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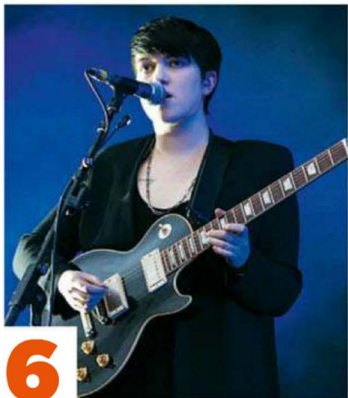
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**ON TOUR IN FEB**



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# ON REPEAT

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

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## THE KNIFE

Full Of Fire

Back to not so much fill the cavernous void they left as tear at its walls with industrial jackhammer beats, itchy malevolent groans and rubberised skronks, Karin Dreijer Andersson and Olof Dreijer have clearly flushed operas about Darwin from their system. Bracing and brilliant.

**Emily Mackay, writer**

## TROUMACA

Clouds (Caresser Les Nuages)

The B-Town band that thinks it's OK to love Phoenix rather than Manic Street Preachers are back with another gem. 'Clouds', the second track taken from their debut EP for Brownswood Recordings, is a luxurious mix of glowing synths and Sam Baylis' command to "Touch the clouds, just you and me".

**Rhian Daly, writer**

## DISCLOSURE FEAT. ALUNAGEORGE

White Noise

"You just wanna keep me on repeat", sings Aluna, and NME is happy to oblige. Disclosure utilise the sort of synths and bass that formed the basis of '90s house/R&B (holler at K-Klass, long live Crystal Waters) but give it a twist, ensuring that the UK garage revival is well on its way. Bo selecta!

**Eve Barlow, Deputy Editor**

## ICEAGE

Ecstasy

It's been a miserable start to the year, so I went to see my doctor. "I'll prescribe 'Ecstasy' from Iceage," he said. "It's a speed-fuelled blast of buzzsaw guitars and riotous vocals." Any side-effects? "Only being fucking awesome. Turn that shit up." PS: Save the NHS.

**Kevin EG Perry, Assistant Editor, [NME.COM](http://NME.COM)**

## SYRON

Here

Like Katy B, vocalist Daisy Russell is keeping things real. No sex in the air, or dreamy 'California Gurls' for her. Just

a sweet, UK funky-tinged promise to always make time for her boo. Awww. It's a pop kitchen-sink drama that somehow transforms wherever you are into the best south London club.

**Siân Rowe, Assistant Reviews Editor**

## BLAENAVON

Into The Night

This Hampshire trio may be so fresh-faced they make The Strypes look like The Rolling Stones, but their thing is much more musically world-weary. This single (backed with another new song, 'Denim Patches') is all atmospheric, echoey-but-not-U2-echoey guitar lines and singer Ben's distinctive croak.

**Liam Cash, writer**

## THE PURIST FEAT. DANNY BROWN

Jealousy

UK producer The Purist's beats and Danny Brown's darting, theatrical flow is a match made in heaven. Add spooky, alien synth lines and a Notorious BIG sample and you've got a clear sign that: a) The Purist's EP will be one to look out for; and b) Danny B should keep working with UK producers. Great stuff.

**Lucy Jones, Deputy Editor, [NME.COM](http://NME.COM)**

## TRIBES

How The Other Half Live

Tribes have always been a stadium-indie band in their own heads, and damn right too: judging by 'How The Other Half Live', their second album is going to be as O2-worthy as Jon Bon Jovi and a £7 lager in a plastic cup. It's even got a gospel-style singer waiting over the outro.

**Jamie Fullerton, Features Editor**



## GABRIEL BRUCE

Cars Not Leaving

Aside from giving Theo Hurts a run for his money as the suavest kid on the block, Bruce has been working up another goth-tinged banger. It's a fist-shaking Springsteen romp complete with Bruce's loir-trembling Nick Cave bass croon and a delirious '80s sax solo that'll leave you in tears (in a good way).

**Jenny Stevens, Deputy News Editor**

## TRACK OF THE WEEK

## THE STROKES

One Way Trigger

The final five seconds of 'One Way Trigger' are proof that The Strokes still have a sense of humour. As the song winds down and Fab Moretti's motorik drums are punctuated only by short stabs of keyboard, it sounds just like a chiptune rendition of the 'Last Nite' outro. Which is funny, because everything up to that point has taken glee in subverting the self-referential archetypes their last comeback single revelled in.

First things first: there's no escaping the fact that the central hook of 'One Way Trigger' sounds a bit like A-ha's 'Take On Me'. What'll really catch you off-guard, however,

is Julian Casablancas' voice, transformed from mumbled, sultry incoherence to a striking and surprisingly effective falsetto. This is the single's big revelation, and it's one that augurs well for an album on which The

*Mostly electronic, it's a bloody weird song to herald the band's return*

Strokes really need to shake things up a bit. Still, this is a bloody weird song to herald the band's return – a mostly electronic track, the un-Strokesiness of which seems almost perverse on first listen. It certainly won't grab you the way that 'Under Cover Of Darkness' did; but that song was hardly a faithful representation of 'Angles' and the same could well be true of 'One Way Trigger'. As ever with this band, we're left with more questions than answers.

**Barry Nicolson, writer**



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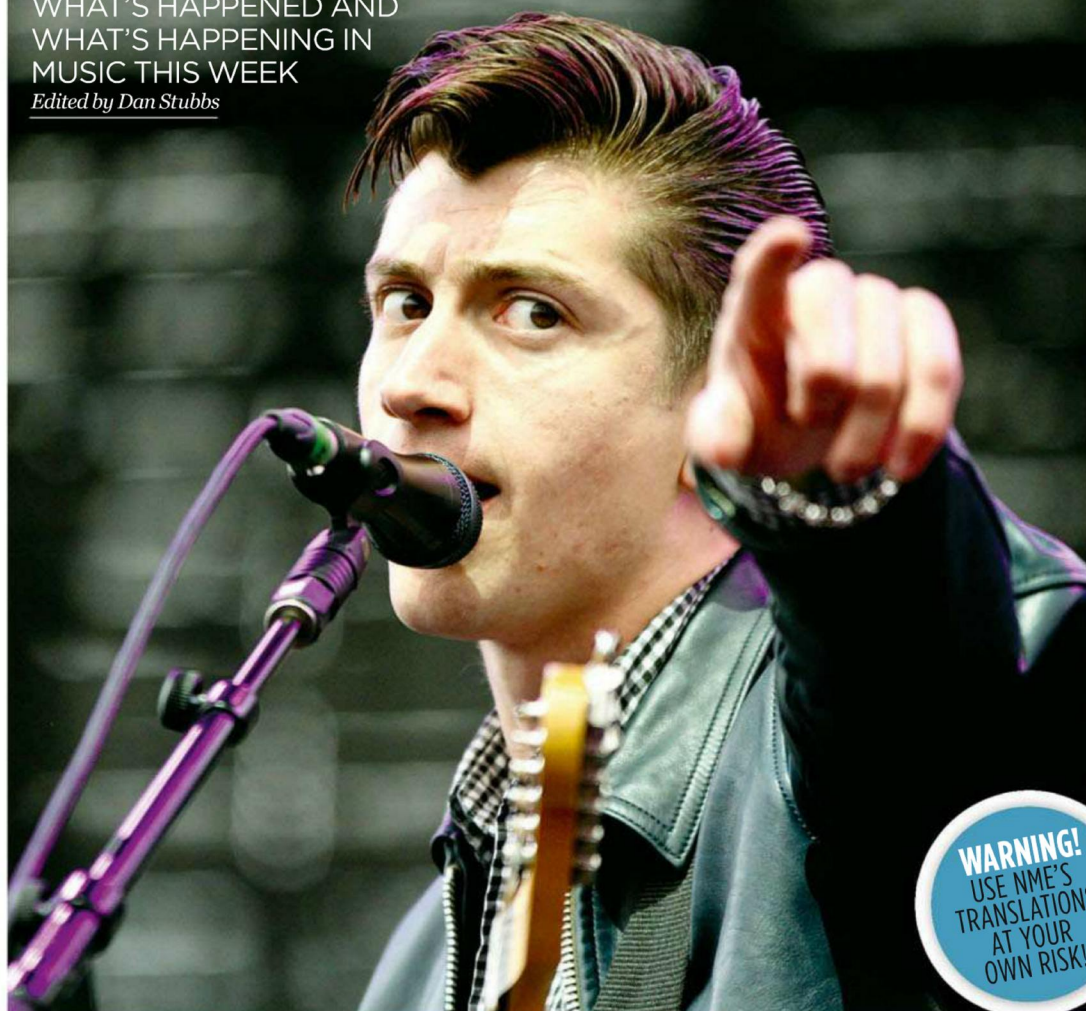


# UPFRONT

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

*Edited by Dan Stubbs*

Alex Turner points  
the way to the  
EasyJet check-in



**WARNING!**  
USE NME'S  
TRANSLATIONS  
AT YOUR  
OWN RISK!

## YOUR COUNTRY DOESN'T NEED YOU!

MAIN  
EVENT

*As Britain languishes under piles of melting snow and the worst weather winter can throw at us, the mind drifts to holidays in far-flung places. Here are 10 weird and wonderful places to see your favourite band later this year – on the cheap*

### ARCTIC MONKEYS

**HULTSFRED FESTIVAL,  
HULTSFRED, SWEDEN** JUNE 13-15

The Arctic's fifth album is imminent, at least according to Matt Helders' mum on Twitter recently. This annual summer blow-out in rural Sweden, last year headlined by The Stone Roses, should be an opportunity to hear what the Sheffield heroes have been cooking up.

**What to do while you're there:**

Midnight dips in the town's lake are a festival tradition. Towels at the ready, people.

**What to take:** Your dancing shoes.

The crowd for 2008 headliners Rage Against The Machine was so wild the Seismological Institute 400km away in Uppsala reported a minor earthquake.

**Where to stay:** Camping is the cheapest

option, included in the £160 ticket price.

**How to get there:** Flights to the nearest airport, Skavsta, leave regularly from across the country.

**Rough cost:** £600

**What to say:** "Ser bra ut på dansgolvet är svårt när man inte har tvättat på tre dagar." ("Looking good on the dancefloor is considerably harder when you haven't washed in three days.")

### THE KILLERS

**CAPRICES FESTIVAL, CRANS-MONTANA, SWITZERLAND**

MARCH 8-16

Catch up with Las Vegas' finest in the picturesque Swiss mountains at this popular snow-and-music festival. Here's hoping Brandon and co keep it down on stage, lest they cause an avalanche.

**What to do while you're there:** Go skiing, obviously. Access to the slopes is included in packages, with ticket/accommodation/ski bundles setting you back roughly £265.

**What to take:** Plenty of layers. Brrr.

**Where to stay:** A number of hotels and hostels are included in package deals.

**How to get there:** Flights from £65.98.

**Rough cost:** £450

**What to say:** "Haben sie 'Mr Brightside' spielte noch? Ich war abgelenkt Googling Erfrierungen." ("Have they played 'Mr Brightside' yet? I was distracted Googling frostbite symptoms.")



Brandon's already  
lost some digits  
to frostbite

### PALMA VIOLETS

**FIB 2013, BENICASSIM, SPAIN**

JULY 18-21

They're the darlings of the British indie circuit, but how will the breakout band of 2012 fare in front of a crowd full of rowdy Spaniards?

**What to do while you're there:**

With the town's go-karting circuit and Aquarama water park, it's basically one giant adventure playground.

**What to take:** Sunscreen. It's one of the few festivals located next to a beach.

**Where to stay:** If you're going with a group of friends why not chip in for a bungalow, starting at £49 a night each.

**How to get there:** Flights to Barcelona and Valencia leave regularly from UK airports, with shuttles to the festival site.

**Rough cost:** £625

**What to say:** "Ojalá fueran mis mejores amigos." ("I wish they were my best friends.")



Palma Violets:  
best friends to  
budget airlines



"Is anyone Hungary?"



## BLUR

**SZIGET FESTIVAL, BUDAPEST, HUNGARY** AUGUST 5-12

The Blur reunion rumbles on this summer, with Hungary's Sziget festival one of the first dates announced following the Olympic closing blowout we expected to be their swansong. But will there be more new songs?

**What to do while you're there:** Venture into the city for a look around the centre's famous castle labyrinth. Hallucinatory drugs not advised.

**What to take:** Your swimming trunks. The city boasts a number of thermal baths, including the decadently decorated

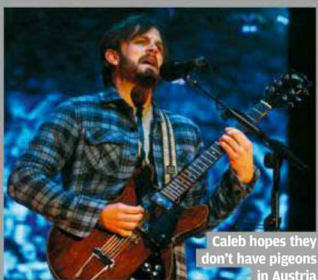
Gellert spa. Perfect for washing that festival mud off.

**Where to stay:** Hostels are available for as little as €2 a night, or you can camp on site – an island in the Danube river.

**How to get there:** Flights to Budapest leave from various UK airports for as little as £61.99.

**Rough cost:** £400

**What to say:** "Ha hiányzik többé zenekarragadtelabirintusban, fogok rülni." ("If I miss any more bands stuck in this labyrinth, I'm going to go apeshit.")



Caleb hopes they don't have pigeons in Austria

## KINGS OF LEON

**NOVA ROCK FESTIVAL, NICKELSDORF, AUSTRIA** JUNE 14-16

With a new album reportedly on the way, Austria's premier rock festival could be the place to hear new material.

**What to do while you're there:** Dust down that old leather jacket for the other bands on the bill, including Kiss.

**What to take:** Your air guitar moves.

**Where to stay:** Most will opt for camping but with trains to Nickelsdorf city centre costing only €3 each way and plenty of affordable hostels, you can avoid lugging a tent to Austria.

**How to get there:** Return flights begin at £119.99.

**Rough cost:** £500

**What to say:** "Ihr Geschlecht ist auf Feuer. Auch, ihr Zelt." ("Your sex is on fire. Also, your tent.")



The Alt-J boys, looking a little jet-lagged

## ALT-J

**NORTHSIDE FESTIVAL, AARHUS, DENMARK** JUNE 14-16

The Mercury winners' summer is packed with festival dates, but perhaps none are more special than this spot at this Nordic weekender.

**What to do while you're there:**

Visit the Aarhus Museum of Modern Art.

**What to take:** Wellies. It can be a pretty muddy affair.

**Where to stay:** Book early at one of the city's many affordable hotels or hostels.

**How to get there:** Return flights from UK airports start at £89.

**Rough cost:** £425

**What to say:** "De behøver ikke halvt gøre at Mumford & Sons sang deres egen." ("They don't half make that Mumford & Sons song their own.")

## KASABIAN

**SNOWBOMBING FESTIVAL, MAYRHOFEN, AUSTRIA**

APRIL 1-6

As if Kasabian's rollicking brand of rock isn't high-octane enough for you, Snowbombing also offers winter sports like snowboarding, plus breathtaking alpine peaks.

**What to do while you're there:** Get on the slopes – what else?

**What to take:** Clown shoes. The theme for this year's fancy dress is 'the circus'.

**Where to stay:** Accommodation ranges from four-star hotels to budget hostels at the festival resort.

**How to get there:** Road trip! The festival arrange convoys from various UK locations to the festival via the Calais ferry. Check their website.

**Rough cost:** £700

**What to say:** "OOOF! Nah nah nah nah nah!" (The chorus to 'Club Foot', the same in any language.)



Tom packed his air ukulele

## JESSIE WARE

**NOUVEAU CASINO, PARIS, FRANCE** MARCH 31

Where better to experience the sophisticated pop of Jessie Ware than in one of the classiest establishments Paris has to offer, an opulent arts hall located on the city's famously happening Oberkampf street?

**What to do while you're there:** A trawl of the record shops, starting at the hip Ground Zero on Rue Sainte-Marthe and ending at '60s specialists Le Silence de la Rue.

**What to take:** A keen set of eyes – you might just see new Parisian Pete Doherty roaming around.

**Where to stay:** Hostels in central Paris begin at €12 a night.

**How to get there:** Eurolines offer coaches from London to Paris for as little as £9 return.

**Rough cost:** £160

**What to say:** "Qui est Sade?" ("Sade who?")



Jessie Ware: she's all ears

## HAIM

**ØYA FESTIVAL, OSLO, NORWAY** AUGUST 6-10

Haim couldn't be a more perfect summer festival band if they were made in a lab.

**What to do while you're there:** Oslo was recently named the world's priciest capital by *The Economist*, but with an Oslo Pass, available for NOK 495 (£55), you get free transport for 72 hours and entry to all the city's museums and galleries.

**What to take:** Your own post-party hangover cures. Paracetamol requires a prescription according to Norwegian law.

**Where to stay:** Hostels from £22 a night.

**How to get there:** A return flight can cost as little as £42 if booked early.

**Rough cost:** £550

**What to say:** "Søstrene gjør det for seg selv!" ("Sisters are doing it for themselves!")

## THE XX

**SPREEPARK, BERLIN, GERMANY** MAY 18

The xx take to the Scooby-Doo setting of an abandoned DDR-era theme park in May.

**What to do while you're there:** Badeschiff is a swimming pool situated inside the city's River Spree with live DJs, and is a popular hangout among native hipsters.

**What to take:** Caffeine pills, if you want to make the best of Berlin's pulsating nightlife after Romy and co.

**Where to stay:** There's no shortage of passable budget accommodation in Berlin.

**How to get there:** Expect to spend roughly £95 on a return flight, or catch a coach from London for £59 with Eurolines.

**Rough cost:** £300

**What to say:** "Anstieg der rostige Riesenrad? Natürlich kann ich!" ("Climb that rusty Ferris wheel? Of course I can!")

## EVERY LITTLE HELPS...

*Tips on gigging abroad from MoneySavingExpert.com's travel expert Jenny Keefe*

### RISK LEAVING IT TO THE LAST MINUTE

"With packages for festivals, late booking eight to 10 days before is cheapest as operators often try to sell excess capacity."

### DON'T BE BEATEN BY BUDGET AIRLINES

"Budget airline booking has enough hurdles to flummox Jessica Ennis. Check in online, take only hand luggage if possible and stuff heavy items in your pockets to avoid charges."

### VISIT RECESSION-BUSTING REGIONS

"According to a Post Office study, the cheapest European destinations for 2013 are Spain, Czech Republic, Bulgaria, Portugal, Hungary, Turkey and Greece."

### THINK AHEAD

"If you want cash, don't leave it 'til the airport. And get a free European Health Insurance Card (EHIC) before you go – it gets you treatment at EU state-run hospitals."



# THE BEST OF NME VIDEO.COM THIS WEEK



## HOLY FOALS!

<http://ow.ly/h1wmc>

Foals sit down to reveal all about their new record 'Holy Fire' and their touring plans for 2013. **CLICK:** 1:09 - Less drugs, more pets. Foals grow up.

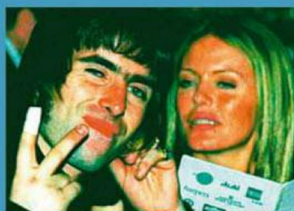


## ART FOR EVERYONE

<http://ow.ly/h5wwW>

Everything Everything celebrate 'Arc' going Top Five with a day out at London's Tate Modern.

**CLICK:** 2:55 - Let's all get tickets then. What are you waiting for?



## LOOK BACK AT ANGER

<http://ow.ly/gZgoU>

We chart Liam Gallagher's journey from his wild days in Oasis to touring the world with Beady Eye. **CLICK:** 1:21 - Getting into the NME Awards spirit(s).



## WILEY IN THE '70S

<http://ow.ly/h5yN5>

Wiley takes us exclusively behind the scenes of his new vid 'Reload', also starring Chipmunk and Ms D. **CLICK:** 0:43 - Is this any time for a haircut?



## The Vaccines send us their holiday snaps from sunny Australia

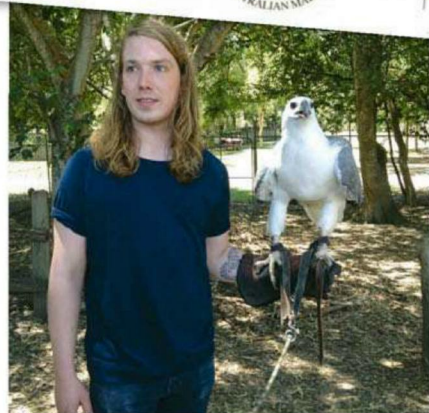
**F**or most of us, January is a bleak month spent gorging on leftover Christmas chocolates and wallowing in self-loathing. But if you're in a smash hit band, it's the time to head to Australia and New Zealand, where summer – and the

summer festivals – are in full swing. This year, The Vaccines were one of the bands making the trip south, where they played a run of festival shows and support slots for former chart rivals Two Door Cinema Club. We asked them to send us their holiday snaps. This is what we received...



“There was this quarry where the water is a perfect turquoise and there are rocks you can jump off. It's Freddie jumping – he found his adventurous side. A welcome break from taking selfies.”

▶ “Arni's name [Arni Arnason] translates as ‘eagle, son of eagle’, so we thought this photo would be funny. The eagle looked like Arni. I don't even know which one's which.”



I get told off 'cos I always refer to tours as holidays but, to be honest, it does kind of feel like that. Unless you have promo or loads of travel, it's easy. And it's nice to escape January in London and come somewhere where it's 30 degrees and the sun is shining!

We've done some pretty fun things on this trip. We celebrated New Year's Eve at The Falls Festival in Tasmania, where The Flaming Lips played up to midnight. We were at Field Day in Sydney the day after and people were nursing varying degrees of headaches.

Australian festivals are basically the same as UK ones but a lot fucking hotter and with more dangerous animals. We've been playing as the sun's going down but I think the heat makes people go crazier 'cos you have a drink and it goes straight to your head.

I feel really far away from any sort of level of success that we've perceived to have had here. Getting here and opening up for someone like Two Door Cinema Club and half of the room knowing the words is more than enough. Our paths have crossed with Two Doors before and they're lovely guys so it's been amazing to play with them out here.

It's been a really good trip!

1B 0500

Justin x





◀ "This was at Lone Pine near Brisbane. On the wall they have photos of all the celebrities that have been there and held koalas. I saw a space between Mariah Carey and Phil Collins and thought, 'That has my name on it!'"



◀ "This was the obligatory tourist shot. We went on a boat trip and also saw Russell Crowe's house. Can I use the *NME* to say that if Russell Crowe's band ever need support acts, then... well, we're always here."

◀ "We drove at about 100mph down the beach in this butt-fuck middle-of-nowhere place. It was a pretty manly thing for us. I sat in the back taking photos on Instagram..."



▶ "Queensland is the only state where you can hold a koala. It was a big day in all our lives."



▶ "This is just something we do before we go onstage. It's empowering. Apparently the crocodile will grow up to seven and a half metres. It had to have its mouth taped otherwise he definitely would have had something off."



▶ "I've got a really good series of us just hanging with the kangaroo, throwing down different looks. We were told we couldn't hang out with them, but you can. They were pretty chilled."



## NME EXTRA WIN NME AWARDS TOUR TICKETS AND SPOTIFY PREMIUM

It's time! The NME Awards are nearly upon us, which means the NME Awards Tour is about to kick off. We're bringing Django Django, Miles Kane, Palma Violets and Peace to unleash havoc on a city

near you. To celebrate, sponsors Spotify are offering a pair of tickets to each show on the tour, and a three-month Spotify Premium subscription for each winner. Head over to [NME.COM/awards](http://NME.COM/awards) to hear playlists from each

band on the tour and much more.

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## NEWS WEIRD

### FROM THE NME NEWSROOM

#### JUST LIKE STUDENTS

JLS have been named hardest-working band in the UK, despite playing just 34 gigs in 2012. Picking out matching outfits, getting those deep V-necks just so and enduring hours of back-flip practice must be tougher than it looks.



Being this shit is hard work, y'know

#### STUCK IN A WEB YOU CAN'T GET OUT OF

Scientists have named a new breed of spider found in the Joshua Tree national park after U2 frontman Bono. Rumours that *A. bonoi* was discovered wearing hundreds of little pairs of daft sunglasses are yet to be verified.

#### NO FUTURE

Never mind revising or being naturally gifted, a Dutch study has revealed that schoolkids who listen to Justin Bieber make "model students" while those who like Odd Future are "delinquents". OF's motto 'Kill People, Burn Shit, Fuck School' probably doesn't help.

#### THE SOUND OF THE UNDERGROUND

Passengers heading home from a Kendrick Lamar gig in Hammersmith were lucky enough to hear Florence Welch belting out 'You Got The Love' on the Tube. Fans should look out for a forthcoming tour of bus depots, taxi ranks and kebab shops.



Not another bloody busker

#### PILLS 'N' THRILLS 'N' BARLEY CAKES

Notorious party monsters Happy Mondays are, bizarrely, set to headline Bristol's festival of healthy living, VegfestUK. Should be plenty of melons to twist, at least.



# IT'S ONLY WORDS

Manchester's math-pop dons Dutch Uncles face their strangest ever interview

In September 2010, *NME* met a group of bright young things signposting a new path towards a post-Oasis Manchester. In 2013, it's heart-warming to clock two of those acts, Everything Everything and Delphic, crammed into the back room of the city's Castle Hotel to watch a third, Dutch Uncles, launch their coming-of-age album 'Out Of Touch In The Wild'. With the 'Flexxin' video featuring vocalist Duncan Wallis throwing shapes going viral, it's hardly surprising lots of people want to catch a glimpse of him in the flesh. Aside from the band's crystalline pop, 'Out Of Touch...' is also notable for its cryptic, single-word track titles: 'Pondage', 'Phaedra', 'Nometo' and 'Brio' to name but four. So we decided to turn the tables on the band: in an interview containing no actual questions, we throw a word at them, then they have to tell us what pops into their minds. This is word association, Dutch Uncles style...

## ZUG ZWANG

**Duncan Wallis (vocals):** "That's the only title on the new album that has two words [Though it's actually usually written as one word - Chess Ed]. It's chess terminology

for when you're forced by your opponent's position to make a certain move. Song-wise it means that in life we're forced to make moves against our will."

## FRIENDS

**Robin Richards (bass):** This just makes me think of a *Friends* trivia game we played in the tour van one night. We were all pissed and getting emotional about it. I just remember us going, 'I fucking loved *Friends*' all the way home."

**Andy Proudfoot (drums):** "The best episode was when Rachel goes to Ross's place with Joey and they get pissed on margaritas."

## DANCING

**DW:** "Guess I've just got ants in my pants in the 'Flexxin' video. There's a video of us performing on YouTube, and someone's commented 'That paedo sure can dance!' underneath."

## MARPLE

**DW:** "That's where we grew up! The outskirts of Manchester."

**Pete Broadhead (guitar):** "It's scenic. Got a lovely canal and some nice pubs..."

**DW:** "Some pill-up kids chased me down the street once, shouting, 'Get the one with the gay broly!'"

## ADDICTION

**DW:** "That's a theme of the album. Being addicted is a pain in the arse. What are Dutch Uncles addicted to? KFC. Hand sanitiser."

**Dan Spedding (guitar):** "Greggs!"

## MANCHESTER

**RR:** "Wet. It's a cliché, but it's also true."

**PB:** "It's home though, and The Castle is too. You get a good pint of Dizzy Blonde here."

**AP:** "And I've even decided I don't mind Happy Mondays now."

## EUROPE

**AP:** "This makes me think of when we wrote a rhythmic a cappella song ['Road To Roy'] for the European football championships."

**PB:** "England were disappointing and the song probably was too."

## TOURING

**AP:** "Touring is fun - we basically turn our van into a '90s disco every night."

**DW:** "Lots of topless dancing and vodka."

## WOLVES

**DW:** "Ha! You're alluding to our recent promo photo [pictured right]. We were supposed to look like wolves..."

**PB:** "...but people told us it looked like we just had weed stuck to our faces."

## ROYALTY

**DW:** "Prince! We saw him after playing at Hop Farm festival in 2011. One of the best live shows we've ever seen and a big influence on 'Out Of Touch In The Wild'. And we technically supported him that day."

## JAPAN

**DW:** "Japan were a great band. They were another good influence for this album too."

**RR:** "Lots of wanky bass. Can't beat a bit of wanky bass."

## DUTCHPHOBIA

**DW:** "Er... what's that? Fear of Dutch people?"

**DS:** "No-one's scared of us."

**AP:** "Some people have thought we were Dutch though, just because of our name. But I mean, listen to my accent, do I sound like I'm Dutch?"



