substance you need to have a voice like Busta Rhymes or Q-Tip. Rocky doesn't – and it's clear when he raps alongside that stellar guestlist. Whatever you think of Danny Brown's way with words, his cartoonishly enunciated flow is easy to pick out. Rocky's weaker voice is shown up by Brown and pals on the all-star 'i Train', by Gunplay on 'Ghetto Symphony' and by Drake on the album's second single, 'Fuckin' Problems'. The album closes with Rocky playing supporting actor to Florence's show-stealer in 'I Come Apart'. Does it matter? After all, it's pretty much what Dre did on 'The Chronic'. But there are other missteps. The

Skrillex collaboration 'Wild For The Night' is a dialled-in, obnoxious turd and Santigold's 'Hell' is incoherent filler, and there are some disgusting misogynistic moments, like "take her back just to bust in her mouth and I'm kicking her out", or "turn a dyke bitch out", and "got a bitch on my shoulder, got another on a sleeve", both from 'Fuckin' Problems'.

Criticism aside, Rocky's debut is full of superb moments and offers a rich tasting menu of unique sounds. "We're bringing hip-hop to another state," he said about himself and his A\$AP Mob recently. As long as he has other talent backing him up, that state will be worth visiting. *Lucy Jones*

### THE ALBUM IN NUMBERS

14

Guests across the album's 16 tracks

\$1000

Cost of the "drawers just to hold [his] balls" on 'LVL'

24

Number of producers

\$3,000,000

How much A\$AP got for signing to Sony in 2011

36

Fashion brands name-checked on the album, including Prada and D&G

BEST TRACKS: 'i Train', 'Fashion Killa', 'Suddenly'

7

PIETER VAN HATTEN

## TORO Y MOI

ANYTHING IN RETURN CARPARK



Chazwick Bundick, aka Toro Y Moi, is 1) bosom buddies with Tyler, The Creator; and 2) owner of the world's coolest name. If his music was as impressive as either of these things, we'd all be laughing. Sadly, that isn't quite the case. 'Anything In Return' is no disaster, but having released three solid yet unremarkable albums in as many years, the lack of any real progression or improvement is making the warning lights flash. Sure, where once there was the wishy-washy sound of chillwave, we now get bursts of loved-up house ('Harm In Change' and 'Say That') in the album's exciting opening flourish, hinting at newfound confidence and clubby sounds. Elsewhere, things revert to type with songs such as 'Rose Quartz' and 'Grown Up Calls' as forgettable as a 0-0 draw, Bundick's voice lacking the presence to add anything to the often limp production. Ultimately 'Anything In Return' suggests a tendency to follow the musical trends *du jour* rather than defining a true Toro Y Moi sound. **David Renshaw**

6

BEST TRACK: 'Harm In Change'

## NEW ORDER

LOST SIRENS RHINO



As the sad spat between New Order's founder members drags itself ever further down, you'd hope this companion to 2005's 'Waiting For The Sirens' Call' (originally planned as a double album) might give them pause to remember what they can do together. It's safe to say '...Sirens' Call' itself, while it has its moments, is no-one's favourite New Order album, and while these songs aren't really outtakes, the moments here are fewer. 'It'll Stay With You' is a strong start, classically chiming alt.rock in a 'Crystal' vein, with a vital spark that's lacking elsewhere. The disco silliness of 'Sugarane' is cheesy as hell, but when the spirit is with them, they've made dafter songs sound like seeing the face of god. 'Shake It Up' cracks out some old-school NO beats and a 'Confusion'-daft refrain, but it all feels a bit superfluous. Completists can tick a box, but it'd be a shame if this was really the original New Order's last word. **Emily Mackay**

6

BEST TRACK: 'It'll Stay With You'

## I AM KLOOT

LET IT ALL IN SHEPHERD MOON



It was with their fifth album, 2010's 'Sky At Night', that I Am Kloot became more than just three dudes from Manchester who drink ale with Elbow's Guy Garvey. Eleven years into their career they deserved the Top 30 record and the Mercury nod, if only because they try so hard and John Peel liked them. With this, their follow-up, they're in familiar miserably poetic folk-song territory. For some reason, every song evokes the pub. Downbeat moments like 'Shoeless' and 'Let Them All In' are the sound of men nursing a pint and grumbling for an hour at lunchtime. The suspenseful and faster-paced 'Hold Back The Night' captures that pleasing moment when the doubles take hold and you start chatting happily to everyone in the room. The very sing-along-able 'These Days Are Mine', with its dramatic orchestral string outro, is the moment five pals walk back to someone's house via the off-licence, bawling 'Wonderwall' in unison. **Tom Howard**

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BEST TRACK: 'These Days Are Mine'

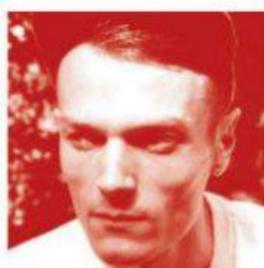
## FACES TO NAMES...

What the reviewers are doing this week



LISA WRIGHT

"I've used a fortnight's illness productively by listening to Foals' 'Holy Fire' approximately 183 times on repeat."



JON COOK

"I escaped to exotic Bognor Regis to breathe in the basslines at the Bugged Out Weekender."



RHIAN DALY

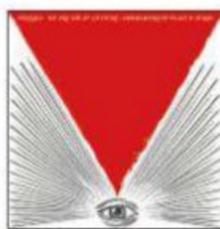
"I've been immersing myself in the Finnish music scene while at Eurosonic Noorderslag in, er, Holland."



## FOXYGEN

WE ARE THE 21ST CENTURY AMBASSADORS OF PEACE &amp; MAGIC JAGJAGUWAR

*They've a twinkle in their eye and a tongue in their cheek – all their glummy hippy stomp needs is you*



"Foxygen is Sam France, Rado and whoever the fuck else we think is glamorous," reads the New Yorkers' Facebook blurb. Now, it might seem slightly silly to reference the social media page of a band who deliberately drench themselves in '60s mysticism, but from these 14 words you can get a pretty good sense of what they're all about. Sure, there's an element of humour here – hell, you'd have to be the most intolerable twats on Earth to call your album 'We Are The 21st Century Ambassadors of Peace & Magic' without having a slight twinkle in your eye – but this band are no joke. From their unhinged live shows to the knowingly freewheelin', free-lovin' and absolutely ridiculous record title, Foxygen clearly breathe these vibes through every glamorous pore.

'...Peace & Magic' marks the duo out as genuine oddities, music makers full of irreverence, wit, silliness, wild experimentalism, genuine musical brilliance and weirdness. If that sounds like an incomprehensible mix, that'll be because Foxygen see things differently to pretty much every other band around right now. Each track on this, their first full-length record following 2011 EP 'Take The Kids Off Broadway', combines about five tracks in one and laces each with lyrics seemingly plucked from the warped mind of an acid-soaked Mad Hatter.

It should be a complete mess, yet somehow, it isn't. Or if it is, then it's a really bloody enjoyable one. 'Shuggie' morphs from a sensual slice of lounge music to a choral glam-rock stomp and back again, before briefly descending into instrumental funk and re-emerging as a joyous, hippy singalong. 'Oh Yeah', meanwhile, manages to rhyme "arms and legs" with "bacon and eggs" while sounding, in parts, like Jagger fronting 'Pound For Pound'-era Royal Trux and, in other parts, like the twisted best bits of MGMT.

Then there's the title track, a mind-bending floorfiller that pits '60s wig-outs against a load of nonsensical, unhinged yelps. And 'San Francisco', which floats by on a twinkle of flutes and xylophones, with France's vocal as smooth as a doe-eyed crooner as he serenades a girl whose eyes are "like a cup of tea". It's almost narcotically mellow, the kind of song that's best listened to in a blissed-out, summer fug – preferably while making daisy chains and staring at clouds shaped like woodland animals. Clearly, this is excellent.

In '...Peace & Magic', then, Foxygen have managed to spray every shade from their bizarre, Technicolor imaginations onto a record that bursts with lovable eccentricities, but never tries too hard. In the gloom of January, surely we could all do with a touch more glamour.

Lisa Wright

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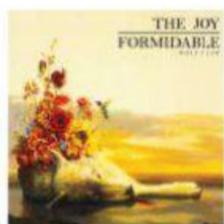
BEST TRACKS: 'Shuggie', 'Oh Yeah', 'On Blue Mountain'



# THE JOY FORMIDABLE

**WOLF'S LAW** ATLANTIC

*A none-too-subtle second album from the Welsh trio that's destined to soundtrack riots and erupting volcanoes*



Fittingly adorned with an oil-painting artwork of flowers growing from the corpse of a wolf (beauty from savagery – geddit?), Welsh trio The Joy Formidable's second

album 'Wolf's Law' takes their 2011 debut's brutal pop maelstroms and adds to it orchestras, death metal riffs and acres of billowing Muse bombast that seem purpose-built to soundtrack HD footage of volcanoes erupting or rioters lobbing firebombs onto police van windscreens. Inevitably for a band built on pomp-rock power, their idea of 'progression' means turning everything up to 11.

'Wolf's Law' is the biological theory that bones strengthen to bear the weight that's placed on them, and the emotional metaphor runs strong through the album. Growing up enough to cope with love's harshest realities is a common theme through 'Forest Serenade', 'Tendons' and string-swamped opener 'This Ladder Is Ours', in which a long-standing couple are reminded of the boundless joys of the start of their relationship when they (apparently) bond over a nostalgic ladder. Melodically, though, these tracks have to be seriously sturdy to bear the avalanches of guitar sludge trucked in to bury them. Ritzy Bryan's light yet powerful vocals often act as a rescue crane to tunes drowning in Rhydian Daffyd's bass barrages, but tracks as heavy as 'Bats' and 'Maw Maw Song' tend to slip away into

the metal Garbage swamp. For the most part, however, Ritzy's melodicism guides the songs through the sonic storm, ruling over urgent rock blazes like 'Little Blimp', the magnificent fury of 'The Leopard And The Lung' and the sinister nursery-rhyme rock of first single 'Cholla' ("Your hands turn to daggers again"), which could be QOTSA chundering through 'Oranges And Lemons'. And having been recorded while snowed into a log cabin deep in the wilderness of Maine, New England, there are moments of serene quietude to 'Wolf's Law'. 'The Hurdle' builds from a folkish stomp and honeycomb coo, 'Silent Treatment' is the languid acoustic paean of a maltreated wife and 'The Turnaround' is a stately ballroom ballad in the vein of Anna Calvi, bringing some much-needed subtlety and classicism to the album like a wine-tasting break at a Viking massacre.

Even the cataclysmic title track lures us in with a piano introduction full of desolate romance before unleashing the hounds of Wagnerian hell, but the prime intention of 'Wolf's Law' is to overwhelm with bluster, muscle and noise, to orchestrate us clean out of our boots. Which makes for a great record to listen to while teetering on the edge of a cliff in a thunderstorm, but on an iPhone on public transport it can feel a touch over-egged. **Mark Beaumont**

**BEST TRACKS:** 'This Ladder Is Ours', 'Cholla', 'The Leopard And The Lung'

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## BLOOD RED SHOES

**WATER EP** V2



After last year's 'In Time To Voices' found Blood Red Shoes' brand of bratty punk polished to a high shine, the Brighton duo have now made a bid for "pure, badass, rock'n'roll immediacy". Their words. In a way, they've been pretty successful – the only problem is that among the punk-rock rubble, the choruses have been buried completely too. The tracks on 'Water' may be crawling with riffs, but without the rousing, infectious choruses that made Blood Red Shoes so bloody exciting in the first place, it seems like a bit of a pointless exercise all round. The storming 'Black Distraction' comes closest to recapturing the band's former, feverish appeal, but unfortunately the rest of it is a bit of a dirge. **Katherine Rodgers**

**BEST TRACK:** 'Black Distraction'

3

## FALTYDL

**HARDCOURAGE** NINJA TUNE

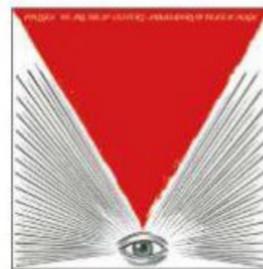


After scoring years of adoration from UK electronica's most informed and fashionable corners for his roughly shaped reflections on dance music past, New York's FaltyDL joins the Ninja Tune ranks with this, his third album. Renowned for skilfully interweaving dance music influences from both sides of the Atlantic, 'Hardcourage' steps on from the broken UK garage rhythms that typify much of FaltyDL's earlier work and into the sort of soulful, pleasurable house grooves occupied by the likes of Four Tet and Jamie xx. 'She Sleeps', with vocals from Friendly Fires' Ed Macfarlane, and the Floating Points-alike 'Straight & Arrow' best exemplify the New Yorker's fresh sonic direction on this beautiful-sounding record. **Jon Cook**

**BEST TRACK:** 'Straight & Arrow'

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## SLEEVE NOTES



**Best Sleeve Of The Week**  
**Foxygen - 'We Are The 21st Century Ambassadors Of Peace & Magic'**

A very Illuminati cover. All we ask from you, Foxygen, is that come the new world order you remember us giving you this award, oh enlightened ones.



**Worst Sleeve Of The Week**  
**I Am Kloot - 'Let It All In'**

Bang your head on the floor 100 times in five minutes and it still looks just like three paper sausages on a CGI background. FFS.

