

NME

JOHNNY BE GOD



The ultimate interview with
the ultimate guitar hero:

JOHNNY MARR
NME Godlike Genius 2013

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we were musically
intense and forceful”

“**DAVID CAMERON** seems
like someone who
despises all music”

“If ever two people were on
the same page,
it was **MORRISSEY** and **ME**”

“I almost joined **OASIS**
but it wasn't a good idea”

“I'm not against
BANDS REFORMING, not at all...”



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THE 50 ALBUMS THAT BUILT PUNK

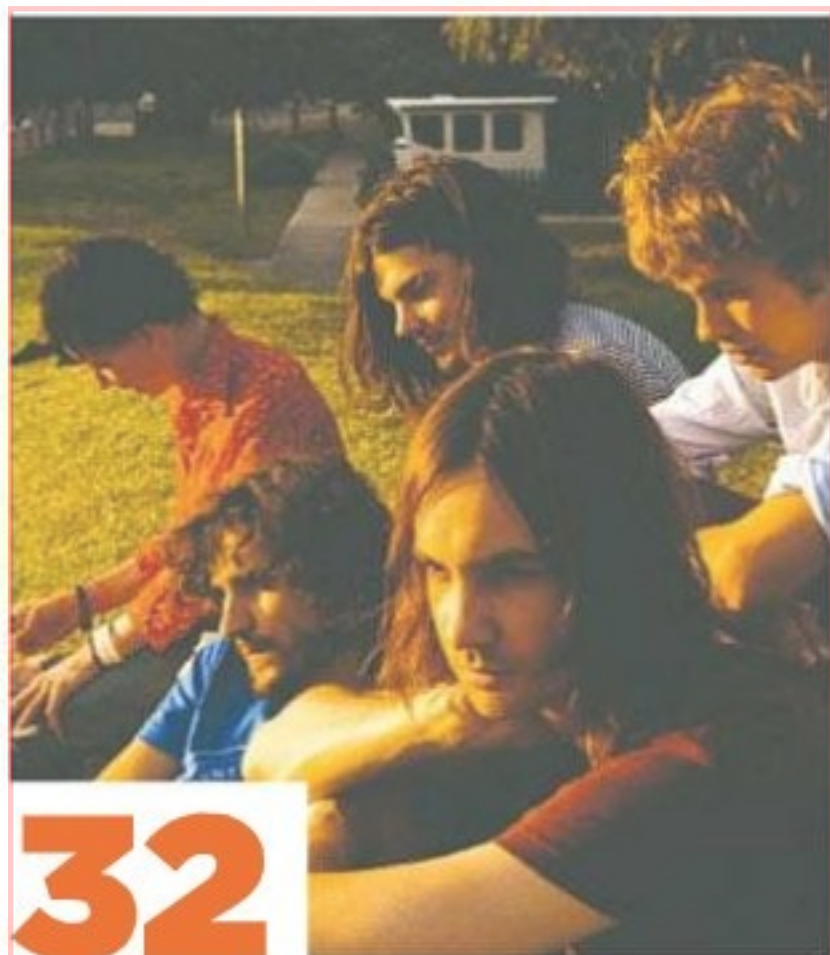


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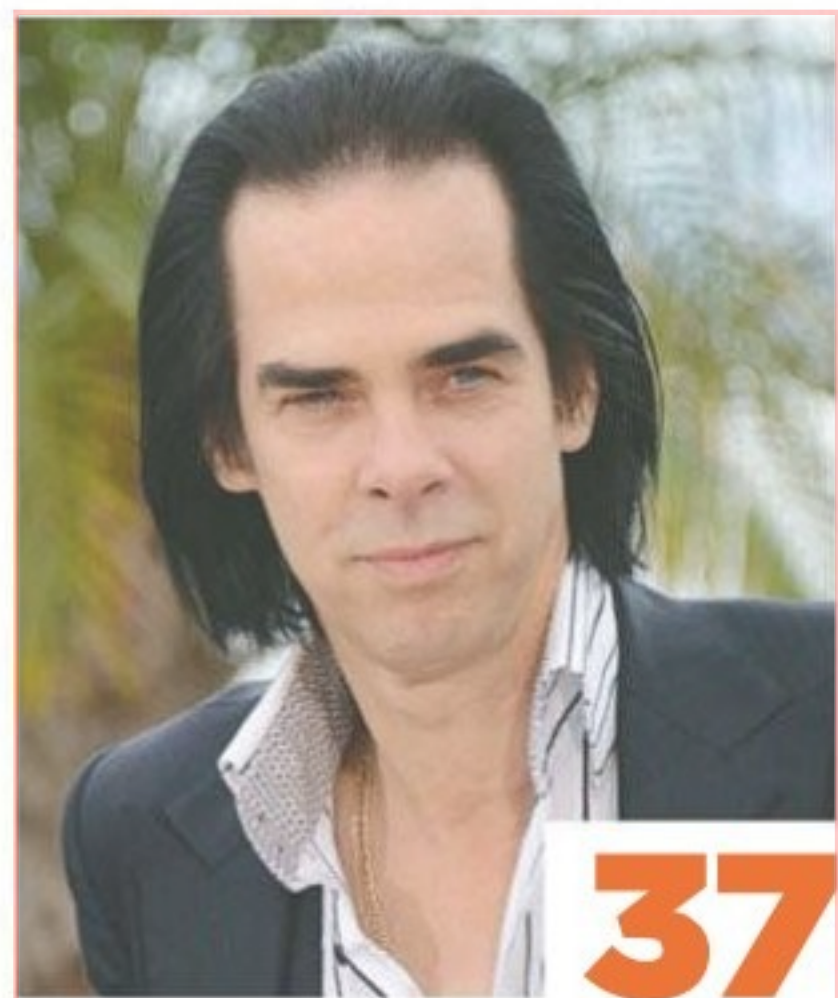
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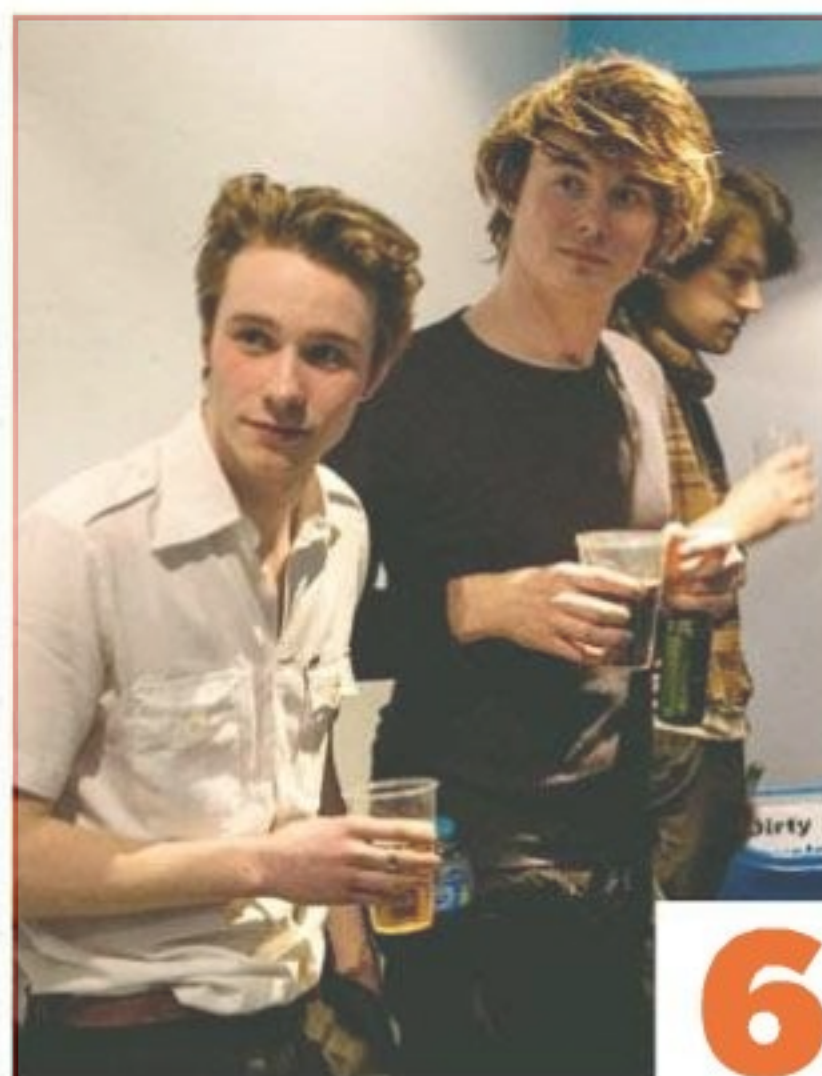
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ON REPEAT

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

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HAIM

Falling

There's a predicament with Haim: every time they release a new song it requires a reassessment of the Top Five Haim Songs. 'Falling' is definitely up there, with funky basslines and vocal hooks befitting '90s R&B groups. They need a fourth Haim to shimmy in the back. So girls, when can I join?

Eve Barlow, Deputy Editor

UNCLE ACID AND THE DEADBEATS

Poison Apple

Easily the UK's most elusive band, Uncle Acid finally rear their beautifully deranged heads with the first track from a new album. Their last one, 'Blood Lust', contained a song called 'I'm Here To Kill You' and was overflowing with psychotic Sabbath-style anthems. 'Poison Apple' raises the bar even higher.

Matt Wilkinson, New Music Editor

THE UNDERACHIEVERS

Gold Soul Theory

On which the Beast Coast duo stake their claim as the most exciting hip-hop act of 2013. Issa Dash and Ak exchange verses over a beat reminiscent of those created by their Brainfeeder label boss Flying Lotus. Grab their latest tape 'Indigoism' now. Brag about how you were on it early later.