L-r: Pete Broadhead, Andy Proudfoot, Duncan Wallis, Robert Richards, Dan Spedding

WORDS: SIMON JAY CATLING





Trolly good fun: Swim Deep on the set of 'The Sea'

# LET'S GET TROLLIED

*Trippy indie types Swim Deep recruit dancers, pensioners and karate masters for their new video*

**O**n the list of places you'd want to spend your 21st birthday – or any day, for that matter – Elephant And Castle shopping centre in south London probably doesn't rank too highly. So spare a thought for Austin Williams, frontman of fast-rising trippy indie types Swim Deep, who's spending his birthday traipsing the precinct's myriad corridors.

He and the rest of his Birmingham-based comrades are here to shoot the video for new single 'The Sea', a sun-kissed song with swirling '90s licks and a loping groove. Though it's not exactly a party, there are some colourful characters in attendance to help Austin celebrate. Masters of karate have shown up, as have street dancers from Liverpool and a gang of the band's adoring fans. "There's some proper crackerjacks here," he says.

The band have been holding their end up too – from being shouted at by shopkeepers to careering round in shopping trolleys. It's a world away from the small-scale videos for previous singles 'King City' and 'Honey'.

"We got the scope to go a bit further this time and just do something

Swim Deep like to keep their lyrics simple



"Have you got any acid to go with this?"



The Supermarket Sweep relaunch



"Don't laugh - I only just started learning!"

different," Austin explains. "We've got a lot of other people involved in the video and I think that reflects what we want to do. We want to be involved with a lot of people and spread the love."

They're rapidly spreading knowledge of the Swim Deep gang sign too. Throughout the day, everyone involved in the video has been filmed throwing the gesture (think rock horns, but showing the back of the hand). They've even had grocery-shopping pensioners doing it.

"They think it's funny. There was one old dude who did a little dance for us too," says Austin. "The song's about giving off a 'fuck it' attitude and we like the idea of a symbol that everyone knows means 'fuck yeah' or 'fuck it'. I think people *are* gonna fuck it this year. In a good way."

With the shoot wrapped, it's finally time for Austin's birthday celebrations to really begin. "It's been such a long day," he sighs, "But it's been documenting my 21st in a tame way. It's going to move sideways now. Our tech guy is getting some acid in, so we'll see what happens..."

Watch the video for Swim Deep's 'The Sea' on [NME.COM](http://NME.COM) now



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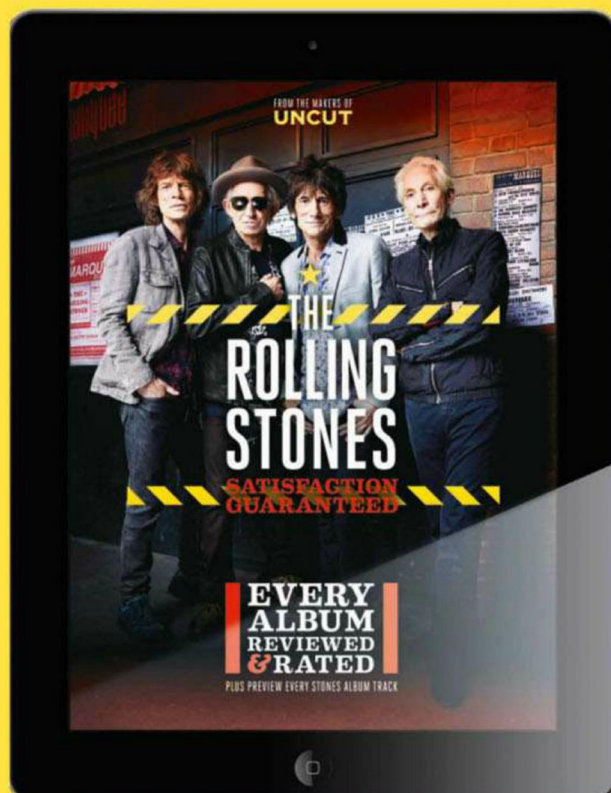
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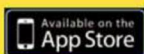


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# FOALS ANNOUNCE NME AWARDS SHOW

Your chance to see Yannis and co getting back to their roots in a small, sweaty London room

Last week's NME cover stars Foals are back with a banger of a new album, and if the carnage of recent gigs is anything to go by, they're still rocking their live shows hard. That's why we're massively excited to announce that Foals are set to headline the next NME Awards show at London's XOYO on February 7. There are only 200 tickets available so it'll be a strictly intimate affair. "Playing small spaces feels like getting back to our roots and keeping it real. We're looking forward to reconnecting on that level," singer Yannis Philippakis tells us.

Register at [gigsandtours.com/go/foalsballot](http://gigsandtours.com/go/foalsballot) from 9am on Friday, February 1 for your chance to buy tickets. The 200 lucky fans will be notified by 5pm the same day.

Tickets cost £12 each plus a 60p donation to Teenage Cancer Trust, and a maximum of two tickets are available per customer. The 2013 NME Awards shows take place in London throughout February and will also feature headline gigs from The Clibs, Exclamation Pony, Everything Everything, Delphic, Hurts, Tribes, Dinosaur Jr, Gabriel Bruce, Toy, Kodamine, Savages, Tim Burgess, Fiction, Metz, Wolf Alice, Fiddler and Jagwar Ma.



So cosy, there's no room to actually play guitar

## OH, BROTHER!

Meet Brother Dege, plucked from obscurity by Quentin Tarantino

The last thing Louisiana-based Delta blues man Brother Dege expected to receive last year was a call from Quentin Tarantino. But

that's exactly what happened when the cult director stumbled across Dege's 'Too Old To Die Young' and decided it was a perfect fit for his latest film *Django Unchained*, in cinemas

now. The film's soundtrack proves, once again, that Tarantino knows a thing or two about music - and it has launched Dege to a whole new audience.

**What did you think when you got the call?**

**Brother Dege:** "When I sussed out it wasn't some joke my buddies were playing, I was just like 'holy shit!' I love the fact that Tarantino had the balls to take a risk on a song written by some little-known, crazy motherfucker

from the Deep South. Seriously man, it's a victory for every little crazy motherfucker out there making their own music."

**What's the story behind the song?**

"I see it as a survivor's song. I'm too old to die young, but I've earned it."

**Are you a fan of Tarantino?**

"Big time. You can never predict what the fuck's going to happen in his movies and I love that. And I love spaghetti westerns too, so *Django Unchained* is perfect for me."

**Have you met him yet?**

"Not in person. I don't know if I'd want to - maybe it's better to keep it a mystery. I'd love to write a song for his next movie. He's got a copy of my next record. So who knows?"

**How many times have you seen the movie?**

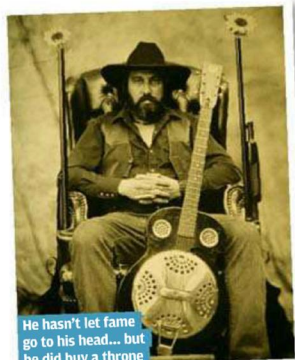
"Twice already. Both times I went with a bunch of about 20 people from my hometown in Louisiana. They're so fucking stoked for me."

**What are your favourite tunes from previous Tarantino soundtracks?**

"I loved *Pulp Fiction*, especially that Urge Overkill song ['Girl, You'll Be a Woman Soon', a Neil Diamond cover]. The fact that he has Ennio Morricone on the *Django Unchained* soundtrack is incredible too."

**Where will all this new attention lead?**

"I have no idea. I'm trying to stay grounded and not get ahead of myself. I'm just glad people have finally picked up on my music."



He hasn't let fame go to his head... but he did buy a throne

TOM ORLEY

## WIN! POSTER, CD & HEADPHONES

NME has *Django Unchained* prizes including a certified, limited edition poster, two pairs of exclusive WeSC Chambers by RZA headphones and two copies of the official soundtrack to give away. To be in with a chance of winning, head to [NME.COM/win](http://NME.COM/win).



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720\*

HOLY FIRE SOUND

# FOALS HOLY FIRE

NEW ALBUM 'HOLY FIRE' OUT 11<sup>th</sup> FEBRUARY

'2013 IS IN SAFE HANDS' NME

FOALS.CO.UK • 'ILLER'



# STILL ROLLIN'

2012's anniversary gigs were massive – but, as **Mick Jagger** tells **Matt Wilkinson**, the party's not over yet



Following the group's four nominations for NME Awards – Best Live Band, Best Book, Best Music Film and Music Moment Of The Year for those O2

Arena gigs – Mick Jagger wonders what the weather's going to be like on the Sunday at Glastonbury...

Last year was a big one for the Stones. What can you tell us about your plans for this year?

**Mick Jagger:** "Well, we didn't know how last year was going to go, so we just booked the anniversary shows. I thought we'd see how they went, and as they went well..."

So we can expect more shows this year?

"Well, I'm just looking at what offers are coming in for this year and sorting them out. I hate announcing things when they're not booked. People are always like, 'Yakety yak, you didn't do that in the end', and I say, 'Well, yeah – we never really announced it!' All I'm doing at the moment is sifting through the possibilities, looking at the dates and how each one can fit in and so on. And then we'll see what we come out with." So, the big question: what about Glastonbury?

"I know, man! There are other things in

the world, you know, apart from Glastonbury! But then again, Glastonbury is very important. It seems to be very important to my children – highlight of their year!" I think most of the thousands of ticket holders are rooting for you guys to play... "Yeah, yeah. But is it going to be rainy on the Sunday?"



Why have you picked out Sunday in particular there, Mick? *(Pause)* Isn't it nearly always

the one hand there you are onstage, in the moment, and then you're suddenly 19 again on a screen. It was great when I saw the final cut of the film after seeing a lot of not very satisfactory rough cuts, but then going out there making jokes about being at the O2, when you can feel the audience is right there with you as you're doing the first couple of numbers, it's really thrilling. People liked it, I could tell they liked it. And the critics did

rainy on the Sunday?!" It can rain the whole time... Unless you get a really legendary band, then fortune smiles on Somerset.

Think of the people, Mick... "I've seen it when it's nice. I have actually been. My brother lives almost there –

Somerset; he lives near the levels, on the edge of them." Is he into all the mystic stuff? "Er, you can talk to him about that!" There was a lot of will-they-won't-they stuff with the Stones' return last year. How did it all come about in the end?

"Well, I decided that the first thing was the book – the 50 book, because that kind of thing always needs a bit of planning. But the most planning was for the film *Crossfire Hurricane*, which we crammed into the last part of the year, more or less."

What was your highlight of 2012? "Well they're all so different. Watching a film that you've worked on so lovingly for a year is a very different experience from standing in front of the O2. On

**"Is Glastonbury going to be rainy on the Sunday?"**

MICK JAGGER

like it in the end! Those were two big moments for me." How nervous were you ahead of the comeback gigs?

"Before I play a show, I usually mark out the stage on an outside court, like a football field or basketball court or something, but I forgot. And when we got to Wembley Arena [to rehearse] and I looked at it, I suddenly went, 'Oh, god!' Because it was a bit of a weird one, a bit like *This Is Spinal Tap* but in reverse – the tongue stage was larger than you expect. When I got out of there the first day I was thinking, 'I don't know how to work this stage'. But I soon got used to it."

What's it like going in and playing to 20,000 people after a few tiny warm-up shows?

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## TALKING HEAD

## SO WHAT IF BEYONCÉ LIP-SYNCHED?

Speculation that Beyoncé lip-synced at Obama's inauguration kicked off 'Mimegate' last week. NME's *Lucy Jones* thinks it's a load of hot air



Pavarotti did it. Aretha Franklin did it. Michael Jackson did it. Björk did it. *The Beatles* did it. I could go on and on – and I will. Remember

Whitney Houston's spine-chillingly killer 'Star-Spangled Banner' at the 1991 Super Bowl? Widely believed to be lip-synced. Soul empress Aretha Franklin's version at an NBA final in 2004? Also lip-synced. Welcome to reality.

People are losing their shit over Beyoncé possibly miming the national anthem at Barack Obama's inauguration. The FBI added it to the National Security Threat List. The President swiftly called a press conference and gave American children the rest of the week off school. The helpline's still getting millions of calls a day.

Listen up, you mortally offended, I've got some hard truths. Pop stars don't always write their own songs, Madonna doesn't really look like that and lip-syncing isn't uncommon at enormous public events, especially when it's Arctic cold and windy. At Obama's 2009 inauguration, freezing temperatures meant that a live performance by cellist Yo-Yo Ma and violinist Itzhak Perlman was 'stage-

crafted'. If it's good enough for 'proper' musicians to use a little smoke and mirrors, why shouldn't Beyoncé have some assistance too?

So why the uproar? Is it because of the song itself – that by miming the national anthem she's betrayed the American people? Is it because it bursts the bubble of a show that is, essentially, a stage-managed performance masquerading as a political event?

People argue that miming will be the death of live performance. If Beyoncé had mimed when I saw her at the O2 a few years ago, or at Glastonbury 2011, then yes, I'd have been shocked. As anyone who's seen her in concert will attest, she

can sing live. But a huge, global, televised event like this is different – it's about her being there,

*If she'd mimed when I saw her at the O2, then I'd be shocked*

being Beyoncé, celebrating the event.

Beyoncé's performance was typically uplifting. It was right for her to take her place alongside legendary former inauguration performers like Whitney, Fleetwood Mac and Frank Sinatra, and, even if she did lip-sync it (no-one really seems to know the truth, or if they do, they're not telling), it was a perfect job. She's spectacular. Get over it. God save the queen.



"Like riding a bike really. It didn't really faze me much, the first gig. I know I hadn't done much [in recent years], but I've done just enough performances to not be daunted, you know? I don't get worried by that sort of thing."

Your O2 Arena shows are up for Music Moment Of The Year in the NME Awards, against the Olympics opening ceremony...

"Blimey!"

...and David Bowie's return, among other things.

"That's a funny one, Bowie's return. The two faces in the video thing? Kind of weird, innit? That was a big surprise, I suppose, Bowie. There was no big hype beforehand for that. And the Olympic opening ceremony was fantastic in its Englishness, I thought, and rather wonderful in the way it unfolded. I wasn't there, but I watched it all on telly with my little gang around me."

The Stone Roses are nominated for their comeback shows too – are you a fan?

"I am, but I didn't know they'd reunited. Where did they play?"

Heaton Park.

"Oh wow, bet that was amazing. Is it really 20 years since they played? Wow."

Final question: you're nominated for four NME Awards. You coming?

"What form does the Awards take?"

It's a party – loads of free pizza and booze.

"Alright, that sounds good. If I'm around, I'll be there..."

## THE NME CHART

- 1 **NEW** FOALS 'MY NUMBER' *Transgressive*
- 2 **NEW** MILES KANE 'GIVE UP' *Columbia*
- 3 1 THE BLACK KEYS 'SISTER' *Nonesuch*
- 4 **NEW** DAVID BOWIE 'WHERE ARE WE NOW?' *ISO/Columbia*
- 5 2 EVERYTHING EVERYTHING 'KEMOSABE' *RCA*
- 6 11 GREEN DAY 'STRAY HEART' *Warners*
- 7 15 IMAGINE DRAGONS 'RADIOACTIVE' *Interscope*
- 8 17 THE LUMINEERS 'HO HEY' *Dualtone Music*
- 9 4 OF MONSTERS AND MEN 'MOUNTAIN SOUND' *Island*
- 10 18 SUEDE 'BARRIERS' *Warners*
- 11 3 WILLY MOON 'YEAH YEAH' *Island*
- 12 5 THE XX 'CHAINED' *XL Recordings*
- 13 **NEW** BASTILLE 'POMPEII' *EMI*
- 14 7 BEN HOWARD 'OATS IN THE WATER' *Island*
- 15 14 BIFFY CLYRO 'BLACK CHANDELIER' *Warners*
- 16 16 FLORENCE + THE MACHINE 'LOVER TO LOVER' *Island*
- 17 6 HAIM 'DON'T SAVE ME' *Polydor*
- 18 **NEW** JAKE BUGG 'LIGHTNING BOLT' *Mercury*
- 19 9 JOHNNY MARR 'THE MESSENGER' *Warners*
- 20 19 MUSE 'FOLLOW ME' *Warners*

**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

## TIM BURGESS

*The Charlatans singer on getting his nan into punk, killer whales in EastEnders and why his friend had to eat a pen at a Killing Joke gig*

### My first album

#### 'LOVE BITES' - BUZZCOCKS

"It was a present from my nan for Christmas, and as much as I wanted the record itself I also wanted to picture in my mind my nan going into a record shop and asking for it. I remember saying to my dad, 'Don't you reckon this sounds like The Beatles?' He said, 'Erm... no.'"

### My favourite possession

#### MY EARS

"I'm not that big on possessions but I'm definitely big on valuing things. I've got my records, but it's the music that I really love, not necessarily the copy of that song that I own. I'm going to say my ears. I've maybe not treated them with the respect they deserve over the years. The deal-breaker is the fact they also help to keep my glasses on. Ears are pretty much the last thing that are mine that I'd like to lose."

### My favourite lyric

#### BOB DYLAN - 'RAINY DAY WOMEN #12 & 35'

"'They'll stone you when you're trying to be so good/They'll stone you just like they said they would'. I can't help thinking that Bob was having a real laugh at the establishment, tricking around with the idea of being stoned. Not sure we could imagine the outcry back then of a singalong classic that climaxes with 'Everybody must get stoned.'"

### My style icon

#### FAYE DUNAWAY

"I suppose I was more attracted to what women looked like when I was growing up. I'm not sure when it was I first saw Faye Dunaway... it might have been *Bonnie And Clyde*. She held her own against all the coolest men in the world and she just had so many angles when she leaned against something! Don't get me wrong, I don't set out to look like her, I just loved how amazingly cool she seemed."

### My favourite TV programme

#### EASTENDERS

"I'm a sucker for a nature documentary, but those killer whales eating seals can be a bit of a downer. *EastEnders* has human killer whales, and a few seals, too - but they're not real. Watching a couple of screaming tough-nut cockneys and would-be gangsters screaming at each other is a lot more relaxing than it might seem. They can kill each other but you know you'll see them again soon - maybe selling you a yoghurt on the telly. My world doesn't stop each time it's on, but like Peggy Mitchell might say, 'They're faaaaaamily.'"



### Right now I love

#### THROWING UP

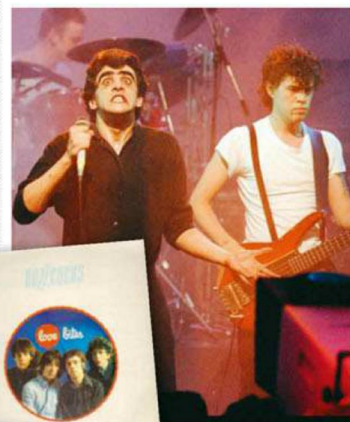
"That's a band. Let's get this sorted - I love the band called Throwing Up. I'm not a fan of me throwing up, never have been. When I heard Throwing Up, I sent them a message asking if they'd like to do a record with us. I just finished mixing it and we all really love it. Instead of just liking a band now, having the label means we can work together. Choose artwork. High-five each other when it gets played on the radio."

### My first gig

#### KILLING JOKE AT CAVENDISH HOUSE, MANCHESTER

"A mate and I had bought tickets. They were

£2 and it was meant to be over 18s but we'd heard they weren't strict. We were 14 so we didn't know if we'd be getting in at all, but that added to the excitement. The atmosphere was very threatening; for some reason a section of the audience were doing Nazi salutes. I'm not sure what happened but my mate became a bit more confident and decided that the toilet wall needed to know that the Northwich Punks - me and him - had visited. He'd brought a felt-tip with him and was halfway through when a bouncer came in and caught him. Rather than face being thrown out, he chose to eat the pen."



Clockwise from main: Tim Burgess, who shares a haircut with... his style icon Faye Dunaway; Throwing Up, sitting down; Killing Joke's Jaz Coleman and Paul Raven onstage; the sleeves of Buzzcocks' glorious 'Love Bites' and Bob Dylan's stoner classic



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## DRENGÉ

*The heavy, sinister sound of Derbyshire's Loveless brothers*

**O**f all the new bands to get excited about, Drengé are perhaps the most menacing. You wouldn't think it to look at them – two ordinary brothers from a small town near Sheffield – but almost everything they do screams 'sinister'.

There's the biting guitar riffs, thundering drums and raw, bile-flecked lyrics (*'Make you run to the hills, make you piss your pants/I wanna break you in half'* goes one number), and the blood-spattered artwork for the latest in their line of violently thrilling songs, new single 'Bloodsports' – their heaviest and best track yet. Heck, even their name sounds like some fictional horror that'd make children and adults alike scared to sleep with the lights off.

"We got a little bit obsessed with Denmark," recalls younger sibling Rory Loveless of the moniker's roots. "Our school had an exchange with a school in Denmark and when we were playing football with the boys, they shouted the word. We were watching Danish films as well. Some of them are quite difficult

to watch, they deal with themes like child abuse. We'd go onstage and it'd be the same sort of feeling – I mean, not as bad as child abuse, but awkward and difficult and messy."

The dark, ominous overtones he's referencing ring true in almost everything the band do – even in the name of their own newly launched imprint, Mad Mark, which pays tribute to a local alcoholic. "He gets on this bus that we get," explains Rory's older brother Eoin. "Everyone knew him as Mad Mark. He would witter on about the CIA and stuff. It was quite scary but we decided to name the label after him."

In conjunction with Infectious (who succeeded in sealing the deal with the duo amid a sizeable industry scrum late last year), the boys aren't willing to rest on their laurels. Between shows with The Cribs and Deap Vally, an album is being collated this month. Rory says it will be released "this year, hopefully quite soon" and confirms that fan favourites 'Dogmeat' and 'People In Love Make Me Feel Yuck' will be included. Drengé's future looks set to be nothing less than heart-stoppingly, bone-shakingly exciting. *Rhian Daly*

## NEED TO KNOW

**FROM:** Castleton, Derbyshire  
**FOR FANS OF:** The White Stripes, QOTSA

**BUY IT NOW:** New single 'Bloodsports'

**SEE THEM LIVE:** The band open for The Cribs at an NME Awards show at London's O2 Brixton Academy on Feb 22, before heading out on tour with Deap Vally from Feb 23

**ON NME.COM:** Check the exclusive mixtape the band have made especially for Radar

**BELIEVE IT OR NOT:** The brothers used to host a radio show called *The Barber's Jar*



Oi, we're over  
here, Jagwar Ma!



## YANNIS CRUSHES ON JAGWAR MA

*The Foals man has found a new love, and the feeling is mutual*

### RADAR NEWS

Genius runs in families: director Dave Ma is the chap responsible for the very fine Foals videos you've seen ('Inhaler', 'Blue

Blood', 'Spanish Sahara', the list is bloody endless), and now his brother Jono is making some of the best dreamy yet disorientating tunes around, in Jagwar Ma. Unsurprising, then, that Yannis is crushing as hard on him as he does on his sibling.

"It's a really interesting mix," he enthuses to *Radar* about the Aussie band. "There's this Phil Spector vibe to it, and there's also this kind of Berlin clubbing feel. It just feels like there's a lot of freedom with what Jono does."

If you don't fancy taking Yannis at his word, check out new track 'The Throw' – all stark, baggy rhythms and chimes of retro, good-time noise. And you'll be able to catch the band – which is made up of Ma and partner-in-crime Gabe Winterfield – in the flesh at their NME Awards show at London's Birthdays on February 26. According to Yannis, they're not to be missed.

"Jono is one of the best live musicians I've seen," he says. "He ran a bunch of improvised nights in Sydney. He put on a jam where it was him, Gabe, Stella from Warpaint, and me, Jimmy and Jack [from Foals] and we jammed for two, three hours. That kind of openness to want to play with other musicians is kind of rare. He's just going to be great."

There's talk of a collaboration between Jagwar Ma and Foals, too – Yannis says he's asked them to do a remix for their

*"Jono is one of the best live musicians I've ever seen"*

YANNIS PHILIPPAKIS

new album – and, according to Jagwar Ma, the admiration is mutual. "Foals stand alone like an honour of Samurai defending all things tasteful and just," Jono tells us. "They really are a 'band'. Each note fits together like clockwork. They move and breathe together like a pack of wolves on the hunt. Offstage, they're like a flange of chimpanzees forever mucking around."

Sounds like the best kind of monkey business. Looks like this love-in has got some legs to it... **Ben Hewitt**



Yannis loves his new Ma

### BAND CRUSH



*Shaun Ryder on his favourite new act*

"John Wean – what a great sound, real energetic with great lyrics. They're proper musicians, I'm sure they will be big and one to watch out for. I want to take them on the road with Happy Mondays soon."

## The Buzz

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



### 1 AMAZING SNAKEHEADS

We like going out on a limb, so we're gonna say that Snakeheads' frontman Dale Barclay is in possession of the finest howl in rock. Importantly, we don't *think* he uses it as a fashion statement. And that, essentially, is what separates the Frank Blacks from the Johnny Borrells. Dale and his bandmates are courting much label interest, which is kind of crazy considering that on first listen the Glaswegians bring to mind the anti-everything theatrics of Billy Childish and Jock Scott. They're brutal, brilliant, and we hear they write "amphetamine ballads" because it's "rock'n'roll, not tourism". They're due to release debut single 'Testifying Time'/'The Truth Serum' in March.



### 2 MOZART'S SISTER

You've got to have balls to call yourself Mozart's Sister. Thankfully this one-woman electro-pop act from Montreal is the real deal. Using loops, a drum machine and her huge voice, she writes vibrant, hooky, yearning songs that'll draw comparisons to Grimes and Tune-Yards. Be sure to check out new EP 'Hello' on Merok.



### 3 BIRD

This Liverpool trio first caught our attention last August with their debut 'Shadows' EP. It's the dramatic, gothic folk arrangements and Adele Emmas' soaring vocal that make them such an exciting prospect. They release a new EP 'Ophelia', produced by ex-Coral man Bill Ryder-Jones, on February 14.



### 4 FROLEY

Little is known about US producer Frole other than his reluctance to ever reveal anything about himself, hiding behind a selection of lo-fi ambient releases on his Soundcloud. But 'Watered Down', the first single from his forthcoming EP, sheds new light. It's emotionally connecting, deep and very personal; a subtle Conor Oberst.



### 5 HAUNTED HEARTS

Dum Dum Girls' Dee Dee and Crocodiles' Brandon Welch are not only partners in holy matrimony, but also partners in an awesome, fuzzed-out psych band called Haunted Hearts, who recently released their debut, 'Something That Feels Bad Is Something That Feels Good'. It's out on seven-inch via Zoo Music in early February.



# THE DRUMS: BREAKING NEW WAVES

*Jacob Graham digs deep into the  
thrift store of future music*



Hello readers, it's me again. Hope your new year is nice. Here's some new music for you. There are many bands in the world called **Spires**. I've just caught wind of a new one here in New York. But the **Spires** I'm telling you about now are from Denver, Colorado. They're the poppier side of Slowdive or The 77s, but with that steady toms/snare beat The Strokes used in half their songs. **Spires** have released an extremely listenable four-song EP as a free download.

**Mount Eerie** is the current moniker of The Microphones' frontman Phil Elverum, from Anacortes, Washington. Phil had a busy year in 2012, releasing two albums: 'Clear Moon' and 'Ocean Roar'. The latter is a bit harder-hitting and the former is a little more folksy. I prefer the folkier one.

Up in the former city of Halifax, Canada lives one Brant Hunter. He's making the most charming instrumental electronic folk music under the name **Stelliform**, and he's just released a five-song EP called 'Compass' on the amazing new cassette label Banquet Limited.

**Bedfellows** are a new band here in Brooklyn, recently relocated from distant Connecticut. They're stuck in a 'Power, Corruption & Lies'-era bubble, which is pretty great. The strange thing is, singer Justin Vassallo is Bernard Sumner reincarnated. He sounds like him, he writes like him, he even looks just like him (as a brunette).

And finally, **Young Prisms** are a group of nice ladies from San Francisco. They released their second album, 'In Between', in December and it is a huge step forward for them in defining their sound, which is that sort of hazy, fuzzy thing – especially in the chorus of 'Runner'.