## ADAM ANT

**ADAM ANT IS THE BLUEBLACK HUSSAR IN MARRYING THE GUNNER'S DAUGHTER** BLUEBLACK HUSSAR



Having not released an album for 17 years, some people assumed Adam Ant's recording career was over. After listening to this, an album that gives the middle finger to brevity, many will wish it was. Really long name and record – painfully so at times. There are flashes of the old brilliance on 'Shrink', but preceding number 'Hardmenhardblokes' is as baffling as it is weird. Ant's famous sartorial attention to detail doesn't extend to the music here, as experimentalism meanders into the bizarre and unlistenable. That said, it's sort of heartening to have him back. **Jeremy Allen**

**BEST TRACK:** 'Shrink'

4

## ROOTS MANUVA

**BANANA SKANK EP** BIG DADA



These are fine times indeed for British hip-hop, with mainstream artists and underground acts both thriving, a burgeoning battle scene picking up millions of views on YouTube and the likes of Rodney Smith aka Roots Manuva fashioning an actual paying career out of rap. The four tracks on this EP aren't going to bag him a retirement fund, being as they are odd meldings of dubby electronica and ragga-tinged spitting, but Manuva's cute hooks and swagger belie his 40 years, and the woolly, pared-down 'Natural' is something else entirely. Unsurprisingly ace. **Pete Cashmore**

**BEST TRACK:** 'Natural'

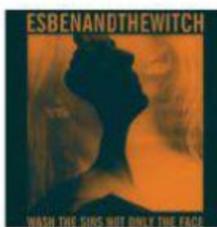
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# ESBEN AND THE WITCH

WASH THE SINS NOT ONLY THE FACE MATADOR

Brainy Brighton trio prove they're both big and clever



Even the most depraved souls fantasise about wiping away transgressions with holy water, but some blemishes can't be removed with a brush and soap. And as far as some thick-skulled zealots are concerned, Brighton trio Esben And The Witch come branded with a 'WARNING - BRAINY BUNCH' tattoo. They're guilty of being a bit too clever-clever, and raising hackles among those who see cerebral cock-wagging as something to ward off with crucifixes and garlic. All of which, of course, is utter rot. Esben's lofty influences only make their gothic brew bubble all the more bewitchingly – and on 'Wash The Sins...', swotting and strutting go hand in hand. The charms of yore remain but now there's a swaggering, full-blooded immediacy: 'Slow Wave' is a skittering, balmy brood, while 'Deathwaltz' is a sweetly sinister plea for redemption, all skin-prickling guitars and Rachel Davies' resigned sighs.

Unlike 2011's 'Hexagons' EP, there's no danger of becoming lost in a blustery netherworld of foggy soundscapes with no choruses. Instead, there's dark arts aplenty on 'Despair', but it's all distilled into a splendid voodoo blitz of lust, violence and fragmented electronics. In contrast, 'The Fall Of Glorieta Mountain' is a thing of condensed-breath beauty. Somewhere in between lies epic swansong 'Smashed To Pieces In The Still Of The Night', ghoulish apparitions of regret flickering amid glitch-ridden swells of cacophonous noise as Rachel coldly repeats the title and clings to it like a mantra.

Call it highbrow, call it highfalutin, but with 'Wash The Sins...', Esben are carving hulking tablets of stone boasting that intellect is nothing to be scared of. No amount of splashing can scrub that out. **Ben Hewitt**

7

**BEST TRACKS: 'Deathwaltz', 'The Fall Of Glorieta Mountain', 'Smashed To Pieces In The Still Of The Night'**

## FLAMINGODS

SUN ART IS HARD



ATP is supposed to be a safe haven from acoustic guitar nuisances entertaining nobody around a campfire. But if Flamingods' backstory about meeting at ATP is to be believed, clearly the 'Kumbaya' scourges are disguising themselves as hipsters and embarking on eight-hour chalet jams instead. Their debut album 'Sun' isn't quite that long, but with its concoction of Afrobeat intricacies and ever-changing structures, it threatens to be. Consumed in bite-size pieces, it's an intriguing, adventurous listen, bursting with howls of energy and exotic, offbeat pop, but it loses its magic when consumed as a whole. A good debut, but there's room for improvement. **Rhian Daly**

6

**BEST TRACK: 'Quesso'**

## WAVE MACHINES

WAVE MACHINES NEAPOLITAN/PIAS



Sssshhh, nature fans – don't scare off a rare example of a homegrown band that quietly gets on with being awesome, rustling deliciously in the musical undergrowth. Wave Machines' debut 'Wave If You're Really There' subtly improved 2009 with a blend of fizzy, quirky electropop and indie whimsy; here they've burned off the quirk to reveal something great. They're a wildly disparate listen: the likes of 'Ill Fit' carry traces of Hot Chip's nerdiest, Prince-licking beats and Foals' latter, sexier grooves, while 'Walk Before I Run' is gorgeous, gaseous Talk Talk romance. But like all the best bands, they have their own enchanting internal logic. **Emily Mackay**

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**BEST TRACK: 'Walk Before I Run'**

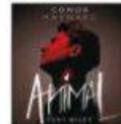
## THIS WEEK'S SINGLES

reviewed by NME's  
**KEVIN EG PERRY**



### CONOR MAYNARD FEAT. WILEY

ANIMAL EMI



There's an episode of *The Simpsons* where Bart leads a trip to Shelbyville to recapture Springfield's famous Lemon Tree. On the mission, flouncing nerd Martin is paired with arch-bully Nelson, who reluctantly finds himself having to provide muscular protection for his weedy companion. This is how I imagine Wiley feels about Maynard on this track. It needs less of Maynard and a lot more Wiley.

### THE RIDER

What we're wearing, watching and balancing on our skulls this week



### Jumper Bravesoul

Layer a jacket over this blocky little number if you wanna wear it now, or throw it over your favourite band T-shirt for spring.

Buy it: £20, [bravesoul.co.uk](http://bravesoul.co.uk)



### DVD

### The Rolling Stones - Crossfire Hurricane

Documents the key periods of the Stones' careers with amazing archive footage.

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### Headphones Vox amPhones

Parents complaining you're playing the guitar you got for Crimbo too loud? Then just plug in and play with these headphones, made by Audio-Technica. Can also be used as conventional headphones, if you wish.

Buy it: £119 from [voxamps.com](http://voxamps.com)

### KWES

ROLLERBLADES WARP



If I tried to chat someone up by singing "Your eyes say to me/Come rollerblade with me", I'd get nowhere. Kwes, however, is cooler, so it works. This, the follow-up to his Warp debut 'Meantime', is gorgeous and idiosyncratic. Plus there's a bit that sounds almost exactly like Sam Cooke's 'Wonderful World'. Get your skates, Kwes, you've pulled.

### JULIO BASHMORE

HUSK BOARDWALK



It's generally accepted that the second best thing about Julio Bashmore (after making puns on his amazing surname) is the absolutely massive 'Au Seve'.

'Husk' is not 'Au Seve: Part Deux', but that's actually a good thing as it's a slow-burner that proves he's no one-trick pony. Still not as much fun as saying 'Julio Mashedmore', 'Julio Lashmore' etc etc though.

### TIM BURGESS

DOORS OF THEN O GENESIS



"Oh no, I love you" sings mop-topped bleach-botherer Tim Burgess on this single – which is not a great thing to say to your partner, especially during the physical act of love. Maybe that's why Tim's coming over more hopelessly twee than vintage Belle & Sebastian. It's lovely and all, but next time, Tim, try: "Amazeballs! I love you!" Now that's romance.

### JESSIE WARE

SWEET TALK PMR



Good news, fans of sultry '80s R&B ballads! Jessie Ware is here to help us embrace our inner '80s soul-pop divas with these seductive sweet nothings.

Musical chameleon Julio Bashmore (him again!) turns up on production duties, and Ware's distinctive glossy vocals lift this up and beyond standard 'music your mum likes too'.

### AMELIA LILY

SHUT UP (AND GIVE ME WHATEVER YOU GOT) XENOMANIA



At the end of last year I went on the traditional festive night out with a handful of old school friends to the dilapidated nightclub where we used to drink underage. It was awful and they played this song by *X Factor* bronze medallist Amelia Lily. Listening to it makes me feel like a mad relic of a time before homogenized pop, adrift in a world of sticky floors and fluorescent shots.

# LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard



# PEACE

CLUB NME @ KOKO, LONDON MONDAY, DECEMBER 31

*The Brummie boys start the year as they mean to go on: carefree, sexy and fun as hell*

**M**ost superstitions are a pile of crap. If you put a pair of shoes on a table, you won't be condemned to a lifetime of bad luck. If you walk under a ladder and something falls on your head – what did you expect? And opening an umbrella indoors is plain stupid because, y'know, it doesn't rain indoors. But the idea that the way you spend New Year's Eve is a marker for how you'll spend your year? That makes sense, if only because it seems inevitable that a large part of 2013 will be taken up in the company of this lot.

Barely a year since they emerged from Birmingham's B-Town scene (and somehow made the term 'B-Town' acceptable), the boys in Peace are on the verge of something big. You can feel it. Between the tie-dye clothing, the glitter cannons, the fact they're incapable of writing a bad song, and the banter (singer Harrison Koisser shortens

pretty much every other word – 'emosh' = emotional, 'ug' = ugly – as though his speech is limited to 140 characters), the band have cultivated a world to buy into. In Peaceland life is meant to be fun, and all that matters is love, partying and finding the perfect fur coat. It's joyously escapist.

With their forthcoming debut album still a few months away from landing, tonight's set is pretty much the same one they've been touring for the last few months. Oldies 'Follow Baby' and 'Lil' Echo' still grind along on the gloriously sleazy and grungy end of the band's spectrum, while regular set-opener (and recent single) 'Wraith' kicks even harder now a portion of the crowd know the words. Last year's 'Delicious' EP is played in full, and the triple-header of 'California Daze', with its heart-on-sleeve indie anthemics, the 10-minute cover of Binary Finary's '1998' and the giddy closer of 'Bloodshake' emphasise how much ground the band cover.

Cyndi Lauper classic 'True Colors' gets wheeled out for an amusingly ridiculous few bars, but it's the newie they sneak in that's the real highlight. "This is one from our album," announces Koisser before launching into 'Toxic', a track that deserves more excitement than his natural nonchalance gives it. Hitting the midway point between the bounce of 'Bloodshake' and the moonlit romance of 'California Daze', the song suggests the band's hit

factory is in full working order. No superstitions required here. *Lisa Wright*

## VIEW FROM THE CROWD ARE PEACE THE SOUND OF 2013?



**Lauren Elliot, 24, London**

"They seem really confident; I reckon they'll definitely do well. I'm not usually into the whole slightly psychedelic thing, but I actually really liked them. Especially '1998'."



**Alistair Ward, 22, Wivenhoe**

"Hard to speak for anyone else but I'll be buying their album. There haven't been many good indie bands recently, but this lot have something unique."



**Jenny Underwood, 25, London**

"They might not get to the point where my mum knows them, but I hope they do alright. If the charts are full of 'Gangnam Style' stuff, you don't even want to be there."



Peace's Harrison Koisser is The Absinthe Fairy



The nascent Balloon-Town scene

# DJANGO DJANGO

**SHEPHERDS BUSH EMPIRE, LONDON**

FRIDAY, DECEMBER 21

*A future freakout that straddles rock's rich past without forgetting to shake what its mama gave it*

**A**s the Mayan calendar ticks down its final seconds towards a disappointing non-pocalypse, four young spods in Shepherd's Bush unveil a complex, indecipherable replacement. It's written in mathematical symbols on their matching shirts and scrawled in mysterious markings across the screens they've fashioned out of window blinds. You'd be buggered trying to find your birthday in it, but its soundtrack of '50s rock'n'roll, '60s psych drones, '70s glam, '80s funk, '90s glitchtronica and '00s Afropop will make the next 10,000 or so years one hell of a party.