David Renshaw, News Reporter

SUEDE

It Starts And Ends With You

Suede's first proper single in 10 years packs a decade's worth of lost hooks into four rushing minutes. Snake-hipped Brett Anderson's bittersweet lyrics might be as hopelessly infatuated as any smitten teenager's, but this is smart, grown-up pop music – not in a boring way, in an 'adult movie' way.

Kevin EG Perry, Assistant Editor,
NME.COM

DRAKE

Started From The Bottom

Has Drake been driven MAAD by sometime collaborator Kendrick Lamar? 'Started From The Bottom'

has more than a touch of KL's sound, riding an addictive, insistent loop to chart his remarkable rise from humble beginnings. Humble? Drake? Whatever, this is about pals keeping together "through the money and the fame".

Matthew Horton, writer

LUST FOR YOUTH

Chasing The Light

Swedish producer Hannes Norrvide's latest effort is a far cry from his earlier drone-orientated recordings – this time it's like a synth/punk/noise/disco combustion. Sauntering in like Depeche Mode, it's all shouty post-punk vocals meets shrill synths.

Jenny Stevens, Deputy News Editor

!!!

Slyd

One of New York's finest party bands return with the kind of tune that had people calling them a party band in the first place. Nic Offer's put his sex-whisper singing to one side to make room for a load of chopped-up vocals that let you get on with your wild-ass dancing, 'cos you sure as hell can't sing along to it.

Tom Howard, Reviews Editor

KURT VILE

Wakin On A Pretty Day

Life moves pretty fast, right? Not for Kurt Vile. The unhurried (almost) title track to his new album 'Wakin On A Pretty Daze' finds the slacker hero ambling dreamily along for nine minutes of dreamy strum-rock. Hit the snooze button and play again.

Dan Stubbs, News Editor



JAMES BLAKE

Retrograde

The first single from JB's second album 'Overgrown' is weightier, bassier and more confident than anything on his debut and shows he CAN do original songs. The line "Ignore everybody else, we're alone now" could be from one of R Kelly's slickest songs. Forget blubstep, James Blake has decided to bring sexy back.

Siân Rowe, Assistant Reviews Editor

TRACK OF THE WEEK

THE STROKES

All The Time

The fifth Strokes album, 'Comedown Machine', landed in the NME office the other day, heralding the beginning of arguments about whether it's a scintillating return to form or another tossed-off contractual obligation (I'm leaning towards the former). One thing everyone can agree on, however, is that it's so '80s-sounding it conjures up images of Julian Casablancas in leg-warmers every note of the way.

It makes 'All The Time' – the second song from the album, following the quite brilliantly A-ha-alike 'One Way Trigger' – something of a curveball. Not in the sense that it sees them

exploring new dimensions in dubstep or whatnot, but because in comparison to the '80s overload elsewhere, it's so classically Strokes-y it could have been cribbed from 'Is This It', rather than sounding like something

The Strokes on cruise control's still better than The Strokes parked up

that should soundtrack a 1984 pool party in the garden of a Los Angeles villa. Is this a good thing? Most certainly. The Strokes on cruise control is still better than The Strokes parked up. There are even greater thrills to be had when the album comes out in March, including the funniest song the band have done since Julian started hanging out with American frat-boy comedians The Lonely Island. 'All The Time', and that leg-warmers image, will do nicely until then.

Jamie Fullerton, Features Editor



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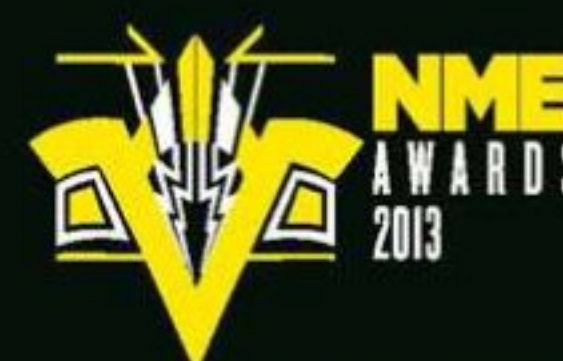
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UPFRONT

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

Edited by Dan Stubbs



NME AWARDS TOUR 2013 KICKS OFF!

The NME Awards Tour opened in Newcastle on Thursday night. **Kevin EG Perry** joined **Django Django**, **Miles Kane**, **Palma Violets** and **Peace** for one very messy night...

MAIN EVENT

3.47PM EARLY BIRDS

Django Django travelled here early this morning from Sussex, where

they're working on new material. Miles Kane is here too, wearing a spectacular fur coat and fresh from a couple of warm-up shows that "blew the cobwebs away".

4.41PM PEACE IN

Peace arrive, falling off the back of a lorry full of kit.

4.27PM PALMAS ARRIVE

Palma Violets pile out of their tiny van after five hours on the road. Daniel, a superfan from Newcastle, immediately asks them to sign their last NME cover. Someone draws a comedy moustache on Will's face. He's not happy.

4.41PM DINNER TIME

Miles Kane is raving about the "brilliant"

king prawn linguini he's just tucked into. The catering staff are baffled that Chilli from Palma Violets has the same name as his dinner.

7.04PM CLASS OF '13 PHOTO CALL

With all of the bands soundchecked, everyone piles into Django Django's dressing room for the group photo. It's the first time that the bands have met but there's instant camaraderie. Harry

says. "Maybe this is it. Us and Palma Violets is eight. We need one more. We just have to figure out who's going to be the Boromir. Who's going to die first?"

7.11PM PEACE REMINISCE

Grabbing a quick smoke, Peace recall their last trip to Newcastle. Kicked out of the 24-hour Greggs by the shop's bouncer, they broke onto the city centre ice rink and got stuck on the ice. "Not so funny now, are you, you cunts?" was the bouncer's response.

A middle-aged gentleman offers to "suck off" Chilli...

from Peace wants to start a *Lord Of The Rings*-style "fellowship" with Palma Violets. "All my life, I've wanted a fellowship," he

7.28PM PEACE ONSTAGE

Peace run through their pre-gig rituals before opening the NME Awards Tour 2013 to the roar of the Newcastle crowd.

Backstage, Miles Kane has popped into Django Django's dressing room to get acquainted.

8.21PM PALMAS SINGALONG

Palma Violets are onstage and the crowd is bouncing along to 'Best Of Friends'. At the end, Chilli gives the crowd the option of either 'We Found Love' or '14'. They choose the latter.

9.37PM KANE & ABLE

Miles Kane is onstage, to the delight of the assembled mod masses.

10.04PM DJANGO UNCHAINED

Headliners Django Django are onstage, but roughly 100 kids are at the stage door getting the Palmas to sign stolen tour posters. A hefty contingent are waiting for Miles Kane to emerge too.

10.48PM DJANGO'S CLIMAX

The Toon crowd lose their shit when





The hokey-cokey is popular on the NME Awards Tour



Newcastle is namedropped into 'Skies Over Cairo'. Django finish up with 'Default' and 'Life's A Beach' to send their ecstatic fans home.

11.26PM BIRTHDAY GIRL

It's Doug Peace's girlfriend's birthday, and he's off to take her out for a night of "pheasant and champagne". Before they go, Palmas and Peace sing her a raucous 'Happy Birthday'.

12.04AM BAR HOPPING

The problem with being in an indie bar with Peace and Palma Violets is that every single fucker wants to hug them. A girl asks me to sign her tits and I write "Read NME". Is this terrible and sexist? Definitely. I am not proud of myself.

12.45AM NAUGHTY STUFF

REDACTED. This bit is totally illegal, with a soundtrack by Jefferson Airplane.

12.58AM PEACE ON ICE

Peace return to the scene of the crime and vault onto the city's ice rink. A bouncer tries to catch them, but the band nimbly outskate him despite a lack of appropriate footwear.

1.02AM TO DIGITAL

A plan is hatched to go to local club Digital.

1.07AM DIGITAL BAR

This plan is halted by over-zealous security who don't like the look of us.

1.09AM GAY BAR!

Peace and Palma Violets head next door to Rusty's, a gay bar. The transvestite DJ is playing happy hardcore.

1.28AM FALL GUYS

I'm having a heated argument about the merits of Mark E Smith with Doug Peace. Pete from Palmas skilfully defuses the tension.

2.09AM PEACE OUT

Peace duck out.

2.47AM NO THANKS

A middle-aged gentlemen offers to "suck off" Chilli and I in Rusty's toilets. We decline, pretending to be a jealous couple.

3.04AM GOOD NIGHT

Palma Violets are kicked out of Rusty's. They are crowned victors of the opening night. Only another 12 to go...



Backstage with... DJANGO DJANGO

Have you had any first night nerves?

Vincent Neff: "Yeah, we did our last gig about three weeks ago, and the first night back is always kind of a hurdle."

Did you come to the NME Awards Tour as a fan?

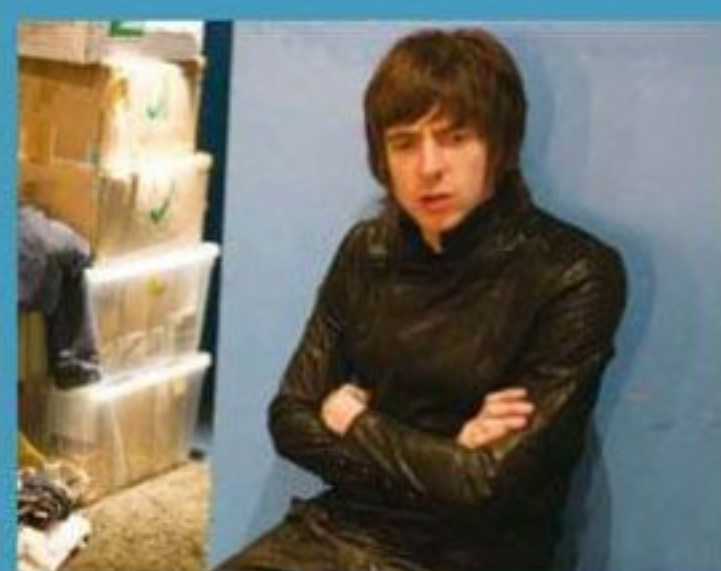
Vincent: "I went to one when Coldplay were on the line-up."