## JACOB'S TOP 5

**Spires**  
'Blue Occupation'

**Mount Eerie**  
'Through The  
Trees Pt 2'

**Stelliform**  
'Discover'

**Bedfellows**  
'Pretender'

**Young Prisms**  
'Runner'

**NEXT WEEK'S COLUMNIST:**  
Trash Talk's Lee Spielman

5  
**To SEE**  
This week's  
unmissable new  
music shows



**INDIANS**  
The Lexington,  
London, Feb 1

**THE SUNDOWNERS**  
The Cockpit, Leeds,  
Feb 2

**THUMPERS**  
The Castle,  
Manchester, Feb 2

**MOSES GOLD**  
Green Door Store,  
Brighton, Feb 5

**KING DUDE**  
(above)  
The Shacklewell  
Arms, London,  
Feb 5



## MT

**THE OLD BLUE LAST, LONDON**  
TUESDAY, JANUARY 15

### RADAR LIVE

MT understands that sometimes the old tricks are the best ones. Handing out flowers to each audience member, the singer is on a charm offensive from the off. The fact that after cack-handedly failing to simultaneously carry out said romancing while also holding a microphone and singing (and stuff), he laughs, gives up and appoints a bemused onlooker to do the passing out for him, only helps his case. Where such overblown routines could easily fall into cringingly hackneyed territory, the light-heartedness on display here ensures that MT's arena-ready showmanship mostly falls on the right side of annoying. The performance does have its flaws though: within the first two minutes the frontman has already forgotten to play a piano part, and there are a few more fuck-ups along the way. But it's not a write-off by any means. Like a hippy Patrick Wolf backed by buoyant, 'All My Friends'-style keyboard parts and big, pop hooks, MT's schtick could easily grate, but rarely does. The likes of set-closer 'Alpha Romeo', with its anthemic,

chorus, and 'Happy' are as knowingly playful as they are commercial and radio-ready.

When they try, MT and his live band don't half deliver. The acts that bookend them, however, are a less exuberant and perhaps less quality-controlled proposition. Wide Eyed – the latest band to bubble up from the prolific B-Town scene – are promising, but not 100 per cent there yet. The single 'Bleak' and some of the band's Horrors-indebted,

***MT's showmanship  
mostly falls on the right  
side of annoying***

heavy psych contortions contain hints of something exciting, but beneath the layers of reverb it's clear they need a little longer to gestate before they can distil their promise into solid, memorable tunes. The Death Rays Of Ardilla, meanwhile, suffer from their billing. After the exuberance of MT, the headliners' sludgy riffs seem too dense and sullen to really connect. It's all shade and no light, and given the stardom on offer before them, it can't help but leave you feeling a little cold. **Lisa Wright**



Spires: trying really hard not to gaze at their shoes







# NO PAIN NO GAIN

Faced with raging personal demons, **Biffy Clyro** found themselves on a pathway to self-destruction. They retreated to Los Angeles, loaded up on super-skunk, and emerged revitalised with their massive double-album opus 'Opposites'. **Eve Barlow** heads to California to find a band back from the brink

**C**alifornia is an often beautiful, sometimes tragic, always mind-bendingly warped version of reality. Literally crazytown. On the streets of West Hollywood, new Lana Del Reys will become overnight superstars. If you're drowning by Santa Monica beach,

David Hasselhoff will rescue you from harm. And tonight in a tiny venue in hipstermost Silver Lake, Los Angeles, a bunch of Americans will learn to speak a new language. "MON THE BIFF! MON THE BIFF!" they'll chant. Well, nearly.

A masterclass in raising hair is taking place within the clammy, confined walls of a shack called The Satellite next door to a 7-Eleven. It's delivered by three shirt-shorn Scotsmen. They perform in front of a sparkly curtain, the sort seen in beauty pageants. But this lot are a world apart from graceful, bikini-clad baton-twirlers. Their talent is in bringing damage and disarray to all that stands in their way. Like warriors. And that annihilation is the only thing that the random crowd of meatheads, indie kids and businessmen here have in common.

Two hundred hearts inflate. Four hundred eardrums are bludgeoned. Two thousand fingers spasm as limbs begin littering the room. In minutes, all breathable air is replaced by human sweat and beer fumes. Then, one misheard incantation is hollered and a group start jeering. "MAN THE BEEF! MAN THE BEEF!"

The perpetrators make a racket that's both beautifully quiet and disarmingly booming, with breakdowns so devastating you mosh until you feel your brain rattling around inside your head. The leader plays with a feeling of vicious catharsis, banging his fretboard into his chest as if repenting for past sins. On one anthem he wails, "IT'S NOT GETTIN' EASIER" with a huge grin, as though relishing both the effort of these physical exertions and the pain of struggles past. Rocking back and forth, he launches himself at his wingman. They lock heads like Highland cattle. You can imagine them filling places 100 times this size.

Reams of sweat pour off his face. A dark patch forms inside the right leg of his low-slung trousers. Is it sweat? Has he pissed himself? We'll get to that later. One feral woman is so enamoured by the trio's semi-naked bodies she pushes forward, takes out several people and screams, "I LOVE SCAAATLIND". Within the hour the oddball crowd have united as brethren. Quite the evening.

"Who the hell are these dudes?" you might ask. A man sitting at the bar said their name was, uh, "Buffy... Pyro?"

**"I WAS STARING INTO THIS ABYSS. IF IT GOT ANY DARKER, I'D HAVE NOTHING"**

**SIMON NEIL**

**R**ewind 90 minutes and I'm standing outside, shuffling my shoes and mentally preparing to be ROCKED. Fame-hungry scenesters are stalking the entrance, each dressed for a different decade in history. The pavement is like a moving tribute to long-lost rock stars. Jim Morrison is here, Janis Joplin's looking good for her age and all of Jethro Tull are round the corner buying fags. Everyone has demos to peddle and they're waiting to bombard Gerard Way or Rod Stewart. Proper celebrities, allegedly swinging by to see a band nobody quite remembers the name of (Cillit Bong? Eh... Pepto-Abysmal?). Really, who has an hour to see *some other band* when you could be looking 'cool' against this bit of wall here? D'you think these hairstyles grew themselves? 'Cos they, like, totally *didn't*.

Well, you bunch of long-haired, moustachioed ninnies, what you don't know over in La La Land is that this isn't just *some other band*. Does *some other band* sell more than 1.5million albums over the course of 10 years and achieve multi-platinum status for records such as 'Puzzle' (2007)

and 'Only Revolutions' (2009)? Does *some other band* fill Wembley Arena, play festivals such as Glastonbury, Reading, Leeds, Download and V year after year, and headline Sonisphere? Does *some other band* open for Metallica, Foo Fighters, Queens Of The Stone Age, Muse, The Rolling

Stones, every colossal rock group you can think of? Does *some other band* maintain their credibility despite having their song murdered by some winning *X Factor* swine? Does *some other band* achieve all this, and more, despite calling their first EP 'The kids who pop today will rock tomorrow' (all one word) and never leaving their hometown (a grey eyesore on the west coast of Scotland known for excellent fish suppers)? ▶



James was surprised by the gang of guitars about to launch a stage invasion



Let's see, shall we? No. You'll find only one band who do *all* of the above and will still play to 200 people. Biffy Clyro is their name. They represent minimal fuss and maximum effort. Every charlatan standing outside The Satellite would do well to take note. But they're too busy preening their manes to notice the band at an oyster bar across the street, preparing for the best gig ever. Hella schoolboy error.

In the oyster bar, a small chappie with strawberry-blond hair and piercing blue eyes scurries around the seafood spread while playing host. "Hi, I'm James," he burrs softly. "How was your flight?" Meet James Johnston, 32-year-old Biffy bassist, inconspicuous in a T-shirt and leather jacket – a cunning disguise. Another man, also unassuming and in a shirt, with darker hair, brushes past. Oh look! It's 33-year-old Biffy singer and heartthrob Simon Neil. Next to Simon is James' twin brother. Hello there, Ben Johnston – Biffy drummer, responsible for an almighty clatter. Again, Ben is wearing a shirt. What scamps! Without their bare bodies on display – lean palettes of colourful tattoos – they look like any trio of humble men. Until Simon signals that it's time. Are you ready, James? "I'm ready," he smiles. "Got ma torso on under ma clothes."

**A** few days later, I meet Biffy by Santa Monica pier on a warm December afternoon. It's 20 degrees and, once again, there's not a single nipple in sight. Bizarre. They weren't shy about being shirtless when, for instance, they played Edinburgh's Hogmanay when it was minus four degrees. They were certainly feeling the heat when they played the northernmost part of the Arctic in Scandinavia in nothing but their troosers ("It's fine after some shots of tequila," Simon assures me, "but then the trousers come off too!"). It seems reasonable to ask...

If you do own shirts, why don't you ever wear them onstage?

Ben: "Being shirtless purely came from ruining all our clothes when we played."

How did you ruin your clothes?

Simon: "On early tours we'd do 28 shows in 30 days. By the end all our clothes would be stuck together like a big

chewing-gum ball. If we're not sweating enough it's like, what went wrong? You know if you've given absolutely every ounce of energy. But for years we *didn't* have clothes because of that."

Right. But now you do have clothes...

Simon: "Yeah. But now playing doesn't feel right unless we've got our shirts off."

Ben: "It breaks down barriers between you and the crowd instantly. Because you're half naked."

Interesting. How about pishing your pants? Does that break down barriers, too?

"Onstage I can retain bladder control," Simon says, insisting the suspicious stain earlier was a sweat patch. "Unlike Fergie."

When did Sir Alex start wetting himself?

"Fergie from the Black Eyed Peas," he clarifies, recalling that time Fergie from Black Eyed Peas had an accident onstage in front of the world. Fortunately, Simon

and co know what a toilet is. Unfortunately, they nearly put their career down one.

"I was staring into this abyss," says Simon, recalling the hardest year of his life. "If it got any darker, I'd have nothing." Biffy Clyro didn't come to California to 'make it' ("No, it's the exact opposite"). Nor did they come for a holiday. They came to escape. In early 2012, in the midst of heartache, fear and misfortune, they began recording their sixth record, 'Opposites'. James calls this period "the rebirth of the band." Originally separate albums, 'The Sand At The Core Of Our Bones' and 'The Land At The End Of Our Toes' now comprise Sides One and Two of a whopping double LP, totalling one hour and 20 minutes.

"The first one's about reaching a low point where life could go to a number of not great places," Simon explains.

## 'THIS NEEDS BAGPIPES!'

Biffy on that bagpipe solo in 'Stingin' Belle'

**SIMON:** "The question is, why have there *not* been any two-minute bagpipe solos for the last 20 years?"

From the first time I played 'Stingin' Belle' it felt Scottish. Even when we flung our riffmania on it, it was still, 'This fucking NEEDS bagpipes'. It wasn't even like we wanted to try them. Now we're making a play for the Scottish National Anthem."

**JAMES:** "Make sure you get that in big print."







In L.A., you can spend ages waiting for a bus

Today's lesson is the G chord. Look and learn, Ben



## "THE WORLD IS FALLING APART!"

Biffy on supporting Scottish independence

**SIMON:** "The way the world's going, we may as well give [Scottish independence] a shot. The time is now. The fucking world is falling apart. Scotland has really good oil money, we've got renewable energy, we have ways of moving forward and we're in a strong position to make it happen."

**JAMES:** "Norway discovered oil at the same time as Scotland in the '60s. It had been in a union before with Sweden, but they're doing alright."

**SIMON:** "I don't know what we're getting from London apart from a lack of control over our own future. It doesn't mean we don't love England or Wales. And it's savvy putting the age for voting in the referendum down to 16 'cos all the young lot want change. When devolution came in when we were at school, it was like, 'YEAH, FUCKING LET'S GO!'"

"The second is about taking control. At the end we want people to feel galvanised, even though there are sad moments."

'Opposites' is a sprawling, deep and sometimes ugly memoir. A colossal outpouring of all of the things you feel but never say; every breakdown, every breakthrough and every gut-wrenching confession. Step into my office, Biffy...

"We've had a lot to deal with," Simon explains, almost choking. "My wife had a couple of miscarriages last year which is really tough." Simon and his wife's personal troubles put a huge strain on their marriage, nearly tearing them apart. Signs of marital distress are at their bleakest on the single 'Black Chandelier', which Simon describes as a "twisted love song". There's a lyric in there that'll yank your soul from your chest: "You left my heart like an abandoned car/Old and worn I'm no use at all". She cut you out like a sad Peugeot 306 lying dormant in the garage? Harsh.

"That's where the bitterness came from," Simon explains. "But there's also a strength that came out of wanting to fix that." Cue the song 'Victory Over The Sun' from the album's *opposite* side. "This is happening because of you/Stay special brother you stay true", pleads Simon while an orchestra builds towards a soaring chorus about changing the world. This time it's not about Simon's wife. It's about Ben – colleague, friend and recovering alcoholic. California, land of rehab, The Intervention, wheatgrass and the great outdoors, was the best place for him.

## "I FELT EVERYTHING COULD FALL APART - WITH MY WIFE BUT ALSO WITH BIFFY"

SIMON NEIL

James: "Here if you drink in the afternoon everyone thinks you're off your head. Not having a drink in Scotland's like, 'What's wrong with you?'"

Simon: "We lived like yoga instructors."

James: "Ben went surfing. He's scared of sharks."

Ben: "But it didn't stop me! James cycled for nine miles every morning."

The focus on health and recuperation was vital, but it would take more than just catching waves to fix everything. Simon continues, "The band were..." He looks to Ben, shy despite being built like a wrestler.

"Benny had been drinking heavily for a few years and he'd given up. But he was losing interest. He was late, missing things," he sighs. Was the band on the brink? "It was the first time I felt, 'Shit, everything could fall

apart – with my wife but also with Biffy."

"We've known each other since we were seven. I've known my wife since I was 15. What the hell else were we going to do?" says Simon. "Sometimes I wish life could deal you a good hand but then I wouldn't care so much about the music."

If we can't save each other as brothers – because we're not just a band, we are family – then what can you save?"

The impending death of the band has pushed their sound right out of its comfort zone. Sure, there are typically Biffy moments on 'Opposites': epic choruses ('Sounds Like Balloons'), punk rock ('The Joke's On Us'), stadium screamers ('Modern Magic Formula'), and wonkily disjointed tunes with toe-curling titles ('A Girl And His Cat'). But new challenges have been

embraced too. On 'Trumpet Or Tap', Simon's vocals sound more dramatic than ever. 'Spanish Radio' features a mariachi band ("On paper it shouldn't have worked"). 'The Fog' is inspired by '80s filmmaker John Hughes' soundtracks ("People will go, 'What the fuck are they doing?'"). 'Stingin' Belle' contains a bagpipe solo ("Stoner rock meets Scottish folk song"). 'Little Hospitals' has 16 kazooos on it ("I had four kazooos in my mouth. It felt GREAT"). And 'Biblical' nearly contained a gospel choir ("I don't know how many thousands of pounds that cost but we fucking cut it out"). The album also features Simon's first ever guitar solo on 'Sounds Like Balloons', a song Ben describes as "too straightforward". "That's the beauty of having a double album," says Simon. "You can reach all corners of the canvas."

Despite the trauma, 'Opposites' was a fun-packed recording experience. Helped, no doubt, by the industrial levels of prescribed weed they were smoking to "slow their brains down" after sessions (anything goes as far as medical reasons are concerned in California these days). "Otherwise we'd be fucking RAG!" says Simon. "The things we could do if we weren't high most of the time. We'd go mental and put out a triple album!" Phew.

'Opposites' is so hugely ambitious it reflects the expectation that Biffy should now be asking bigger questions of themselves. Questions like 'Should we be topping the bill at Reading?' or 'Shouldn't people be predicting us for Glastonbury headliners over those mimsies Mumford & Sons?'

"We feel like we're ready to headline," says Simon reluctantly. "But that's only come about in the past six months to a year. We're not afraid of it now." Course they're not. These guys have riffs the size of Ben Nevis and fantasised that they'd grow up to be Guns N'Roses someday. Being on the precipice of becoming even



more ENORMOUS doesn't faze them. "We're quite cynical folk," shrugs Simon. "Our perspective on ourselves hasn't changed."

When the band started playing bigger shows Simon was concerned he'd appear to have sold out. "When we grew up we thought playing stadiums meant your music sucked. You'd have nothing artistic to say. We know now that it doesn't have to be like Rihanna, when you're jumping around on a tank."

What's wrong with a tank? What have you got to rival that for 2013's arena tour – a military tattoo?

"Singalongs," says Simon.

While everyone LOVES a sing-song, some also feel strongly about pyrotechnics. Explosions, James laughs, "It wasn't that long ago that pyro seemed funny. Still does." Simon agrees: "There needs to be that sense of the ridiculous. Because it is ridiculous that 20,000 people come see our band play some songs."

What is it with all this modesty and reticence? Why can't Biffy just commit to the idea of reaching the pinnacle of rock'n'roll? Do they want to do everything the hard way?

"Definitely," chuckles

Simon mischievously. "That's it!"

Biffy Clyro isn't what you call your band when you're concerned with becoming a household name, I suppose.

"Exactly," says Simon. "We've always been awkward."

There's another word for that, isn't there Braveheart?

"We're Scottish," he grins. "Happy to be the underdog."

That would explain why, at this critical moment,

they've decided to release a double album – the

equivalent of approaching an open goal blindfolded.

"Why change the habit of a lifetime?" jokes Ben.

"It would've been easier to make a 10-track record but it's just in our bones," Simon explains. "The bands we liked growing up never played to anyone. The shows that changed our lives had 13 people at them. We're not interested in being U2 or Muse. We wanna find our own way." They may take our lives, BUT THEY'LL NEVER TAKE OUR 20 SONGS, etc.

It's admirable to say they forged their own future utterly without compromise. But it comes with that Celtic dourness that makes Biffy hard work. They've created unnecessary obstacles for themselves. They just can't help it.

Simon: "We played the Royal Albert Hall and did 'Toys, Toys, Toys, Choke, Toys, Toys, Toys', thinking, 'This is fucking weird. I bet nobody's ever played a song like this in the Royal Albert Hall!'"

James: "We spent months making our first EP. It came to the launch night and we didn't play any of the songs off it."

Simon: "We don't have that fear of failure."

James: "We never said, 'This is our chance to be a star – let's not fuck it up.' It's always been about the three of us. Things might change but you can't wipe out 15 years

of history."

This is not an attitude found often in LA, where the wannabes of Hollywood Boulevard trample eagerly over the names of their idols to get ahead.

"Some people will do anything to clamber for success," notes

Simon. "Some people are going to hate you,

some people are going to love you. But music's not about working a path."

Nobody could have predicted Biffy's path. Without that Scottish resilience, who knows what might have changed in California? In 'Opposites' they haven't made a vanity project, but a rock'n'roll *smut* project. "We've been through as hard a time as we could and we're getting better," Simon assures. "Every fucking band you can name says it, but this is the best record we've ever made."

"We do want this to be our life," he continues. "We never sat down and said, 'How can we prolong this?' Else we wouldn't have done it this way! So whether 'Opposites' sells 10 million copies or 10,000 copies it'll be onwards and upwards."

And this Scottish do-or-die fraternity will succeed whatever happens. Because they're not "every fucking band you can name". They're Biffy Clyro.

## “IT’S ALWAYS BEEN ABOUT THE THREE OF US. YOU CAN’T WIPE OUT HISTORY”

JAMES JOHNSTON



James, Simon and Ben had a strange feeling they were being followed

# TRACK BY TRACK

It's a biggie! The Scots trio talk us through the intimate details of their double album

## CD1 THE SAND AT THE CORE OF OUR BONES

### 1 DIFFERENT PEOPLE

**Simon Neil:** "We recorded the church organ in Pasadena in the largest Baptist church in California. It was more powerful than any amplifier I've ever sat in front of. It's a song of two halves and a nicely bipolar way to start a Biffy record."

### 2 BLACK CHANDELIER

**Simon:** "It's got quite a lot of space for a song by us and it's one of the simpler songs on the record, but from the first time we played it live it felt right. Sometimes you've just got to trust your instinct."

### 3 SOUNDS LIKE BALLOONS

**Ben Johnston:** "It's all about the amazing guitar solo. I love the disjointed riff."

**Simon:** "It's a hip-shaker."

**Ben:** "It's also a song of two halves in some respects, with a really soaring, epic chorus."

### 4 OPPOSITE

**James Johnston:** "Quite a gentle song for us. It's perhaps less dynamic than some of the other songs and in that way it forces you to listen to the lyrics a bit more. We can be happy now just having a nice melody and a nice lyric. Sometimes that's enough."

### 5 THE JOKE'S ON US

**Simon:** "Yeah it is! (Laughs) Someone said it has a surf-punk guitar riff, which sounds cool to me so I'm gonna say that. A high-energy rock track – yeah!"

### 6 BIBLICAL

**Simon:** "It was the one song where we didn't really know what we were doing so



we kept it rhythmically straightforward. We decided to have a more synthesized element, which is weird for us. Whenever I hear a rock band using synthesizer it's like, eek. But I think this works. It's an incredibly personal song about me and my wife and I love it."

### 7 A GIRL AND HIS CAT

**Simon:** "The title came from Mark Danielewski's new novel which is about a girl and her cat and I just thought 'A Girl And His Cat' as a title was HILARIOUS. Another old-school Biffy one. Not to sound mean about it but it's our bread and butter, isn't it? You don't need to stress about it. It sat right in our pockets just nicely."

### 8 THE FOG

**Simon:** "A song that I demoed entirely on keyboards. We wanted it to sound like

your headphones were actually breaking and that you'd have to take them off, check your speakers and make sure it hadn't broken the machine. It reminds me of a John Hughes movie soundtrack. Very LA. It was a new thing for us. We've never really written songs that way."

### 9 LITTLE HOSPITALS

**Simon:** "Total old-school Biffy. It was the last song we recorded. It wasn't going to be on the record. We'd recorded 22 others and we just played it one day and thought, 'This record needs to have this!'"

### 10 THE THAW

**Simon:** "It's kind of, duh-duh-DUH... a ballad! The chorus lyrics are from an old Swedish proverb: 'The secrets in the snow will always come out in the thaw'. I thought it was a beautiful sentiment. It has a 'Purple Rain' moment at the end."

**James:** "It certainly does."

**Simon:** "All it's missing is a four-foot Jehovah's Witness."





## HEARING DOUBLE

Biffy on their favourite double albums (other than their own)

### SIMON: BARONESS

'YELLOW & GREEN'



"Just out this year. They're an exceptional metal band doing tons of different stuff. It's beautifully melodic and you don't need to like metal to embrace this record. Sadly the band had a huge bus crash and I think they're all having serious medical problems so I'm shouting out to them."

### BEN: SMASHING PUMPKINS

'MELLON COLLIE AND THE INFINITE SADNESS'



"There aren't any double albums that I love. I liked 'Mellon Collie And The Infinite Sadness' but there's a lot of shit on that. It's as close to a great double album as you get. We're trying to break the mould by making two vital albums where every second counts. Basically my favourite double album is 'Opposites' by Biffy Clyro!"

### JAMES: THE CLASH

'LONDON CALLING'



"It's actually a toss-up between The Beatles' 'White Album' and 'London Calling'. The Clash got a hard time for expanding their sound. But for me they didn't move away from what they were - a vital band with great songs. It just embellished their sound and made it stronger. There's a couple of dodgy tracks - 'Brand New Cadillac' is them paying homage to their past - but they never sold out."

## CD2 THE LAND AT THE END OF OUR TOES

### 1 STINGIN' BELLE

**James:** "It switches you back on again. 'Stingin' Belle' is the start of the more uplifting side. It slaps you about the face and goes, 'Wake up! We're not over yet!'"

### 2 MODERN MAGIC FORMULA

**Simon:** "Probably the most abrasive song on the album. It's about trying to take control of your destiny and not letting anyone get in your road. Again it's reminiscent of early Biffy stuff. It's a pounder."

### 3 SPANISH RADIO

**Simon:** "This is our mariachi space-rock jam! It was interesting trying to get Mexican mariachi players to play in a 5/4 rhythm. It took us about five hours and lots of tequila. They were finally flying by the end of the night and it was a slow slog but worth every second. We worked with David Campbell on that - he's a great arranger."

### 4 VICTORY OVER THE SUN

**Simon:** "It's about pleading with someone you love to sort themselves out. It makes you wanna dance. I think it's going to be a single at some point, which is weird because to me it doesn't sound like a single at all."

### 5 POCKETS

**Simon:** "It's the only song that's ever not made a record and then made a record later on."

**Ben:** "It was just too strong a song. We tried to get it on 'Puzzle' and the chorus wasn't right. We tried to get it on 'Only Revolutions' and again it wasn't right. We even had Josh Homme try and do a solo on it originally. But the one he did in 'Bubbles' was much better. Si just kept rewriting choruses." **Simon:** "I was like, I've got it! Nah, I'll get back to you."



### 6 TRUMPET OR TAP

**Simon:** "We had a tap dancer on this and a brass band. It's bluesy and soulful. I sing it in a way I haven't sung before. It ends up in this stoner death-metal riff. I don't know why I'm saying death metal - just making shit up now!"

### 7 SKYLIGHT

**Simon:** "Another keyboard song and to me it sounds like it should soundtrack *Terminator 7*. We got help from Clint Mansell, who scored all the Darren Aronofsky movies. We're maximalist when it comes to recording, and he's minimalist, so we spent a good few days sending the song backwards and forwards. He kept peeling things off, giving it back, we'd put more on it..."

### 8 ACCIDENT WITHOUT EMERGENCY

**Simon:** "We have Ben Ridwell from Band Of Horses singing on this song as well as on 'Opposite' from the first side.

He's a lovely fella. We've loved his band and his voice for years. It's the weirdest way I've ever written a song. I walked downstairs to get my guitar, grabbed it, walked upstairs, plucked two strings and by the time I got to the top of the stairs I had the whole song. I just sung it and thought, 'WHAT? FUCK!' I couldn't believe it."

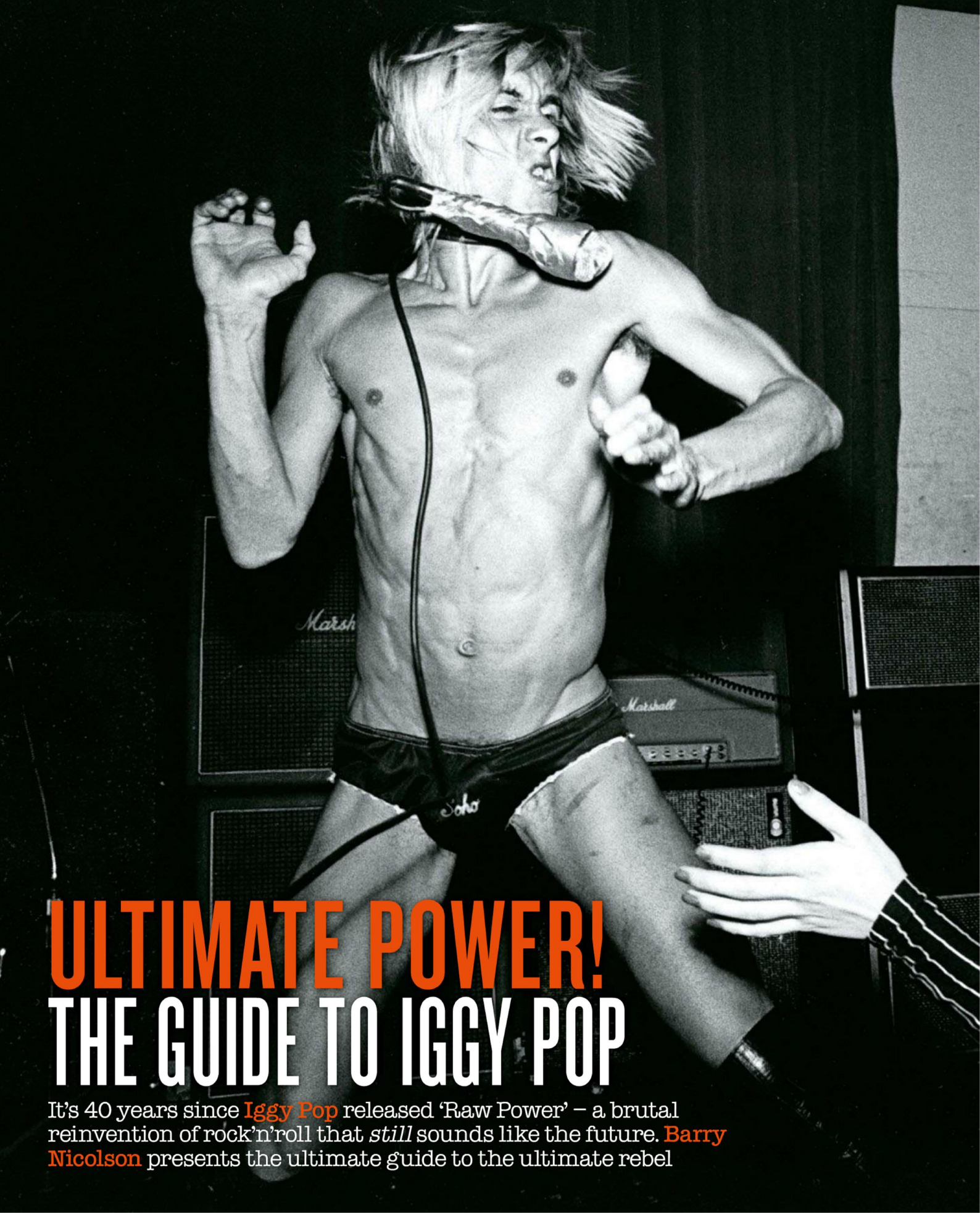
### 9 WOO WOO

**Simon:** "Old-school Biffy again. No, it's not a reference to the type of cocktail. I've never heard of a Woo Woo cocktail before." **Ben:** "Yeah it was in *EastEnders*, man. That was the drink that fucking Heather used to drink before, you know, she got her head smashed in."