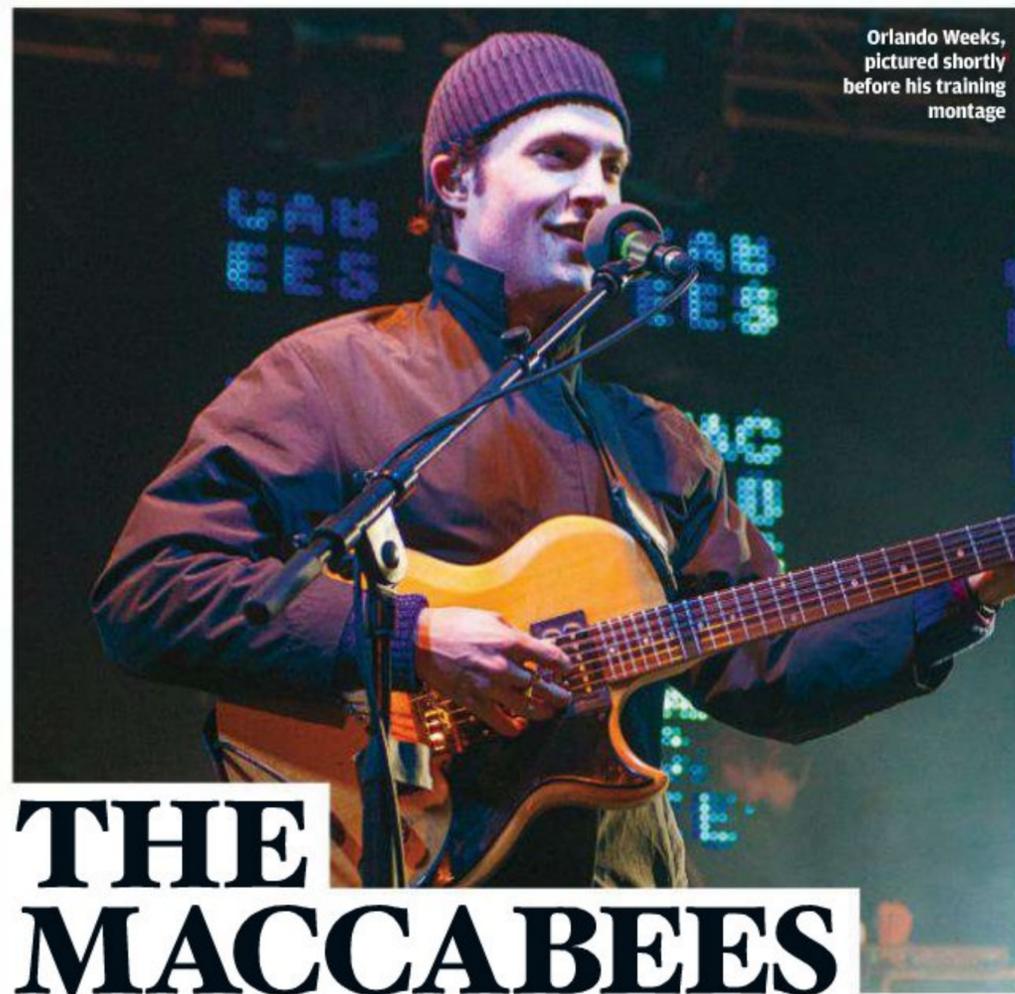
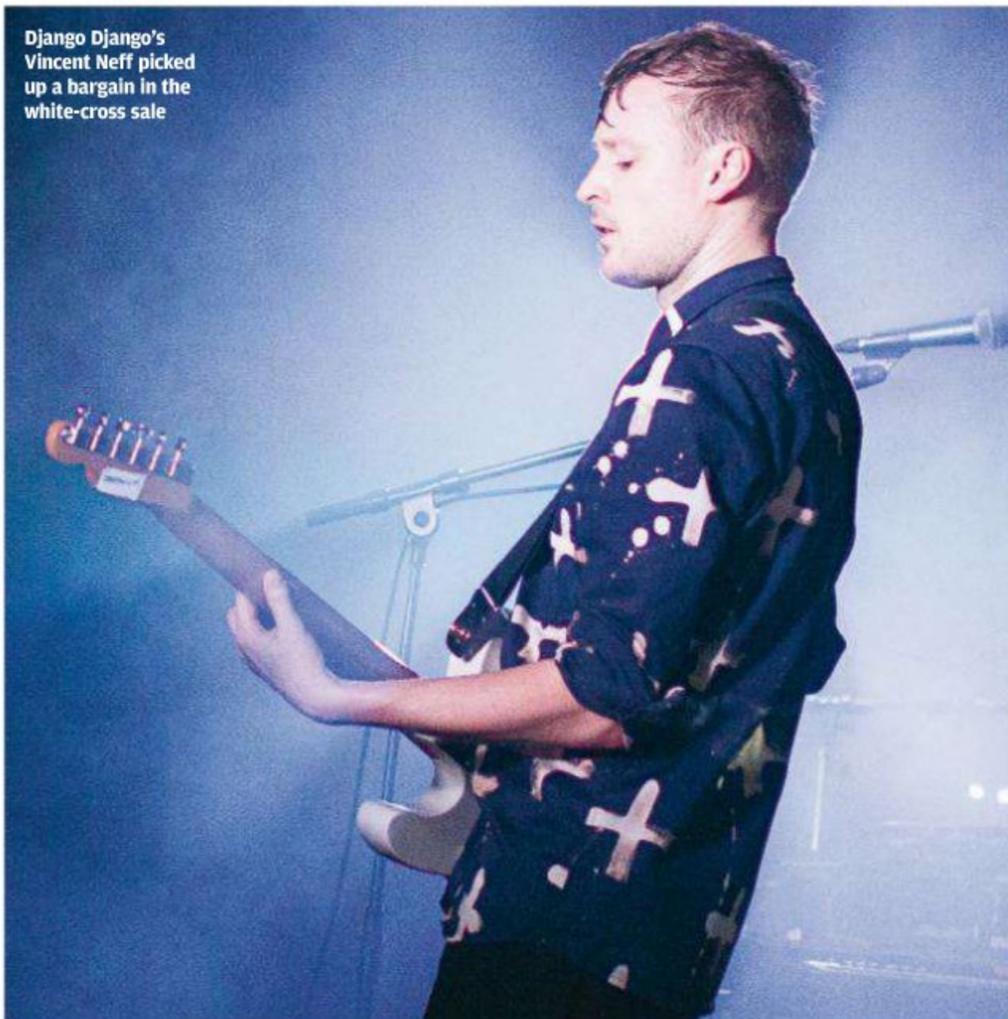
This is, after all, Django Unhinged. To a relentless, hand-clappy future-disco beat that makes the crowd throw themselves at their mates like horny salmon, the Edinburgh trio rejuvenate all manner of classic styles from Caribbean surf pop ('Hail Bop') to '50s skiffle ('Storm') and Latino limbo ('Love's Dart') with math-pop abandon, all sung by Vincent Neff in the style of The Beta Band. Often they'll throw three or four genres at the same tune. 'Firewater' sounds like early Kinks having a premonition of T Rex. 'Skies Over Cairo' smashes Arabian bazaar

vibes into Afrobeat percussion and trancey synths, and has the audacity to take the resulting noise for a twist around the nearest '50s high-school hop.

Django Django are the most adventurous band around today. In an age when, at one end of the spectrum, Jake Bugg and Alabama Shakes are scurrying back to antiquated blues and skiffle and, at the other, Grimes and Metronomy are striving forward by making records that sound like someone felching the *Knight Rider* car, Django are the perfect amalgam. They occupy the same middle ground as Tame Impala, but where TI manhandle '70s prog and psych into hallucinogenic new shapes, Django Django do the same with the entire rock'n'roll era. When 'Default' starts off with the sound of a windy day on Jupiter, delves into White Stripes blues guitar and then turns into 25th-century Buddy Holly you start to wonder if there are any limits to their vision.

They affect the art-school aesthetic of east London basements – there's not a top shirt-button undone in the moshpit – but when the bongos and woodblocks come out for 'Life's A Beach' and the cowboy rave of 'WOR' picks up, there's no denying the party band beneath. We've been Django'd. *Eddie Smack*

Django Django's Vincent Neff picked up a bargain in the white-cross sale



Orlando Weeks, pictured shortly before his training montage

## THE MACCABEES

**PRINCES STREET GARDENS, EDINBURGH**

MONDAY, DECEMBER 31

*Indie rock's nicest band step up to the Hogmanay challenge and come away the people's champions*

**T**he rise and rise of The Maccabees has been one of 2012's more satisfying narratives: a band who have steadily progressed up the grease-smearing rungs of the indie ladder, improving and reaping an ever-expanding audience with each album. Tonight, frontman Orlando Weeks explains, is the last gig in support of their third album, 'Given To The Wild', before work begins on album number four (though he seems to have forgotten their month-long US tour in February).

It's a terribly appropriate night for it – out with the old, in with the new etc – but being outdoors, in Scotland, in late December, it's colder than a brass toilet seat. Circumstances happily bestow a burst of fireworks on 'Feel To Follow' (denoting one hour 'til midnight) but when guitarist Felix White urges everyone in the crowd to "Bounce up and down and wave your arms about!" during 'Can You Give It?', it's easy to oblige – it seems as good a way as any to stave off frostbite.

On record, The Maccabees have been moving towards a more willowy, 'Spirit Of Eden'-esque aesthetic, rather than the pastel-coloured indie pop that made their name, but their live sound is every bit as muscular and robust

as you would expect from a band who boast three guitarists. Hopping from foot to foot with a stocking-cap pulled snugly over his head, Weeks occasionally resembles a boxer, albeit one rendered utterly non-threatening by his timid, kids'-TV-character croak ("Happy Hogmanay" he squeaks after set opener 'Child'), and the oddly endearing habit of raising his hands to his temples every so often, as if he's gesturing the word 'D'oh!'. Still, when it all aligns – as it

does on 'Go', or the dark, Morrissey-esque thrum of 'No Kind Words' – The Maccabees foster a sense of menace and mystery (and not a little beauty).

But that isn't what people are out on the street in sub-zero temperatures for. The Maccabees aren't obvious candidates for this sort of gig (unlike Simple Minds, who are emoting like nobody's business on the other side of Princes Street Gardens), though they do have a handful of big singalong moments – such as 'First Love' (described by Weeks as "a love song to 2012") and 'Pelican' – to keep the party atmosphere going. "You've all got better things to do tonight," says Weeks rather humbly as they leave us, aptly, with 'Grew Up At Midnight'. Frankly, nobody's too sure about that. *Barry Nicolson*

### WHAT TWITTER THOUGHT

@DavidMoore19

"Cant think of a better way to spend Hogmanay than steamin, seeing The Maccabees and Simple Minds. Yaas"

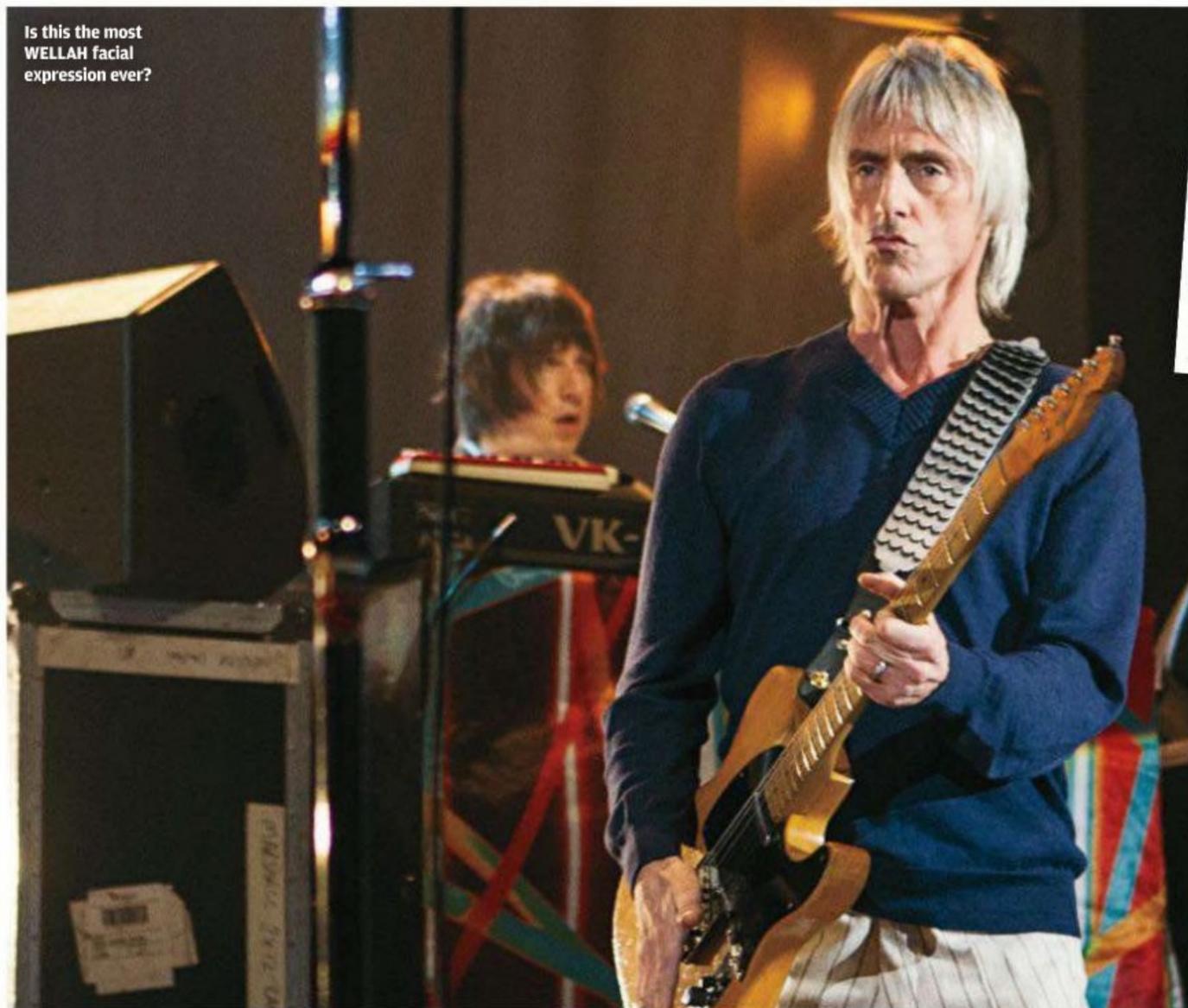
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"Got to the front of The Maccabees. Brilliant way to bring in the new year"

@ThomasR94

"A canny properly remember when it was new year but The Maccabees were so good :)))"

Is this the most  
WELLAH facial  
expression ever?