Jimmy Dixon: "They were on first! I went to the same one."

Vincent: "That's my only experience of a bill like this, but it should be a good laugh."

How does it feel to headline?

Vincent: "Well, a couple of these bands could have taken that slot. We're just happy to be here. That's good enough for us!"



Backstage with... MILES KANE

Any first night nerves?

"It feels really good actually. With all the bands you get an idea that it could be pretty weird, but everyone seems sound and chilled."

Does it feel like the first day back at school?

"A bit. It's the start of a whole new thing for me because we're playing four new tunes. There's one called 'Don't Forget Who You Are', which went down well on the warm-ups."

Did you come to the NME Awards Tour as a fan?

"I came when it was The Coral, Black Rebel Motorcycle Club and Andrew WK. I was about 16 and I loved it. People will be feeling the same way out there as I did back then."



Backstage with... PEACE

How do you feel about taking the legendary first-on-the-bill slot?

Harry Koisser: "It's a 'thing', isn't it? People refer to it like an eerie old witch doctor: 'The first slot!' I'm into a good bit of rock'n'roll folklore. There's something magical about it."

Have you met any of these bands before?

"No, we just met everyone for the first time. What a delightful group of guys. I look forward to getting to know the intimate details of each band's dynamic."

Is it strange to be part of a bill with three other bands?

"It's weird going back to opening such a big bill. We did supports, but never for this many bands. It's nice - we've got ages to chill after we play."



Backstage with... PALMA VIOLETS

Did you come to the NME Awards Tour as a fan?

Sam: "Of course! It was a landmark event when I was growing up."

Chilli: "When we started, this was one event we talked about. It's like, if you don't get on this, you're never going to make it. We really wanted it."

Is it strange to be part of a big bill?

Chilli: "Yeah, but this sort of thing has been going since the '50s. I love package tours. We'd love to do one ourselves on a smaller scale."

Will it be a big celebration tonight?

Sam: "Every night's a big night."

Turn the page to read Palma Violets' own track-by-track guide to their debut album '180'

180 DEGREES

How do you put together a debut album? If you're **Palma Violets**, you dream lyrics and think your best songs are shit. Welcome to '180', in their own words...

TRACK
BY
TRACK

'BEST OF FRIENDS'

Sam Fryer (guitar, vocals): "When we wrote it we thought it was the worst song in the history of mankind."

Then people started saying it was our best song, and we started believing them. It's very stadium rock, like Muse."

'STEP UP FOR THE COOL CATS'

Sam: "This was the first hooky thing I'd written that wasn't all about the chorus – it's all about the riff."

'ALL THE GARDEN BIRDS'

Sam: "One day I was strolling through Kew Gardens, searching for inspiration. I fell asleep there and when I woke up I wrote all the lyrics to 'All The Garden Birds'. True story."

'RATTLESNAKE HIGHWAY'

Chilli Jesson (bass): "I had this amazing dream where I went to a piano and just went (*sings aggressively*) 'Rattlesnake Highway, I wanna go/To the place where I'm home'."

Sam: "We did that in the studio and it was shit. But it had passion! So I wrote a completely different song and we stuck Chilli's beginning on it."

'CHICKEN DIPPERS'

Chilli: "Will [Doyle, drums] never had any input into the songwriting so we let him name this song and he came up with 'Chicken Dippers'. Then we called it 'Happy Endings' at a gig and everyone started calling it that. I actually asked for a happy ending when I went for a massage once. Turns out it wasn't that kind of place. Very embarrassing."

'LAST OF THE SUMMER WINE'

Chilli: "This shows a different, more delicate side of the band. We're made of a punky side and a softer side."



(L-r): Will Doyle, Sam Fryer, Chilli Jesson, Pete Mayhew

'TOM THE DRUM'

Sam: "It's a lot slower than people will know it and it's way dirtier. It's rock'n'roll gone drum'n'bass."

'JOHNNY BAGGA DONUTS'

Chilli: "Steve Mackey [producer] told us about this guy called Johnny from the '70s whose only job was to fade out records. He did all the greats and all he asked for was 500 quid and a bag of donuts. So we made a song and it basically fades out for about a minute."

'WE FOUND LOVE'

Sam: "This is the one Chilli started playing while I was having a wank on the toilet. It was called 'I Found

Love', but we wanted to be more like Rihanna so we changed it."

'THREE STARS'

Sam: "It's an Eddie Cochran song with an extra verse by me."

Chilli: "It's a nod to the past... but also a nod to the future. Quote that shit!"

'14'

Sam: "It's actually about Chilli's sister, who was 14 when we wrote it. She's 16 now, so she's legit (*he's joking, it's actually about a bus route – Ed*). It's just singing one line over and over again for a whole song. And that's the end of our album!"

Read our verdict on '180' in next week's NME

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

OUR KID-POP

Liam Gallagher has revealed that he is a big fan of Psy's YouTube-busting hit 'Gangnam Style', calling it "an absolute classic". When Liam said Beady Eye were "experimenting" on their new album, this isn't what we had in mind.

TO RUSSIA, WITH LOVE

Vladimir Putin, last seen riding on a horse with his top off, has struck up a plan to boost his nation's libido. He's booked sex-mix stalwarts Boyz II Men to perform for the people of Moscow in the hope it gets them in the mood to copulate and populate.



Boyz II Men: Pussy Riot were unavailable

CHOCOLATE COYNES

The Flaming Lips are to release new music on a USB stick encased in an anatomically accurate chocolate heart in time for Valentine's Day. Might be best to buy your partner flowers as a back-up option too...

GOT ANY SKINS?

PETA have hit out at Beyoncé for wearing an outfit believed to include python skin, panelled iguana and leather for her Super Bowl performance. Unconfirmed reports claim her rider also included an unusual request for 101 spotted dogs.

Got me lookin' so crazy right now



QUEENS, BITCH!

Elton John is to appear on the new Queens Of The Stone Age album. No further comment – that's weird enough on its own.

NME
EXTRA

WIN AN EXPENSES-PAID TRIP TO LOVE SAVES THE DAY

Love Saves The Day festival returns to Bristol for a second instalment on May 25, with a great line-up including Bonobo, Seth Troxler, Rudimental and NME tips AlunaGeorge on the bill. NME has a great

package to give away to the lucky winner, including two tickets for the festival, a four-star hotel room for two for two nights, UK train travel for two and even some free drinks vouchers for the festival.

TO ENTER

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info and video footage. Mobile network and/or wi-fi charges may apply. If you haven't got a smartphone, head to NME.COM/win instead.



OUR MAD FAT BRITPOP QUIZ

In '90s-set E4 show *My Mad Fat Diary*, Rae and Finn reckon they know everything about Britpop. Can the same be said for Sharon Rooney and Nico Mirallegro, the two actors who play them?



SHARON

Plays music mad
16-year-old Rae



NICO

Plays Finn, who Rae
develops 'feelings' for

1 How much did NME cost in 1995?

"Oooh, £1.50? I was six at the time, and I was only interested in the Spice Girls. I got a Union Jack dress, a ginger hamster and a Geri doll for Christmas one year. Claire Rushbrook, who plays Rae's mum, was in the Spice Girls movie [1997's *Spice World*]. I loved that film so much I even kept a spare at my gran's."

A. It was 75p, going up to 80p later in the year. Nico was close enough, though, we reckon.

0 points

"Can I ask my mum? She loves REM and she's got an original NME from years ago. I'm gonna say 70p. I was four in 1995 - all I can remember is fighting with my sister and pretending to be Stone Cold Steve Austin!"

1 point

2 In one episode, you all go to Knebworth to see Oasis. But who supported them over the two days?



"Are you kidding me? I have no idea. Did Ocean Colour Scene support them? Were The Prodigy there?"

A. It was The Chemical Brothers, The Prodigy, Ocean Colour Scene, Kula Shaker, Manic Street Preachers, The Bootleg Beatles and The Charlatans.

"The Charlatans! I really liked them. I like watching things like T In The Park from home where there is a shower and toilet."

1 point

"I should actually know this but I don't. I'm gonna have a stab and say A Guy Called Gerald."



"Wow! Did you go? When we were filming I didn't know where Knebworth was or what it was about, but it seems like it was quite a big deal."

0 points

3 Who won the Britpop chart battle between Blur and Oasis?

"I want to say Oasis won but I feel like it might have been Blur. I was a fan of Britpop before the show, but I didn't appreciate it when I was younger. I'm an Oasis girl."

1 point



"I'll say Blur won. My mum's always listening to Blur in the kitchen. I like Oasis. I love Liam because he's a total dickhead. I'd love to meet him."

1 point

4 There are lots of cassettes in the show, but what was a Discman?

"Is this a trick question? Because obviously there's the CD one, but there was a little one that was like an MP3 too [MiniDisc - Retro Formats Ed]. I remember it was always about making a mixtape for your friends and it was exciting. I'll say it was the CD one."

1 point

"I don't know what that is. I'd be a liar if I said I don't listen to my iTunes more than anything, but it was nicer to have tapes in your hand rather than files on a computer."

0 points

5 Which was not a real Britpop-era band: Salad, Pylon Farmers, Sleeper, Llama Farmers?

"I want to say Salad. Is that wrong?"

"No way. I would not have liked a band called Salad. Why not call themselves Cheeseburger?"