### 10 PICTURE A KNIFE FIGHT

**Simon:** "That was done when we recorded with that huge organ in Pasadena. The sentiment is a great way to end the double album on a positive. We've got to stick together. You can do things in life yourself but when you've got people around you who can help and support you then you can really achieve anything. I think it's a nice high to end the record on."





# ULTIMATE POWER! THE GUIDE TO IGGY POP

It's 40 years since **Iggy Pop** released 'Raw Power' – a brutal reinvention of rock'n'roll that *still* sounds like the future. **Barry Nicolson** presents the ultimate guide to the ultimate rebel



## Ultimate **ALBUM**

### Raw Power 1973

The title says it all – Iggy’s Bowie-assisted gutter-rock masterpiece snowballed into one of the most incendiary cult classics of all time

**S**omething happens two minutes and 31 seconds into ‘Search And Destroy’. At that precise moment James Williamson’s guitar amp transcends its earthly purpose, turning from a factory-issue Vox AC30 into a raging furnace of Hell, venting out a torrent of sex and hate and malevolence that pins you to the wall and rattles the fillings in your teeth. In that one transformative second of distortion lies the very essence of ‘Raw Power’, rock’n’roll’s eternal testament to violence, dysfunction and misanthropy.

The Stooges’ third album turns 40 this week. Of course, technically speaking, ‘Raw Power’ isn’t a Stooges album at all; it’s an Iggy And The Stooges album – a small but very significant difference. The first two Stooges records pioneered a form of scorched-earth rock’n’roll that owed almost as much to jazz rhythms as it later bequeathed to punk. They’re primordial avant-garde masterpieces, but ones on which Iggy plays the role of a cavorting sex-chimp, haphazardly flinging his faces at anyone who comes too close. On ‘Raw Power’, he sounds more legitimately dangerous, like some malignant archfiend released from the subterranean depths with a horrifying clarity of purpose. Laser guided. Pinpoint accurate. Using technology.

The album is significant for many reasons, but chief among them is the coming-into-focus of the Iggy Pop persona. The Stooges no longer existed when Iggy and Williamson relocated to London to launch Iggy’s solo career under the guidance of David Bowie’s then-manager Tony Defries – only later were guitarist Ron (moved to bass) and drummer Scott Asheton brought back into the fold. In the interim, Iggy had grown immeasurably as a songwriter and lyricist; under the oak trees of Kensington Palace gardens, where he would sit leaning through copies of *Time* – “because that was the horn of the established order at that time, that’s who you had to subvert” – his words took on a new-found eloquence and potency. As Henry Rollins puts it: “I’m a street-walking cheetah with a heart full of napalm”... forget it. You wish you could write stuff like that. Bill Shakespeare wishes he could write stuff like that.”

Considering who he was dealing with and how it eventually turned out, it beggars belief that Defries

ever conceived of ‘Raw Power’ as a viable shot at stardom for the band. There’s a brilliant story about how he tried to strong-arm them into writing two ‘ballads’ for the record: they obliged him with the depraved, sadomasochistic howl of ‘Gimme Danger’ and ‘I Need Somebody’, a song whose lyrics sound like they were composed by



wiring Iggy’s junk to a Morse key. Its commercial prospects weren’t helped by the original mix, which had been so badly botched that when David Bowie was called in to salvage it, only minimal improvements could be made.

## RAW FACTS

‘Raw Power’ in bite-sized factoids

**James Williamson wrote the majority of the riffs on the record alone in his bedroom, on an acoustic guitar.**

**An effects machine called a Time Cube was used for some of the recording. Iggy: “It looked like a bong: a big plastic tube with a couple of bends in it.”**

**David Bowie has blamed the tinniness of his original mix on the fact that Iggy had recorded everything on just three tracks, leaving him with “nothing to mix”.**

**Bowie was also working on an extraordinarily tight deadline – he was given one day to mix the whole album.**

**On its first release, ‘Raw Power’ only reached Number 182 in the US chart**

**Songs from the album have been covered over the years by artists including Red Hot Chili Peppers, Def Leppard and Frank Black – while Ewan McGregor tackled ‘Gimme Danger’ for the film *Velvet Goldmine***

their life; a lot were musicians. From the get-go it was a great album, but not a lot of people heard it.” Its author calls it “the album I had to make”. Considering that the fallout sent him into a spiral of madness and addiction which almost killed him, you might also call ‘Raw Power’ the cross he had to bear. “It was way ahead of the times, way ahead of the music industry,” he said later, “and it was way ahead of all the damn people, too.” Even now, we might still be catching up with it.

## Ultimate **QUOTE**

“New York pussy smells like dog shit!”

**FOR ONE NIGHT** only, to a less than impressed audience, this was the name Iggy gave to the song ‘Fresh Rag’. Hear it in all its glory on the ‘You Don’t Want My Name... You Want My Action’ live compilation, which was recorded at various gigs in 1971 in St Louis and Detroit as well as New York, where this particular comment was made.

## Ultimate **TV APPEARANCE**

Shagging a teddy on kids’ TV, 1986

**NO 73 WAS A** wholesome Saturday morning ITV show starring Sandi Toksvig that, unbeknown to the general public, was clearly staffed by behind-the-scenes maniacs. The idea of booking Iggy Pop to play a song called ‘Real Wild Child (Wild One)’ to a pre-teen audience of millions is ridiculous enough; that you would do so and expect him *not* to engage in a spot of frantic mid-song coitus with a giant teddy bear that was lying around the set is, frankly, preposterous.

Who was responsible for this insanity? If we had to point fingers, we’d guess it was co-presenter Neil Buchanan, who made his bones playing with Liverpudlian heavy metal band Marseille. He was “unavailable” to talk to *NME* about it when we tried to get in touch. Toksvig, meanwhile, had “no recollection at all” of it happening. It’s on YouTube.

## Ultimate **COLLABORATION**

‘Funtime’ on *Dinah!* in 1977

**IGGY’S RECENT COLLABORATIONS** have been with Best Coast, Cat Power and Ke\$ha. But his ultimate hook-up was on ‘Funtime’, from 1977’s ‘The Idiot’. It’s pure Iggy-in-Berlin, a slice of screwy krautrock augmented by Bowie’s production and dulcet backing vocals. For his performance of the song on *Dinah!* – a US daytime talk show hosted by former big-band singer Dinah Shore – Bowie joined Iggy on keyboards, providing a rare televised glimpse of their relationship in action.

Bowie, rakishly cool, a cigarette on his lips, seems subdued but in control. Iggy – topless and thrusting, looking possessed by some demon – is anything but. The dual interview they take part in is also a riot. There isn’t a whole lot of footage of them onstage, but it’s a fascinating insight into one of the key creative partnerships of the ‘70s. ▶



Bowie, Iggy and Dinah: eat your heart out, *Loose Women*



## Faris Badwan, The Horrors

Interviewing Iggy six years ago for *NME*, Faris found a new rock hero

**FARIS BADWAN, 2013:** "I remember being led into a medieval living room with a large fireplace... Iggy was waiting, sitting barefoot and cross-legged on a thick rug. I spent most of the interview listening to him talk and while he was engaging and charismatic, he also seemed quite kind, which was maybe unexpected."

"After reading the *Bowie In Berlin* book I started to get into Iggy's first two solo albums, 'The Idiot' and 'Lust For Life'. Both show different sides to both him and Bowie and you can really feel their excitement at living and working together in a new city. While Bowie seemed to use 'The Idiot' to try out ideas that he would later expand upon, songs like 'Mass Production' ended up totally warped and unlike anything either of them had done."

**AUGUST 31, 2007, BACKSTAGE AFTER A CHILDREN'S SOCIETY CHARITY GIG AT HAREWOOD HOUSE, LEEDS**

**FARIS:** "What was your reason for actually starting?"

**IGGY:** "I was the sort of person who was going to have an impact, or have a really horrific life and go bottoms up. It was going to be, as they say, my way or the highway. And as that idea snowballed it started to look frighteningly possible. And finally, when I was really, really out of society, when the whole bunch had me down and (*hits the floor*) fucking has me punched in the head, and I was sleeping in a guest bedroom of a mansion in LA and broke and fucking the heiress,

**"I DIDN'T EVEN KNOW HOW TO FUCK YET, BUT I WANTED THOSE GIRLS"**

**IGGY POP**

I wrote a poem called *10,000 Iggy's* and I said, 'OK, you laugh at me now, but what's gonna happen to you later?' Theoretically I always felt I shoulda been influential; I felt I was right about certain things. I wasn't out to be successful in the hierarchical sense."

**FARIS:** "What was the first record you ever bought?"

**IGGY:** "It was 'Red River Rock' by Johnny And The Hurricanes. I bought it for 99 cents in Woolworths. I was 14 and I'd never had a whole fucking dollar in my hand before. So there it was, it was mine, and I could buy that record all by myself. I wouldn't have to ask my fucking dad. I leafed through the records and there was one with this guy and he had a very low hyper-masculine brow, a great big blonde quiff, lots of grease, spangled suit and a great big saxophone. He looks cool, I want his record!"

**FARIS:** "Right."

**IGGY:** "It was a shitty record but it had a minor hit on it. They took an old melody called 'Red River Valley' and they called it 'Red River Rock' but the sound of the sax constituted a severe violation of the life I was meant to lead and the area I came from. It was the same sound that played in the syphilis health-education film when I was at school. They warned us about what could happen to young guys that went and had sex with girls they didn't know... they showed these two girls in a convertible and I wanted to fuck 'em. I didn't even know how to fuck yet but I was like, 'Yeah, I want girls like that!'"



Iggy and Faris enjoy a cosy chat round the unlit fire

**FARIS:** "What's the most invasive thing you've experienced when you've crowdsurfed? I've had chunks of hair pulled out."

**IGGY:** "One time, I was about 24, and things weren't going well. We played a rough gig for the wrong crowd in Washington DC. It was a little thug in the crowd, he had some peanut butter because someone else had handed me some at a gig and it was televised and he thought it would be a 'thing'. He handed it to me and I ignored him and he wanted to batter my face. I didn't like that, especially because I'm the sort that needs other people to batter back for me, you know."

**FARIS:** "I saw someone desperately trying to grab the microphone today [at the Iggy gig]. He wouldn't quit."

**IGGY:** "That was OK. As long as he could sing the song... but he couldn't sing the fucking song. Even if he could do it badly that woulda been alright... what about you?"

**FARIS:** "What about me?"

**IGGY:** "What about you - you like playing music?"

**FARIS:** "Well I wouldn't be doing it otherwise."

**IGGY:** "(Smiles) You might be."

**FARIS:** "Well I personally wouldn't."

**IGGY:** "Good (nods)."

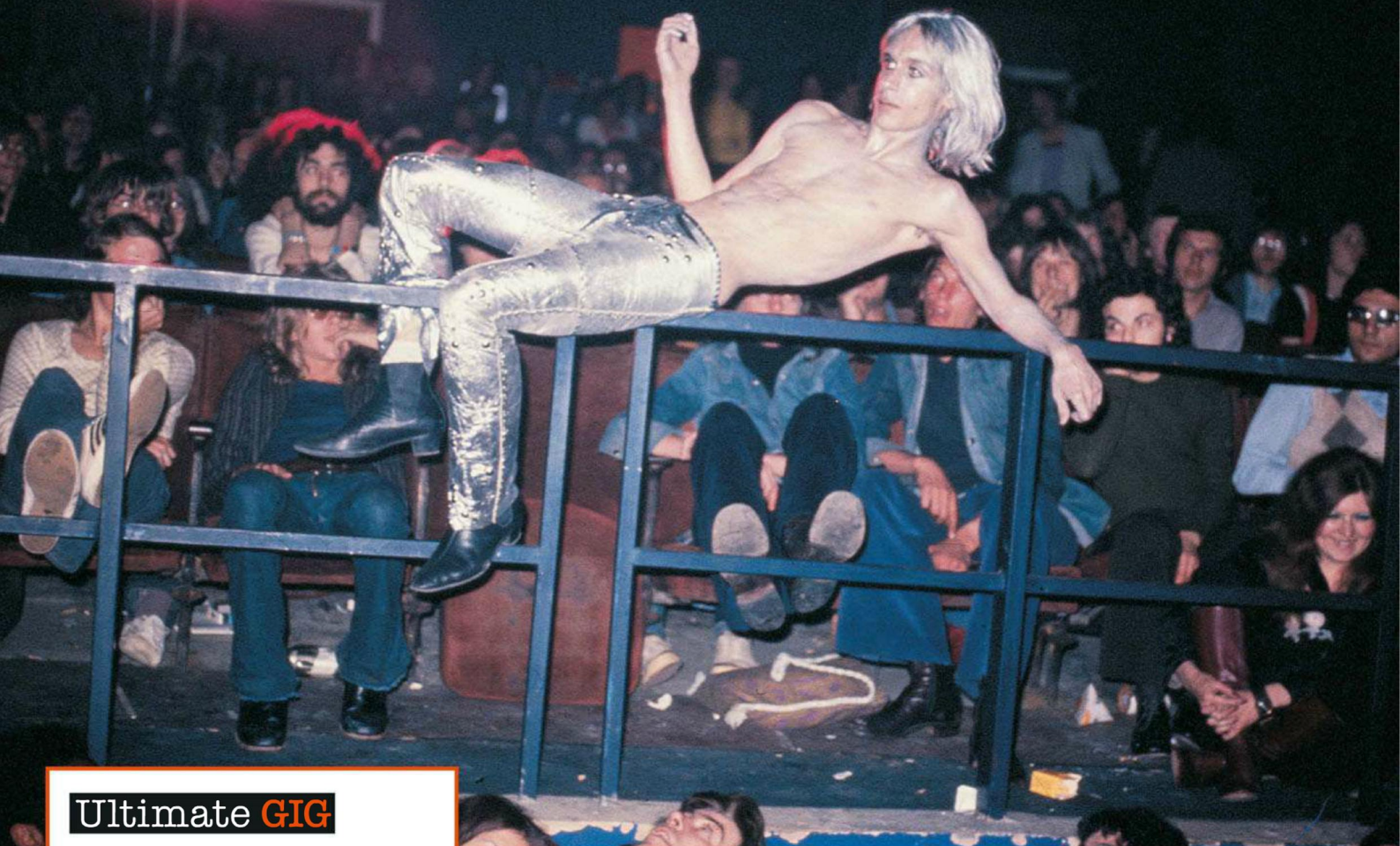
**NME.COM** Head to [NME.COM](http://NME.COM) to watch the video interview between Iggy and Faris

Watch the bird(ie): When Iggy met The Horrors





Iggy turns the limbo on its head at the Kings Cross Cinema (now the Scala), June 1972



## Ultimate **GIG**

Kings Cross Cinema, London, June 1972

Iggy has been touring for over 40 years, but legendary photographer **Mick Rock** reckons this London show was his finest hour

**MICK ROCK:** "The Stooges had a cult standing in the UK at that point, the hip lads and ladies of the time definitely knew about them. I had met Iggy just once before, through David Bowie, and then I went along to this extraordinary concert, the only one they ever played in the UK (before the reunion in the noughties).

"About 25 years later I wrote something about Iggy that sums up what it was like: 'Here was a monster in the Shakespearean

sense. Elemental, a force of nature. He was like something caged, and very angry. Something dreamed up by Carl Jung, Dionysus in silver, breaking out.' The band stood there and pounded away while Iggy lay down, crawled and did back-bends. He was so... primal. And the audience really didn't know how to react. It's not like they got up, it's not like they were cheering or anything – they were more mesmerised than anything else."

## Ultimate **BANDMATE**

Ron Asheton, guitarist

**BOWIE MAY BE** credited with bringing Iggy to the mainstream, but Ron Asheton's contribution to his career should not be underestimated – even though the late, great guitarist was sidelined during The Stooges' 'Raw Power' period, relegated to bass while the more technically proficient James Williamson assumed guitar and co-songwriting duties.

Asheton was the chief sonic architect of the first two Stooges records. He was a great punk rock guitarist who knew how to eke an apocalyptic sound out of his instrument – and he played it like a mean bastard, with a scowl on his face and a Wehrmacht war medal around his neck. His feedback and distortion were as integral to 'The Stooges' and 'Fun House' albums as Iggy's yelping, and even after he was

demoted on 'Raw Power', he still formed a veritable dreadnought of a rhythm section with his brother, Scott. As Iggy lamented after Asheton's death in 2009, "I don't think everyone got it at first, but over the years I think a lot of good musicians were influenced by Ron."



## RON'S FIVE BEST RIFFS

- 1 'TV Eye' – even Keith Richards would doff his cap to this one.
- 2 'I Wanna Be Your Dog' – not even for the riff, just for the cacophonous noise he makes at the beginning.
- 3 'Down On The Street' – it sounds like a shark that's just caught the scent of some blood.
- 4 '1969' – where fierce, spiky '60s garage meets wah-wah pedals.
- 5 'No Fun' – so obvious you can't believe no-one had done it before.





## Ultimate PICTURE

Taken by Richard E. Aaron  
at The Beacon Theater,  
Los Angeles, 1977

**RICHARD:** "I remember the stage at The Beacon was only about two feet off the ground. I had exclusive access and was the only person there. Iggy really took advantage of the space; it's a very theatrical shot. I think as well as putting on a show for the fans he was putting on a show for me, posing. When you look at this picture you're transported there. There is real attachment between Iggy and the viewer - it captures the energy he gives off when he performs live."



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Warehouse raves and door-smashing house parties have made **Peace** the most exciting new live band in the country. Before heading out on the NME Awards Tour, they show **Dan Martin** around the town that made them

PHOTOS **ED MILES**

**H**ave you seen *The Hobbit*?" beams Harry Koisser from Peace. "It's amazing, it's just a bunch of lads. It's just a bunch of fucking lads doing what the fuck they want – getting pissed up, smashing shit, having a go, trotting all the way down. It's so Birmingham."

This analogy isn't as completely weird as you might imagine. The Dwarf Pack do have a bit in common with the wraiths and waifs of B-Town. We are stood in the suburb of Edgbaston, and looming over us is a sinister-looking water tower. Its malevolence has not gone unnoticed over the years. This tower, and another prettier one, inspired the young JRR Tolkien, as he walked from nearby Ladywood to school each morning, to create the tower of Isengard in *The Lord Of The Rings*. At the other end of the Hagley Road is a pub named the Ivy Bush, which also crops up in Middle Earth, but Harry reckons it's a bit of a dive now.

"This whole area feels quite Tolkien," he says. "You get in quite a Tolkien-y mood when you're around here. I think the whole story of Peace could be compared to *The Lord Of The Rings*. There's definitely a Fellowship. I definitely see myself as the Ringbearer. I hold a burden and a blessing. You can be Frodo if you like."

The threat of Sauron may hang heavy, but the band will have to wait if they want to work out which of them is going to be which dwarf. For I have travelled to Birmingham today to investigate the city's most recent myth. And its roots lie on the other side of the road in an unassuming terraced house. The mission is to

find out how this Fellowship Of Four – Harry and his bassist brother Sam, drummer Dom Boyce and guitarist Douglas Castle, became the most exciting new live band in the country.

**B**ehind the door of the aforementioned house – the former dwelling of Dom – Peace, with their androgynous, spectral dance-rock, earned their stripes with a succession of raucous and ribald house parties that are now the stuff of legend. After one particularly intense show in mid-2011, the address became the unofficial after-party

location for the emerging B-Town indie community. Dom shudders at the memory. "From that show we did, I don't think there was ever a time when it was just us housemates in that house," he

## "I'D WAKE UP WITH PEOPLE IN MY BED WHO I DIDN'T GO TO BED WITH"

**DOM BOYCE, DRUMS**

says. "In fact, often there were none of the actual residents there. There were a couple of mornings when I'd wake up and there'd be people in my bed who I didn't go to bed with. You'd get tramps walking round in the hall."

That show has become pivotal in the spreading of Peace across the land. "It was just too many people in one house," remembers Harry. "The door got knocked down. 'Cos I put it on Facebook as, like, a show, but I didn't put the address on there, I just told people where it was [generally]. Everyone knew that house already. But it was an amazing show."

Indeed, it was this show that prompted Sony label guy Ollie Hodge into signing them in the first place. "They played in the kitchen," he remembers. "It wasn't the best sound, but I got a good sight-line from the top of the fridge. When I left just after midnight to drive back to London the party was only just getting going, but the door had already fallen off!"

The next stop on our guided tour is the Rainbow, a three-headed pub venue/club/warehouse that is the go-to destination for any B-Town band worth their salt. Amid the psychedelic murals of its warehouse section, the band first picked up their stride. Also, Harry had a job for them – walking around wearing an advertising sign over his shoulders.

Two Boxing Days ago, Peace played one of their very first shows in the corner of the warehouse. Harry had barely even written any lyrics. He explains: "I remember shouting random words when we were playing. It was really sketchy, a weird show." This Christmas just gone, they returned, having sold out the big room, for something of a coronation as the city's finest. But while this was also the scene of local sticky-floor indie night Zombie Prom, it was the more regular house and techno nights that bound the scene together.

Harry continues: "When we started hanging around there I got into it. Sometimes it's a lot nicer when you're out really getting into music that's more designed for what you're doing, rather than singalong indie nights."

"It's much more fun," nods Sam, sagely. "And it's less serious – everyone wants to meet each other, people don't just go to stand in corners."

The singer concurs: "People don't just go there to fuck, people go to have the sickest time."

It's these times that marked Peace out from the jangly indie also-rans, seeding in them the pony-grinding groove that would make their shows so special. As Harry confirms, almost drifting away in a woozy moment himself: "Listening to house and funky basslines and four-to-the-floor... I remember hearing sounds in techno, clicky sounds and rhythms, and trying to use that rhythm on a guitar; like, us against a four-four bass drum. Those were things we were trying to write into ▶





Peace, a towering success: (l-r) Harrison Koisser, Sam Koisser, Douglas Castle, Dominic Boyce



the instruments. I guess it's channelling that attitude and sound through what we could play, which were guitars and drums."

**B**ack in the centre of town, we settle in the Adam & Eve, a rustic boozer with a twist. It's fitting, because this is where the nights out that birthed Peace would inevitably end, owing to its 8am weekend licence and somewhat unlikely '90s UK garage soundtrack. Past 2am you cannot move here. Getting trapped in the corridor of a smoking area is, they say, a very real risk. And as the B-Town scene, bolstered too by the rise of Swim Deep and Troumaca, has risen in stature, so this hub has attracted increasingly grand indie figureheads. Harry took Carl Barat here once, after the Libertines man was playing a DJ set in town. "I was upstairs and I bumped into him and he was like, 'Do you know any pubs that are open?' I don't want to be in the venue any more," Harry explains. "Well, funnily enough, Carl..." He said something to me like, 'The music in here is intolerable!' So we just got some pints and went to stand in the kitchen."

Can you notice a theme developing here? "Everyone in Birmingham's having a *right one*," the singer grins. But where so often hedonism goes on simply for the sake of getting wrecked, here there is a grander, more spiritual purpose.

Ollie Hodge: "I decided that I needed to try to sign them as Harry hijacked the stereo at a house party to blast 'Who Do You Think You Are?' at everyone, having spent a good 30 minutes evangelising about how great the Spice Girls were. I thought, 'These guys are fun and they seem really sure about what they're about'. I think the world needs more fun in it at the moment."

Indeed, fun can be a much-undervalued concept. The Fellowship of Birmingham know this, and this shot in the arm for live rock'n'roll could only happen in a place like this – small enough for everyone to know each other, big enough to dream with the big boys. And when the city's favourite new sons kick off the NME Awards Tour next month, it's that simplest of messages they'll be spreading.

And at that suggestion, Harry goes proper misty-eyed. "Everyone in Birmingham is kind of pally and it's not a place that's had a lot going on," he says. "There was no pressure and no expectations – we were having a really great time for a few years.

When we were starting to go outside of Birmingham we only had good things to say. It wasn't like, 'I hate Birmingham, I'm so glad I'm in London'. We were positive about what was going on back here. We were spreading a good word because we were having a good time. Everyone's loved-up in Birmingham."

And you may see this one coming a mile off, but it's true that where there is love, you will also find Peace.

## "EVERYONE IN BIRMINGHAM IS HAVING A RIGHT ONE"

HARRY KOISSER, SINGER



That legendary Peace house party, 2011



The NME Awards Tour kicks off in Newcastle on February 7. Head to [NME.COM/tickets](http://NME.COM/tickets)



Peace visit the B-Town public baths

## B-TOWN MYTH-BUSTING!

Heard the one about the Peace and Swim Deep members dating?

**MYTH ONE: HARRY PEACE IS GOING OUT WITH CAV SWIM DEEP**

**HARRY:** "My favourite story about B-Town is that me and Cavan [McCarthy, Swim Deep bassist] are dating. I've seen that a lot. I've seen it on Twitter that we're an item, but we're not. We're just good friends."

**MYTH TWO: DOUG IS MICHAEL J FOX'S RELATIVE**

**HARRY:** "There's one that Doug's related to Michael J Fox, but I started it, so I can't really have that one. And that me and Sam have six toes."

**MYTH THREE: DOUG WENT OUT WITH JESSIE J WHEN THEY WERE CHILDREN**

**DOUG:** "There was one [myth] that Annie Mac asked me about, that I went to primary school with Jessie J. And that I dated

her in primary school. We just went along with it and said, 'We don't like to talk about it', but fuck knows where it came from. Jessie J's alright though."

**MYTH FOUR: HARRY IS A GELFLING**

**HARRY:** "I am actually a Gelfling [a creature from the 1982 film *The Dark Crystal*]. I watched *The Dark Crystal* last night and it changed everything. It's about two Gelflings who have a piece of the dark crystal and when the three suns align they have to reunite the pieces of the dark crystal or the evil bird monsters are going to take over the land. And there's only two Gelflings left and they know that it's written in the prophecy. And then they capture a troll by accident. It's sick."