# PAUL WELLER/ MILES KANE

HAMMERSMITH APOLLO, LONDON WEDNESDAY, DECEMBER 19

*It's a mod holy trinity, as the Modfather, the Modson and the Mod Holy Ghost (aka Bradley Wiggins) keep the wheels on a patchy but still fun-packed psych-soul-pop revue*

**W**IGGOOO! WIIGGOOO!" That'll be *Sir Wiggo* in a few weeks, but right now the newly crowned BBC Sports Personality Of The Year is being beckoned onstage by **Paul Weller** to a barrage of yob-chants at the start of the encore for this Crisis charity show. Sure, 'event gig' and all that, a public coronation of the fastest man on two wheels, but what will he actually *do*? Is he going to ride a static bike, supplying electricity to the amps? Recite a rousing speech demanding Mod Power? Or is he just going to stand there in a guest appearance as tokenistic as Mo Farah providing an 'M' for The Village People?

Thankfully, scurrying roadies strap a guitar onto Bradley Wiggins and he adds bright and brittle strums to a cracking 'That's Entertainment'. He's the crowning glory on a night more notable for guest slots than musical thrills. Three hours earlier Weller himself performed special-guest duties, joining **Miles Kane** onstage. Weller's

rock-legend status is liable to blunt the edge of Miles' '60s revivalism, while Weller's recent bursts of modern psychtronica on 'Sonik Kicks' could be derailed by an immersion into Kane's northern soul world. In the event, though, their joint composition 'You're Gonna Get It' is a masterful marriage, a lean early-Weller strut writhing with urban echoes and Kane's stiletto-blade guitar licks.

A lengthy interlude follows, in which **Emeli Sandé** warbles a load of plastic *X Factor* soul-by-spreadsheet toss as a crowd of fresh feather-cuts chant "WELL-AH! WELL-AH!" Then on he strolls for a career-spanning headline set that, frustratingly, sticks solidly to his 'no obvious hits' 2012 credo. So there's a selective smattering of Jam fan-favourites ('Start!', 'Carnation', 'Strange Town'); a nostalgic nod to The Style Council's 'My Ever Changing Moods' and 'The Cost Of Loving'; a welcome chunk of 'Sonik Kicks' (particularly 'From The Floorboards Up' and 'Kling I Klang'); and a little too much soul revue, like 'Moonshine' or '22 Dreams'. He flits from cultural explorer to

cruise-ship crooner with ease and it makes for an inconsistent set.

His guest slots are hit and miss too. His son Nat laces 'Come On/Let's Go' with riffs and rhythms annoyingly reminiscent of 'Teenage Kicks' and 'Going Underground' and Emeli Sandé reappears for a workmanlike cover of The Impressions' 1965 gospel soul

standard 'People Get Ready'. But when Miles turns up again to bounce like a skinny mod puppy through 'Echoes Round The Sun' it makes for a sizzling psych stormer the likes of which can only sensibly be followed by getting a national hero onstage to play the (alternative) national anthem.

**Mark Beaumont**

## VIEW FROM THE CROWD

### WHO LOOKED BETTER: WELLER OR KANE?



**Jake Polden, 21, London**  
"It's got to be Paul Weller - he's the Modfather. Miles looked good but it's got to be Paul Weller, always."



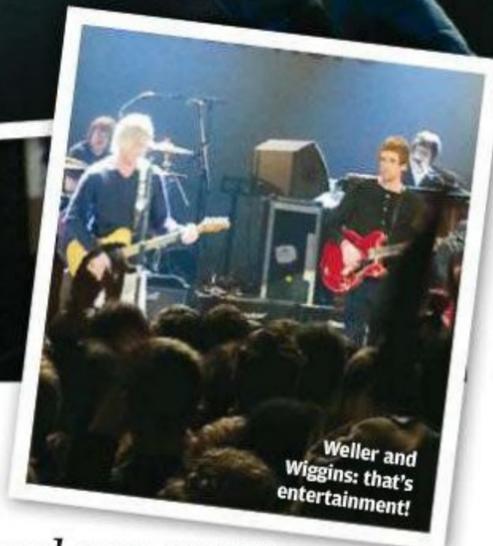
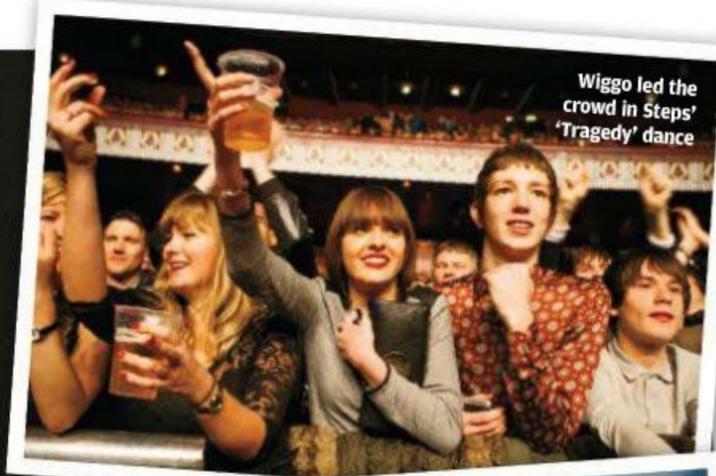
**Niall Rowan, 21, London**  
"I'd go with Weller because I didn't like Miles Kane's coat-slash-shirt. I've seen him wear nicer stuff than that."



**James Rawson, 29, Twickenham**  
"Paul Weller. It's Paul Weller, isn't it? I didn't like Miles Kane's trousers, didn't like the white stripe."



**Heather Nines, 23, Cornwall**  
"Miles Kane - I think I just actually I fancy him a bit. The clothes... he's just generally cool, isn't he?"



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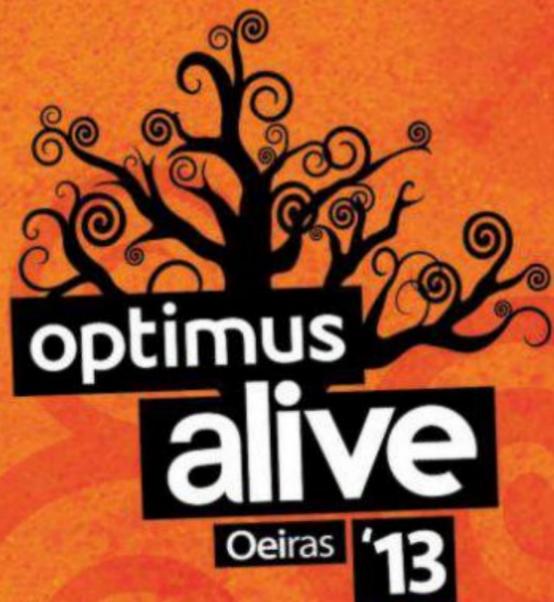
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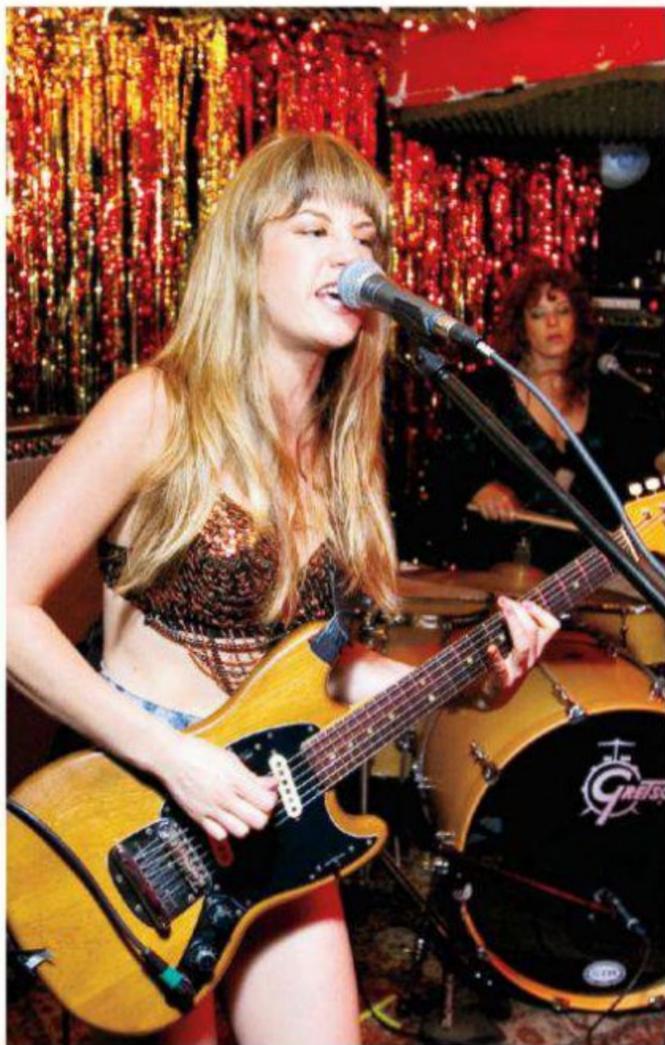
# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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# BOOKING NOW



## MYKKI BLANCO

**STARTS:** Brighton  
Green Door Store,  
Jan 28

Get 'Wavy' as Mykki Blanco arrives in the UK for two dates this month, playing Brighton and London's Birthdays.



## THE FAMILY RAIN

**STARTS:** Brighton  
Komedia, Jan 30

The three brothers from Bath have announced a new date. Check it out for their daring matching uniforms and pacy take on garage-rock.



## TRUST

**STARTS:** London  
Electrowerkz, Jan 31

The gloom-synth one-man band brings his dreamlike trance to the UK this month. Check him out in London, Glasgow or Leeds.



## THE ENEMY

**STARTS:** Edinburgh  
HMV Picture House,  
Feb 2

The Cov lads hit the road again, visiting Edinburgh, Sheffield, Bournemouth, Leicester, Newcastle, Hatfield and Liverpool.

## DEAP VALLY & DRENGE

**STARTS:** Sheffield Queens Social, Feb 23

DON'T MISS

The loudmouthed American duo and the Arctic Monkeys-tipped Sheffield band head out together on a 10-date tour this spring. The Deap Vally girls' last bluesy UK tour was great, and after supporting The Vaccines and Muse you can expect them to be even better this time round. Meanwhile, Drenge fans are desperate to hear anything on the strength of their live shows and the DIY YouTube videos for songs like 'Dogmeat' (a louche, grubby guitar track that'll get stuck in your head) and the hammering 'I Wanna Break You In Half'. Both bands play Sheffield (Feb 23), Birmingham (24), London (26), Brighton (28), Bristol (Mar 1), Middlesbrough (2), Manchester (6) and Liverpool (7), with Deap Vally going it alone in Glasgow (Mar 4) and York (5).



## FOXYGEN

**STARTS:** London  
The Lexington, Feb 4

Make sure you're down the front for Foxygen's London date. It's part of a Euro tour that will see them hit France, Holland, Germany and Denmark.



## DESAPARECIDOS

**STARTS:** Belfast  
The Limelight, Feb 8

With some new material finally out, Conor Oberst's hardcore band play four dates next month: Belfast, Glasgow (9), Manchester (10) and London (11).



## CHVRCHES

**STARTS:** Manchester  
Ruby Lounge, Feb 25

Scottish trio Chvrches will be taking their Scandi-pop sound to Manchester, Bristol (Feb 26), London (27) and Glasgow (Mar 2).



## HADOUKEN!

**STARTS:** Norwich  
The Waterfront, Apr 17

The ex-new-rave band turned EDM/rock/womp band are taking their new-found sound on a 10-date tour of the UK in April.



## EFTERKLANG

**STARTS:** Oxford O2  
Academy, Apr 18

The Danish trio play Halifax Minster (Apr 19), Glasgow The Arches (20) and Bristol Fleece (21). They also play with Foals at the Royal Albert Hall.



## THE FLAMING LIPS

**STARTS:** London  
Roundhouse, May 20

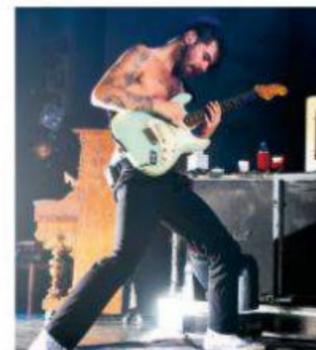
Wayne Coyne and co are polishing off their inflatable balls as they're returning to the UK for two nights only in May.



## BENICASSIM

**STARTS:** Castellon,  
Spain, Jul 18

QOTSA and The Killers are headlining the 2013 fest. Azealia Banks, Jake Bugg, Palma Violets and Echo Lake will also get sweaty in Spain this year.



## BILBAO BBK

**STARTS:** Bilbao  
Kobetamendi, Spain,  
Jul 11

Biffy Clyro, Alt-J, Kings Of Leon, Depeche Mode, Two Door and Toy have all been announced to play the weekend of July 11-13.