0 points

A. It's Pylon Farmers



"That is really hard. Salad could be a band, 'cos I've heard of a salad. I'll go with Pylon Farmers."

1 point

6 What posters does Rae have on her wall?

"She has different Oasis posters... one of an eyeball. There's a Stone Roses poster too. I absolutely loved the set."

1 point

"Stone Roses, Oasis, Charlatans... I think she's got a Happy Mondays one too? It also has an actual beanbag from the mid-'90s. It was like stepping into my uncle's flat!"

1 point

7 Fun Lovin' Criminals' 'Scooby Snacks' is featured in one episode. Which cult '90s movies does the song take samples from?

"I just bought it the other day! *Pulp Fiction*! Growing up my mum and dad had it on VHS and it was in the cupboard and my mum went mental at me 'cos I asked her about it one day."

A. It was *Pulp Fiction* and *Reservoir Dogs*. Sharon was close enough.

1 points

"Scooby Doo?"

"Don't tell me that! *Pulp Fiction* is one of my favourite films!"

0 points

TOTAL

5 points

4 points

Sharon wins! Well, she is the star of the show...



Jen Turner and Ryan Jarman silence the neigh-sayers



HORSEPLAY!

Cribs man Ryan Jarman saddles up his new band, *Exclamation Pony*

The UK shows are just gonna be people getting a chance to see what goes on in our bedroom," says Ryan Jarman.

Before you dust off the dirty mac, he's talking about the musical exploits going on in the "tiny" Brooklyn room he shares with Jen Turner, formerly of Here We Go Magic. Together, they are Exclamation Pony. But don't let the name put you off.

Formed last summer after the two met at a Japanese festival, Exclamation Pony is, as you'd expect from DIY champion Jarman, a project with limited commercial ambition. That's why they've played just a handful of US shows and so far released only one track – last week's '60s-poppin' *On Repeat* track 'Rumours'. But with Jarman being a member of one of the indie world's best-loved bands, they couldn't keep it

under wraps for long. "I saw it as more of a personal thing – I wasn't that eager to share it," admits Jarman. "I liked being this secret band. But there seems to have been a lot of interest."

It's hardly surprising. This is the first time Jarman has ventured out of The Cribs' brotherly trinity to write with anyone else – something, he notes, that he'd been "adamant for years" he would never do. The pair's secret musings will see the light of day in a more public environment this week: they play Leeds' Brudenell Social Club on February 18 and an NME Awards Show at London's Hoxton Square Bar & Kitchen the following day. With "basically an

album's worth of stuff done", attendees can expect "more slower, gentle stuff", according to Jarman. "With The Cribs I felt the need to keep my cards a little closer to my chest. This is a lot more heart-on-sleeve, but in a way I feel comfortable with," he says.

"With The Cribs I keep my cards close to my chest. This is a lot more heart-on-sleeve"

RYAN JARMAN

Speaking about his pairing with Turner, Jarman seems like a changed man, very different from the one issuing dark ruminations on last year's Cribs album *'In The Belly Of The Brazen Bull'*. "Back in Wakefield at the

beginning of last year I was at a really low point and I had no idea what to do," he admits. "Then I met Jen and flew out to New York to see her. I kind of knew that I wasn't going back as soon as I got here. I'm much happier. I feel accepted in a way that I never did in Wakefield. I feel like this is where I'm supposed to be and I feel like this new band is almost a representation of that."

Ryan's new life Stateside doesn't bode well for The Cribs, but he insists the band – who are set to release their *'Payola'* compilation – "will always exist in one form or another". "It's tough working in the music industry for 10 years. It really grinds you down," he says. "I wouldn't say it's over for The Cribs, but we just haven't made any plans. When I'm with my brothers this takes a back seat, and when I'm out here then The Cribs takes a back seat. That's just the way that it's going to be."

NAME & SHAME

Exclamation Pony are so called because they were "too lazy" to change a temporary name. But it's not the worst band name we can think of...

DANANANANAYKROYD

Other options included Bilililililimurray, Bradadadadapitt, Dananananielcraig and... oh, you get it.



AN EXPERIMENT ON A BIRD IN THE AIR PUMP

Remember these girls? No? Probably because their name took too long to type into Google.

THIRTY-ODD FOOT OF GRUNTS

Hey, Russell Crowe! There's a reason you don't normally write the scripts!



THE HISTORY OF APPLE PIE

Made in a factory. Put in a packet. Sometimes frozen. Sold in supermarkets. Not that fascinating, is it?

BOMBAY BICYCLE CLUB

Named after a curry house. Whatever next, Chicken Cottage?



REUNIGEDDON!

Yeah, yeah, so the Stones, Bowie and Blur are back... but where are 5ive when you need them? Fear not. Gary Ryan sifts through pop's recycling bin and finds the boyband aren't the only ones reforming

To NME readers, the headline reunion of 2012 was the mighty Stone Roses. To an army of others, it was another era-defining band – Steps – who shifted an incredible 180,000 tickets for their arena tour. Now, a gaggle of other pop acts are after the comeback dollar. Accelerating it all is ITV2's *The Big Reunion*, in which acts including Liberty X and 911 compete for nostalgic glory. But will any find success or is it a cash-in too far?

As the first episode of *The Big Reunion* aired, other one-time teen idols found themselves deluged by fan requests. Busted's James Bourne tweeted in response: "Jumping on the reunion bandwagon would be quite sad at this point." Others aren't so reluctant, as can be seen in NME's guide to pop's revolving door...

DESTINY'S CHILD

Then: Groundbreaking R&B combo. Beyoncé Knowles went on to be the Queen of Pop, Kelly Rowland became an *X Factor* judge and Michelle Williams is the answer to pub quiz question 'Who is the third member of Destiny's Child?'

Now: Produced by Pharrell Williams, 'Nuclear' is their first new song in eight years.

Why is this happening?! To promote 'Love Songs', a collection of their ballads.

Are we pleased to see them return? Didn't you see that Super Bowl performance?!

B*WITCHED

Then: Irish quartet whose first four singles all reached Number One in the UK.

Now: They're back for *The Big Reunion* to air their dirty double-denim in public. B*warned.

Why is this happening?! Edele and Keavy Lynch (sisters of Boyzone's Shane) made a failed comeback in 2011 as electro duo Barbarellas. Back to Plan A.

Are we pleased to see them return?

What are y'loik? Nah. Although Edele worked as a songwriter for pop powerhouse Xenomania, indicating potential for half-decent new material.

5IVE

Then: Simon Cowell's "edgy" addition to the

There's something fatally flawed about the name '5ive' now



'90s boyband boom. Russell Brand once failed an audition to become a member.

Now: Streamlined to four because original funk-dunker J refused to partake. They're searching for a fifth.

Why is this happening?! Scott says he's been "trying to get this band back together for years".

Are we pleased to see them return? Not really, but 'Everybody Get Up' (beloved of Erol Alkan) was superior '90s rap-pop. And they look good for their age. Somewhere in the attic, there's a *Smash Hits* cover ageing in their place.

SO SOLID CREW

Who? This Nu-Tang Clan had a chart-topping single in 2001, with '21 Seconds'.

Now: Often associated with controversy – Megaman was cleared of murder in 2006.

Why is this happening?! Timing.

Tinie Tempah and (gulp) Ed Sheeran have all cited

So Solid as influences.

Are we pleased to see them return? It could be intriguing to see how the original grime gangster crew fit in now.

KRIS KROSS

Then: Known for their 1992 single, 'Jump', rapping tykes Kris Kross supported Michael Jackson on his *Dangerous* tour.

Now: Duo Chris 'Mac Daddy' Kelly and Chris 'Daddy Mac' Smith, both 34, will soon reunite on an Atlanta stage.

They are threatening to wear their jeans backwards again.

Why is this happening?! To celebrate the 20th anniversary of So So Def Recordings. Fingers crossed they jump out of a birthday, er, Kake.

Are we pleased to see them return? If you tolerate this, S Club Juniors will be next.

MIS-TEEQ

Then: The urban girlband, best remembered for their hit 'Scandalous'.

Now: Alesha Dixon later moved from 'garage' to 'conservatory' as a *Strictly* judge, but she's ready to pick up the MC's megaphone again.

Why is this happening?! It might not be yet. Dixon is appealing to "the girls" to "go into the studio for a year and work on a new record." She denies "jumping on the bandwagon".

Are we pleased to see them return?!

The jury's out. They had more personality than a phalanx of Saturdays members, but naming three of Mis-teeq's hits would be the trickiest round of *Pointless* ever.



B*Witched now come dressed as Loose Women

AND HERE'S THE GOOD NEWS...

THE POSTAL SERVICE

Then: Extracurricular synth project of Death Cab For Cutie's Ben Gibbard and producer Jimmy Tamborello. 2003's 'Give Up' has mythic status among emo-leaning indie fans.

Now: They've reunited up for their first live dates in a decade.

Why is this happening? To commemorate the 10th anniversary of 'Give Up', which is being reissued.

Are we pleased to see them return?

Yes! Unless they add kazooos or dubstep breakdowns, it's difficult to see how they can screw up.