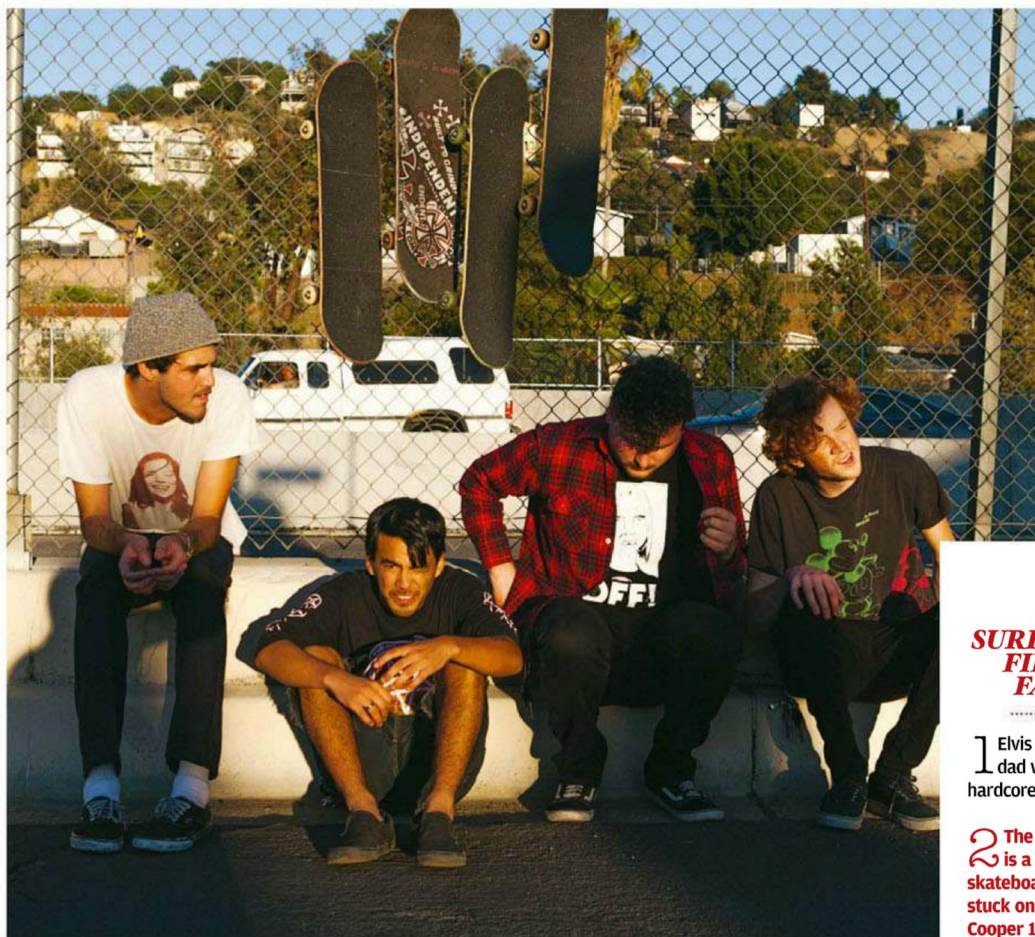
The Fellowship catch the 38 bus to Mordor



# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



## FIDLAR

FIDLAR WICHITA

*There's beer, bong, Black Flag and blues on the LA punks' party-starting debut. But no sign of that Kate Nash collab...*



**S**uavely sozzled Rat Pack crooner Dean Martin made a living out of being the most pissed man in the room at all times. "You're not drunk if you can lie on the floor without holding on," he apparently once slurred, whiskey glass no doubt brimming over with a triple measure. Yet despite his state of constant pickledness, he was one of the most successful and hardworking entertainers in the world. Los Angeles' finest party-punk upstarts, Fidlars, seem to be following in the great man's footsteps. Rather than supping Old Fashioneds in a shag-carpeted Vegas lounge, though, their fondness is for mammoth quantities of scuzzy drugs. And beer—lots and lots AND LOTS of beer. Like Deano before them, despite their epic

consumption, they're pretty damn prolific. Say what you like about stoners, but this bong-friendly four-piece get shit done.

As well as recording their debut album themselves in frontman Zac Carper's Highland Park studio/live-in party space, Fidlars spent last year almost constantly on the road, touring with The Hives, Delta Spirit and Jeff The Brotherhood and inspiring legions of fans across the globe to profess their love via DIY stick'n'poke tattoos. Before that, they paid their dues on the LA band scene, with brothers Max and Elvis Kuehn starting young and rocking out as teenagers in The Diffis. They opened up for their heroes Circle Jerks and Adolescents, and went on to play with Zac

in local band Kitten, while bassist Brandon Schwartzel did time with Rooney—for which he is forgiven.

So even though on first listen 'Fidlars' might come across as merely the sound of some dudes with a four-track and a six-pack, there's plenty on these 14 songs to suggest there's a mighty impressive record collection over at Fidlars HQ. The evil, chugging surf guitar on opener 'Cheap Beer' gets into the same demon groove favoured by '80s LA grot-blues champions The Gun Club, while nods to the Beastie Boys' ('You Gotta Fight For Your Right (To Party)') are impossible to ignore, in both the sonics and the sentiment. The Clash and The Ronettes make themselves known in 'LDA', and the thundering 'Wait For The Man' is a more refined take on the hardcore sounds Black Flag were making over 30 years ago in nearby Hermosa Beach.

So far, so unsurprising, but their influences span a mass of decades and genres. Fuzzed-up, spat-out vocals aside, 'Gimme Something' is pure classic rock. That the track's video is made

### 5 SURPRISING FIDLAR FACTS

1 Elvis and Max's dad was once in hardcore band TSOL.

2 The album cover is a bunch of skateboard stickers stuck on an Alice Cooper 12-inch sleeve.

3 Each member of the band has a DIY Fidlars tattoo.

4 Frontman Zac Carper is currently dating Kate Nash.

5 They all took acid after they played a show in the Joshua Tree desert supporting The Hives. NME was there.

up entirely of cut-up live clips of Creedence Clearwater Revival is no coincidence: the song has a swampy blues swagger that John Fogerty's Delta-diggers would be proud of; likewise the twanging Southern soul intro to 'Black Out Stunt'.

Zac surrenders vocal duties to Elvis for 'Where', where chiming guitars pave the way for the sound of a wronged and very angry man. Sure, it's not the most eloquent put-down ever directed at a former lover, but most people don't walk around quoting William Blake when they discover someone's cheated on them. Swearing normally comes first, then—depending on character—the throwing of things, or sobbing quietly into a pillow. Whatever your take on the language used here, it's impossible to deny the cathartic effect of calling your ex horrible names. It's followed by the lighter 'Max Can't Surf', a piss-taking paean to the Fidlars drummer's love of smokes, weed, Mexican fast food, lie-ins, dubstep and video games, neatly tied up with a gutter Beach Boys chorus.

Consistently on-point, the only thing that lets the record down is the failure to include last year's

brilliantly bratty Kate Nash collaboration 'Awkward'. Though recorded after the album sessions, that the '90s punk-pop-referencing gem wasn't retrospectively squeezed onto the album is a perplexing move. Without it, 'Fidlars' is still an electrifying, intensely fun album. But with it, it would have been perfect. **Leonie Cooper**

**BEST TRACKS:** 'Wake Bake Skate', 'Cheap Beer', 'Gimme Something'

8





# THE COURTEENERS

ANNA V2

*The footie fans' favourites return for another shot at musical greatness. Back of the net? Not quite...*



Courteeners frontman Liam Fray doesn't so much write albums as submit application letters every other year to the exclusive club of musical greatness.

The man's ambition is unrelenting. It's not ambition that manifests itself via a big gob, and you could never imagine him saying "Dylan's eating the chips while I'm sliding the champagne bottle up my arse" or whatever it was Razorlight's Johnny Borrell said back in 2004. Instead, Fray's aspirations have been made clear across the Manchester quartet's three albums. When they followed their successful 2008 debut 'St Jude' with 2010's 'Falcon', it became clear, in songs like 'The Opener', that Fray wanted The Courteeners to be an anthem-heavy arena band rather than the jangly band ripe for soundtracking *The Inbetweeners* that early singles like 'Acrylic' suggested they might become.

Their third album, 'Anna', sees Fray's ambition pumped to full fatness, with vastly improved results. The first half is pretty much flawless. Opener 'Are You In Love With A Notion?' steams along with the piano-thump of Doves soaring at their highest. 'Lose Control' shakes up the groove of 'You Overdid It Doll' from 'Falcon' with some U2-ish guitar squalls. The 'Two Door Cinema Club disco-rock of 'Push Yourself' should be as difficult to remove from indie nights as the Red Stripe that's been trodden into the

dancefloor, and 'When You Want Something You Can't Have' is as simple and touching as its title. But the real triumph is the majestic 'Van Der Graaff', which, despite featuring the line "We're splitting up like the A57", is the most complete and beautiful thing Fray has ever written – a scarves-in-the-air moment set to turn three minutes and 41 seconds of each night of their next tour into a sermon rather than a sweat-fest.

Sadly, though, the momentum doesn't carry. 'Welcome To The Rave', with its screwy synth riff, niggles like an annoying kids' TV show theme when you've got a hangover. 'Save Rosemary In Time' and 'Money' are just boring, and some clanging lyrical clichés start popping up like warts. There's a "knight in shining armour" and a "get out of jail free card", and on 'Sharks Are Circling', sharks do indeed circle. It's enough to make you throw your hands in the air like you just don't care.

To play up to the stereotypical image of The Courteeners as a band for football fans, 'Anna' falls frustratingly short of hitting the back of the net. At its best it's the sound of a band shining brighter than most in recent memory. But, annoyingly for Liam Fray as well as those of us willing him on, his application for greatness needs at least one more rewrite. **Jamie Fullerton**

**BEST TRACKS:** 'Are You In Love With A Notion?', 'Van Der Graaff', 'Lose Control'

## FACES TO NAMES...

Three reviewers, three questions



**LUCY JONES**  
Fave track at the moment?

"'Django' by Luis Bacalov, because it stirs me like a stew."



**KEVIN EG PERRY**  
Fave album at the moment?

"A\$AP Rocky's 'Long. Live.A\$AP' might not be quite as massive as his 2011 mixtape promised, but it's still bigger than your dad."



**HAZEL SHEFFIELD**  
I got through 'Blue Monday' by...

"...watching back-to-back episodes of My So-Called Life on Netflix and eating my bodyweight in leftover Quality Street."

## VERONICA FALLS

**WAITING FOR SOMETHING TO HAPPEN**  
BELLA UNION



The opening salvo of Veronica Falls' comeback single 'Tell Me' sounds like The Stone Roses' 'Waterfall' meets Fleetwood Mac's 'Tusk'. It's a fine start, and one that should lead to the London quartet branching out from the Pastels-meets-The-Vaselines indie they did so well on their self-titled 2011 debut. Instead, what they offer on 'Waiting For Something To Happen' is a fey-pop selection box that leaves out the gothic grit and garage-infused rabble of early tracks like 'Found Love In A Graveyard' and 'Beachy Head'. Take 'Everybody's Changing', a track that's more twee than Summer Camp in a cardigan shop. There are, though, a couple of decent moments. 'If You Still Want Me' is warped and grunge-indebted, evoking the rock'n'roll swagger of their last album, and the dreamy 'Broken Toys' is a solid indie stomp. But all those two tracks do is prove that Veronica Falls are way better than the rest of this album suggests. **Jenny Stevens**

**BEST TRACK:** 'Broken Toy'

5

## FRIGHTENED RABBIT

**PEDESTRIAN VERSE** ATLANTIC



"I'm here/Not heroic/But I try". It's with those words – on 'Acts Of Man', the opening track from their major-label debut – that Selkirk quintet

Frightened Rabbit confront the folly of putting your faith in rock stars to save your soul. Coldplay might claim they can "fix you", but the Rabbit offer a more humble and honest alternative to Chris and co's aspirational stadium-indie. Their bloodily conflicted folk-rock is injected with an element of jeopardy, because frontman Scott Hutchison isn't so sure he can be the man we need him to be – he can only promise to stick around and try his damndest. Big but never bombastic, and gratifyingly free of empty emotions, the ensuing battle to be a better human being is played out over an ever-surging mass of bruised hope on songs like 'Holy'. When redemption eventually arrives with the euphoria of 'State Hospital', accompanied by Hutchison's cries of "All is not lost", it feels earned. Take note, Mr Paltrow: this is how you do life-affirming. **John Calvert**

**BEST TRACK:** 'State Hospital'

8

## PURE LOVE

**ANTHEMS** MERCURY



There's something kind of 'grown up' about Frank Carter leaving his angry old band, Gallows, to form a less angry new band, Pure Love, with ex-Hope Conspiracy guitarist Jim Carroll. It's "the band I've always wanted to be in", Carter told *NME* last year. But WHY, Frank? It's a good question, and one that he answers on the lead single from 'Anthems', 'Bury My Bones': "I'm so sick of singing about hate/It's never gonna make a change". He's probably got a point. It's a pity, then, that the album itself consists of 11 tracks of unimaginative pub rock that, at best, rips off The Darkness ('Bury My Bones' again), and at worst comes across like a bunch of teenagers in their first band who wrote the first dumb chorus that came to mind and stuck with it ("Dive in dive in, come on dive in/Sometimes you've got to throw caution to the wind", from 'Beach Of Diamonds'). Ultimately it just proves that all Carter did in Gallows was sing. **Tom Howard**

**BEST TRACK:** No

1



## JIM JAMES

## REGIONS OF LIGHT AND SOUND OF GOD V2



At first glance, a solo album from My Morning Jacket frontman Jim James inspired by a 1929 proto-graphic novel sounds drier than a mouthful

of sand. In practice, however, this lone venture from the man formerly known as Yim Yames (this is not a joke) is a low-key treat. Taking Lynd Ward's 'novel in woodcuts' *God's Man* as influence, the album plays like a hazy dream of what first made My Morning Jacket great. 'Dear One' feels close enough to touch, while 'A New Life' typifies the album's subtle beauty. Fans alienated by My Morning Jacket's more recent material will find plenty of comfort here. **David Renshaw**

**BEST TRACK:** 'A New Life'

7

## DARKSTAR

## NEWS FROM NOWHERE WARP



Logging on with the clockwork garage of 'Aidy's Girl Is A Computer' in 2009, Darkstar have trodden a more eccentric path than most.

The frostbitten grandeur of their debut album 'North' in 2010 prefigured post-dubstep's move towards Proper Pop Songwriting by a few months. Now the London trio are back with the follow-up 'News From Nowhere', a twinkling set of songs that benefits from Wild Beasts soundman Richard Formby's gossamer production touch. Shades of Arthur Russell and Pantha Du Prince abound, and some of it's too subtle by half – but blow me if 'A Day's Pay For A Day's Work' isn't the best song to sound like The Beach Boys since Panda Bear's 'Comfy In Nautica'. We weren't expecting that. **Alex Denney**

**BEST TRACK:** 'A Day's Pay For A Day's Work'

8

## DEVLIN

## A MOVING PICTURE ISLAND



Every job has its hazards, but I'd wager stapling your hands together by accident doesn't come close to having to listen to Devlin and Ed Sheeran's

cover of 'All Along The Watchtower' – a low point on Devlin's second album. Enconced in the current UK hip-hop trend of being both depressing and cheesy, 23-year-old James Devlin raps about weapons, swine flu and diabetes ('The Garden') as his 'arteries run to the chambers of hell' ('Gift & A Curse'). All this is set to repeated piano chords, dialled-in beats, Boyzone choruses and melodrama. His flow isn't bad and Katy B is a welcome presence on 'Sun Goes Down', but let's be honest: Dagenham is hardly Compton.

Chill out, bro. **Lucy Jones**

**BEST TRACK:** 'Love Cards'

2

## THE BRONX

## BRONX IV WHITE DRUGS/PIAS



LA's The Bronx find themselves in a curious position on their fourth record. Their last two albums (after the hardcore punk of 'The Bronx I', 'II' and 'III') were as Mariachi El Bronx, their unexpectedly successful side-project. And what this foray into Mexican folk music has done for the quintet is hone their skills in the decidedly un-punk use of melody and restraint. None of the band's bolshy character is lost on 'Bronx IV', but they do find new places to go. They get angular on 'Along For The Ride', bristle against pure pop on 'Youth Wasted' and become shockingly reflective on 'Life Less Ordinary'. Pretty much all good. **Dan Martin**

**BEST TRACK:** 'Youth Wasted'

7

## SLEEVE NOTES



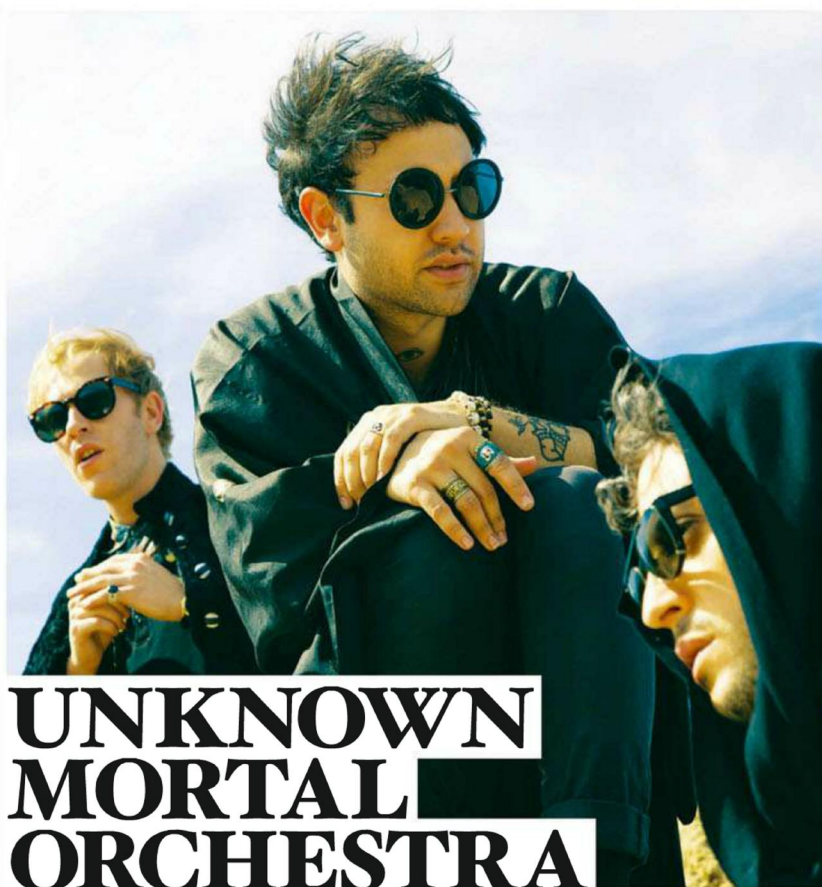
**Best Sleeve Of The Week**  
**Fidlar – 'Fidlar'**

The LA band prove that sometimes the simplest ideas are the best. There's no mistaking who made this album. It's by 'RFIDLA', right? RIGHT?



**Worst Sleeve Of The Week**  
**Frightened Rabbit – 'Pedestrian Verse'**

Dudes, give yourselves a break! Yeah you've called your album 'Pedestrian Verse', but that's no reason to give it such a pedestrian cover. It's a book on a table, y'know?



## UNKNOWN MORTAL ORCHESTRA

## JAGJAGUWAR

*Perpetual outsider Ruban Nielson hones his dark tales of druggy isolation into works of warm, fuzzy beauty*



It's something of a miracle that Unknown Mortal Orchestra's singer Ruban Nielson is even alive to make a second album. Since his 2011 debut, Nielson has been testing the limits of the mind with a cocktail of drugs that would make Raoul Duke from *Fear And Loathing In Las Vegas* blush. Nielson describes his commitment to partying on tour as an "occupational hazard". With 'II', he gets closer than ever to laying out those hazards for all to see.

"Isolation can put a gun in your hand", he sings on first track 'From The Sun', setting the tone with a croak. From there, 'II' maps out a single, sleepless night that takes Nielson through dreams of his home and wife and child in Portland ('So Good At Being In Trouble') through the process of getting out, getting high, and trying to resist temptation ('One At A Time', 'The Opposite Of Afternoon'). 'Dawn' explores his obsession with new age theories (see also the cover art, featuring British Wiccan high priestess Janet Farrar), while 'Faded In The Morning' fizzles with warm cassette sounds and the cheerful proclamation: "Don't want to die today". By the end, the sun is up and Nielson has kept his mind. So why does he sound so sad to see his insanity drained of its intensity in the cold light of day?

All the storytelling and structure makes 'II' much more considered than its self-titled 2011 predecessor. Although that album's standout

tracks 'Ffunny Ffriends' and 'How Can You Luv Me' were gloriously rough round the edges, ultimately it only grasped at themes that 'II' pins down with ease. The loneliness in the latter of those two tracks is what 'II' is all about. It's drenched in the sense of being an outsider – a feeling that rises from Nielson's life as a New Zealander in Portland, Oregon, perhaps.

'II' has clearly had the tape recordings cleaned up on a computer, but not enough to lose their analogue fuzz – the sound that makes this album as warm as any funk or psych classic. And make no mistake, the classics at work in Nielson's mind are many: 'No Need For A Leader' reaches for the heaviness of Led Zeppelin and Yes, while 'Swim And Sleep (Like A Shark)' mines that era's baroque tendencies, with vocal melodies wound tight around quick-fingered guitar parts.

The aforementioned 'So Good At Being In Trouble', Nielson's own favourite track here, is laid-back and soulful, with shades of Curtis Mayfield. 'Dawn' will annoy fans who want to hear Nielson's top-notch songwriting rather than a one-minute mood-piece of distorted synths, but it's made with the album in mind. Raw melody made Unknown Mortal Orchestra exciting two years ago; now they've matched it with attention to detail. **Hazel Sheffield**

8

**BEST TRACKS:** 'So Good At Being In Trouble', 'Swim And Sleep (Like A Shark)', 'Faded In The Morning'





# EELS

WONDERFUL, GLORIOUS E-WORKS

*Righteous return mixes melancholy with upbeat swagger*



The tail end of the last decade could easily have felt like a swansong for the man called E. After putting out a greatest hits record and writing a staggeringly sad but life-affirming autobiography, he fired out a trio of albums (2009's 'Hombre Lobo', 2010's 'End Times' and 'Tomorrow Morning'), in less than two years. After that, E could have been forgiven for putting his feet up. But on the evidence of 'Wonderful, Glorious', 49-year-old Mark Oliver Everett didn't take too kindly to early retirement. From the moment 'Bombs Away' hoves menacingly into view, it's clear this is Eels at their most visceral. E comes over like Michael Douglas' hacked-off vigilante in *Falling Down*, singing: "I've had enough of being a mouse". He's the quiet man pushed too far by society's indifference and ready to blow it all away.

After the spirit-broken 'End Times' and the sparse 'Tomorrow Morning', it's exhilarating to

hear E backed up by his old gang. Outlandishly named guitarists The Chet and P-Boo, bass player Kool G Murder and drummer Knuckles all contributed to the songwriting, and the result is something less confessional but more righteous than Eels have sounded in years. Tracks like 'Kinda Fuzzy' and 'New Alphabet' positively *swagger*.

That's not to say the album doesn't have the odd moment of elegiac melancholy. 'Accident Prone' and 'True Original' ache with real sadness. E's tragedy-filled life has been well documented, so part of the triumph of this record is just how upbeat he sounds while talking about everything from love and loss to mortality itself. The title track is the album's cracked heart; a love song to positivity. "A *wretch like me can make it through*", E sings, and it rings so true you'll thank God the quiet life wasn't for him. **Kevin EG Perry**

8

**BEST TRACKS:** 'Bombs Away', 'Kinda Fuzzy', 'Wonderful, Glorious'

## AMATEUR BEST

NO THRILLS DOUBLE DENIM



Amateur Best, aka one-man band Joe Flory, embraces a kind of sultry electronica that occasionally tends towards the ambient. With his soft caress of a croon, this is when the ex-Primary 1 man is at his, erm, best. The multi-layered harmonies that wash over 'Ready For The Good Life' are spine-tingling, while 'Too Much' and 'The Wave' are dappled with subtle beats and baritone tenderness. Too often, however, Flory is prone to overcomplicating matters, and tracks like 'In Time' and 'Get Down' wind up too governed by the soulless stamp of the laptop. 'No Thrills' is an exaggeration, but he's certainly misplaced some of them. **Lisa Wright**

**BEST TRACK:** 'Pleased'

6

## GROUPER

THE MAN WHO DIED IN HIS BOAT KRANKY



Not to suggest that Liz Harris, otherwise known as Portland-based isolationist Grouper, likes to lay it on thick, but not only is this album named after an actual incident from her adolescence, it's also culled from songs that didn't make it onto her last record, the heroically titled 'Dragging A Dead Deer Up A Hill'. Her music isn't quite as inert and emotionally crushing as all this might suggest, but it remains a masterclass in medicated bleakness. Urgent folk strumfests tumble through a distortion vortex which - cliché alert - uses tape hiss as an extra instrument. It envelops you softly, despite being wholly inscrutable. **Noel Gardner**

**BEST TRACK:** 'Vanishing Point'

7

## THE RIDER

*Too cold outside? Stay indoors and watch these...*



DVD

**Girls: Season One**  
The second series of Lena Dunham's US comedy is on TV right bloody now. But if you missed the first series, the boxset is out this week. Hannah Horvath and her Girls are the most fascinatingly funny characters on TV. **Buy it: amazon.co.uk, £17.99**



FILM

**The Punk Syndrome**  
Travel with Finnish punk band Pertti Kurikan Nimipäivät as they laugh, cry, drink and fight in a film that's as much about friendship as it is about music. **See it: In UK cinemas from February 1**



TV

**Being Human**  
BBC Three's supernatural drama returns with ghostly Alex, werewolf Tom and vampire Hal moving in to the Varry Grand Hotel. As always, nothing is as it seems... **Watch it: BBC Three, Sunday, February 3, 10pm**

## THIS WEEK'S SINGLES

reviewed by NME's  
**DAN STUBBS**



## CHARLI XCX

**YOU (HA HA HA)** ATLANTIC UK/ASYLUM



Whoa. Charli XCX is, like, a pop star, right, but in 'You (Ha Ha Ha)' she says - lots of times! - the f-in' f-word! Which means she's edgy and dangerous and NOT FOR KIDS, like as if the Xs in her weird surname didn't tell you that already. So let's say this in language she will understand: Charli, Your Song is Shit (Ha Ha Ha).

## THE HEARTBREAKS

**HAND ON HEART** FULLTEAM/SONY



You wouldn't hear such filth coming from The Heartbreaks. These nice boys (the sort you could take home to mum) are having a go at stringy indie (strindie?) on new single 'Hand On Heart', but a bit of violin won't disguise the fact that every one of their songs sounds like a Gene B-side. And if you don't remember Gene, they're a band whose each and every song sounded like a Morrissey B-side. "Hand on heart, foot in mouth", croons singer Matthew Whitehouse. "Corks in ears, bag over head," thinks NME.

## 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.

## THUMPERS

**DANCING'S DONE** PARADYCE



Thumpers live up to their name with 'Dancing's Done', in that the intro sounds like a load of stuff being hit with sticks. It turns into big, gushy indie via some Elbow-y vocals, then there's a kick-arse guitar solo, then it ends up sounding like something Win Butler once hummed but forgot about.

## SWISS LIPS

**DANZ** EPIC/SONY



Over in Switzerland, Swiss Lips were hanging around in the studio, wondering when people would finally notice them. Then they spotted a musty old wooden box in the corner, a mysterious CCTV symbol etched into its lid. It was ye olde lost outtakes from Hard-Fi's 'Stars Of CCTV', and 'Danz' was one of the treasures held within. Which is a long-winded way of saying that 2003 called and it wants its hot new sound back, please.

## LITTLE MIX

**CHANGE YOUR LIFE** SYCO



Our trawl through the worst week for singles since the one in which Bob The Builder's 'Can We Fix It' was released concludes with Little Mix's 'Change Your Life' - which comes out on top simply by not being quite as horrible as the others. It's got Coldplay piano, attitudy rap-talking, a monumental chorus and lyrics that are all inspirational. "You're untouchable!" it says, as you look in the mirror and puke.



# LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

Edited by Tom Howard



The Benga boy: not going to Ibiza



Shola Ama still might need somebody

## BUGGED OUT WEEKENDER

**BUTLINS, BOGNOR REGIS** FRIDAY, JANUARY 18–SUNDAY, JANUARY 20

*Benga, Disclosure and friends blow January blues out of the water at the south coast rave spectacular*

**A** weekend at Butlins is the perfect antidote to the January detox. Instead of a 'dryathlon' you get double spirits for just over a quid. The fried breakfasts are all-you-can-eat, and even though there's snow, hotpants outnumber coats. And a hangover at Bugged Out is best spent at a pool rave, where people primp and flex to songs selected by Klaxons. "I know it's freezing and you made it through hell to be here," shouts Serocee, **Toddla T's** MC, from the stage at 11pm on Friday. The Sheffield DJ – who, in his loud shirt, looks like everyone's weird mate from sixth form – throws himself into remixes of Roots Manuva's 'Witness (I Hope)', Dizzee's 'Stand Up Tall' and The Specials' 'Ghost Town'. To complete the 'classics' set, Shola Ama steals in to revisit the heyday of UK garage, singing 'Imagine' and her Sade cover 'The Sweetest Taboo'.