# PICK of the WEEK

What to see this week? Let us help



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## ALT-J

STARTS: London, O2 Shepherd's Bush Empire, Jan 18

NME  
PICK

Alt-J arguably 'won' indie in 2012 with their Mercury Music Prize triumph and all that, but it's in 2013 that the real work starts. When they recorded their debut album 'An Awesome Wave', they did it with no fuss, no hype, and no-one saying irritating things like "long-awaited". Now they've got curious listeners all over the world to impress, as they embark on a 50-date tour of Australia, USA, Canada, Portugal, Germany, France and more. Can post-rock merged with dubstep, folk and electronica *really* ever make it big, all over the world? Will the quartet come back world-weary? Only time will tell. Best thing to do is catch them at Shepherd's Bush Empire this week before they fly off, or you'll have to wait for their 11-date tour in May, which visits Birmingham, Glasgow, Manchester, Leeds, Liverpool, Nottingham, Cambridge and Bristol.



## Everyone's Talking About SOLANGE

STARTS: London XOYO, Jan 16

Beyoncé can sell out the O2. Her cooler younger sister has to make do with a basement club in east London. But is Solange jealous? Hell no. She always looks like she's having the time of her life singing alongside friend and producer Dev Hynes, and the 'True' EP they released last year is full of R&B-styled hits.



## Don't Miss BUGGED OUT WEEKENDER

STARTS: Bognor Regis Butlins, Jan 18-20

You may get stomach cramps just looking at an alcoholic drink right now, but Bugged Out are ready to get back on it with one of the biggest parties-cum-festivals of the year. Artists like Benga, Disclosure, Joy Orbison and Toddla T are all lined up for a weekend of everything from house to dubstep to techno to garage.



## Radar Star FLUME

STARTS: Brighton Green Door Store, Jan 22

Hordes of UK artists are in Australia at the moment enjoying Big Day Out. In return we get 21-year-old Flume aka Harley Streten, an Aussie beatmaker and producer whose chopped beats and pitched vocals already count The xx and TEED as fans. Having played Dublin last week, he plays Brighton on Jan 22 and London on Jan 24.

# WED-THURS

January 16-17

## WEDNESDAY, JAN 16

### BELFAST

**Arlo Guthrie** Black Box  
00 35391 566511  
**Asking Alexandria/Motionless In White/While She Sleeps** Queens University 028 9097 3106  
**The Living Room** Laverys  
028 9087 1106

### BIRMINGHAM

**Passenger/Stu Larsen** HMV Institute  
0844 248 5037  
**Sworn To Oath/Diamond Lil** Actress & Bishop 0121 236 7426

### BRIGHTON

**The Lion's Raw** Black Lion  
01273 711 884

### BRISTOL

**Kioskial** Croft (Front Bar)  
0117 987 4144  
**The Once** St Bonaventure  
0117 929 9008  
**The Rhinovirus/Gentlemen's Relish** Croft (Main Room)  
0117 987 4144

### CARDIFF

**Towns** Clwb Ifor Bach 029 2023 2199

### EXETER

**Tonic/Marvin Vital** Cavern Club  
01392 495 370

### GLASGOW

**Dropkick Murphys** Barrowlands  
0141 552 4601  
**Fatherson** King Tut's Wah Wah Hut  
0141 221 5279  
**Kendrick Lamar** O2 ABC  
0870 903 3444

### HULL

**Hammell On Trial** New Adelphi  
01482 348 216

### LONDON

**Aeon** Garage (Upstairs)  
0871 230 1094  
**Anna Meredith** Servant Jazz Quarters  
**Blind Pilgrim/Archie Sylvester**  
**True Penny** Buffalo Bar  
020 7359 6191  
**Born Blonde** Shackwell Arms  
020 7249 0810

### Leftbank

**Monto Water**  
Rats 0207 813 1079  
**Rebekka Karljord** Borderline  
020 7734 5547  
**Secret Company/Swagger** Dublin Castle 020 7485 1773  
**Solange XOYO** 020 7729 5959  
**Virals/Primitive Parts** Birthdays

### MANCHESTER

**Serafina Steer** The Castle  
0161 237 9485

### NORWICH

**Swarmed** Brickmakers 01603 441 118

### SHEFFIELD

**Nell McSweeney** Library Theatre  
0114 278 9789

### ST ALBANS

**Billy Lunn** Horn 01727 853 143

## THURSDAY, JAN 17

### BIRMINGHAM

**The Moonshakers** Jam House  
0121 236 6677  
**Resin/Cold Stone** Roadhouse  
0121 624 2920

### BOURNEMOUTH

**Death Of An Artist/Try Me**  
**Love Me** The Anvil 01202295898

### BRIGHTON

**Art Of Burning Water** Prince Albert  
01273 730 499

**Daughter** St Mary's Church  
01273 698 601

**David Ross** Thomas Kemp  
01273 683 334

**Flamingods/Boneyards/Medicine** Green Door Store  
07894 267 053

**Johnson & The Believers** Mesmerist  
01273 328542

**The Move-Ons** White Rabbit  
01273 677 655

### BRISTOL

**Ayre Point/Retrospects** Croft (Main Room) 0117 987 4144  
**Young Kato** O2 Academy  
0870 477 2000

### CARDIFF

**Hammell On Trial** Clwb Ifor Bach  
029 2023 2199

### DERBY

**Bound By Exile/Condemned/Osiah**  
The Hairy Dog

### GLASGOW

**Asking Alexandria/Motionless In White** Barrowlands 0141 552 4601  
**Younger/The Clock** King Tut's Wah Wah Hut 0141 221 5279

### LONDON

**Eliza and the Bear** St Pancras Old Church

**JD McPherson/Sean Rowe** Electric Ballroom 020 7485 9006

**LazyTalk** Dublin Castle 020 7485 1773

**Lescop/Savages (DJ Set)** Birthdays

**The Long Haul/Black Shapes** Old Blue Last 020 7613 2478

**Miguel** HMV Forum 020 7344 0044

**Peter Hook & The Light** KOKO  
020 7388 3222

**Sinead O'Connor** LSO St Lukes  
020 7490 3939

**Solange XOYO** 020 7729 5959

**Vinnie Caruana/Great Cynics/Burn Daylight** MacBeth 020 7739 5095

**Young Fathers** Shackwell Arms  
020 7249 0810

### MANCHESTER

**Crown Jewel Defense/Octane OK**  
NQ Live 0161 834 8180

**Kendrick Lamar** HMV Ritz  
0161 236 4355

**Passenger** Academy 3 0161 832 1111

**Rebekka Karljord/Olympian** Ruby Lounge 0161 834 1392

**Stop Making Sense** Common Bar  
0161 832 9245

### NORWICH

**Pirate Radio/Sheesh** Brickmakers  
01603 441 118

### NOTTINGHAM

**Dropkick Murphys/Teenage Bottlerocket** Rock City  
08713 100000

### WAKEFIELD

**Famous Villains** The Hop  
0871 230 1094

### YORK

**Anna Shannon** Black Swan Inn  
01904 686 911

## Virals, Birthdays, London



## FRIDAY

January 18

Disclosure, Bugged  
Out Weekender,  
Butlins, Bognor Regis**BELFAST**

Boyz Noize Limelight 028 9032 5942

**BIRMINGHAM**

The Detached Collective Actress &amp; Bishop 0121 236 7426

The Dirty Dissonance Flapper 0121 236 2421

Kendrick Lamar/The Rascals

Scrufizzer HMV Institute

0844 248 5037

Maximum Zero The End

0121 448 0797

**BOGNOR REGIS**

Benga/Annie Mac/Disclosure/

Mosca Butlins

01243 860068

**BRIDGEND**

The Blackout Hobos 0871 230 1094

**BRIGHTON**

Fever Fortune Of War 01273 205 065

JD McPherson/Sean Rowe The Haunt

01273 770 847

Miguel/Daley Concorde 2

01273 673 311

**BRISTOL**

Mad Apple Circus/Arse Full Of Chips

Croft (Main Room) 0117 987 4144

Muff Said/Wolfhound/Dymphna

St George's Hall 0117 923 0359

VTKTM/Iridium Louisiana

0117 926 5978

We Like To Party/Kid Manners/Coca

Eskimo Start The Bus 0117 930 4370

**CAMBRIDGE**

Sugarbeat/Swamp Truck Portland

Arms 01223 357268

**CARDIFF**

We're No Heroes The Moon Club

**DERBY**

Anti Vigilante/The Fear The Hairy

Dog

**EXETER**

Dutty Moonshine Cavern Club

01392 495 370

**GLASGOW**

Female Band The Old Hairdressers

0141 222 2254

Helm/Ex-Servicemen Stereo

0141 576 5018

Martin Stephenson &amp; The Daintees

Oran Mor 0141 552 9224

The New Piccadillys King Tut's Wah

Wah Hut 0141 221 5279

Until We're Winning Maggie May's

0141 548 1350

**GLOUCESTER**

Young Kato Guildhall Arts Centre

01452 503050

**LEEDS**

City Of Lights Cockpit 0113 244 3446

Drunkards Walk Nation Of

Shopkeepers 0113 203 1831

Micky P Kerr Brudenell Social Club

0113 243 5866

**LEICESTER**

Geno Washington Musician

0116 251 0080

**LIVERPOOL**

Vinnie Caruana/Adam Hill Shipping

Forecast 0151 709 6901

**LONDON**

Alt-J O2 Shepherds Bush Empire

0870 771 2000

The Apostates Workshop

The Baron Von Marlon/Childbrain

Enterprise 020 7485 2659



Dropkick Murphys/Teenage

Bottlerocket HMV Forum

020 7344 0044

Drugstore/Sweet Sweet Lies St

Pancras Old Church

Flamingods/Chalices Of The Past

Shacklewell Arms 020 7249 0810

The Floacist Garage (Upstairs)

0871 230 1094

Jackmaster/T.Williams/Bondax

XOYO 020 7729 5959

Joker/Distance Fabric 020 7336 8898

Kartel/Bass Clef Plan B 08701 165421

The Knights Of The Realm/West Of

The Sun 100 Club 020 7636 0933

Mannequins Nambucca

020 7272 7366

NightCare The Lexington

020 7837 5387

No Room For Giants Half Moon

020 7274 2733

The Pheromans/The Sweat/Lidl

Richard Buffalo Bar 020 7359 6191

Sons And Lovers Club NME @ KOKO

0870 4325527

Sufferinfuck/Filthpact Grosvenor

0871 223 7992

Three Things/Trans-Siberia March

Band/Tsak Bull &amp; Gate 020 7485 5358

Will Saul/Youandewan Nest

020 7354 9993

**MANCHESTER**

Peter Hook &amp; The Light Cathedral

0161 832 1111

Suns Of Arqa Band On The Wall

0161 832 6625

**NEWCASTLE**

Crown Jewel Defense O2 Academy 2

0870 477 2000

Retriever Cluny 2 0191 230 4474

The Watchers Cluny 0191 230 4474

**NORWICH**

The Burning Crows/Wicked Faith/

Soulborn Waterfront 01603 632 717

Loki Brickmakers 01603 441 118

**OXFORD**

King Salami &amp; The Cumberland

Three Cellar 01865 244 761

Nyctophobia O2 Academy 2

0870 477 2000

**READING**

Modestep Sub89 0871 230 1094

**SHEFFIELD**

DJ Bug Corporation 0114 276 0262

Eccentric Research Council

Queens Social Club 0114 272 5544

Straight Razor Angels/

Rita Payne

Greystones 0114 266 5599

**SOUTHAMPTON**

The Alistair Goodwin Band Bent

Brief 023 8032 2151

David Rodigan Orange Rooms

02380 232333

The Long Haul/Black Shapes King

Alfred 023 8023 1183

**SWANSEA**

Hold Back The Night Grand Theatre

01792 475715

**TELFORD**

Penny Dreadful/The Fatal Mistake

Haygate 01952 242616

**WAKEFIELD**

Remember Hillards Snooty Fox

01924 374455

## SATURDAY

January 19

**ABERDEEN**

Moving Pictures Lemon Tree

01224 642230

**BELFAST**

Deetron Stiff Kitten 028 9023 8700

**BIRMINGHAM**

A Love From Outer Space Hare &amp;

Hounds 0870 264 3333

The Black Sheep Family/Shoot The

Dead Actress &amp; Bishop 0121 236 7426

Cornered/The River Card/Bleak

Reality Wagon &amp; Horses 0121 772 1403

Kill The Romantic Eddie's Rock Club

0121 643 2093

Young Kato O2 Academy 3

0870 477 2000

**BOGNOR REGIS**

Erol Alkan/Jackmaster/Mala/Ben

UFO/Scuba Butlins 01243 860068

**BRIGHTON**

Annix/Agro &amp; Too Greezey Volks

Tavern 01273 682828

The Correspondents Concorde 2

01273 673 311

**BRISTOL**

Brotherhood Of The Lake/

True Vallance/Declimate Fleece

0117 945 0996

Digital Soundboy/Benga Motion

01179 723111

Gouranga/Spider Kitten Stag &amp;