Timeless style icons B*Witched and 5ive

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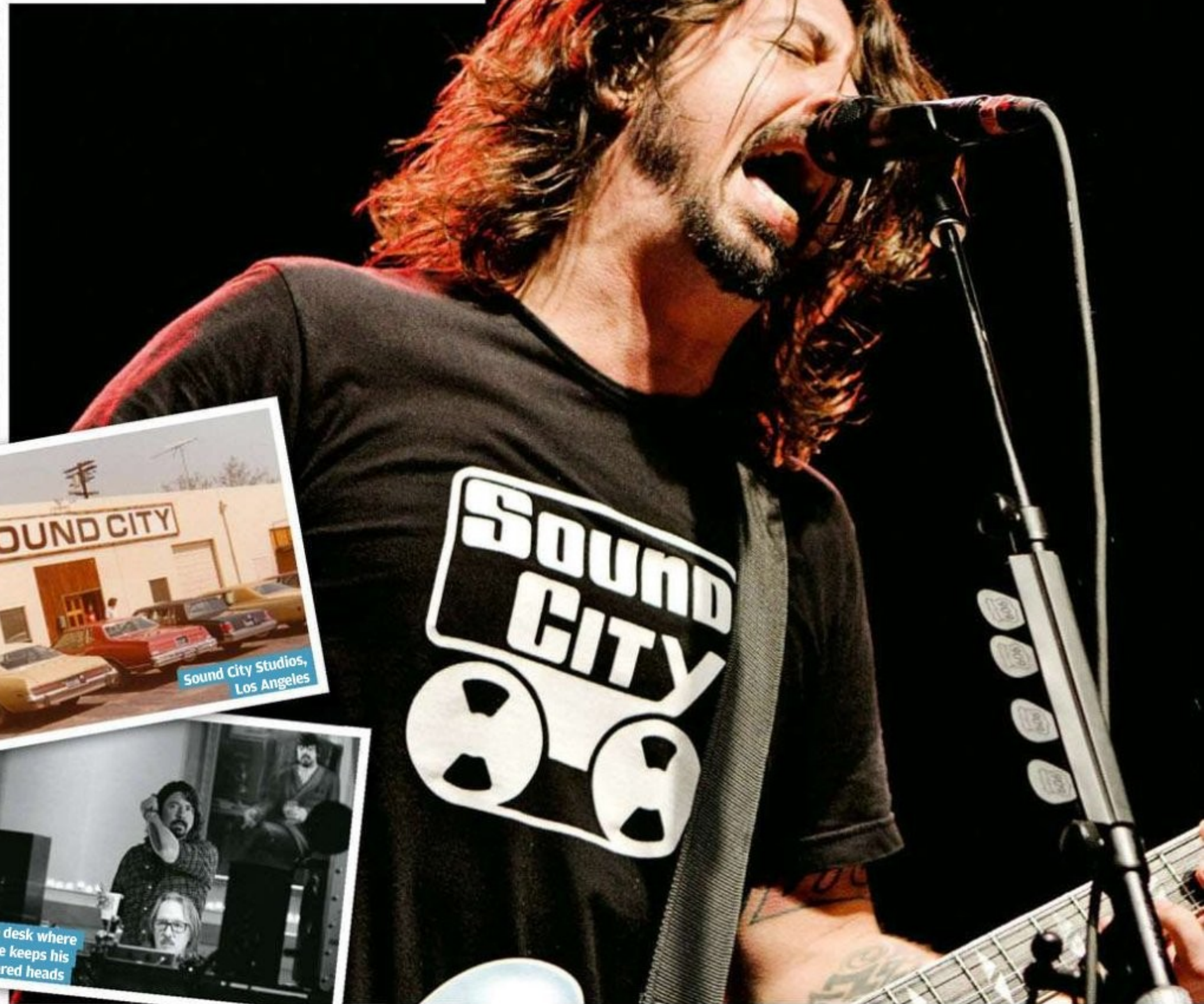
"IT'S A MAGICAL FAIRYTALE"

Dave Grohl and superstar friends launch the *Sound City* documentary in Hollywood

Foo Fighters might be on hiatus, but Dave Grohl is most certainly not. In fact, he's challenging his reputation as the nicest man in rock with another as the *busiest*. As well as recording with Queens Of The Stone Age, he's been drumming with up-and-comers RDGLDGRN, talking up the next Foo's record and helping out on bizarre Abba covers with doom metallers Ghost. Dave's main concern, however, is his behemoth-like *Sound City* project. A movie, album and killer, ledge-packed supergroup, it all hinges around Dave's love for Sound City Studios, a ramshackle recording space on the edge of Los Angeles where Dave, Kurt Cobain and Krist Novoselic recorded 'Nevermind' in 1991.

The film received its official premiere at Sundance Independent Film Festival in Utah last month, but tonight a host of classic rock legends – and *NME* – have turned up for the swanky Los Angeles screening. It's held on the same night as the all-star Sound City Players' second ever show, a non-stop, three-and-a-half-hour barrage of hits and specially written tracks for *Sound City's* Dave-helmed soundtrack. That album – 'Real To Reel' – is set for release on March 11, and will feature 'Cut Me Some Slack', the track premiered with Paul McCartney at last year's Hurricane Sandy benefit.

As well as Dave and his Foo Fighters buddies, Hollywood's ArcLight cinema



Sound City Studios, Los Angeles



The desk where Dave keeps his severed heads

tonight welcomes the likes of 'Nevermind' producer Butch Vig, rocker Joan Jett, Mötley Crüe's Nikki Sixx, Slipknot's Corey Taylor, Nirvana's Krist Novoselic, former teen idol Rick Springfield and various members of Fear, Cheap Trick, Rage Against The Machine, Queens Of The Stone Age and REO Speedwagon. "It's

our lives," beams Fleetwood Mac's Stevie Nicks of the film as she sashays down the red carpet. "It's a magical fairytale."

It's Dave's first time as a director, though it ain't his first artistic rodeo. "He's a long-time storyteller," explains the film's writer Mark Monroe. "It's in a different medium, but you're talking about a guy that is at the very top of

his game, and that makes him decisive and kind of visionary."

One of Dave's first calls was to Foo Fighters drummer Taylor Hawkins. "If my best friend and boss says, 'Hey, help me do this', I say, 'Of course,'" says Taylor to *NME*. "Whether it's 'Help me move some shit out of my garage' or 'Let's go do some shows.'"

The film tells the story of Sound City's history, including Dave buying its legendary analogue Neve sound-desk

when the business fell into debt. He then installed it in his own studio.

"Keith Olsen [producer] ordered the board and then he customised it, like you would customise a car, so there's not another board in the world like this," explains Stevie Nicks, whose 1973 album 'Buckingham Nicks' was the first to be recorded on the desk. "You'd walk into

SOUND CITY: THE MOVIE



"WE HAD these songs and we had these dreams..." begins Dave

Grohl, in the *Wonder Years*-esque voiceover that kicks off this year's must-see music documentary. First visiting the California studio with Nirvana in

the early '90s, Grohl has evidently been obsessed with it – and its incomparable Neve sound-desk – ever since. But you don't need to be an equipment fetishist to get into the story. The roll-call of stellar talent sees to that, featuring everyone from Macca and Neil Young to Lindsey Buckingham,

Johnny Cash, Trent Reznor and Josh Homme. Not just a love letter to an extraordinary studio and the people who worked and recorded there, it's also a love letter to youth and music. Simply, *Sound City* is further proof of Grohl's Midas touch.

NME REVIEW!

9

"When I walked into Sound City, I had no idea it would change my life forever"

DAVE GROHL

this studio, which was not exactly like the Palace Hotel, and you'd go, 'Well, who cares', because it sounds fantastic."

Dave is equally effusive when introducing the film to the assembled rockers. "When I walked into Sound City I was a kid, I was 22 years old, and I had no idea that the next couple of weeks

MERCHANDISE AND MORE FOR GREAT ESCAPE

The Tampa quartet are preparing for their first UK shows – and they want to meet our ‘rednecks’

Sometimes, a band seems to come out of nowhere. With no label, no budget and no UK gigs, Merchandise have become one of 2013's most buzzed-about bands by simply being genuinely exciting – last album ‘Children Of Desire’ flits thrillingly from shoegaze to goth to punk with great tunes aplenty.

So it's with great excitement that we can announce Merchandise will be playing their first ever UK show on our own stage at this year's Great Escape Festival in the city of Brighton. But what took them so long?

“It's like, really expensive to come over – that's the only thing that's ever stopped us,” says singer Carson Cox on the phone from his Tampa, Florida hometown. “But we're, like, total Anglophiles. I get all my news from the BBC – seriously! If you grew up in any kind of countercultural way in the US you always get your news from outside the US because it's so skewed here.”

Not content with the pebbled beaches of Brighton seafront, there are plans for

Merchandise to take a dash around the UK after their Great Escape debut. “I've only been to London once in my whole life,” says Carson. “But there are so many places, like Manchester, that are important to me from a musical perspective. I love Magazine, The Smiths, The Stone Roses – it's infinite. I wanna get to the rural places too, to meet the British rednecks.”

With another EP – ‘Totale Nite’ – due

“We're total Anglophiles. I love Magazine, The Smiths, The Stone Roses...”

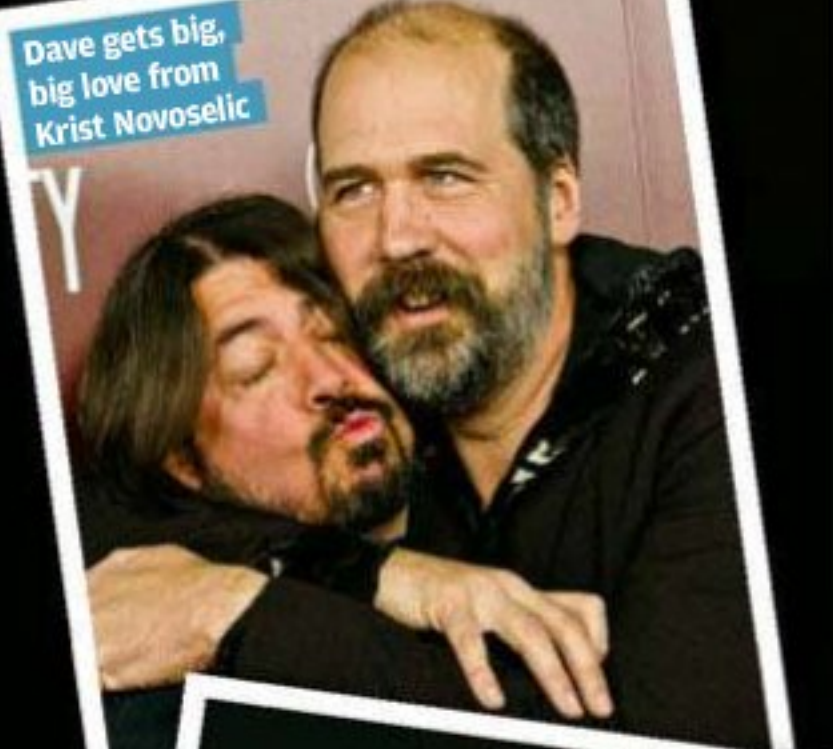
CARSON COX

for release in March and plans to record a future album in the UK, it seems Brighton will just be the beginning.