Howard from **Disclosure** was only one year old when Shola Ama's cover of Turley Richards' 'You Might Need

Somebody' went to Number Four in the UK charts, but that doesn't stop him and his brother Guy from drifting back to a time when DJ EZ's 'Pure Garage' compilations ruled. Their collaborations with vocalists Ria Ritchie ('Control'), Sinead Harnett ('Boiling') and Sam Smith ('Latch') show they've studied the impact of a great vocal hook, and the crowd love it. Suddenly, I'm sad to not be wearing big gold-hoop earrings.

After garage comes dubstep, with **Benga** playing souped-up versions of everything from Kanye to Jam City, Prodigy to Katy B. The MC shouts "We don't give a fuck!", strobes flash, and nasty bass drop follows nasty bass drop. He isn't going for pop crossover: 'Take Control' is powerful in its message to "break the mould", and an untitled new song is a mean mess, growling, "You're going to get fucked up/You're going to die". Benga's first single 'Skank' was released more than 10 years ago – in dubstep terms that's basically antique. But it's one of the best sets of the weekend, particularly when compared

to **The Chemical Brothers**, whose Saturday DJ slot feels like the two men left their enthusiasm in the mid-'00s.

Luckily, Rinse FM staples **Oneman** and **Jackmaster** follow, playing Destiny's Child, Devo, TNGHT's Gucci

Mane remix and Hudson Mohawke. Forget NYE, this is the perfect way to introduce partying to 2013. You'd even forget you were at the home of the Redcoats, if it weren't for the shouts of "Give it up... BOGNOR!" **Siân Rowe**

### VIEW FROM THE CROWD

IS THIS THE BEST WEEKEND OF THE YEAR SO FAR?



**Rosie, 20, Scotland and Allie, 19, Cambridge**  
"Yeah it is! Benga has been the best. I love the dirty stuff. Tomorrow night will be good – I want to see Julio Bashmore!"



**Willo, 24, Liverpool**  
"Better than I was expecting. It's better than a tent festival because you've got your own apartment. We're going to film the whole night."



**Aisha, 19, Bristol**  
"This has been absolutely amazing! Everyone is so wrecked and going around like ladettes and complete mad-heads."



**Ross, 19, Essex**  
"It is the best fucking weekend I've ever had. Disclosure were absolutely amazing. They were playing the drums. AND the guitar."





# ALT-J

**O2 SHEPHERDS BUSH EMPIRE, LONDON**  
FRIDAY, JANUARY 18

*The Mercury-winning foursome can still whip up a frenzy, despite some dodgy floral attire and a Kylie Minogue cover*

**A**lt-J may have already scooped up some coveted silverware in their short lifespan, but they're winning no prizes for sartorial splendour. Tonight, London is adorned in the elegant white cloak of winter, but inside Shepherd's Bush Empire it's a different story. Lest we forget, last summer they swept through the festival circuit in surf shorts and sandals, looking like they'd sooner be hitting the beach (even though we all know such onstage apparel is only forgivable when it's worn by confused genius Brian Wilson). It's a tragedy to report, then, that Alt-J's winterwear is an even bigger stylistic shambles. Woolly hats and baseball caps, oversized sweatshirts and apologetic facial hair: it's an aesthete's manifestation of hell.

The backdrop too is one colossal, heterogeneous faux pas that makes the cover of 'Be Here Now' look sophisticated. Radiators nuzzle up to art deco trees, ornate bulbs hang incongruously from the ceiling, and the centrepiece is an assemblage of five random satellite dishes lit up for no reason. It's like a Hieronymus Bosch painting, only shit.

And yet. And yet... nobody appears to care at all. The fact that Alt-J don't remotely resemble superstars has no bearing on an audience working itself into a frenzy, energised by the groove of Thom Green's bold, dextrous drumming. As the band break into 'Tessellate', the crowd responds with much whooping and some bloodcurdling screams that one might normally associate with red carpets and Rihanna-level superstars. Everyone loses their shit when 'Dissolve Me' is announced, and again Green is the engine room that prevents the band's psychedelic folk meanderings sounding like music for gnomes. The rapture for 'Fitzpleasure' – a song begging to soundtrack a prophylactic advert – almost drowns out its barber-shop beginning.

For a brief moment the fans are lost when they unleash a cover of Kylie's 'Slow' that manages to eviscerate the original's subtle sexuality by laying butterfingers keyboards and Joe Newman's uncharacteristically flat delivery on top. But otherwise Alt-J are made to feel wanted all night. And not just by the fashion police. **Jeremy Allen**



## FLAMINGODS

**GREEN DOOR STORE, BRIGHTON**

THURSDAY, JANUARY 17

**F**lamingods were supposedly formed when their five members, inspired by the Japanese band Boredoms and their 11 drummers, jammed for eight hours in a chalet at 2010's ATP Festival using any instrument they could find. Tonight, the Bahraini band open their set in Brighton to a roughly half-capacity crowd, squeezing themselves and their instruments onto the Green Door Store's small stage, some sitting down and some standing up, in the manner you imagine they did in that chalet: half-hidden under blankets draped over the upturned oil drums, faces obscured by scarves, woolly hats and Aztec-style crowns. Around this blanket fort, the band storm through tracks from debut album 'Sun'. The songs merge, all pounding percussion and wailing chants, the only familiar point being the album's title track – one of the few songs to feature actual lyrics rather than wordless yelps. They close with 'Quesso', which gets the most enthusiastic response from the audience all evening. The venue now close to full, the crowd finally begin to move, with James Burgess of support group Boneyards encouraging them into life with some exuberant dancing. Had Flamingods added a few more tunes to their barrage of beats, the crowd would probably have been dancing from the beginning. **Tom Hasson**

## VIRALS

**BIRTHDAYS, LONDON** WEDNESDAY, JANUARY 16

**P**oor old Shaun Hencher. Tonight he kicks off his 2013 with the launch for new EP 'Strange Fruit'. But sadly, it doesn't go off with quite the celebratory bangs you imagine the Virals mainman had hoped for. While Birthdays' underground bunker is only half-full, the crowd are clearly there for the right reasons – so far, so semi-good. But, from the start, Hencher and his band are plagued by the kind of sound problems that are almost impossible to overcome. Repeatedly begging for his monitor to be turned up, the singer can't hear a thing. Add to that the fact that the bass is mixed so high it seems intent on dislodging internal organs, and that the only solution posed for at least half the set is to simply keep turning everything up, and you've got a pretty frustrating situation on your hands. There are still gems to be found, though. The bratty surf-pop of new cut 'Summer Girls' – complete with Wavves-esque garage hooks and cries of "USA!" – is a sunshine-drenched pearl in winter, while older offerings from previous EP 'Coming Up With The Sun' (especially the title track) still ooze love-sodden charm. When the band veer towards a more riff-heavy, grunge direction, as on 'Strange Fruit', the acoustic issues rear their ugly head all over again. But it would be unfair to judge Hencher and co by tonight's show. There are too many extraneous issues to really tell whether their latest output stands up on its own. **Sarah Pope**

## PAUL BANKS

**KING TUT'S WAH WAH HUT, GLASGOW**

MONDAY, JANUARY 21

**I**t's been 10 years since I last played here," announces Paul Banks mid-way through tonight's brooding set. Back then he was with Interpol who were touring stunning debut LP, 'Turn On The Bright Lights' and on the verge of some great things when they strolled into Glasgow with the tunes – and the look – to help usher in a new generation of hip, young NYC bands. Those giddy days are a distant memory for Mr Banks, but his passion for mournful jams has not diminished. Banks excels at atmospheric music, and opener 'Skyscraper' is terrifying, setting the mood for an evening of cold-blooded basslines and pulse-thickening rhythms. Dressed in black (obviously), alongside his uniformed backing band, Banks charms his audience – who call out for Interpol tracks to no avail – with cheeky smiles and winks in-between songs taken from both of his solo albums. Surprisingly, it's the more experimental tracks released under his pseudonym Julian Plenti, the likes of 'Fun That We Have' and 'Only If You Run' that work best, reinterpreted with the help of some cheeky synth strings. His self-titled material is a bit hit-and-miss. A decade on Paul Banks may no longer be at the top of his game, but tonight has acted as a timely reminder of his past achievements. We leave thinking how nice it'd be to hear that voice wrapped around some Interpol songs again. **Jamie Crossan**



# WU BLOCK

RELENTLESS GARAGE, LONDON

TUESDAY, JANUARY 15

*Ghostface Killah and Sheek Louch increase the peace. Brap!*

**A**ll of you, I want you to give me the peace sign. But not so fast!" bellows Ghostface Killah. Dressed in a bright white tee – in contrast to his dark, coruscating brand of East Coast rap – the Wu lynchpin hits London tonight with fellow NYC rap veteran Sean 'Sheek Louch' Jacobs tonight to promote their new collaboration, Wu Block. "The peace sign ain't real peace, you know. Your fingers are divided. Bring those fingers together so they're one 'n' represent us all coming together. That's real peace, right there." A second passes, and a boyish grin creeps across his face. "Also, that way it looks like a gun. BRAP!"

Ghostface, real name Dennis Coles, is full of contradictions like this. The pair's grimy hip-hop headrush of a debut album, 2012's 'Wu Block', was full of angry missives about life on the street – a life that Coles, now 42 and with two decades of platinum-selling records with Staten Island heroes Wu-Tang Clan to his name, likely left behind a long time ago. Not that the crowd packed into a bustling Relentless Garage seem to mind.

Weaving songs from their combined catalogues around outings for songs from their eponymous album, the duo's chemistry is electrifying, with songs like 'Stick Up Kids' charging the room with energy like a hospital defibrillator. Revisiting Wu-Tang's first single, 'Protect Ya Neck,' Ghostface quite literally crowdsources a replacement for erstwhile bandmate Method Man, pulling a brave volunteer from the audience to fill in on his verses, while Louch pulls cuts from his D-Block canon – including 'Mighty D-Block (2 Guns Up)'.

The pair may be long in the tooth, but between Ghostface's barks and Louch's volatile flow, it's clear this evening that two of hip-hop's longest-standing and most compelling characters aren't mellowing out just yet. *Al Horner*

## WHAT TWITTER THOUGHT

@MCAD1

"The Wu-Block was 'big' last night! Obvz I am going listen to WuTang and D-Block all day today #Gassed"

@Mrterraera

"The Wu Block show was bananas. Real Talk"

@Marlondon

"Just got in from the @GhostfaceKillah n @TheRealSheek Louch #WuBlock show! Shit was crazy! So many #Classics got dropped!"



## PETER HOOK & THE LIGHT

MANCHESTER CATHEDRAL, MANCHESTER

FRIDAY, JANUARY 18

*Hook goes it alone to play New Order's first two albums*

**A**s the thrumming riff of 'Ceremony' draws a cheer from the mix of nostalgic Hacienda heads and clued-up kids that make up tonight's crowd, Peter Hook stands centre-stage like a silverback gorilla, chest and belly puffed out with brazen pride, like at any moment he might fling aside his bass guitar and simply hammer on his ribcage while issuing a series of simian shrieks. And if that all sounds a bit David Attenborough, well, perhaps that's strangely fitting. In a sense, you see, tonight is all about protecting one's territory.

That territory, of course, is Hook's life's work – his two legendary groups, New Order and Joy Division. Over the last few years, Hook has been reliving his early days by bouncing around onstage with his much younger new band, The Light. Already they've toured, playing both of Joy Division's iconic albums in their entirety, with Hook taking on the vocal duties once performed

by Ian Curtis – and doing it surprisingly well. Now, in another audacious move, he's stepping into the shoes of New Order frontman and former friend Bernard Sumner to perform their first two records live, despite the rest of the group reforming in 2011 without sending Hooky an invite. Does Hooky have the right to play New Order tracks when the 'new' New Order are still together? Well, just watch him.

Like two parents squabbling over custody of their kids on *Jeremy Kyle*, both parties feel they have a right to the songs. There are no simple compromises here – maybe Sumner can play them Monday to Friday, and Hook can visit at weekends? It's hard to deny Hooky's right to play tonight's set. And even if revenge is a motivating factor, it doesn't spoil the performance. Hook swings the bass from side to side with passion during 'Temptation', stomps the stage like a dinosaur during 'Dreams Never End', and it's clear from the vocals that he's still got one hell of a roar, a guttural lungful of force

adding extra weight to 'Senses', 'Truth' and 'Doubts Even Here' too.

As the set moves into 'Power, Corruption And Lies' via the squelching synths of 'Everything's Gone Green', the cathedral becomes an incongruous rave setting with a few nostalgic acid-house hedonists dancing like it's 1989. Backing tracks do most of the work as Hook sings ferociously and plays an occasional rib-shaking bass riff. The love increases as the marathon that is 'Blue Monday' closes the show. Hooky wipes the sweat from his brow and takes a bow. "I feel like I've just done a tok run," he laughs backstage.

New Order had better take note: if this is survival of the fittest, Hooky's certainly ready to put the effort in. *Simon Butcher*

## VIEW FROM THE CROWD

CAN HOOKY PULL IT OFF ON HIS OWN?



**Tom Greenhalgh, 24, Manchester**  
"It's weird to see Peter Hook playing New Order stuff on his own, but it's totally worth seeing anyway"



**Alicia Williams, 21, Manchester**  
"It's nice just to hear the album really. The acoustics were brilliant. His voice was impressive too"



**James Spalding, 28, London**  
"New Order are such an iconic band. Having the chance to see one of them performing albums is fantastic"



TOM MARTIN, DEREK BRENNER





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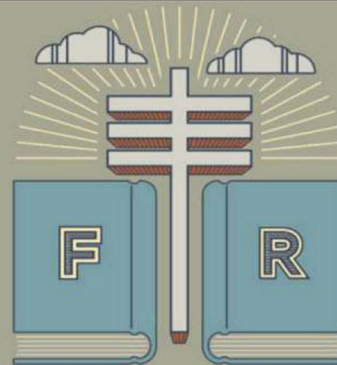
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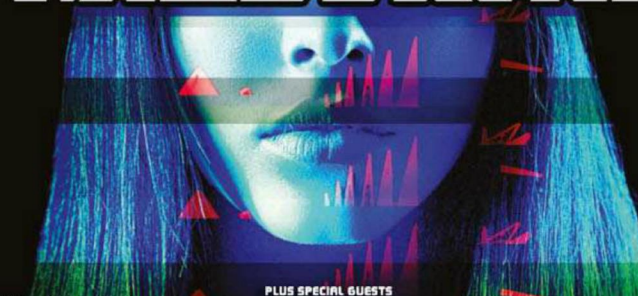


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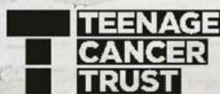
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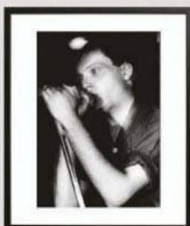
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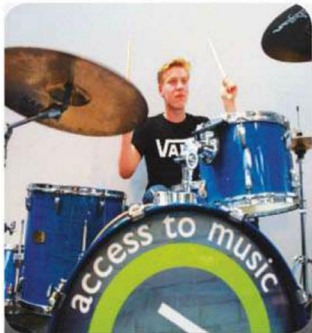
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gay text: gme  
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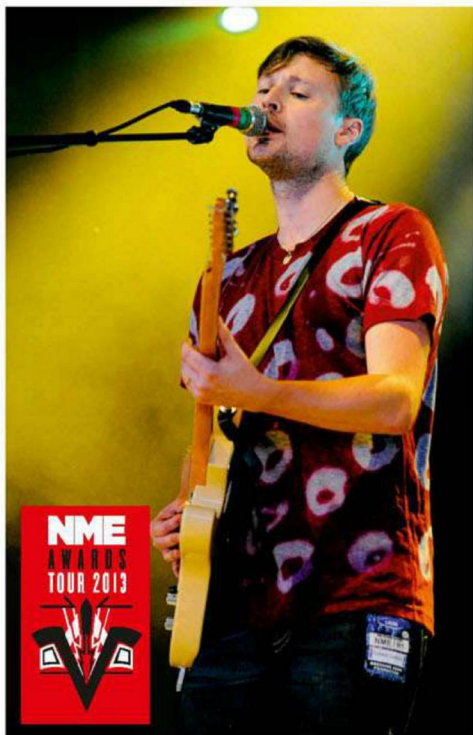
# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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# BOOKING NOW



## NME AWARDS TOUR

STARTS: Newcastle O2 Academy, Feb 7

### DON'T MISS

The annual NME Awards Tour is only a week away, which means the bands should be preparing their bags for a fortnight on the road. Looking into the office crystal ball... Django Django have brought along a selection of obscure records and some fancy dress. Miles Kane has filled half a bag with hair products. Peace? They've got almost as many sequinned items as an entire series of *Strictly Come Dancing On Ice*. And Palma Violets are so disorganised they've got half a can of Special Brew, a Mars Bar and two pairs of pants. After starting in Newcastle, the tour visits Manchester (Feb 8), Leeds (9), Glasgow (11), Nottingham (12), Liverpool (13), Norwich (15), Birmingham (16), Cardiff (17), Bristol (19), Bournemouth (20), Brighton (21) and London (23). Some tickets are still available from [NME.COM/tickets](http://NME.COM/tickets).



### NICK CAVE AND THE BAD SEEDS

STARTS: London  
Her Majesty's Theatre,  
Feb 10

Mr C previews new album 'Push The Sky Away'. Similar events will be held in Paris, Berlin and LA.



### DOLDRUMS

STARTS: Brighton  
Green Door Store,  
Feb 21

Another experimental pop musician who happens to be from Canada and is friends with Grimes? You bet.



### SAN CISCO

STARTS: Birmingham  
HMV Institute Temple,  
Mar 2

Following dates with The Vaccines and Darwin Deez, the Aussie indie-poppers play five UK headline shows in March.



### MY BLOODY VALENTINE

STARTS: Birmingham  
O2 Academy, Mar 9

MBV have added more dates to their upcoming UK tour, including Birmingham, Glasgow and Manchester.



### THE STRYPES

STARTS: London  
The Lexington, Mar 14

The Irish four-piece will play their hammering rhythm'n'blues-inspired songs at dates in London, Nottingham and Liverpool this March.



### DETESTIVAL

STARTS: Sheffield  
Queens Social Club,  
Mar 31

Wet Nuns curate their own festival, with Wolf People, Blood Sport, Bo Ningen and Hookworms all on the bill.



### MOTEL MOZAIQUE

STARTS: Rotterdam  
various venues, Apr 5

This weekend festival in the Netherlands features AlunaGeorge, Daughter, Teen, Jacco Gardner and many more.



### LIVERPOOL SOUND CITY

STARTS: Liverpool  
various venues, May 2

The multi-venue festival takes over Liverpool once again. The Walkmen, Toy, Egyptian Hip Hop and Swim Deep all play.



### ANGEL HAZE

STARTS: London  
Scala, May 7

The US rapper has postponed her February tour. She'll now visit London, Brighton, Birmingham, Manchester and Glasgow in May.



### THE KNIFE

STARTS: London  
Roundhouse, May 8

Karin Dreijer Andersson and Olof Dreijer are slipping back in to those masks in the spring for a Euro tour. They'll play 12 dates including London.



### ALL TOMORROW'S PARTIES

STARTS: Camber Sands  
Pontins, May 10

Lots of new names have been added to TV On The Radio and Deerhunter's (Jun 21-23) weekends.



### FIELD DAY

STARTS: London  
Victoria Park, May 25

Palma Violets, Solange, Savages and Kurt Vile have all been added to this year's festival, joining the likes of Animal Collective and Bat For Lashes.



# PICK of the WEEK

What to see this week? Let us help



FOR TICKETS GO TO [NME.COM/TICKETS](http://NME.COM/TICKETS) NOW!

## JAKE BUGG

STARTS: Sheffield O2 Academy, Feb 2

NME PICK

The one-man One Direction (only joking, he hates *The X Factor*) begins another long trip around the UK this week. After a US tour with Noel Gallagher and Snow Patrol, you can expect his performances to be more confident but still bristling with that teenage charm. Songs from Number One debut album 'Jake Bugg' will have had time to settle in too, with 'Taste It' and 'Lightning Bolt' ready for big crowd singalongs. This week he travels to Lincoln Engine Shed (Feb 3), Leeds O2 Academy (4) and Newcastle O2 Academy (5). The tour continues to Edinburgh (7), Glasgow (8), Belfast (9), Dublin (10), Liverpool (12), Preston (13), Manchester (14), Nottingham (15), Norwich (17), Brighton (18), Birmingham (19), Oxford (21), Cardiff (22), Yeovil (23), Cambridge (25), Southampton (26) and London (27, 28). And he'll be back in March for another run of dates. SQUEAL!



### Everyone's Talking About NME AWARDS SHOWS

STARTS: London, various venues, Feb 1  
NME Awards season is here and this week Londoners can enjoy special gigs including sludge-rock trio Metz at Birthdays (Feb 1, 2), grunge oldies Dinosaur Jr at Electric Ballroom (4) and Gabriel Bruce (above) at Hoxton Square Bar & Kitchen (5). Tribes, Hurts and Savages coming up.



### Don't Miss FOXYGEN

STARTS: London The Lexington, Feb 4  
Paisley-shirted poseurs? Or the most exciting new live band around? Either way, *NME* fell in love with Sam France and Jonathan Rado on their last brief visit to the UK. This is another short trip, but pretty soon they'll be spreading the vibes from recent album 'We Are The 21st Century Ambassadors Of Peace And Magic' all over.



### Radar Star THE FAMILY RAIN

STARTS: Brighton Komedia, Jan 30  
The three members of The Family Rain (brothers Will, Tim and Ollie Walker) still live with their parents and sleep in bunkbeds. Maybe that's why they're so keen to tour their dirty blues-inspired garage; a Travelodge must be luxurious in comparison. See them in Brighton (Jan 30) and Southampton (31) this week.

# WEDNESDAY

January 30

## BIRMINGHAM

In Zanadu Adam & Eve 0121 693 1500  
Jazz Morley Roadhouse 0121 624 2920  
Tom Forbes/Illusion O2 Academy 3 0870 477 2000

## BRIGHTON

The Family Rain Komedia 01273 647 100  
Indians Prince Albert 01273 730 499  
Milo Greene Green Door Store 07894 267 053  
Passenger/Stu Larsen Concorde 2 01273 673 311  
The Recovery Position/Josh Bevan Raised On Replicas The Hope 01273 723 568  
Skream The Haunt 01273 770 847

## BRISTOL

The Faceless/The Safety Fire Fleece 0117 945 0996  
Jeffrey Foucault St Bonaventure 0117 929 9008  
Pale/Aaron Lipsett Croft (Main Room) 0117 987 4144  
The 1975 Exchange 0117 9304538

## CARDIFF

Bolt 10 Feet Tall 029 2022 8883  
Cardiff Tea Club Buffalo Bar 029 2031 0312  
Dimensions/Hogslayer Undertone 029 2022 8883  
Orange Goblin/The Admiral Sir Cloudestley Shovel Clwb Ifor Bach 029 2023 2199

## EDINBURGH

RL Grime Sneaky Pete's 0131 225 1757

## GLASGOW

Dinosaur Jr Arches 0141 221 4001  
High Wolf/Flaccid Haus/Noma The Old Hairdressers 0141 222 2254  
Rita Ora O2 Academy 0870 477 2000

## HULL

Tribes Fruit 01482 221113

## LEEDS

Appletop Nation Of Shopkeepers 0113 203 1831  
Dancing Years Oporto 0113 245 4444  
David Bazan Brudenell Social Club (Games Room) 0113 2752411  
Folks/People As Places As People Cockpit 0113 244 3446  
Metz/Bilge Pump Brudenell Social Club 0113 243 5866

## LIVERPOOL

Billy The Kid Eric's Club  
Highfields/Collectors Club/Coffee And Cakes For Funerals Shipping Forecast 0151 709 6901  
Rue Royale/Silent Sleep Leaf On Bold St 0151 707 7747

## LONDON

Bobby Long/Annie Rew-Shaw Barfly 0870 907 0999  
Boxed In/James Spankie Servant Jazz Quarters  
Chapel Of Disease/Occult/Grosvenor 0871 223 7992  
Charlie Davies/Ghosts Of Fortune Dublin Castle 020 7485 1773  
Gaoler's Daughter 93 Feet East 020 7247 6095  
Glen Hansard Barbican Centre 020 7638 8891  
HAM Macbeth 020 7739 5095  
Joanna Gruesome/Yucky Slime Playlounge Catch 020 7729 6097  
JAWS/Deathbeams/Crash And The Coots Old Blue Last 020 7613 2478  
Kelly Joe Phelps Slaughtered Lamb 020 8682 4080  
Leddra Chapman Borderline 020 7734 5547  
Lucy Calt/Herons/Queen's Head 020 8340 2921  
Mister Jones & His Guitar Bedford 020 8682 8940

## The Pheromones/Giant Burger

Power Lunches Arts Cafe  
The Retrospectives/Absurd Zigfrid Von Underbelly 020 7613 1988  
Richie Syrett Troubadour Club 020 7370 1434  
The Rookers Bar Solo 020 7482 4611  
Roscoe Mitchell/James Daniel Best Cafe Oto 0871 230 1094  
Sara Watkins The Lexington 020 7837 5387

Smokey Angle Shades Shackwell Arms 020 7249 0810  
The Spin Doctors O2 Academy Islington 0870 477 2000  
Trey Songz HMV Hammersmith Apollo 0870 606 3400  
We The Kings/Blitz Kids Scala 020 7833 2022

## MANCHESTER

You Cried Wolf Retro Bar 0161 274 4892

## NEWCASTLE

The Militantz Cluny 2 0191 230 4474  
Thurston Moore Cumberland Arms 0191 265 6151

## NORWICH

Henrik Freischlager Waterfront Studio 0160 363 2717

## NOTTINGHAM

Birchmark/Haiku Salut Spanky Van Dykes 0115 924 3730

## PLYMOUTH

Funeral For A Friend/Such Gold White Rabbit 01752 227522

## ST ALBANS

Change Of Plan/Elysium Horn 01277 853 143

## TUNBRIDGE WELLS

We Are The Ocean/Yashin The Forum 0871 277 7101

## WOLVERHAMPTON

Blue Coupe Robin 2 01902 497860



Tribes, Fruit, Hull

ELIAN ROBERTSON, RICHARD JOHNSON, ANDY WILLISHER, GUY EPPLE, TAKESHI SUGA, TOM MARTIN



## THURSDAY

January 31

Metz, Green Door  
Store, Brighton

## BATH

Police Dog Hogan Chapel Arts Centre  
01225 404445

Wave Machines Moles 01225 404445

## BIRMINGHAM

New Carnival/Bombers Actress &  
Bishop 0121 236 7426

Terrathorn Scruffy Murphy's

0121 333 3201

Thirteen Shots/The Voodoo Kings

Adam &amp; Eve 0121 693 1500

Venom &amp; Apathy/Post Descartes

Flapper 0121 236 2421

## BRIGHTON

David Bazan The Basement

01273 699733

John Crampton Mesmerist

01273 328542

Metz Green Door Store 07894 267 053

Orange Goblin The Haunt

01273 770 847

## BRISTOL

Empire/These Reigning Days Fleece

0117 945 0996

Indians Louisiana 0117 926 5978

Kelly Joe Phelps St George's Hall

0117 923 0359

The Streetcars Thunderbolt

07791 319 614

## CAMBRIDGE

Jim Lockey &amp; The Solemn Sun

Portland Arms 01223 357268

## CARDIFF

FAO Buffalo Bar 02920 310312

On The Rocks 10 Feet Tall

02920 228883

Two Door Cinema Club/Bastille

University 029 2023 0130

## COVENTRY

Jeffrey Foucault Taylor John's House

024 765 9958

## EDINBURGH

Deathhammer/Cancerous Womb

Banshee Labyrinth 0131 558 8209

Yes Cadets Electric Circus

0131 226 4212

## EXETER

Funeral For A Friend/Such Gold

Cavern Club 01392 495 370

## GLASGOW

Bitter Ruin Nice'n'Sleazy

0141 333 9637

Erin McKeown Art Club 0141 248 5210

General Fiasco/Roller Trio King Tut's

Wah Wah Hut 0141 221 5279

Skerryvore/Goitse 02 ABC

0870 903 3444

## GUILDFORD

The Alistair Goodwin Band Wooden

Bridge 01483 572708

The 1975 Boilerroom 01483 539 539

## HOVE

Jaime Regan/Sam Walker Brunswick

01273 735254

## HULL

Dunfermline Fruit Hull 01482 221113

## LEEDS

Chapel Of Disease/Occulta Fox &amp;