Hounds 0117 929 7048

Kendrick Lamar O2 Academy

0870 477 2000

MrSteveBob/Zeal Start The Bus

0117 930 4370

Osci/In The Face Crew/Satta Sounds

Croft (Main Room) 0117 987 4144

The Weary Band/Lund Quartet/

Danielle Celeste St George's Hall

0117 923 0359

**CAMBRIDGE**

Mallory Knox/The First/Chasing

Outlaws Junction 01223 511511

**CARDIFF**

Sen Segur Clwb Ifor Bach

029 2023 2199

Please/Flamingods Gwdihw Café Bar

029 2039 7933

**COVENTRY**

John J Presley/Resurrection Men

Taylor John's House 024 7655 9958

**DERBY**

Sam Forrest The Vic Inn

01332 74 00 91

TV Smith/Louise Distras/Honest

Jon The Hairy Dog

**DUNDEE**

Rudimental University 01382 221841

**EDINBURGH**

Annie Mac The Liquidroom

0131 225 2564

Bombskare/Big Fat Panda Voodoo

Rooms 0131 556 7060

Vukovi Electric Circus 0131 226 4224

**GLASGOW**

Cult Of Luna/Her Name Is Calla Ivory

Blacks 0141 221 7871

The Once St Andrews In The Square

0141 222 2128

Passenger/Stu Larsen Arches

0141 221 4001

Rebekka Karjord/Plum King Tut's

Wah Wah Hut 0141 221 5279

Ripley/The Hazy Shades/The

Cavaliers Maggie May's 0141 548 1350

Sarah Sleat Stereo 0141 576 5018

Washington Irving Oran Mor

0141 552 9224

**HOVE**

Kate Daisy Grant/Xanthus

Brunswick 01273 735254

**LEEDS**

Dragonfly Tattoo Seven Arts

0113 262 6777

Jamie xx/Floating Points/Evian

Christ/Youandewan Canal Mills

0113 200 2780

Lone Wolf/Post War Glamour Girls

Brudenell Social Club 0113 243 5866

Moon Rocks Nation Of Shopkeepers

0113 203 1831

**LEICESTER**

El Pussycats Musician 0116 251 0080

**LIVERPOOL**

Basement Tapes/Elliott Oakley

Shipping Forecast 0151 709 6901

**LONDON**

Alt-J O2 Shepherds Bush Empire

0870 771 2000

The Broadway Twisters/Damn

Jammage/Chi Chi Revolver The

Lexington 020 7837 5387

Chik Budo The Social

Dirty Revolution Nambucca

020 7272 7366

Dropkick Murphys HMV Forum

020 7344 0044

Eighteen Nightmares At The Lux

Queen Of Hoxton 020 7422 0958

Empire Affair Dublin Castle

020 7485 1773

For The Benefit Of Mr Smith Too Bull

&amp; Gate 020 7485 5358

G&amp;G Sindikatas Garage (Upstairs)

0871 230 1094

Left Leg/Giles Likes Tea Club Surya

020 7713 6262

Milk &amp; Biscuits/Speak Galactic

Power Lunches Arts Café

Mystro/Son Of Light/Heritage X

Amersham Arms 0208 469 1499

NewQuay Times/Kindred Shins

Hope &amp; Anchor 020 7354 1312

Ravens In Paris Monto Water Rats

0207 813 1079

Ripperton/Jamma Basing House

020 7033 1900

Tall Ships, O2  
Academy 2, Oxford

## SUNDAY

January 20

March 11

## BELFAST

Claw Laverys 028 9087 1106

Paloma Faith Ulster Hall

028 9032 3900

## BOGNOR REGIS

Blawan/Andrew Weatherall/Julio

Bashmore/Joy Orbison Butlins

01243 860068

## BRIGHTON

Esben &amp; The Witch Green Door Store

07894 267 053

Hush Hush White Rabbit

01273 677 655

## BRISTOL

Bashema/Rebecca Cant/Howlin

Lord St George's Hall 0117 923 0359

Cambion/The Hotel Ambush/

Hostile Theory Croft (Main Room)

0117 987 4144

Flamingods/Giant Swan/Let's Kill

Janice Louisiana 0117 926 5978

I'm The Envy/Ruins Fleece

0117 945 0996

## CARDIFF

Danny Bowes Glee Club

0870 241 5093

## EDINBURGH

Passenger The Caves 0131 557 8989

## GLASGOW

The Blackout/Sonic Boom Six King

Tut's Wah Wah Hut 0141 221 5279

Mulatu Astatke Old Fruitmarket

0141 287 5511

## LEICESTER

Grace Petrie Musician 0116 251 0080

## LONDON

Born Gold Barfly 0870 907 0999

The Business Underworld

020 7482 1932

Kendrick Lamar HMV Hammersmith

Apollo 0870 606 3400

Lone Wolf The Lexington

020 7837 5387

This Town Needs Guns/Among

Brothers/Suffer Like G Did Old Blue

Last 020 7613 2478

Your Move/Bleak Reality Grosvenor

0871 223 7992

## NEWCASTLE

Della Darlings/Caro Snatch Star And

Shadow Cinema 0191 2610066

## NORWICH

Hot Feet/Jay Leighton Bicycle Shop

01603 625 777

## PORTSMOUTH

Skream/Redlight Guildhall

023 9282 4355

## SHEFFIELD

Cult Of Luna/Her Name Is

Calla/Humanfly Corporation

0114 276 0262

Octane OK/A Story To Tell/Fans Of

Faye O2 Academy 2 0870 477 2000

## WOLVERHAMPTON

Jump The Shark Robin 2

01902 497860

## YORK

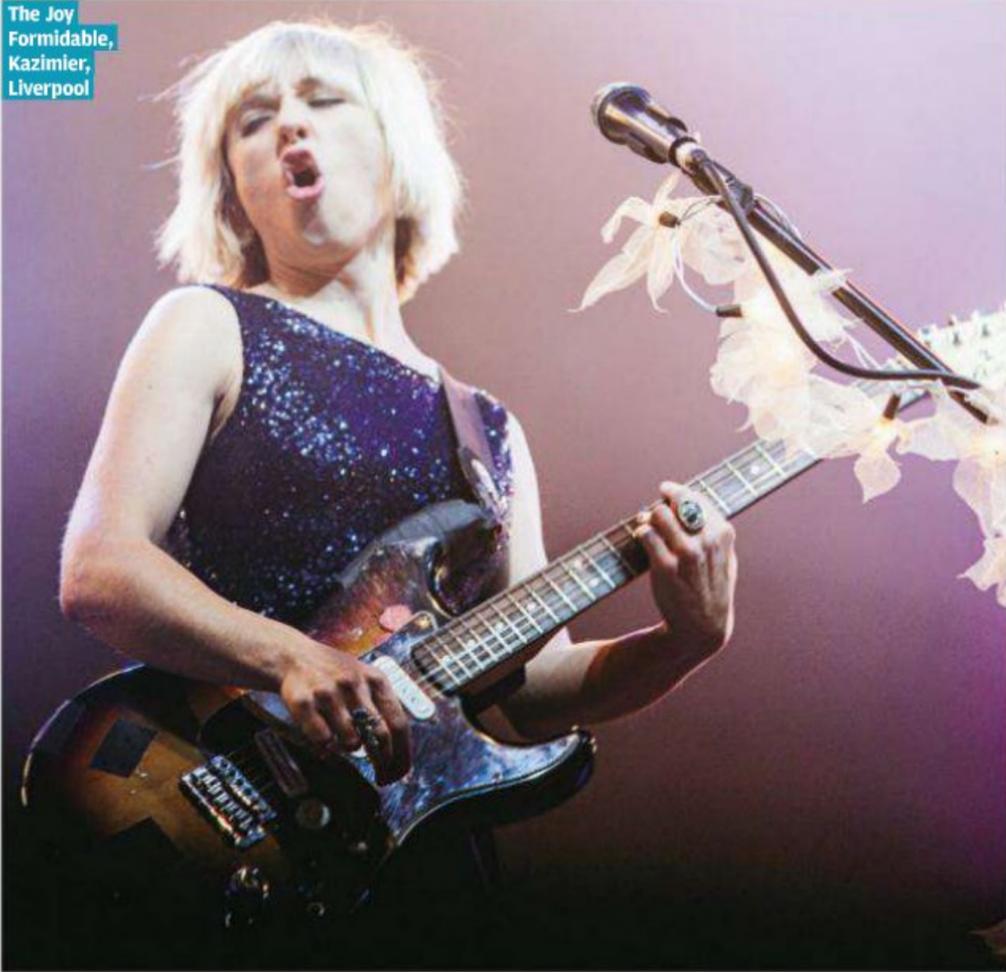
Young Kato The Duchess

01904 641 413

Esben And The Witch,  
Green Door Store,  
Brighton

## MON-TUES

January 21-22

The Joy  
Formidable,  
Kazimier,  
Liverpool

## MONDAY, JAN 21

## BIRMINGHAM

Martin Carthy Kitchen Garden Café

0121 443 4725

## BRIGHTON

Digital Bear/Echo &amp; The Beats

Latest Music Bar 01273 687 171

John Murry Sticky Mike's Frog Bar

01273 749 465

Written In Waters/Kins/

The Deal Was For The Diamond/900

Spaces Prince Albert 01273 730 499

## EDINBURGH

Nell Bryden Voodoo Rooms

0131 556 7060

## GLASGOW

Daughter/Lay Low Oran Mor

0141 552 9224

Paul Banks King Tut's Wah Wah Hut

0141 221 5279

## LONDON

The Computers The Lexington

020 7837 5387

Fighting Wolves Barfly

0870 907 0999

Julie Hawk Dublin Castle

020 7485 1773

Lindsey Stirling Garage

020 7607 1818

## NEWCASTLE

The Blackout O2 Academy 2

0870 477 2000

Passenger/Stu Larsen Cluny

0191 230 4474

## NORWICH

Blood Red Shoes Arts Centre

01603 660 352

## NOTTINGHAM

Young Kato/Portia Conn Rescue

Rooms 0115 958 8484

## WOLVERHAMPTON

Cult Of Luna/Her Name Is Calla

Slade Room 0870 320 7000

## TUESDAY, JAN 22

## BRIGHTON

Flume Green Door Store

07894 267 053

Matthew E White The Hope

01273 723 568

Negative Pegasus/Traams/Great

Pagans/Tigercub Prince Albert

01273 730 499

## BRISTOL

Aeon/Dyscarnate Croft (Main Room)

0117 987 4144

Daughter St George's Hall

0117 923 0359

Milo Greene Louisiana 0117 926 5978

The Soft Pack Start The Bus

0117 930 4370

Valfader/Glu/Planecrasher Croft

(Front Bar) 0117 987 4144

## EDINBURGH

The Blackout/Sonic Boom Six

The Liquidroom

0131 225 2564

## GLASGOW

Lindsey Stirling Oran Mor

0141 552 9224

## LEEDS

Flamingods/Herb Diamante Wharf

Chambers

## LEICESTER

Rumour Mill/Black Shapes The

Cookie Jar 0116 2531212

Sleeping Through Rapture/Al

Sansome/Roger Pugh Musician

0116 251 0080

Young Kato Lock 42

## LIVERPOOL

A Flock Of Seagulls O2 Academy

0870 477 2000

Johnny Sands Leaf On Bold St

0151 707 7747

The Joy Formidable/We Are Animal

Kazimier 0871 230 1094

The Midnight Ramble/Robert

Vincent Unity Theatre

0151 709 4988

## LONDON

Anarita/The Varsity Dublin Castle

020 7485 1773

Blood Red Shoes/Rolo Tomassi

02 Shepherds Bush Empire

0870 771 2000

Chapel Club Electrowerkz

020 7837 6419

Clutch/Hark KOKO 020 7388 3222

Conor Maynard HMV Forum

020 7344 0044

Cory Chisel The Lexington

020 7837 5387

Cult Of Luna/Amenra Garage

020 7607 1818

Gorgeous Bully/We Walk On Ice

Buffalo Bar 020 7359 6191

Kid Wave Barfly 0870 907 0999

Toro Y Moi Village Underground

020 7422 7505

## MANCHESTER

Incognito Band On The Wall

0161 832 6625

Paul Banks Sound Control

0161 236 0340

## MIDDLESBROUGH

Be Quiet Shout Loud/Cellar Door

The Keys 01642 782 534

## MILTON KEYNES

The Once Stables 01908 280800

## NEWCASTLE

Amy Holford Cluny 0191 230 4474

Nell Bryden Cluny 2 0191 230 4474

The 1975 Hoult's Yard

0191 265 4282

## SOUTHAMPTON

Alan Merrill &amp; The Arrows Talking

Heads 023 8055 5899

Black Light Burns The Cellar

023 8071 0648

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# THIS WEEK IN 1999

LOVE'S NEW LOVE, STING GETS ON ONE, THE VERVE SUED

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## COURTNEY MIKES UP

**T**hat Courtney Love has plenty of enemies is no secret. But it's also no secret that she has for a time now had a strong friendship with Michael Stipe of REM. "I have a place to go when I'm lost and that place is Michael," she says of him in this joint interview. "He's diplomatic. He knows how to navigate his way round things that are insincere or in his way and I've learned that from him." Stipe is even more gushing: "Courtney is incredibly articulate, well-read and very well-educated. I'm the exact opposite. I'm inarticulate, but there is something that we share that's rare. And that is... well, one thing that we share is an incredible ambition and drive. And growing up in the '80s, those were things we'd think of as bad words. The drive and the ambition is coming from somewhere else." They talk of how they first met (Michael: "I was in a restaurant and these people came up to me..."); of how each other's work has been an influence (Courtney: "I didn't know what to do onstage the other night so I shape-shifted into a Stipe pose!"); and about acting; but in the main, the discussion is of the right way to go about things. Michael Stipe has the definitive word. "I got this from Patti Smith: the proof is in the pudding. Everything has to serve the work. If the work is nothing, then everything we do, every gesture means nothing."