Taking place over three days, May 16–18, The Great Escape will see over 350 bands descend on at least 30 venues in Brighton. Among them are NME tips AlunaGeorge, Swim Deep, Wolf Alice, Childhood, Chvrches, King Krule and Mac DeMarco. For a full list of bands and ticket details, see escapegreat.com.



Hopefully Carson Cox will be in a better mood than this when he gets to Brighton



Dave gets big, big love from Krist Novoselic



Stevie Nicks goes her own way



Dave Grohl onstage with the Sound City Players at The Palladium, Hollywood on January 31

would change my life forever. I wouldn't be here if it weren't for Sound City.”

Following the screening, rock fans stream down Sunset Boulevard to The Palladium for the sold-out gig by Sound City Players. Various permutations of the supergroup appear onstage throughout the evening. First there's Corey Taylor, Cheap Trick's Rick Nielsen, Krist Novoselic and the ever-present Dave rattling through Cheap Trick numbers. Then John Fogerty and Foo Fighters take on the best of Fogerty's blues rockers Creedence Clearwater Revival. The night ends with a turn from Stevie Nicks, who, backed by the Foos, turns in a super-heavy version of ‘Gold Dust Woman’ and a fragile ‘Landslide’, accompanied by Grohl on acoustic guitar. Also taking to the stage are Black Rebel Motorcycle Club, Rage Against The Machine drummer Brad Wilk, QOTSA's Alain Johannes, Rick Springfield and LA punk icon Lee Ving of Fear. “What we got in common is we all love that guy right there,” says John Fogerty, pointing at Dave. We can all see why.

THE NME CHART

1	1	BASTILLE ‘POMPEII’ EMI
2	14	FOALS ‘MY NUMBER’ Transgressive
3	7	THE 1975 ‘CHOCOLATE’ Dirty Hit
4	8	ALT-J ‘MATILDA’ Infectious
5	11	THE BLACK KEYS ‘SISTER’ Nonesuch
6	NEW	EVERYTHING EVERYTHING ‘KEMOSABE’ RCA
7	16	HURTS ‘MIRACLE’ RCA
8	3	IMAGINE DRAGONS ‘IT'S TIME’ Interscope
9	20	MILES KANE ‘GIVE UP’ Columbia
10	4	MUSE ‘SUPREMACY’ Warners
11	NEW	SUEDE ‘BARRIERS’ Warners
12	NEW	SWISS LIPS ‘DANZ’ Epic
13	10	BIFFY CLYRO ‘BLACK CHANDELIER’ Warners
14	NEW	THE COURTEENERS ‘LOSE CONTROL’ Polydor
15	NEW	DEPECHE MODE ‘HEAVEN’ Mute
16	15	HAIM ‘DON'T SAVE ME’ Polydor
17	17	JESSIE WARE ‘IF YOU'RE NEVER GONNA MOVE’ Island
18	18	JOHNNY MARR ‘UPSTARTS’ Warners
19	6	TOM ODELL ‘CAN'T PRETEND’ Son
20	NEW	TWO DOOR CINEMA CLUB ‘NEXT YEAR’ Kitsuné

**NME
RADIO**

Hear the chart
rundown first
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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

BENGA

The dubstep DJ and one third of Magnetic Man enthuses about fast cars, coming face to face with Kanye and underage drinking

My first gig **MY OWN**

"The first gig I ever went to was my own. I was about 15 years old and it was [dubstep DJ] Hatcha's birthday. I was young and I remember playing to about 50 people who were in the corners of the room dancing to the tunes that we were making on our PlayStation. It's crazy to think of what it's become now compared to what it was then; it was just all dudes."

My first album

CRAIG DAVID - 'BORN TO DO IT'

"That got played over and over; everyone seemed to love something about that album. But a special mention has to go to The Prodigy's 'The Fat Of The Land' as well, because I remember when I got that, I didn't listen to anything else."

First song I fell in love with **WOOKIE - 'DOWN ON ME'**

"It's pretty dark, and it's the first record that changed my view on what I should make and what I should be DJing. I still listen to it now and then and it inspires me and reminds me about what I loved about bass music."

First song I learned to play **'CHOPSTICKS'**

"I learned it on the keyboard. My dad was a cool guy - he bought the house my mum lives in now, with a grand piano and keyboards and we used to have a lovely time. The beauty of it is that I just learned to play really catchy riffs and just make things up. I still do that now."

Favourite lyric

DRAKE - 'THE MOTTO'

"The one by Drake remixed by Meek Mill that goes '25 sitting on 25 mill'. I'm just like, 'Wow. I'm not 25 any more, but not doing so badly'."

Favourite possession **MY MASERATI CAR**

"I just fly down the road like a mental case... I've lost my licence four times. I don't have as much fun doing anything else but driving my Maserati. My greatest joy is trying to break records in my car by doing 160mph - true story. I mean, they can't arrest me for it unless they catch me doing it! Shit, now they're gonna look out for me..."

Favourite song to play **THE PRODIGY - 'SMACK MY BITCH UP (NOISIA REMIX)'**

"It's one of my favourite records - that's one of the only records that will be around forever. FOREVER. It's timeless."



My favourite record shop **BIG APPLE RECORDS, CROYDON**

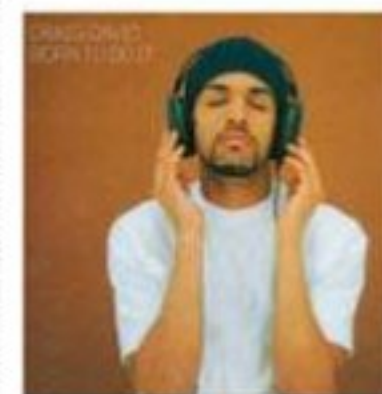
"This is a no-brainer! [Big Apple Records is fellow Magnetic Man member Artwork's old record shop.] They turned us into alcoholics at quite a young age! It would be Friday night, we were these young kids and just hanging out there and sharing beats. Then people like Hatcha and Flossy, who was managing Daniel Bedingfield at the time, would come in. We were only about 13 at the time but he didn't know how old we were, and he would be bringing in beers and we would be like 'Yeah, OK!' They were my favourite times."

Last gig I went to **EXCISION, NEW YORK**

"He was playing trap music, but in a really new way and he absolutely blew everyone else out of the water. You gotta respect that peak production, it was sick."

Last time I was starstruck **MEETING KANYE WEST**

"Imagine this: Kanye and Usher walk into the room, and me and Diplo are sitting there and Kanye's right-hand man is like, 'This is Benga, he makes the sickest beats'. I was just thinking to myself, 'You know, I've come a long way to just be chilling with people like this.'"



Clockwise from main: the Magnetic Man himself; Mr West; Wookie's 'Down On Me'; it's Craig David - shabba; Keith Flint of The Prodigy goes back to the land; a Maserati speed machine; the sleeve of Drake's 'The Motto'



WORDS: KIERAN YATES PHOTOS: TOM MARTIN, ALAMY, REX

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

ELECTRIC GUEST

Haim do their backing vocals and fangirls feed them ecstasy – meet LA's new pop kingpins

Your band fucking rocks!" hollers the skater dude as he rolls past Electric Guest's Asa Taccone (vocals) and Matthew Compton (drums) on a warm winter's day in Silver Lake, Los Angeles. They nod a gracious but casual thank you in response, like they get this kind of thing all the time. Local heroes already, this sparkling electro-soul duo are about to get kerbside adoration in streets far beyond those of their adopted hometown.

With Haim as their backing vocalists, longtime pal Danger Mouse in charge of production, and Damon Albarn as a fellow partygoer – "He was like, 'So you're the one with the falsetto...'" says Asa, in a terrible English accent – anything less than the big-time for this unashamedly commercial, self-confessed *pop* band would be baffling, even if Asa is surprisingly vocal when it comes to his hatred of their band name. "It's kinda fucking generic," he frowns. Well, you're stuck with it now, we counter. "I know. Oh my god! I know!"

Despite their connections and credentials, the whole project seems to have been a happy accident. Matthew was raised on

West Coast punk and Asa on Bay Area hip-hop. "We didn't have a ton in common musically, but it threw things off in a good way," explains Asa, who adds that their insanely catchy debut LP 'Mondo', which is crammed with high-gloss Gnarls Barkley-style shuffles like 'This Head I Hold' and 'Awake', was never meant for public consumption. "Even after doing the album we had no plans to release it," he says. But with the gentle persuasion of Danger Mouse, their radio-friendly chart-candy was thrust into the spotlight.

Over the past year, the pair's ascent up the slippery flagpole of fame has seen them play some very odd gigs – from flash Cannes Film Festival concerts, to sketchy club shows where girls tried to slip Asa ecstasy, to stuffy industry events on LA rooftops where the tedium was only broken by the rowdy Haim sisters. "It was a bunch of the worst people imaginable, but they were in the front, rocking out," grins Asa.