Newt 0113 243612

Dinosaur Jr Stylus 0113 2431751

Glen Hansard City Varieties

0845 644 1881

Hallbails Sela Bar 0113 2429442

Henrik Freischlager Brudenell Social

Club 0113 243 5866

High Wolf/Hookworms/Neil

Campbell Wharf Chambers

Mathew Baxter New Roscoe

0113 246 0778

## LEICESTER

The DTs Musician 0116 251 0080

## LIVERPOOL

Folks Shipping Forecast 0151 709 6901

## LONDON

Amusement/Only Real/Carousels

Old Blue Last 020 7613 2478

The Boom Yeh Spice Of Life

020 7437 7013

Cornelia Power Lunches Arts Cafe

Fall Short For Glory/Fuckshovel/

Anaam Monto Water Rats

020 7813 1079

Khushi/Echotape Barfly

0870 907 0999

The Navajo Troubadour Club

020 7370 1434

The New Burn/British IBM Dublin

Castle 020 7485 1773

Passenger/Stu Larsen Scala

020 7833 2022

Polly Scattergood Shackwell Arms

020 7249 0810

The Strangers Garage (Upstairs)

0871 230 1094

Tamaryn/The KVB Cafe 1001

020 7247 9679

Terminal Gods/Deathline

Rattlesnake Of Angel 020 7354 0471

Thumpers Trinity Centre Hall

0871 230 1094

Trey Songz HMV Hammersmith

Apollo 0870 606 3400

Trust/Vuvuvultures Electrowerkz

020 7837 6419

The View (Acoustic) Jamm

020 7274 5537

Youngsta East Village 020 7739 5173

## MANCHESTER

Matthew Whitaker The Castle

0161 237 9485

Nell Bryden Ruby Lounge

0161 834 1392

## NEWCASTLE

The East Park Reggae Collective

Cluny 2 0191 230 4474

Paloma Faith/Josephine 02

Academy 0870 477 2000

## NORWICH

We Are The Ocean/Yashin/Straight

Lines Waterfront 01603 632 717

## OXFORD

John Murry Bullington Arms

01865 244516

## SOUTHAMPTON

Dead Harts Avondale House

023 8022 3405

The Faceless/The Safety Fire The

Cellar 023 8071 0648

The Family Rain Joiners

023 8022 5612

## ST ALBANS

Punk In Drublic/Swim Good Horn

01277 853 143

## SWANSEA

Focus Garage 01792 475147

## WAKEFIELD

All We Know/Iamomega/

Fireinthefishbowl The Hop

0871 230 1094

## WINCHESTER

The Planes/Circle Of Reason Railway

Inn 01962 867795

## YORK

The History Of Apple Pie/Missing

Kids Basement 01904 612 940

Rossi Noise Fibbers 01904 651 250

## FRIDAY

February 1

## BATH

Andy White Chapel Arts Centre

01225 404445

Plucky Purcell/The Beat Komedia

0845 293 8480

## BEDFORD

Jeffrey Foucault/Ry Cavanaugh

Gordon Arms 01234 269519

Missing Andy Esquires 01234 340120

## BIRMINGHAM

Dead Harts/Empires Fade Asylum

0121 233 1109

High On Fire 02 Academy 2

0870 477 2000

Luke Round/XOVA Actress &amp; Bishop

0121 236 7426

Two Door Cinema Club 02 Academy

0870 477 2000

## BRIGHTON

Departure From Normal/Audio

Mime Sticky Mike's Frog Bar

01273 749 465

Diagonal/Eat Lights Become Lights

Prince Albert 01273 730 499

Ethan Johns/Marika Hackman

Unitarian Church 01273 330520

The Faceless Haunt 01273 770 847

Tamaryn Green Door Store

07894 267 053

## BRISTOL

Cars On Fire/My Own Flag Louisiana

0117 926 5978

Demented Are Go Fleece

0117 945 0996

Duke Dumont Thekla 08713 100000

Rituals/Ground Floor Noise Croft

(Main Room) 0117 987 4144

Roni Size/Joker Colston Hall

0117 922 3683

## CARDIFF

Anberlin University 029 2023 0130

Fancy Footwork 10 Feet Tall

029 20228883

## DUNDEE

Jericho Hill Beat Generator

01382 229226

## EDINBURGH

Engines Of Vengeance/Vantage

Point Henry's Cellar Bar 0131 221 1288

Fat Goth Electric Circus 0131 226 4224

Rebel Truce Citrus Club 0131 622 7086

## EXETER

Stanton Warriors Phoenix

01392 667080

## GLASGOW

Folks King Tut's Wah Wah Hut

0141 221 5279

Grandmaster Flash 02 ABC

0870 903 3444

Korpklaan/Metsatol Classic Grand

0141 847 0820

Trust Broadcast 0141 332 7304

## GLOUCESTER

Turin Brakes Guildhall Arts Centre

01452 503050

## HOVE

Kelly Joe Phelps Palmeira

## LEEDS

Born Blonde/Scams/Rupert Stroud

Cockpit Room 3 0113 2441573

The Covelles Library 0113 2440794

Crusades/Lost Ground Fox &amp; Newt

0113 243612

Danny &amp; Ben City Varieties

0845 644 1881

Maribou State Beaverworks

The Roosters New Roscoe

0113 246 0778

Whit/Undersmile The Well

0113 2440474

The Wind-Up Birds/Kleine Scheweine

Brudenell Social Club 0113 243 5866

## LEICESTER

Jeweller's Eye Donkey 0116 270 5042

Mad Bones Musician 0116 251 0080

## LIVERPOOL

Cobra Commander Shipping Forecast

0151 709 6901

Emma Wells Parr St Studios

0151 707 3727

In Our Defence/Buckle Tongue 02

Academy 2 0870 477 2000

Wave Machines Kazimier

0871 230 1094

## LONDON

Akala/English Frank/Black The

Ripper Jamm 020 7274 5537

All Things Considered/Jay Fraser

Cable Street Studios 020 77901309

Amusement Parks On Fire

Spotlight Kid 02 Academy Islington

0870 477 2000

Bad For Lazarus/Eighteen

Nightmares At The Lux Bull &amp; Gate

020 7485 5358

Benji B XOYO 020 7729 5959

Case Underworld

020 7482 1932

Comaneci/Old Forest Marquis Of

Landsdowne 020 7254 1104

Dejavoo/Plastic Vibe Club 414

020 7737 7597

Dexters/Black Cherry/The Bibelots

Sebright Arms 020 7729 0937

## WEST OF THE SUN/THE VANDERBILTS

Centrefields Camden Rock

0871 230 1094

We Are The Ocean/Yashin/Straight

Lines KOKO 020 7388 3222

Yuksek/Get A Room Nest

020 7354 9993

Zomboy/Trolley Snatcha/Coki Cable

Club 020 7403 7730

## MANCHESTER

The Be Good Tanyas Royal Northern

College Of Music 0161 273 6283

Burnski Gorilla 0161 832 1111

Chase &amp; Status (DJ set) Victoria

Warehouse 0161 660 7000

Dinosaur Jr HMV Ritz 0161 236 4355

General Fiasco Castle 0161 237 9485

Leddra Chapman Deaf Institute

0161 330 4019

Mark Morris FAC 251 0161 27 27 251

Snarky Puppy Band On The Wall

0161 832 6625

Velvet Star Academy 3 0161 832 1111

Y-Key Operators Kings Arms

0161 832 3605

## NEWCASTLE

Dragnet 3 Cluny 0191 230 4474

The Pictish Trail Cluny 2

0191 230 4474

Plan B/Rudimental Metro Radio



# SATURDAY

February 2

March 11

## ABERDEEN

Turin Brakes Lemon Tree  
01224 642230

## BEDFORD

Tribes Esquires 01234 340120

## BIRMINGHAM

As Night Dies/The Delta Rhythm

Actress & Bishop 0121 236 7426

Billyclub/DogsFlesh The Ballroom

0121 448 0797

Into Valhalla/Drag/One Night

Stand The End 0121 448 0797

Midnight Bonfires MAC

0121 440 3838

Reaside/Hope Street Flapper

0121 236 2421

Since Monroe/Fans Of Faye

Sunflower Lounge 0121 632 6756

Two Door Cinema Club 02 Academy

0870 477 2000

The 1975 HMV Institute

0844 248 5037

## BOURNEMOUTH

Funeral For A Friend/Such Gold

Sound Circus 01202 551802

Knife Party 02 Academy

0870 477 2000

## BRIGHTON

Dinosaur Jr Concorde 2

01273 673 311

Flayed Disciple/Seprvation Green

Door Store 07894 267 053

King Dude Blind Tiger 01273 681228

The Monochrome Set Sticky Mike's

Frog Bar 01273 749 465

Running Dogs/The Chances The

Haunt 01273 770 847

## BRISTOL

Neo-Ritmo Louisiana 0117 926 5978

Samantha Crockford Croft (Front

Bar) 0117 987 4144

Spooks And Shaun P Take 5

07814 271976

We Are The Ocean/Yashin Fleece

0117 945 0996

## CAMBRIDGE

Fuzzy Lights Portland Arms

01223 357268

## CARDIFF

The Chords The Globe 07738 983947

The Me And You Club 10 Feet Tall

029 2022 8883

Rita Ora University 029 2023 0130

## COVENTRY

Boat To Row/Lucy Anne Sale St

Mary's Guildhall 024 7655 9958

Pure Love/Sharks Kasbah

024 7655 4473

## DERBY

The History Of Apple Pie The Vic Inn

01332 740091

## EDINBURGH

Maceo Plex The Liquidroom

0131 225 2564

## FALMOUTH

Annie Mac Tremough

Soma Miss Peapod's 0871 230 1094

## GLASGOW

The Freakbeats Club Flying Duck

0141 564 1450

Parlour Flames King Tut's Wah Wah

Hut 0141 221 5279

Roddy Hart & The Lonesome

Fire/Three Blind Wolves 02 ABC2

0141 204 5151

Wave Machines Broadcast

0141 332 7304

## GUILDFORD

Charley Farley Sunday Four/The

Salts/The True Deceivers Boilerroom

01483 539 539

## HULL

Andy White Fruit Hull 01482 221113

## LEEDS

Capture The Flag (Club Night) Nation

Of Shopkeepers 0113 203 1831

Hearts & Souls/Opie Deino Cockpit

Room 3 0113 2441573

Ian Skelly/Sundowners Cockpit

0113 244 3446

Leddra Chapman Brudenell Social

Club 0113 243 5866

Malevolence/Astroid Boys/

Hardships Royal Park Cellars

0113 274 1758

The Mexanines/Blue Lip Feel/

Crooked Tongues LMUSU

Morderstein/The Marching Men

The Library 0113 2440794

Phoenix Rising New Roscoe

0113 246 0778

The Ratells/Littlemoors/French

Soul Party Carpe Diem 0113 243 6264

## LEICESTER

The East Park Reggae Collective

02 Academy 2 0870 477 2000

## LIVERPOOL

The Operators/Cable Cars/Static

Vibe 02 Academy 2 0870 477 2000

The Thespians Shipping Forecast

0151 709 6901

Trash Kit/Queer'd Science/Sex

Hands Kazimier 0871 230 1094

## LONDON

Actress/Lone/Untold/My

Panda Shall Fly Corsica Studios

020 7703 4760

Black Moth/Iron Witch/Groan

Windmill 020 8671 0700

Demented Are Go Boston Arms

020 7272 8153

Echo Park Bull & Gate 020 7485 5358

Fever Dream/TOYS Ryan's Bar

020 7275 7807

Hoax/Vexed/Perspex Flesh Macbeth

020 7739 5095

Holly Herndon Cafe Oto

0871 230 1094

KLOQ/Kinky Wizzards Dublin Castle

020 7485 1773

Limozine/Shoshin Hope & Anchor

020 7354 1312

NME AWARDS SHOW Metz Birthdays

Pale Man Made/Flowers Sebright

Arms 020 7729 0937

Peter And The Test Tube Babies New

Cross Inn 020 8692 1866

Roo Panes/Escapists/Casablanca

Borderline 020 7734 5547

Scuba/Blawan/Terry Francis Fabric

020 7336 8898

Shak/The Banned Monto Water Rats

020 7813 1079

Shields Nambucca 020 7272 7366

The System/Anthrax Grosvenor

0871 223 7992

Tacoma Narrows Bridge Disaster/

Acre/Alphabets Heaven The Miller Of

Mansfield 020 7407 2690

Theo Parrish Plastic People

020 7739 6471

This Is The Kit/Rachael Dadd/High

Wolf Heath Street Baptist Church

Tomwa/Call Me Jolene Barfly

0870 907 0999

Toy Hearts Green Note 0871 230 1094

Ulterior Shacklewell Arms

020 7249 0810

The Wave Pictures Cable Street

Studios 020 7790 1309

Zeeds Ministry Of Sound

020 7378 6528

Billy The Kid Slaughtered Lamb

020 8682 4080

## MANCHESTER

Bitter Ruin Ruby Lounge

0161 834 1392

Chris Flynn Kings Arms 0161 832 3605

Folks Deaf Institute 0161 330 4019

Indians Trof Fallowfield

0161 224 0467

Jacknife Holiday Gullivers

0161 832 5899

Korpiklaani/Metsatol Club Academy

0161 832 1111

Plan B/Labrinth/Rudimental Arena

Shaun Reeves/Jackmaster/Krystal

Klear/Levon Vincent/Oneman

Victoria Warehouse 0161 660 7000

Sister Ray/Nude/Horsebeach

Roadhouse 0161 228 1789

Thumpers The Castle 0161 237 9485

## NEWCASTLE

Deathhammer World Headquarters

0191 261 7007

John Murry Cluny 2 0191 230 4474

Kubichek! Cluny 0191 230 4474

Modestep 02 Academy 2

0870 477 2000

## NORWICH

Mastema Brickmakers 01603 441 118

Meltdown/Rawkus Waterfront

01603 632 717

Thurston Moore Arts Centre

01603 660 352

## NOTTINGHAM

Amusement Parks On Fire/Spotlight

Kid Rescue Rooms 0115 958 8484

The Faceless/The Safety Fire Rock

City 08713 100000

The Spook School/The Sweet

Nothings Chameleon 0115 9505097

## OXFORD

Police Dog Hogan Cellar

01865 244 761

## PLYMOUTH

Orange Goblin White Rabbit

01752 227522

## PRESTON

Lithium State 53 Degrees

01772 893 000

## READING

Ethan Johns/Marika Hackman/

Jim Lockey & The Solemn Sun South

Street Arts Centre 0118 960 6060

Violet Class Queen's Arms

0118 957 6858

## RUGBY

You Cried Wolf Vault 01788 303003

## SHIFFIELD

Jake Bugg 02 Academy

0870 477 2000

Kimmy Yeah/Alright The Captain

Penelope's 01246 436 025

Pictish Trail/Eagleowl Harley

0114 275 2288

Zeitgeist Zero Corporation

0114 276 0262

High On Fire Sigmamill 01782 214 991

## WAKEFIELD

The Kingcrows Snooty Fox

01924 374455

Steve Diggle The Hop 0871 230 1094

## WARWICK

The Be Good Tanyas Arts Centre

024 7652 4524

## WOLVERHAMPTON

Forever Young Slade Room

0870 320 7000

Paloma Faith Civic Hall 01902 552121

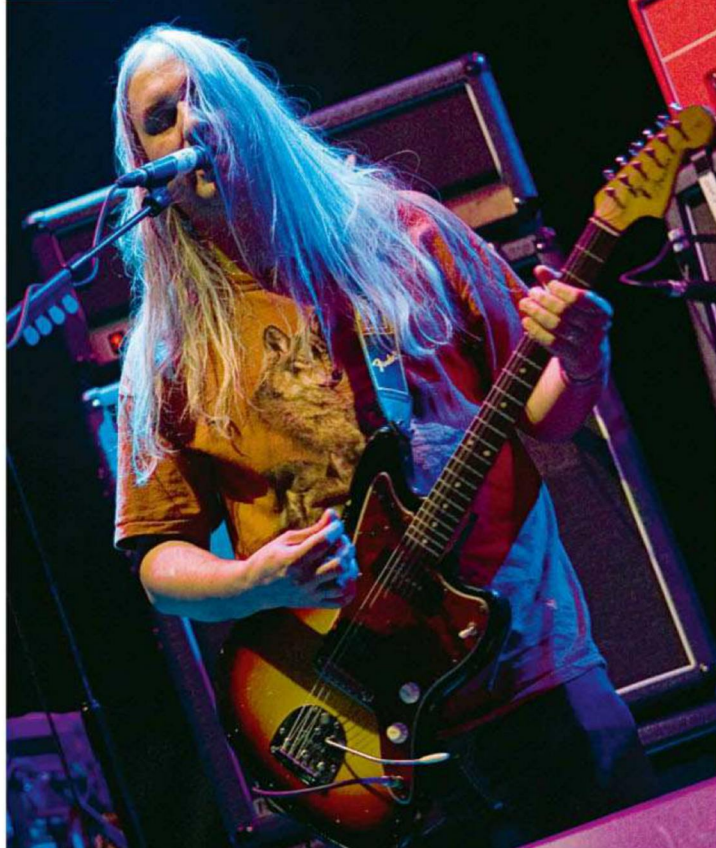
## YORK

Mark Morriss Fibbers 01904 651 250

# SUNDAY

February 3

Dinosaur Jr,  
Fiddlers, Bristol



## BIRMINGHAM

Legend In Japan/Drones Asylum

0121 233 1109

## BOURNEMOUTH

Issue 22 Inferno 01202 589167

## BRIGHTON

Jim Lockey & The Solemn Sun/Stop

Press Prince Albert 01273 730 499

The Move-Ons Mesmerist

01273 328542

## BRISTOL

Dinosaur Jr Fiddlers 0117 987 3403

Orange Goblin/The Admiral Fleece



# MONDAY

February 4

## ABERDEEN

Two Door Cinema Club/Bastille  
Music Hall 01224 641122

## BIRMINGHAM

We Are The Ocean 02 Academy 2  
0870 477 2000

## BRIGHTON

Funeral For A Friend/Such Gold The  
Haunt 01273 770 847

Paloma Faith Centre 0870 900 9100

## BRISTOL

Ethan Johns/Marika Hackman  
Colston Hall 0117 922 3683

Heavens Basement/Western Sand

Croft (Main Room) 0117 987 4144

Vader/Aborted/Bonded By Blood  
Fleece 0117 945 0996

## CAMBRIDGE

High Wolf The Cornerhouse  
01223 352047

The 1975 Portland Arms 01223 357268

## CARDIFF

Plan B/Rudimental Motorpoint  
Arena 029 2022 4488

## EXETER

Crooked Little Sons/The  
Great Pretenders Cavern Club  
01392 495 370

## GLASGOW

Anberlin/The Xcerts Cathouse  
0141 248 6606

High On Fire King Tut's Wah Wah Hut  
0141 221 5279

Modestep 02 ABC2 0141 204 5151

## GLOUCESTER

Tribes Guildhall Arts Centre  
01452 503050

## HULL

Amelia Curran The Back Room  
01482 847 007

Thurston Moore/Michael Chapman  
New Adelphi 01482 348 216

## LEEDS

Jake Bugg 02 Academy  
0870 477 2000

Russell Swallow And The Wolf/Pip  
Mountjoy Oporto 0113 245 4444

## LONDON

Conor Oberst/Simone Felice  
Barbican Centre 020 7638 8891

NME AWARDS SHOW Dinosaur Jr/  
Cheetahs Electric Ballroom  
020 7485 9006

Don Mercy/Brooke Sharkey St  
Pancras Old Church

Erin McKeown Wilmington Arms  
020 7837 1384

Foxyglen The Lexington 020 7837 5387

Gabriel & The Hounds/Duologue  
Ellen & The Escapades/Willis Earl

Beal Arts Club 020 7460 4459

Korpiklaani Underworld 020 7482 1932

Praed Cafe Oto 0871 230 1094

12 Dirty Bullets Barfly 0870 907 0999

## MANCHESTER

The History Of Apple Pie/Shinies

Soup Kitchen 0161 236 5100

Neon Trees Deaf Institute

0161 330 4019

Rue Royale/Annie Dressner The

Castle 0161 237 9485

Trey Songz 02 Apollo 0870 401 8000

## NEWCASTLE

The Faceless/The Safety Fire 02  
Academy 2 0870 477 2000

## NORWICH

The Brickmakers Sessions

Brickmakers 01603 441 118

## NOTTINGHAM

Folks Bodega Social Club 08713 100000

## OXFORD

Patrick Wolf (Acoustic) St John The

Evangelist Church 01865 245879

Billy The Kid Cellar 01865 244 761

## PLYMOUTH

Lower Than Atlantis White Rabbit

01752 227522

## SOUTHAMPTON

Jim Lockey & The Solemn Sun

Joiners 023 8022 5612

## WREXHAM

Miles Kane Central Station

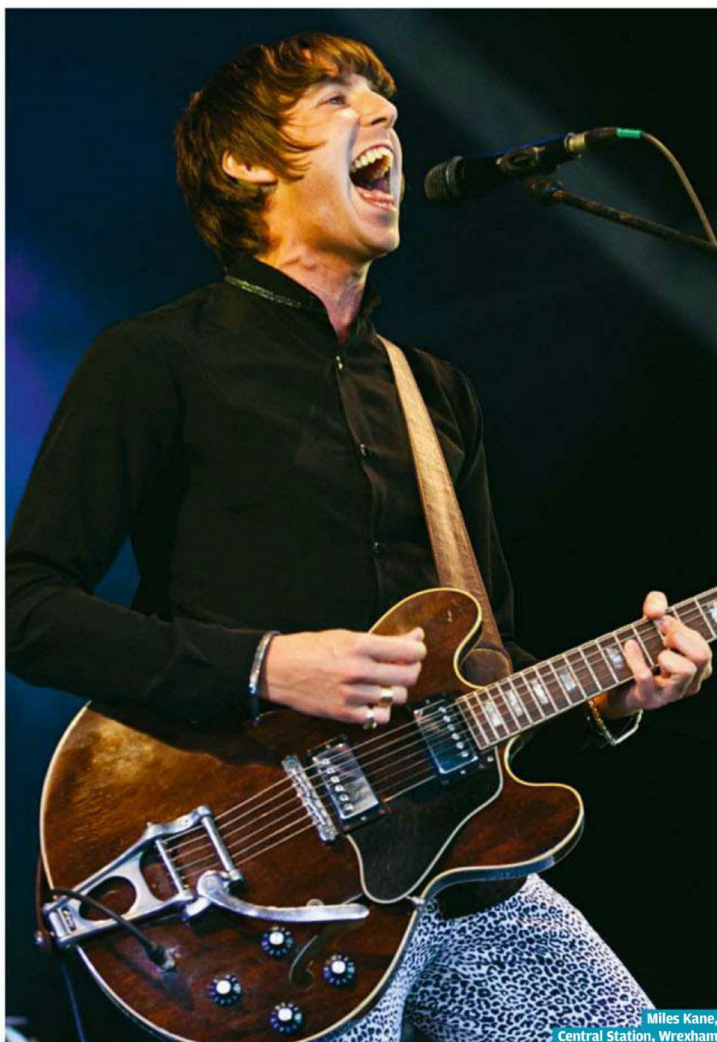
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# TUESDAY

February 5



Dutch Uncles,  
Cluny, Newcastle



Miles Kane,  
Central Station, Wrexham

## BIRMINGHAM

Folks/Cat Chinn Hare & Hounds  
0870 264 3333

## BRIGHTON

Jeffrey Foucault Prince Albert  
01273 730 499

Maria Minerva/Moses Gold Green  
Door Store 07894 267 053

Noreaga Concorde 2 01273 673 311

## BRISTOL

Sara Watkins St Bonaventure  
0117 929 9008

## CAMBRIDGE

Courtney Pine Junction 01223 511511

## CARDIFF

Ethan Johns/Marika Hackman The  
Gate 0871 230 1094

High Wolf 10 Feet Tall 029 20228883

## EXETER

The 1975 Cavern Club 01392 495 370

## GLASGOW

The History Of Apple Pie School Of  
Art 0141 353 4530

Neon Trees King Tut's Wah Wah Hut  
0141 221 5279

Trey Songz/Bluey Robinson 02  
Academy 0870 477 2000

Two Door Cinema Club Barrowland  
0141 552 4601

Vader/Aborted Ivory Blacks  
0141 221 7871

## GUILDFORD

Tribes Boilerroom 01483 539 539

## HATFIELD

Apologies, I Have None Forum  
0844 477 2000

## LEEDS

Hayley Gaftarnick/Joe Kemp Milo  
0113 245 7101

Hindsights/Nai Harvest Royal Park  
Cellars 0113 274 1758

Lunar C/Defenders Of Style Mine  
0871 230 1094

## LONDON

All Time Low Hippodrome  
020 8541 4411

Amelia Curran Slaughtered Lamb  
020 8682 4080

The Black Ink/Young Unknowns  
Buffalo Bar 020 7359 6191

The Boy Least Likely To The  
Lexington 020 7837 5387

NME AWARDS SHOW Gabriel  
Bruce Hoxton Square Bar & Kitchen  
020 7613 0709

NME AWARDS SHOW Delphic XOYO  
020 7729 5959

King Dude Shackwell Arms  
020 7249 0810

Left Boy Scala 020 7833 2022

O-ARC Dublin Castle 020 7485 1773

Rita Ora 02 Shepherds Bush Empire  
0870 771 2000

Tall Stories Power Lunches Arts  
Cafe

Temperatures/Ben Glass Catch  
020 7729 6097

Unknown Mortal Orchestra Cargo  
020 7749 7840

## MANCHESTER

Glen Hansard Royal Northern College

Of Music 0161 273 6283

Literature Thieves/Natalie McCool  
The Castle 0161 237 9485

We Are The Ocean Academy 2  
0161 832 1111

Billy The Kid Ruby Lounge  
0161 834 1392

## MILTON KEYNES

Trichotomy Stables 01908 280800

## NEWCASTLE

Dutch Uncles Cluny 0191 230 4474

General Fiasco Hoult's Yard  
0191 265 4282

Jake Bugg/Little Green Cars 02  
Academy 0870 477 2000

## NORWICH

New World Service Brickmakers  
01603 441 118

Orange Goblin Waterfront  
01603 632 717

## NOTTINGHAM

Plan B/Labrinth/Rudimental Capital  
FM Arena 0115 948 4526

Wave Machines/Portasound Bodega  
Social Club 08713 100000

## PORTSMOUTH

Paloma Faith Guildhall 023 9282 4355

## PRESTON

Thurston Moore/Michael Chapman  
Continental 01772 499 425

## READING

Miles Kane Sub89 0871 230 1094

## SOUTHAMPTON

Ryan Hemsworth Unit 02380 225612

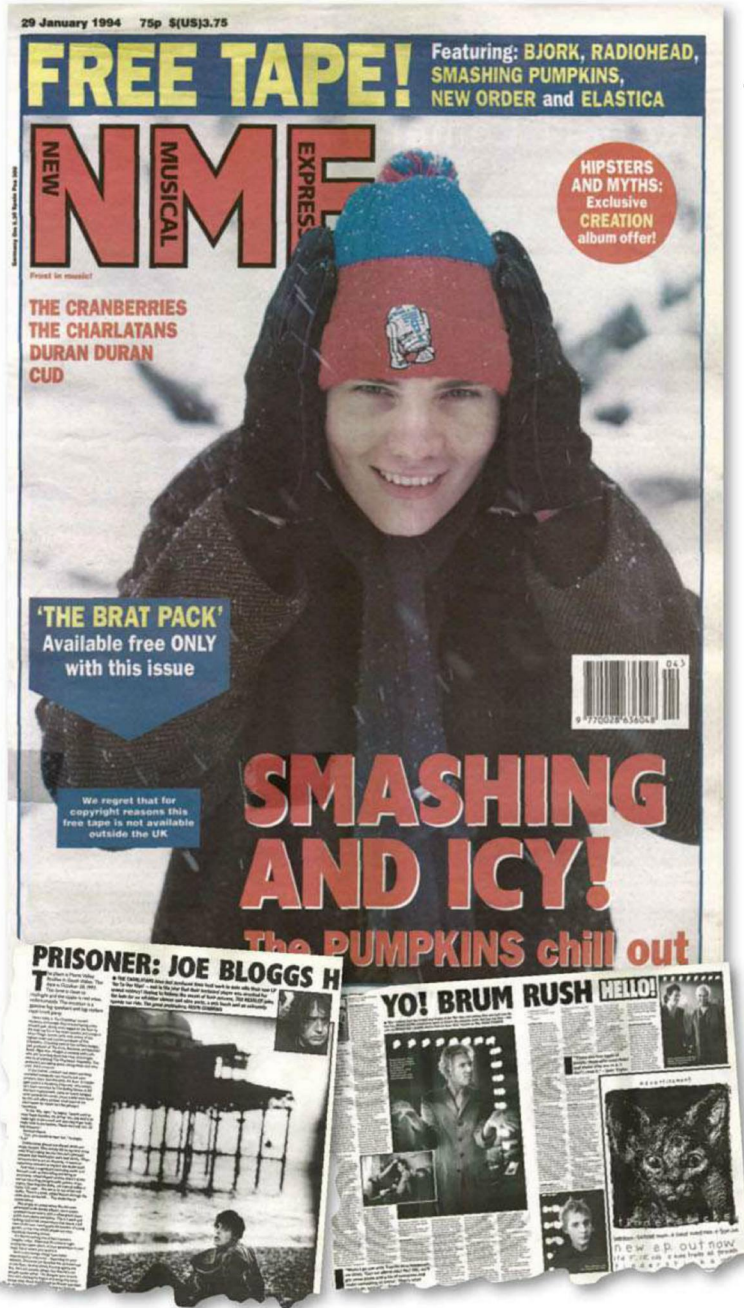
## WOLVERHAMPTON

The Faceless/The Safety Fire Slade  
Room 0870 320 7000



# THIS WEEK IN 1994

PUMPKIN STEWS, CHARLATANS ROBBED, BEATLES GET BACK



## COURT OUT THERE

The Charlatans are on the verge of releasing their new album 'Up To Our Hips', but there is still much talk of their keyboard player Rob Collins' recent arrest. He was giving a lift to a mate, who went into a corner shop with an imitation gun and returned to the passenger seat with a bag of cash, instructing Collins to drive. He did, and was locked up. "The whole thing is almost comical," says drummer Jon Brookes. "It was a farce seeing him in court. It was like, 'What are you doing here, you pillock?'"