### ALSO IN THE ISSUE THAT WEEK

- Happy Mondays have signed a deal to reform for the first time and play four shows in April, having split back in 1993.
- UNKLE are caught live on the NME Awards Tour at the L2 in Liverpool. "Their attempt to prove that turntables are just as exciting as, y'know, guitars, pays off in full," writes Kitty Empire. "People are cheering for - pogoing to - scratching."
- Engelbert Humperdinck's 'The Dance Album' is awarded zero out of 10. "Think Steps' 'Tragedy' sung by a rubbish Neil Diamond for an hour," writes Mark Beaumont.
- Single Of The Week is The Jellies' 'Lemonade Girl', which Steven Wells calls "twisted teenage wangst with gratuitous references to genito-urinary functions".



### PREMIERE TALKING

A new Channel 4 documentary entitled *NME Premier Review* will feature some fiery interviews. Of Tony Blair's government, Nicky Wire says: "I'm more intelligent than they are. I did politics at university, which is more than half those fuckwits - they were just bought into their schools; it's just handshakes that got them degrees." Jarvis Cocker, meanwhile, speaks out about the criminalisation of drug users. "Sting recently said, 'Yeah, I've taken E.' I think people like him admitting it is the best deterrent!"

### BITTER, BITTER, BITTER

The Verve's record label, Virgin, is being sued for up to £1million over the band's 1997 hit 'Bitter Sweet Symphony'. A writ was served by The Rolling Stones' former manager Andrew Loog Oldham at London's High Court, asking for damages and an injunction to stop any commercial use of the song. Loog Oldham wrote and recorded an orchestral version of the Stones' 'The Last Time', the strings from which were used in the refrain from The Verve's hit. The band believed Decca owned the rights.

# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

## A BAG OF NME SWAG



### CLUES ACROSS

- 1 Biffy Clyro making light of a gloomy outlook (5-10)  
 9+17D Harry Tate's arrangement of a Green Day number (5-5)  
 10+29D A magnificent upsurge in favour of Alt-J (2-7-4)  
 11+30A It's useful for when The Beastie Boys make an appearance on TV (6-7)  
 12 (See 7 down)  
 14 Joe \_\_\_\_, legendary pioneering producer of the '60s (4)  
 16 Not exactly heavy metal from Nirvana (7)  
 18 The Ting Tings with a tribute to John Peel? (5-2)  
 20 Does as arranged by The Bee Gees for an album (6)  
 24 I'm in the company of Killers (4-4-2)  
 27 American rock band appearing in panto tonight (4)  
 30 (See 11 across)  
 31 Feeder single was a smash hit in 1975 (7)  
 32 An additional 24 hours for Wyclef Jean and Bono to make a charity single together (3-3)  
 33 Almighty maker of an album by The Lemonheads (7)

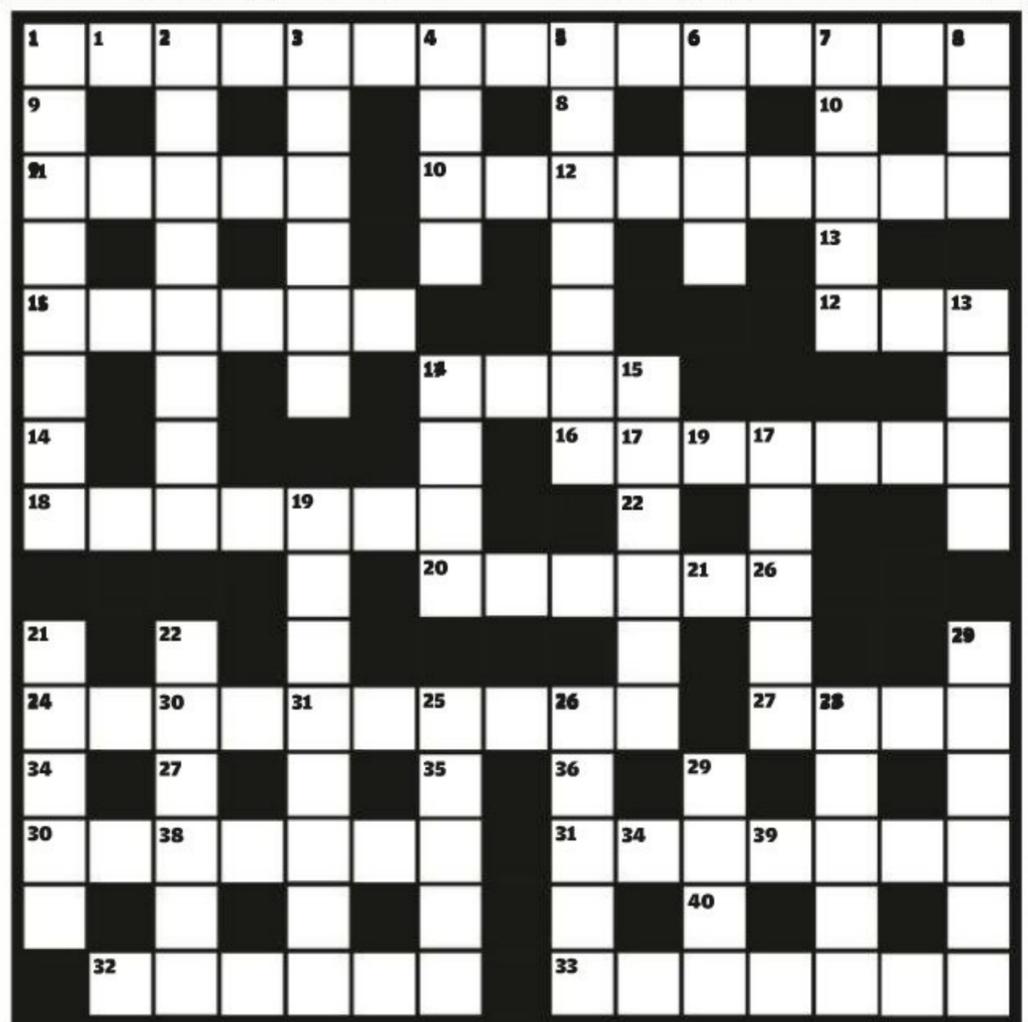
### CLUES DOWN

- 1 The 2 Bears recorded a terrible song, Bert (2-6)  
 2 Guarantee that this Echo And The Bunnymen record will be either kept or broken (1-7)  
 3+19D How on Earth did Richard Ashcroft get in? (4-2-3-5)  
 4+26D The sound of Suede between the ears (4-5)  
 5 Nag Noel about getting a Dido album (2-5)  
 6 "And the message coming from my \_\_\_\_ says leave it alone", from The White Stripes' 'Seven Nation Army' (4)  
 7+12A Cage The Elephant number not properly heard on stereo headphones (2-3-3)  
 8 Jesse \_\_\_\_, funky Scotsman who went 'Over The Sea' (3)  
 13 "I am walking through \_\_\_\_ with my heart on

- a string" - Morrissey goes Italian in 'Dear God, Please Help Me' (4)  
 14 Tom Petty starts mocking and then starts joking on his last album (4)  
 15 Give me a smacker and I'll still be Sixpence None The Richer (4-2)  
 17 (See 9 across)  
 19 (See 3 down)  
 21+23D The View is that it's sensationalistic stuff (5-6)  
 22 Groan about heading east to do album with The Jon Spencer Blues Explosion (6)  
 23 (See 21 down)  
 25 A bit of a mental mystery completing name of '60s producer Shel \_\_\_\_ (5)  
 26 (See 4 down)  
 28 A band with eight members or a piece of music for them (5)  
 29 (See 10 across)

### DECEMBER 8 ANSWERS

- ACROSS**  
 1 Lover Of The Light, 9 Findlay, 10 Starman, 11+12D She's So High, 16+19D+14A Both Sides Now, 17 Pyro, 18+36A Glass House, 22 Edwoud, 24 Hay, 26 Hello, 30 Al, 31+7D The Game, 32+20A Silver And Gold, 33 Relax, 37+35A Marc Bell  
**DOWN**  
 1 Life's A Beach, 2 Vincent, 3+13A Roll With It, 4 Fly Away, 5 Has It Come To This, 6 Leaving, 8+28A Ting Tings, 15 Saturnalia, 21 Doll, 23 Waters, 25 Alive, 27 Earth, 29 Evil, 34 XTC



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



## COLLECTORS' CORNER

### JIMI HENDRIX

Here are the music gems that no Jimi Hendrix fan should be without



#### HEY JOE (1966)



The guitarist's debut single, which was a UK Top 10 hit and made

him an instant success in his adopted country, was a cover of a song that had already been tackled by many in the '60s, including The Leaves, Love and The Byrds. Hendrix's version was reputedly inspired by folk singer Tim Rose's slowed-down version, although this is still the subject of debate.

**Need To Know:** Hendrix's version of 'Hey Joe' was the last song performed at the 1969 Woodstock Festival.

#### HISTORIC PERFORMANCES RECORDED AT THE MONTEREY POP FESTIVAL (1970)



The legendary performance that included Jimi burning his guitar

made him a worldwide star, and is documented on this LP released three years after the event in California. Four of the nine songs are on here, including covers of 'Like A Rolling Stone' and 'Wild Thing'.

**Need To Know:** Hendrix's performance takes up Side One of the album, with Otis Redding on Side Two.

#### BAND OF GYPSYS (1970)



Another LP released in the year of his death, this record

features Hendrix playing with the band he formed post-Experience. The songs were recorded at the Fillmore East in New York. Significantly, it was the last album release he authorised before his death in September that year.

**Need To Know:** Just weeks after these performances, the Band Of Gypsys split up after a show at Madison Square Garden in New York ended after just two songs.

#### RAINBOW BRIDGE/ THE CRY OF LOVE (1971)



These posthumous albums feature the bulk of the material Hendrix was planning to release on his next studio LP, 'First Rays Of The New Rising Sun'. Some tracks were recorded as far back as 1968. Many of the songs have subsequently featured on Hendrix compilations.

**Need To Know:** 'Rainbow Bridge' was actually a soundtrack album for the movie of the same name.

# FANMAIL

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

Edited by Siân Rowe



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LETTERS  
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## Letter of the week

The best of the NME mailbag



### HAIM-AZING

From: Andrew Dickinson  
To: NME

As you may have noticed, Haim have topped the BBC Sound Of 2013 poll, and Peace and Palma Violets also featured in the shortlist. Aside from blatantly copying what NME has been saying for the past few months, the Beeb seem to have actually done a pretty good job this year, after years of disappointing first choices. Haim's victory is important: they are not already well established (two EPs doesn't equal prominent) but they are also very unlikely to follow in the footsteps of previous winners: either disappearing (Little Boots) or becoming annoying prime-time radio fodder (Jessie J). Will the likes of 'Forever' get overplayed to such an extent that we won't be able to stand the sight of the trio, or are Haim going to continue to be utterly captivating and brilliant, with more and more great tunes to indulge us with?

From: NME  
To: Andrew Dickinson

On the strength of 'Come Save Me' and 'Send Me Down' the Haim sisters DO have some better songs than the now almost ubiquitous 'Forever', so that's a bit of a relief with regards to what will happen to them long-term. I just hope that these things happen in the future: 1) That they get back to playing smaller venues, rather than the arenas they've been doing with the likes of Florence + The Machine. They made it on their own at the O2 (chat-wise, and the songs held up, although they should drop the Fleetwood Mac cover ASAP) but are much more fun when Este is screaming "VAGINA" really close to your face. 2) That they're not styled into dad-rock oblivion and end up looking like an actual classic rock band. 3) There isn't a ridiculous backlash; but tbh, this is the age of Twitter, so it has probably already started - SR

### MERCHANDISE 'TRULY AMAZING'

From: Jonah Hartley  
To: NME

There are many contenders for my personal stars of the 'New Music Revolution of 2013', but it almost breaks my heart to say that I must abandon many of these. I must ignore the bleak post-punk landscapes created by Savages, move past the Bolan-esque stylings of Temples, completely bypass Peace, and put my faith most wholeheartedly in Carson Cox and co from Merchandise. If Carson Cox is not enough of an argument for the band (his clearly adroit lyrics comprising a strong part of his case) I don't know what is. His attitudes to music and culture are interesting, and he seems absolutely determined to make the best music with the group that he can. As the band themselves had never imagined this 'hype' so far from home, each truly brilliant song was not simply playing for popularity, it was only for the passion in presenting something truly amazing.