They're already writing the follow-up to 'Mondo', which gets a proper UK release in April, and Danger Mouse is set to produce again. It makes sense – Asa and Matthew look like being the kind of guests who stick around. *Leonie Cooper*

NEED TO KNOW

BASED: Eagle Rock, Los Angeles
FOR FANS OF: Gnarls Barkley, early MGMT

BUY IT NOW: Debut album 'Mondo' is released in the UK on April 29

SEE THEM LIVE: They're currently on tour in the UK with Darwin Deez

BELIEVE IT OR NOT: Asa's brother Jorma is currently appearing in *Girls* as arrogant artist Booth Jonathan. "I don't know if I'll watch it," says Asa of the scene in which his sibling is naked and mid-shag. "He told me it's pretty intense..."

Iggy Azalea's dandruff problem is solved thanks to major-label cash



IGGY AZALEA SIGNS TO MERCURY

Aussie rapper bags herself a major label deal, before scaring Rita Ora fans with her pussy

RADAR NEWS

Sixteen months after the release of her debut mixtape, 'Ignorant Art', *Radar* can reveal that Aussie rapper Iggy Azalea has signed a major-label deal with Mercury. The 22-year-old, who previously worked with Atlanta-based imprint Grand Hustle, told us she took the decision after a UK show in December last year.

"I wasn't in a rush to sign; if I was I would have done it a year and a half ago," she explained, adding, "I've had a bad experience with majors and the kind of music they wanted me to make. But now I feel like it's time. I played them my music; it isn't a compromise."

Azalea – real name Amethyst Amelia Kelly – hasn't had a smooth ride to fame. She's arguably better known for her much-publicised spat with Azealia Banks than her music at present, but now she says that's all going to change.

Work has already started on debut album 'The New Classic' with producers Flosstradamus and Bro Safari confirmed to appear on it alongside Diplo, who also worked on her breakthrough mixtape 'Trap Gold'.

Another hook-up with Katy B is also on the cards, following the duo's collaboration on the Rinse siren's track 'Light As A Feather' late last year.

"Katy seems really nice," Azalea said. "She sent me a bottle of Dom Pérignon but I don't drink alcohol so I couldn't drink it! I'd love to perform 'Light As A Feather' with her live though."

The duo caught up again in London recently, when Azalea supported Rita Ora. hilariously, her less than salubrious lyrics bypassed Ora's promoters until it was too late to undo the booking.

"After the first night they said, 'That was wildly inappropriate,'" she cackles. "Then they asked me how many times I was going to say 'pussy' in my set. I just said, 'It's gonna be a lot...'" **Siân Rowe**

The Buzz

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



1

HATE HATE HATE

Sometimes it's nice to be mean, which is why we're so excited about Hate Hate Hate Records. Call it the evil little brother of Luv Luv Luv, the label set up by Flo's manager Mairead Nash – because that's exactly what it is. Taking inspiration from classic US indie imprints such as Dischord and Touch And Go, the label promises to be a more DIY affair than LLL. We're told to expect minimal-cost releases, DIY artwork and fanzines. Fittingly, the first single on the label will come from Loom, who are headed up by Faris Badwan's brother, Tarik. Called 'I Get A Taste', the single comes out on seven-inch on March 25, backed by a cover of The Zombies' classic 'She's Not There'.



2 POST

POST may have formed from the ashes of another Glaswegian post-punk group – the late, lamented Bricolage – but their debut EP is more anthemic than artsy-angular. The soaring 'Monument To A Lost Cause' has been in our heads like a locked groove for weeks. It's available on a pay-what-you-like basis from their Bandcamp.



3 THE DEATH OF POP

Since putting up their first tracks on New Year's Day, things have skyrocketed for Bournemouth duo Angus James and Oliver James. They're not brothers ("We've used our middle names, which are both James," they tell *Radar*), but there's a distinctly gung-ho attitude to their Belle & Sebastian-meets-The Housemartins repertoire.



4 VICTORIES AT SEA

As if there wasn't enough going on in the city, Birmingham has yet another new band to be proud of. This three-piece have already supported Savages, their fusion of electronica and post-punk igniting the hype. 'Stay Positive' is a pounding slice of dark-tinged disco set for release on their debut EP, due in April.



5 TRAVIS BRETZER

The slow, sultry tones of Travis Bretzer's single 'Lady Red' have a certain Elvis Costello/Mac DeMarco tone to them. Writing from his hometown of Edmonton, Alberta – where the sun only rises come 9am, and tends to be gone by 4pm – Travis' 'Lady Red' is a praiseworthy optimistic take on slacker garage rock.

BAND CRUSH



Rory Loveless from Drenge on his favourite new band

"Hookworms are really great live. I went to see them at the Psych Fest in Liverpool. It was such an intense performance. The lead singer has got this huge effects box that he plays with and he just gives it everything. I was staring at the drummer in a haze of krauty goodness."

TRASH TALK'S LEE HITS THE HARD STUFF

LA's resident punk and metal expert rips up Radar with his top tips



Let's start with some power violence from Tucson, Arizona. I caught **Sex Prisoner** the other night in downtown Los Angeles at this small DIY punk venue and it was insane. Kids were flipping their shit. They have a demo and a self-titled seven-inch out now, and also a three-way split with

ACxDC and Magnum Force. It's heavy and fast.

One of the bands we got to play with on our last trip to the UK was **Merciless Precision**. We played with them at The Croft in Bristol, which is insane for shows, so we were all stoked for it. Our bass player Spencer ran and grabbed me when MP were on and said you have to check this out. I walked into a room being crushed by a bunch of longhairs playing power violence with a strong grindcore feel to it. It was fast and trashy while still heavy as fuck. All I have from them is their split seven-inch with Toecutter, so check that out!

For a '90s Seattle grunge sound which still maintains an aggressive punk edge, listen to **Creative Adult**. They had an EP that came out a few months ago called 'Dead Air', and I expect great things from them. **Whip Hand** are a new

LEE'S TOP 5

Sex Prisoner
'Black Basin'

Merciless Precision
'Maddie's Fucking Dead'

Whip Hand
'Worn Throats'

World War 4
'Bystander'

Creative Adult
'You'

band from southern California. They've only just started, but think Pissed Jeans and Black Flag and you're on the right lines. They're groovy, man. They have members of Cult Of Melancholia and Doctorshopper in them. Seek out their upcoming demo tape.

A new band out of the east coast is **World War 4**. Mark Porter from Floorpunch sings in them, so that should give you some idea where they are coming from. It's NYHC meets Boston. Good luck finding a physical copy of their demo though – let me know if you get hold of one.

NEXT WEEK'S COLUMNIST:
Toddla T

5 To SEE

This week's unmissable new music shows



TELEMAN
The Waiting Room,
London, Feb 13

WOLF ALICE
(pictured)
The Hope, Brighton,
Feb 16

SINGLE MOTHERS
The Garage,
Glasgow, Feb 16

SUPERFOOD
Actress & Bishop,
Birmingham, Feb 19

BEST FRIENDS
Plug, Sheffield,
Feb 19

The Cockpit's garden
had got a little bit
overgrown recently



THE SUNDOWNERS

THE COCKPIT, LEEDS
SATURDAY, FEBRUARY 2

RADAR LIVE

"I'm just gonna have a sip of tea," says singer/guitarist Fiona Skelly between songs. "Very rock'n'roll!" There might be some

work to do on the hellraising front before The Sundowners' bid to become the Wirral's own Fleetwood Mac is deemed totally successful, but tune-wise, the quintet are already packing some serious heat for such a young band.

That's why they can afford to casually open with jangly debut single 'Hummingbird' AND its B-side 'No Going Back' – which totally, utterly out-Haims Haim. Sorry, Haim.

And like LA's new favourite daughters, The Sundowners are also very much a family affair. Fiona's brother Alfie plays lead guitar, while their older siblings (and producers) are Ian and James from The Coral. Must be something in the water up there, because by our reckoning the Skelly musical family (hello, cousin Miles Kane) now outnumbers The Polyphonic Spree.

While the studio versions of the band's material are really all about the impressive harmonies between Fiona

and fellow singer Niamh Rowe, tonight's sound pulls a few more punches, particularly on the Stones-esque riff monster that is 'Roll The Dice'. Indeed, at times it's only a couple of lines short of turning into 'Not Fade Away', but that's no bad thing. They close on 'Don't Come Knockin'', and its extended instrumental passage gives the rest of the band chance to cut loose, hinting at a darker, noisier side you'd hope to hear more of in the future. It's a key point,

The family quintet are already packing some serious heat

because there is still work to be done here. As it stands, The Sundowners are undoubtedly an exciting prospect with a very defined sense of who they are. But the jangle-pop side of their sound really has been done to death several times over, in their home city alone. And in a week when the mighty Mac's 'Rumours' was re-released for the 812th time, it's well worth them remembering that the truly special only really comes from going your own way. **Rob Webb**



The velcro ceiling was a problem for Merciless Precision



HEAVEN KNOWS HE'S GODLIKE NOW

Ever since he formed The Smiths, **Johnny Marr** has been at the forefront of indie rock, shaping it for future generations. That's why on February 27 he will be crowned Godlike Genius at the NME Awards. **Barry Nicolson** traces his path to Godliness, and hears about some emails to Morrissey...

PHOTOS: **DAVID EDWARDS**

It's not just any 1983 Rickenbacker 330. It's *the* 1983 Rickenbacker 330 – you know, the guitar that one of the greatest debut albums of all time was written and recorded with. Stood next to it is that 1959 Gibson 355, the one 'Heaven Knows I'm Miserable Now' tumbled out of, and whose appearance on *The Tube* in 1984 convinced Noel Gallagher and Bernard Butler to go out and buy models of their own.