## NO THANK YOU

Duran Duran are back and are about to release their covers album 'Thank You', full of track choices that are "ambitious, to say the least", including Grandmaster Flash's 'White Lines (Don't Don't Do It)', The Doors' 'Crystal Ship' and - deep breath - Public Enemy's '911 Is A Joke'. "It's the best thing we've ever done," says heartthrob bassist John Taylor. "The PE track was the only track I stuck my neck out on. I thought it was important to have a rap track." Unsurprisingly, the album will be slammed by everyone.

## CHILLY BILLY

**W**e're just normal people who just happen to play intense music," says Billy Corgan of The Smashing Pumpkins. "The only thing I worry about is that suddenly I become like the poster child for the fucked-up generation. And the fact is that I'm not. I'm way too smart to become anybody's idiot." It is in the aftermath of the breakdowns, therapy and tensions within the band that happened during the recording of their LP 'Siamese Dream' that he says this to NME's Roger Morton - who is expecting to find them still tortured by the recent near-crisis, since "they're fucked up, aren't they, the Pumpkins. A walking, riffing, psychological disaster area of twisted, suicidal attitude. "Well yes," continues Roger, "and then again, no." Billy is emphatic that past experiences have not crippled him and the band: "Now I'm the 'dysfunctional cripple'. Well the dysfunctional cripple does not make complex 65-minute rock albums, I'm sorry." Of The Smashing Pumpkins' future, Roger concludes: "The canvas of the band's year stretches out before him. They'll play their European dates. They'll probably do Lollapalooza. They'll laugh at the Grammy Awards and Billy will produce his demented friends The Frogs. And most importantly, he'll write the next album - a record to lay the myth to rest and prove that 'Siamese Dream' was just the tip of Corgan's genius."

## ALSO IN THE ISSUE THAT WEEK

- Richey Manic is quoted as saying: "I don't think there's anything more boring this year than Evan Dando trying to convince everyone he's a drug addict when it's obvious he's just a suntanned LA wanker"
- U2 are considering plans to launch their own TV channel in the US. "Surely programmes should be better," says Bono. "So maybe we should start up our own channel"
- ZZ Top's LP 'Antenna' is given six out of 10 in a review. "On a consistent but unimaginative album," Sam Taylor writes, "the only songs which really, er, catch fire are the pop-metal 'PCH' and the superbly harmonised 'Antenna Head'"
- Paul McCartney confirms that the surviving Beatles are to record together again for a new documentary about the band

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# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

## A BAG OF NME SWAG



### CLUES ACROSS

- 1+5A The Villagers had a meeting, but nowt came of it (7-7)  
 9 Taking the shine off Battles (5-4)  
 10 "There must be some way out of here/Said the Joker to the \_\_\_\_\_", from Bob Dylan's 'All Along The Watchtower' (5)  
 11 Perhaps a taster from album by Sleigh Bells (6)  
 13+27A Marvin Gaye requested an onlooker to be present for song being covered by Sam Brown (3-1-3-1-7)  
 16+19D At the 11th hour Supergrass came up with a song (4-2-3-4)  
 17+29D Teenage Fanclub performance at a top sporting event (5-4)  
 20 'Live At The \_\_\_\_\_' album by Jimmy Page and The Black Crowes featuring Led Zeppelin music (5)  
 21 Old Anglo-Saxon heritage for the young Frank Turner (6-3)  
 23 "Smaller \_\_\_\_\_ and skinny framework/Tall sharp hips and you're all in the same work", from The Vaccines' 'Nørgaard' (4)  
 26+15D Latest raw turn by Glaswegian folk-rock singer who performed at first ever Glastonbury in 1970 (2-7)  
 27 (See 13 across)  
 29 "I poured my aching heart into a \_\_\_\_\_ song/I couldn't get the hang of poetry", from Arctic Monkeys' 'Suck It And See' (3)  
 31+4D "I made mistakes back then/I'll never do it again with my \_\_\_\_\_", The Black Keys (4-4)  
 32 Nearly all will complete name of Mickie \_\_\_\_\_, producer of numerous hits in the '60s and '70s (4)  
 34 'Loving The \_\_\_\_\_' by David Bowie or 'Subterranean Homesick \_\_\_\_\_' by Radiohead (5)  
 35 Lightning Seeds number performed with feeling (5)

### CLUES DOWN

- 1+16D Not totally in the dark about this Jessie Ware number (5-5)  
 2 Physical deformity making it difficult to dance to

### The Holloways (3-4-4)

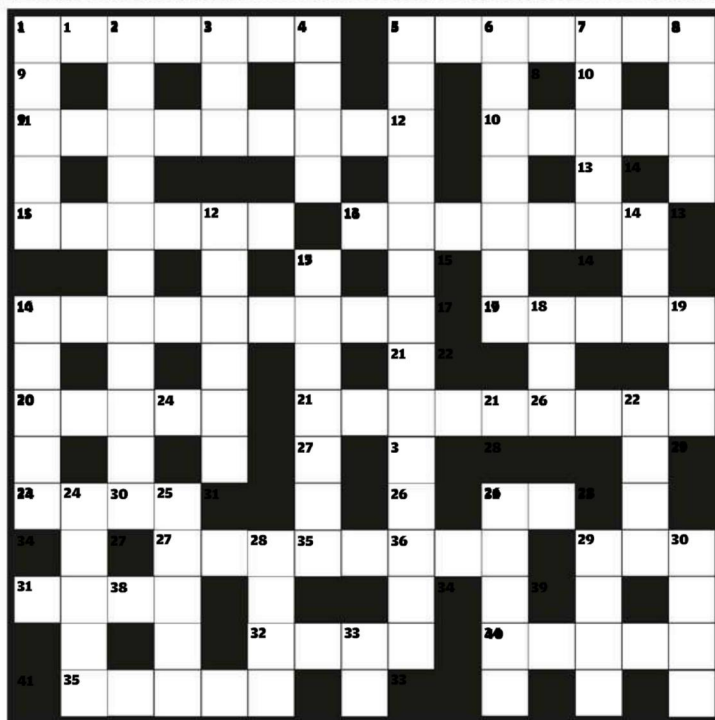
- 3+12D Not easy for Run-DMC to perform this (3-6)  
 4 (See 31 across)  
 5 The Beatles' part arranged for Prince in 1988 (8-6)  
 6 New Yorkers who paint a 'Pretty Picture' with Patrick Morales up front (7)  
 7 Hear of Alison Moyet album by word of mouth (5)  
 8+30D They can play 'Robot Rock' and 'Da Funk' (4-4)  
 12 (See 3 down)  
 14 Hard rock band \_\_\_\_\_ Machine were fronted by David Bowie (3)  
 15 (See 26 across)  
 16 (See 1 down)  
 18 Kaiser Chiefs' bassist spotted in Brixton market (3)  
 19 (See 16 across)  
 22 It's alright to make a move for Damian Kulash's band (2-2)  
 24 Hundred Reasons for thinking of '\_\_\_\_\_ Above Our Station' (5)  
 25 Morrissey having a devil of a time recording '\_\_\_\_\_ Rejected My Soul' (5)  
 26 That 'Buzzin' group \_\_\_\_\_ Dub Foundation (5)  
 28 Alt-metal band are into plain melodies (4)  
 29 (See 17 across)  
 30 (See 8 down)  
 33 Peter Gabriel finishes off an espresso and completes an album (2)

### DECEMBER 29 ANSWERS

- ACROSS  
 1 An Awesome Wave, 9 New Ceremony, 11 Colin, 12 Milk, 13+4D Dave Stewart, 16 Moodists, 17+15A White Noise, 18 Laika, 20 If, 21 Tapes, 23 Lies, 24 Air, 25 MIA, 26+29A Brown Sugar, 27 On A Rope, 28 Lol, 30 Soho, 31 Denim

### DOWN

- 2 New Blood, 3+19D When I Grow Up, 5 Moose, 6 Why Can't I Be You, 7 Verlaine, 8 In A Moment, 10 Angel Of Harlem, 14+26D Girls And Boys, 17 Walk Away, 22 Plough, 25 Melon



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



## COLLECTORS' CORNER

### JOHN LENNON

Here are the music gems that no John Lennon fan should be without



### UNFINISHED MUSIC NO 1: TWO VIRGINS (1968)



Recorded with Yoko Ono, this record is the result of an evening

of musical experimentation by the pair at Lennon's Kenwood mansion, which reportedly culminated in the couple consummating their relationship.

**Need To Know:** The cover was shot using a delay timer at Ringo Starr's flat at 34 Montagu Square, Marylebone, London, which Lennon and Yoko rented for a few months in 1968.

### INSTANT KARMA! (WE ALL SHINE ON) (1970)



One of the fastest releases ever - Lennon wrote and recorded

the Phil Spector-produced track in the same day at Abbey Road and it was in the shops 10 days later. Lennon famously said, "We wrote it for breakfast, recorded it for lunch and we're putting it out for dinner."

**Need To Know:** The song was the inspiration for 1995's 'Help!' album, when a host of acts recorded a track in a day to raise funds for War Child.

### (JUST LIKE) STARTING OVER (1980)



Lennon's last single release before his untimely end was

a homage to his rock'n'roll roots. The first track to be lifted from his comeback album 'Double Fantasy', it had been a relative flop until his death, at which point it climbed the charts all over the world, reaching Number One in the US and the UK.

**Need To Know:** It was pipped for Christmas Number One in the UK by The St Winifred's School Choir's 'There's No One Quite Like Grandma'.

### IMAGINE: JOHN LENNON (1988)



Released as the soundtrack to the documentary

of the same name, this was the first collection to bring together Beatles material with Lennon's solo output. It includes an acoustic version of 'Real Love', later reworked by the remaining Beatles.

**Need To Know:** Many songs from the film didn't make the soundtrack album, including the unreleased 'Everybody Had A Hard Year', which formed the basis of The Beatles 'I've Got A Feeling'.



# FANMAIL

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

Edited by Lisa Wright



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## Letter of the week

The best of the NME mailbag



## WHAT'S THEIR AGE AGAIN?

From: Mark Raymond

To: NME

If there's one thing the nominations for the NME Awards this year proves, it's that music is more diverse at the moment than perhaps ever before. The fact that The Rolling Stones and Haim can lead the nominations with four apiece proves that age just doesn't come into it any more. People aren't bothered about how old the person onstage is, because it's more about how good the songs are and how amazing the performance is. For me, The Rolling Stones deserve to win at the Awards just as much as Haim, Tame Impala and MIA. I wasn't lucky enough to be at their recent gigs but I saw the footage online and it looked completely electrifying. And who can argue with *Crossfire Hurricane*? The funny thing is that all this is being written by someone whose favourite album of the year, and favourite live gig of the year, was Tame Impala. I think that says it all. I also think that what I'm trying to say is that music is totally brilliant at the moment, no matter what the age of its stars.

NME's response...

Ah, the NME Awards. The time of year when - and see the opposite page for proof of this - everyone gets their knickers in a twist about what injustice has been done to their favourite group. It's nice, then, amid all

the fist-shaking, to hear you're in agreement with some of the acts up for gongs on February 27. Mark, as you so rightly point out, there are a shedload of brilliant new stars picking up their share of nominations

AS WELL as a few old-timers. I don't think I can remember an NME Awards where the age range has been quite so wide - and the fact that the nominations have been so well-received by you lot just goes to back up the

point you make above. One thing though: surely now is the time for Jagger and co to do the mother of all hook-ups and collaborate with Haim, Tame and MIA (with Alex Turner and Matt Helders on backing vox)? - LW



## MORE AWARDS ANGST

From: Kate Palfreyman

To: NME

I'm not sure I understand how Alt-J can be up for Best New Band and Worst Band at the same time. If they win both, doesn't this create a really sad loop - meaning that there has been no good or bad music this year that has surpassed Alt-J in either respect? Just wondering.

From: NME

To: Kate Palfreyman

Yes, Kate. Yes it does. If Alt-J 'do the double' then essentially it'll create a new order in which all music can only be compared to Alt-J. Star scores will be replaced with triangles and all comments will only be related to 'how Alt-J' a band are. Of course, because Alt-J will now mean both 'good' and 'bad', no-one will ever know whether these ratings or comments are actually positive or negative. Hope that clears things up! - LW

From: Dex Oswald

To: NME

Muse as Worst Band? Are you alright? I'm fine, thanks! How are you? - Politeness Ed] I've bought your magazine numerous times and I'm livid at this... it's pathetic. You're all stuck up Muse's arsehole every fucking week in magazines. You plaster them on your cover and rate them an 8/10 for 'The 2nd Law' and then this... utterly pathetic. I will not be buying your magazine again. Sort yourselves out you bunch of two-faced wankers.

From: NME

To: Dex Oswald

If there is one thing the NME Awards teach us, it's that there is no-one more passionate than a Muse fan. Muse fans are righteous. Muse fans are tribal. Muse fans actually believe that Matt Bellamy is

the most attractive man in music. What Muse fans are not, however, is able to read a blurb before venting their anger. The Awards nominations are voted for by the public, not by us. It's a democratic vote, so even if two-time cover stars and office faves Palma Violets were voted Worst Band Ever, we'd have to grit our teeth and go with it. So here's a game. Turn to the person next to you and ask them if they like Muse. If they say 'no', then call them a wanker. At the end of the day, they're more likely to have caused this havoc than us - LW

## 2013'S DREAM TEAM

From: James Van Heerden

To: NME

Really looking forward to Arcade Fire's new album, mainly because I'm excited what the album would be about (like 'Neon Bible's religion, etc). They won a Grammy for 'The Suburbs' - I hope they can do it again!

From: Conor Burns

To: NME

Peace are the best thing to come from Birmingham since The Streets and, judging from the EP, they could be as good and maybe better. I know they are from completely different ends of the spectrum, but trying to compare them to anyone in recent times to come out of Brum with good music is a challenge for anyone. I'm truly hopeful this album will do well and put Birmingham on the musical map again.

From: NME

To: James, Conor

Guys! YES! January always brings with it the promise of a shitload of brilliant new music, but there hasn't been a year bulging with this many future classics in a while. Arcade Fire are incapable of making a bad record. They're too clever, too innovative, too damn bloody good. Plus they've got James Murphy on production duties, which can never be a bad thing. And Peace? Where to begin with



Peace? Basically, they're the most exciting new band to come out of the UK in AGES. They've, as you say Conor, rescued Birmingham (sorry, B-Town) from the dwindling doldrums. They've got a shitload of tunes, look amazing, act like they're invincible and if they don't make one of the albums of the year then, well, we're not even going to bet against it because they clearly will. Then there's a mindblowing third from Foals, Palma Violets' world-beating debut, the promise of Savages, Swim Deep and Jagwar Ma and returning heroes like Yeah Yeah Yeahs, The Horrors and Suede. And that's just the beginning. Pass us a cold towel, please... - LW

## TRIBES' SCRIBE

From: Corey Bowen

To: NME

I think it's amazing that Tribes' Johnny Lloyd has had a novella published. It goes to show that the 'rock star' stereotypes aren't all they're made out to be and that a lot of musicians are genuinely talented in other fields. Other examples of musicians with other talents include Ice Cube in *Are We There Yet?* as well as Liam Gallagher's Pretty Green clothing line. It's brilliant that the idolising of these people doesn't just boil down to their music. They are role models for a younger generation who want to do something with their lives.



## STALKER

From: Ross Francis

To: NME

"Me and my cousin with Conor from Villagers after their recent gig in Glasgow. It was his birthday, but he wouldn't let us buy him a pint!"

From: NME

To: Corey Bowen

Corey, you make a good initial point. It's great that Johnny's written a book (and it's actually a pretty good book, too). Musicians aren't just sex, drugs and rock'n'roll machines, incapable of intellectual thought and programmed only to pump out stadium hits and bleed Jack Daniel's. They're people too, y'know? HOWEVER... Pretty Green? Ice Cube?! Ouch. You giveth the compliment, and you taketh it away - LW

## LIVE AND KICKING

From: Branwell Johnson

To: NME

Enjoyed the beefing of Haynes and Beaumont over double LPs last week, but both were too chickenshit to venture down the wormhole to the true

# Web Slings

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

# WHAT DO YOU LISTEN TO WHEN YOU'RE SAD?

Sure, we've recently been snowed up to the eyeballs, unable to thaw out or think about the possibility of ever being warm again. Sure, we're only just starting to emerge from the bleak tunnel of post-Christmas binge poverty. Sure, Jessie J is still 'a thing'. But all is not lost. When life shifts on you from a height, you've always got music. And some tracks are better than most at turning that frown upside down. Lucy Jones asked a few NME faves which tracks they listened to on their dark days. Jehnnny Beth from Savages picked Marianne Faithfull's 'Why'd Ya Do It?'. The Vaccines' Justin Young plumped for Gerry Rafferty's 'Right Down The Line'. Brett Anderson, meanwhile, explained that he "doesn't really cheer himself up" (of course), and then eventually opted for Brian Eno. But what did you lot choose? Here are some of the best picks...



### Best of the responses...

'Temptation' by New Order. It is impossible to feel sad when listening to this. **Brendan Cowan**

A lot of the time I find it helps just to listen to something with a big epic

chorus really that I can sing along to, be it happy or sad. **Sam Jones**

A lot of the time I know deep down that my misery is a load of self-indulgent bollocks, so I just open

a can of cider and whack on something by Oasis or The Who to give me a kick up the arse. **Alex Neill**

I find Radiohead is always good to listen to when I'm sad. But I listen to them

when I'm happy as well. **Scott Bowley**

'I Know It's Over' by The Smiths. Listening to Morrissey puts my own sadness into perspective. **Julia Barbour**

heart of darkness: the double live album. Have any even been released this century? Once they bestrode the land (admittedly mainly of heavy rock) like a colossus (Thin Lizzy's 'Live And Dangerous', etc). Will we ever see their like again?

From: NME

To: Branwell Johnson

A fine question. I, personally, am all for the live double album. Maybe we could have Spector doing their usual set on one disc and a collection of 2005-7 covers on the other? The Cure could stretch it out to five discs with their mammoth summer festival sets. Or Guns N' Roses could try it out - second disc for the classics, first disc an hour of total silence to recreate the authentic feeling of waiting for Axl Rose to show up - LW

## NME 4 MK 4EVA

From: Kerry Robinson

To: NME

Dear NME. Can you please

get out of Miles Kane's arse now? It's groundhog monotony. Like gushy Facebook updates about boys/girls. We know, but keep it to yourself and bore off.

From: NME

To: Kerry Robinson

But Kerry, it's so nice here. Surrounded by expensive trouser fabric, having a chinwag with our neighbours up Alex Turner's arse. Come on over and give it a whirl sometime - we'll give you a tour - LW

## WEEPY EYE

From: Wayne Loschi

To: NME

The release of Beady Eye's second album will undoubtedly settle a few debates. Those that didn't rate the band's debut are undoubtedly anticipating an over-hyped mediocre release. Inevitable comparisons to past achievements will be made, but I believe that it should be viewed exactly for what it is - a new project and a new band.

From: NME

To: Wayne Loschi

I'm not gonna lie to you, Wayne, the idea of a new Beady Eye album fills me with so much apathy that I... yeah, you know, whatever. However, I must confess to shamelessly hijacking your letter for a very simple but important reason - so we can all say a public 'cheers' and 'goodbye' to long-time NME staple (and Assistant Editor), world's biggest Gallagher fan and all-round top bloke Hamish MacBain. Wayne, you can thank him for basically every bombastic Liam quote you've read in these pages over the last eight years or so. The rest of us should just raise a glass and say 'You'll be missed' - LW

## BRASS NECK

From: Thomas Harris

To: NME

When are you going to recanoise The Stranglers for outstanding group? Still going, touring to sell-out gigs home and away, never split up and never get recanoised?



## STALKER

From: Holly Miles

To: NME

"This is us meeting Harrison from Peace after their Southampton Joiners gig. It was a great night!"

From: NME

To: Branwell Johnson

You might have to wait another few years until The Stranglers get given the gong, Thomas, but until then at least you can be proud of coining the best word ever. 'Recanoise' is a powerful term - enough like an actual word to get your point across, but gangster enough to show you couldn't really give a flying fuck. **Represent - LW**

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## MARK E SMITH THE FALL

### QUESTION 1

What do you say at the beginning of Gorillaz' 'Glitter Freeze'?" "Where's north from here?" People say, 'Why aren't there more lyrics?' It's a good fucking song though."

**Correct**



### QUESTION 2

Who played the younger you in 24 Hour Party People?" "Who was it? He was in summat..."

**Wrong.** Sam Riley, who went on to play Ian Curtis in 2007's *Control*



### QUESTION 3

How many other members have been in The Fall?"

"I wouldn't know. About 30?"

**Wrong.** 65. You've famously said, "If it's me and your granny on bongos, then it's The Fall". Will you be auditioning any grannies?" "Definitely not!"

### QUESTION 4

Who were you asked to replace when they walked off I'm A Celebrity... Get Me Out Of Here! in 2004?"

"Johnny Rotten. I was very tempted because I was absolutely broke."

**Correct**

### QUESTION 5

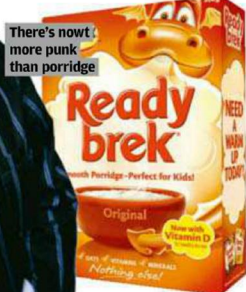
Who claims she's never listened to a Fall record since she interviewed you on Channel 4's Transmission in 2007?"

"That lass. I can remember it was in Liverpool. I was nice to Frank Skinner and I wasn't nice to her. Can you believe that?"

**Wrong.** Lauren Laverne

### QUESTION 6

Talking of which, what did you offer Frank Skinner as



a parting present when he interviewed you on your 50th birthday for BBC2's The Culture Show?"

"A cigarette stub?"

**Wrong.** One of your sisters as his wife "Ha! That was just a joke. That's the thing with Frank, he's not funny, is he?"

### QUESTION 7

What breakfast cereal did you liken your Jesus-like golden glow to in your cameo as Jesus in BBC3's Ideal?"

"Ready Brek."

**Correct**

"It's amazing how many people got into it, potheads and all. They'd stop me in the street and go, 'You're the one who played God, aren't you?'"

### QUESTION 8

To what did you liken presenter Ray Stubbs' haircut when you read the football scores on BBC's Score On Saturday?"

"Dunno."

**Wrong.** "Worn by murderers in Strangeways"



### QUESTION 9

What did you leave in the back of Badly Drawn Boy Damon Gough's car when you bailed him, believing him to be a taxi driver, and he drove you home anyway?"

(Mumbles something incomprehensible)

**Wrong.** Some false teeth!

### QUESTION 10

Who did you recently describe as a "mongoloid Irish folk band?"

"Mumford & Sons. That's a terrible thing to say!"

**Correct**



*Total Score*

**4/10**

"That's alright!"



COMING NEXT WEEK

OUT  
WEDNESDAY  
FEBRUARY  
6

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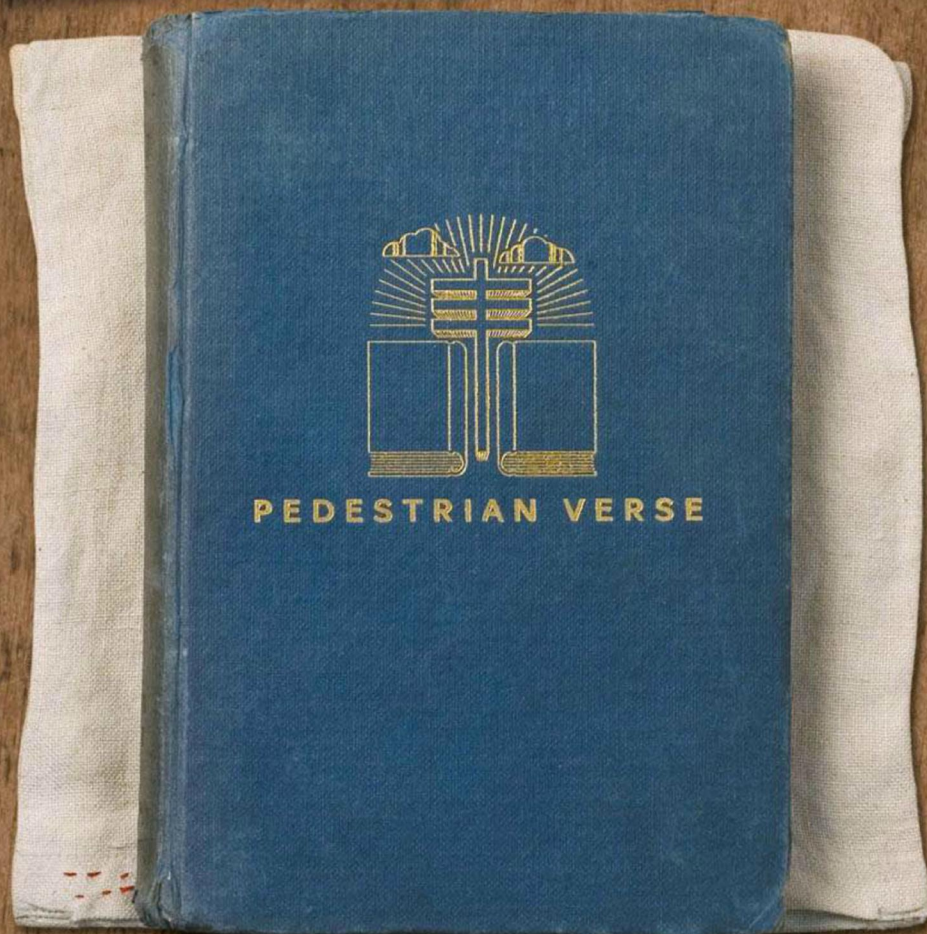
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