From: NME  
To: Jonah Hartley  
The band never imagined 'Children Of Desire' would do much outside of Florida, let alone the US, but here you are (and us!) talking about their next album and how great it could be. Even better, after years of working their arses off in the local punk scene (tossing aside three great band names in the process - Neon Blud, Church Whip, Cult Ritual) and giving away music for free, we're finding that loads of people want to hand over actual MONEY to see Merchandise live and buy new records. Music needs its interesting outsiders like this as much as the stars and villains. Look out for album three, soon - SR

### WE <3 B-TOWN

From: Sam Jennings  
To: NME

I'd like to start off by saying how

**WIN!**  
LETTER OF THE WEEK WINS A  
**JABRA SOLEMATE**  
RRP £149.99

Enjoy big sound wherever you are with the Jabra SOLEMATE - a fun, portable Bluetooth speaker. Connect the Jabra SOLEMATE to any device that plays music using Bluetooth, audio cable or USB. Check out [facebook.com/JabraUK](http://facebook.com/JabraUK)



## ALL ABOARD

From: Louis Kempson-Seaton  
To: NME

This story begins on a warm afternoon in late August. Trawling over YouTube, I spotted it. I'd heard of the now legendary gigs of Palma Violets in Studio 180 but thought nothing of it. A classic example of what the music press hype can do. But my god... The initial notes of Sam's axe forged in the fiery mountains of Mt Fender glistened through my laptop. The sheer energy of the band is staggering. Lost in the dreamy tones of Pete's keyboard my mind is repositioned and directed towards the jerky head movements of Chilli accompanied by the raw voice. The music scene was almost gone. It was gasping for breath between the onslaught of generic X Factor shite. But the prophecy foretold four men that would step forward. The builders of the ark if you will. That will save us and carry us aboard their ship. The crew consists of Swim Deep and Peace. The beat of Will Doyle's drum will rhythmically turn The Ice Queen: Simon Cowell to stone, and Narnia... I mean music will be freed. Ladies and gentlemen the time is nigh. Join the cruise to freedom.

### NME's response...

I was wondering if this was going the way of a Palmas slash-fiction, the likes of which has not appeared on these pages since the imagined Pete/Carl are-they/aren't-they. But no, instead you've described

them as a cross between a religious movement, a cult and a cruise. I know you mean it figuratively, but there could be money in this. What Would Swim Deep do? Clean out the pool? Could Peace run the

on-board restaurant? Add Temples running a boutique spa, Haim in the casino and Savages hosting karaoke night and you've got a budget Coachella Cruise. Anyway, hope you're looking

forward to the album '180' (out February 25) and let it NEVER be said again that NME is the only one that hypes bands up. I'm off to round them all up and hire a boat on the Thames - SR

EXCITED I am for 2013! My favourites are definitely Peace. Their EP 'Delicious' was one of my favourite releases of last year and after hearing 'Wraith' it's clear how rapidly their sound is progressing. My anticipation for their LP is massive, it's going to be HUGE. Also, they're a really cool bunch of guys. I spoke to them at Cardiff Swm Fest where they played an amazing set (and where I had to cry to the man on the door to get in).

**From: Sophie Ahmed**  
**To: NME**

For me, it's all about Swim Deep in 2013. I'm not gonna lie, it was probably the Jenny Lee Lindberg Warpaint reference in 'King City' that got me interested at first (it was a good hook), but after listening to more of their demos it's evident their signature chilled-out vibe is best. When you see them live it becomes really clear. Zachary kills it on drums, Higgy's great with his intricate riffs, Cav holds it together and Austin's a great frontman with his gold tambourine and pretty damn lush voice. 'Honey' and 'The Sea' have got me really excited for the album.

**From: NME**  
**To: Sam Jennings, Sophie Ahmed**  
There's so much love for our bands of 2013 this week! Is everyone still drunk from new year midway through January?! Basically, between Harry Koisser of Peace's way with



## STALKER

**From: Hamish Penman**  
**To: NME**

"Here's me with Will Rees, the guitarist from the fantastic Mystery Jets. He said he liked my shirt. The gig was mint as well!"

a leopard-print legging and Austin's enviably voluminous hair, it feels like Harry Styles and other pop heart-throbs should be watching their backs. Just in case, I'm starting to write the B-Town unofficial biographies as we speak. Look out for one in your stocking next Christmas - SR

## ARCADE PHWOAR

**From: Phil Jones**  
**To: NME**

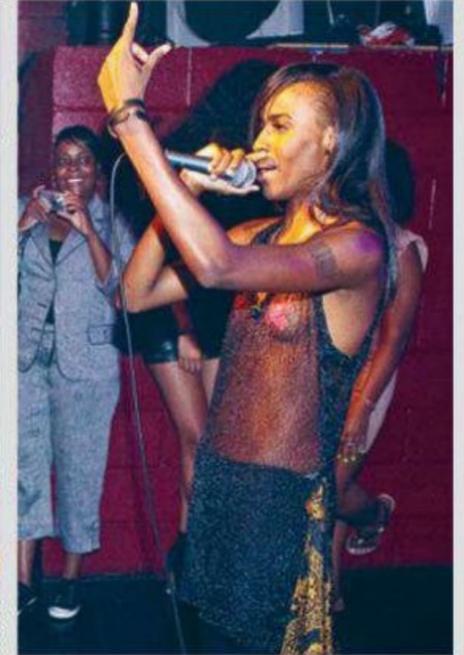
I have to say, as exciting as all of the new bands are who will be tearing up 2013, for me the most exciting prospect is the possibility of a new Arcade Fire album. For me they have been one of the most consistently brilliant acts of this century and the thought of another tour de force along the lines of 'The Suburbs' is the perfect gift to top off what looks to be an

# Web Slinging

## The highlight of this week's NME.COM action

# WHO DISSED BEST?

Angel Haze and Azealia Banks' friendship broke down on Twitter recently in perhaps the tastiest beef since, erm, Azealia laid into Kreyashawn a few months ago. Dunno about you, but we can see a trend here. Anyway, this latest tiff hasn't exactly resulted in either artist's best work ('On The Edge' and 'No Problems' aren't exactly vintage), but it got us thinking on NME.COM: What are the best diss tracks? Writer Lucy Jones picked 18 tracks, including Jay Z vs Nas ('Takeover'), The Smiths vs Rough Trade's Geoff Travis ('Frankly, Mr Shankly') and John Lennon's barb at his old mucker Macca ('How Do You Sleep?'). The readers, as ever, couldn't wait to have their say...



### Best of the responses...

Why is 'Takeover' on this list and 'Ether' by Nas isn't? If you're going to mention the Jay-Z track then surely you have to mention it in the same regard as the response by Nas which is considered the better diss track...

**Aidan Riley**

Why do people always quote Jay's 'Takeover' when that beef's mentioned? Granted, it's got a better beat (by Kanye West), but lyrically, Nas MURDERS Jay on that track. I'd say it's possibly the best diss track of all time.

**Ben Willison**

The Beatnuts calling out J-Lo for stealing the beat for 'Jenny From The Block' is a classic.

**Patrick Ireland**

You forgot one of the best, Shystie's diss to Lady Fury - 'Murderation'.

Google the lyrics, they're pure gold!

**Simon Currell**

Why was Ice Cube's 'No Vaseline' not included on this? Arguably the best diss track of all time.

**James Paul Matthews**

amazing year of music. Debut albums from Peace and Palma Violets should also be fantastic, as well as Haim. And if what I've been hearing is correct, we may even be lucky enough to hear something from the 21st century's greatest British band, Arctic Monkeys. All I can say is bring on 2013!

**From: NME**  
**To: Phil Jones**

Ah, Arcade Fire! Win Butler and band have been in the studio with James Murphy recently, and they've already written 35 songs - a fan lucky enough to be in the audience for one of their 100-capacity shows late last year has described them as "fun, dancey and groovy". It could mean that they're going the way of LCD Soundsystem, but more likely that they've sacked off a violin or two - SR

## McFLY IN THE OINTMENT

**From: Kirstie Norman**  
**To: NME**

I'm a bit pissed off with the way you talk about McFly in your

magazine. I love NME and I buy it every week but when I see that "McFly write songs about not getting laid" it's just quite immature, obviously quite personal as well, especially the feature calling them wanker, dickhead and twat. Yes it was many, many years ago but you do good blogs on people like Nicki Minaj but when it comes to a band that do it all themselves and are more creative and talented than writing a song with the title 'Stupid Hoe'. I mean, c'mon, McFly are the best band I have seen live and I've seen a lot of bands live, I just wish you would do more positive reviews/blogs on them!

**From: NME**  
**To: Kirstie Norman**

Just for you Kirstie, I've consulted the NME archives. Here's Hamish MacBain on McFly's 2010 album 'Above The Noise': "How many bands who emerged in 2004 are still going strong, having 'parted company' with a major label, put out an album

independently, then had the major beg them to come back? In fact, has any band ever actually done this?" he wrote, all positively. "Also, how many bands whose sound is 'impossible to pigeonhole' go from four-guys-in-a-room garage-rock to hi-gloss Prince pop in the space of two albums, and show no signs of fading? People used to think McFly were a boyband, but 'Above The Noise' is not boyband turf. This is commendable stuff. I mean, the music is absolute shite - see 'Party Girl's attempt to emulate 'Bad Romance' - but still... well done!" Now let's never speak of McFly again -SR

## NO LOVE FOR 1975

**From: Connie Phillips**  
**To: NME**

NME, I don't know if you're just getting old or whether you've had too much to drink over the festive period but you seem to have neglected to include The 1975 in last week's issue, which covered the bands to shine in



## STALKER

**From: Georgie Wilson**  
**To: NME**

"I met Gus and Thom from Alt-J after seeing them perform in Camden. I wanted to ask them about their own music, but Gus seemed happier talking about classical music that he sung in a choir a few years ago."

2013. I mean, how could you forget about them?

**From: NME**  
**To: Connie Phillips**

Just as we get to The 1975, we've run out of space. I'm sorry we don't have room for every new band. Maybe if they didn't have such a retro name we'd find more to love - SR

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## CHINO MORENO DEFTONES

### QUESTION 1

What type of shark features in the video to 'My Own Summer (Shove It)'?  
"A great white."

**Correct.** How do you know that?  
"Because I paid the bill for the director to go to Australia to collect footage to put in the video. The actual sharks in the video were mechanical except the footage they CG'd in at the end."



More teeth, please, fishy - Chino wants his money's worth

### QUESTION 2

What is the literal meaning of the Japanese proverb your new album 'Koi No Yokan' is named after?

"The moment that you first see somebody and know that the two of you will fall in love."

**Correct**

### QUESTION 3

Other than the obvious drug reference, what else have you said the white pony on your album 'White Pony' could represent if you dreamed about it?

"Fuck. What is it supposed to mean?"

**Wrong. Sex!**

"I only have romantic dreams. I don't have illicit dreams."

### QUESTION 4

Who did you dress up as for Halloween in the fifth grade?

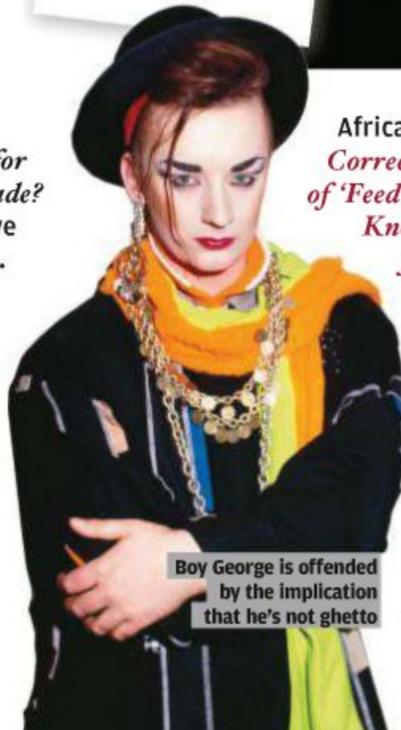
"Boy George. I've had to live with the ridicule ever since. Living in the 'hood, it was kind of out of nowhere. But Culture Club were great. I have no qualms."

**Correct**

### QUESTION 5

When do you sing the following: "It's a world of dread and fear"?

"When I'm singing about



Boy George is offended by the implication that he's not ghetto

Africa and I'm Simon Le Bon."

**Correct.** On your 2003 cover of 'Feed The World (Do They Know It's Christmas)'

from 2003's 'A Santa Cause: It's A Punk Rock Christmas'

"Of course, I had to be Simon."

### QUESTION 6

How many songs on your vinyl-only covers album 'Covers' are by British artists?

"Let me think. Duran

Duran. The Smiths. That's it, I think."

**Wrong. Five:** 'Please, Please, Please Let Me Get What I Want' by The Smiths, 'If Only Tonight We Could Sleep' by The Cure, 'The Chauffeur' by Duran Duran, 'No Ordinary Love' by Sade, 'Ghosts' by Japan

### QUESTION 7

What colour are the three crosses on the front cover of your side project 'Crosses' (†††) debut EP, 'EP 1'?

"Pink. The second EP was baby blue and the third, out next year, is yellow. Not primary colours, Easter colours."

**Correct**

### QUESTION 8

Which Deftones song can be heard in the soundtrack of The Matrix Reloaded?

"Shove It."

**Wrong.** 'Lucky You'



Chino's cousin, Keanu Moreno, looks a lot like a certain actor

### QUESTION 9

How much did a Deftones-branded Christmas tree bauble cost from Deftones.com, during the last festive season?

"\$10?"

**Wrong.** \$20  
"Shit!"



### QUESTION 10

Which British female artist did you once tell NME you'd be most flattered to hear covering one of your songs?

"It was Polly Jean Harvey. I think she's one of the most interesting artists to come out of the 1990s. She's been creatively inspiring to me in almost everything I do."

**Correct**



Polly: always harping on about how much she loves Deftones

Total Score

6/10

"That's not bad."

COMING NEXT WEEK

OUT  
WEDNESDAY  
JANUARY  
23

# ONE WEEK LATER THAN EXPECTED!

(BLAME DAVID BOWIE)

“Woody Allen was in our brain and he needed to be killed. He got killed...”

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