Lives have been changed by these machines. They are pop-historical artefacts of immense importance. And they're currently propped at hazardous, unsecured angles against the bare brick wall of a draughty recording studio in Salford. The slamming of a door is literally all it would take to send them toppling with a dread, hollow-bodied clang.

"I don't use guitar stands," their owner reassures us as we tiptoe around them with ninja-like stealth. "I just prop them up and they never seem to fall."

Then it dawns on us: conventional physics no longer apply to these instruments. They'll simply stand there, patiently, like obedient children, for as long as it takes for their owner to pick them up again. Because Johnny Marr is not just any guitarist. Johnny Marr is *the* guitarist.

Godlike genius is a fiendishly difficult trait to pin down, but in Johnny Marr's case, let's just say he's always had a certain intuition, a sixth sense about where he ought to be and when. That doesn't only apply to his guitar playing, but to the uncanny manoeuvrings of fate that have governed his life. What made him knock on the door of 384 King's Road one afternoon in 1982 and ask the perfect stranger who answered if he wanted to form a band? What forces were at work when, decades

later, he discovered a peculiar affinity with Hans Zimmer's score for *The Thin Red Line*, only for Zimmer to call, apropos of nothing, and ask him to collaborate on the *Inception* soundtrack? He tries not to think about it too much, but he's forced to admit that "there is a slightly spooky side to my life".

Our audience with Marr takes place in the studio where much of his new album, 'The Messenger', was recorded. In person, he's crow-like and diminutive, his hair as inky-black and his legs as pipe-cleaner thin as they were when he was a teenager. He's been teetotal and drug-free for years, a clean-living vegan who runs 50 miles a week, though you can't imagine him wearing anything so base as a pair of trainers. Accordingly, 'The Messenger' sounds much like he looks: lean, stylish and energised, full of vim ▶

"NME IS GOOD AT GIVING THIS AWARD TO PEOPLE I LIKE"

JOHNNY MARR

Johnny uses his custom cigarette lighter in the mid-'80s



With fellow
Godlike Genius
Noel at the 2011
NME Awards



Flower power:
Marr and
Morrissey in '83



The Smiths on
The Tube in 1984.
Note Johnny's
red Gibson guitar
(see p22)



and vigour, a record that harks back to his pre-Smiths adolescence and the stomping new wave and post-punk 45s he would play to death in his Wythenshawe bedroom. None of this, it turns out, is by coincidence.

"Usually solo albums mean stretching out with the orchestra and a keyboard," he says, "but when I started to think about the record, I had a sense of what the attitude should be. It's the attitude of the bands I used to like when I was just out of school – dead fast, catchy and upbeat. When we road-tested some of the songs last year, a few of them had more of a banging '80s electro vibe – 'Sun & Moon' had a big synth riff that sounded like The Human League and 'Say Demesne' had this really heavy Kraftwerk vibe. But then over the recording of the album, I realised that people are going to want to hear these riffs on the guitar, and if it works better that way, then that's how it should be. Ten years ago, I'd have been like, 'I'm going to make this sound like Kraftwerk!' Everyone around me would be telling me to play the guitar and I'd be, 'Shut up! I've done all that! I'm not going to be put in a box!' But it's a good box. People like that box. That's one thing I learned about myself on this album: when it sounds better on a guitar, just go with it."

This seems a strange lesson for Johnny Marr – the quintessential axeman of his generation – to have to learn. For as long as he can remember, Marr "always

wanted to be a guitarist". When he was barely out of his teens, he pioneered an arpeggiated, melodic style of playing that Noel Gallagher has described as impossible to be influenced by, "because you can't play what he plays". Even before that he had been the wunderkind of the Mancunian punk scene, "wheeled around on display" to the city's newly formed bands like Mozart in drainpipes. Aged 15, his footballing aspirations all but booted out of him after too many Saturday mornings spent looking "like Johnny Thunders in a football kit",

Marr was recruited by a local group called Sister Ray. "They were horrible, nasty, druggy bikers," he recalls. "Proper scary men who had an awful reputation, and my parents were not into me being around them, so eventually they threw me out the house. But that was my apprenticeship: even though I was considered a little kid,

I was still good enough to play with these people. And so that's who I was from then on. I was a band creature."

He still is. But there's one band in particular you can't avoid asking Johnny Marr about. Over the course of our 90-minute interview, it's the only topic that he seems guarded about, choosing his words carefully and deliberately, knowing from experience that his smallest utterance is liable

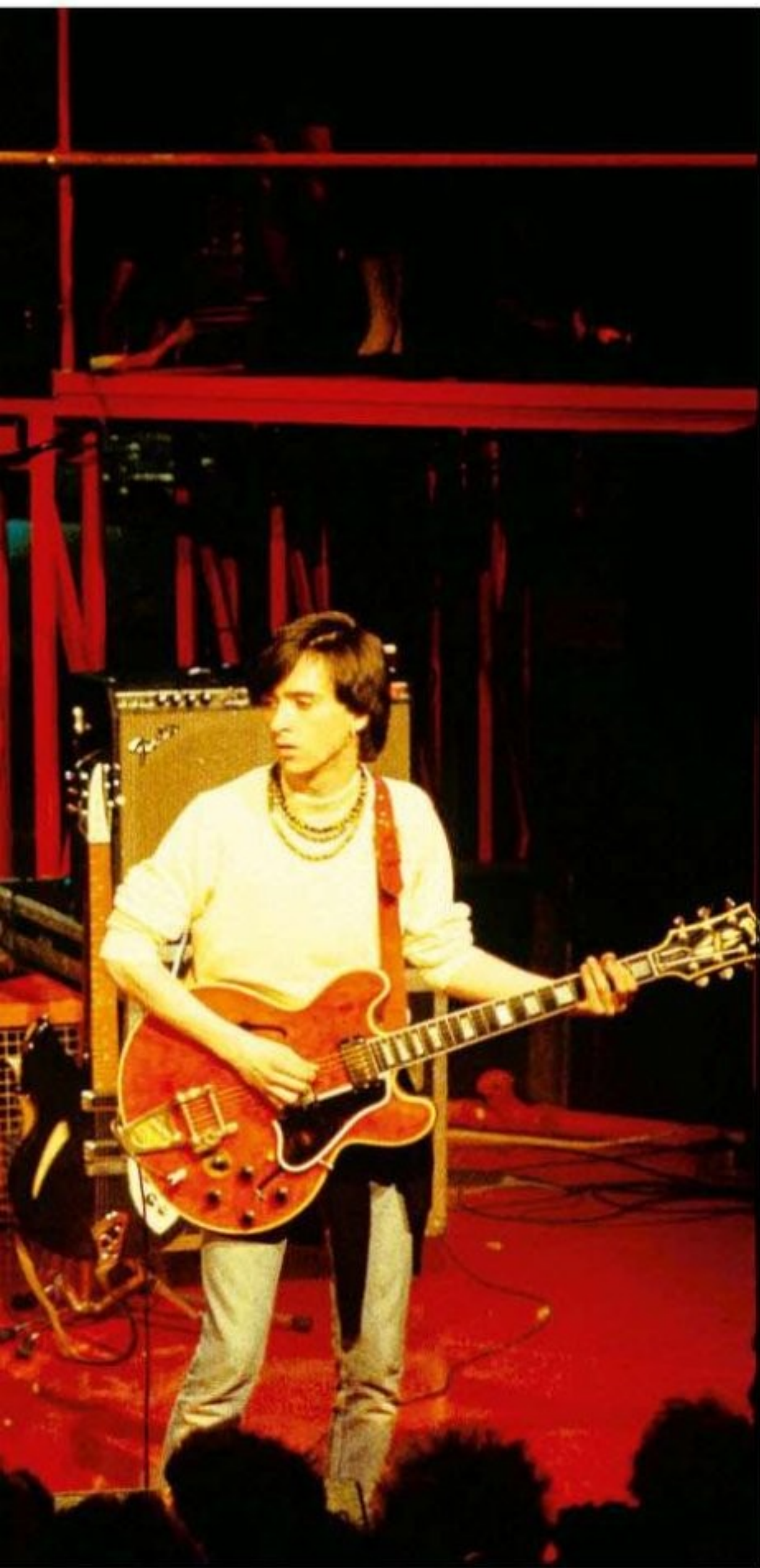
to be over-analysed, wildly exaggerated, and blown out of context. Still, he fully understands the enduring fascination with The Smiths – how could he not? Most bands count themselves fortunate to harbour one truly singular talent. The Smiths boasted two: as devastating as Morrissey's words could be, Marr's guitar playing was always a match for them. The 70-odd songs they wrote together defined modern indie as we know it, and pretty much every significant British guitar band of the last quarter-century – including The Stone Roses, Blur, Radiohead, Oasis and Arctic Monkeys – are unthinkable without them. In Marr's opinion, however, the band continue to be misunderstood as "this fey, bookish, wimpy outfit. I came up against those assumptions about us for years, that we were misfits who were too melancholic to switch our amps on. But the truth is, The Smiths weren't fey misfits; we were musically intense and forceful. We were rocking."

NME: Looking back, what do you think The Smiths' legacy is today?

"I think the legacy is of a band who cared about the whole package, so to speak. There was no differentiation between the music and our lives. The music represented a lifestyle, and we lived it. Because the music's stuck around and because we've stuck around – or a couple of us are still doing things, anyway – people can see that Morrissey and myself lived it, and still do. Those things are important, because people want people they can believe in. Not everybody needs it, but if you wanted it... The Smiths were that band."

"THE SMITHS WEREN'T FEY. WE WERE ROCKING"

JOHNNY MARR



Morrissey/Marr was a great songwriting partnership, in the vein of Jagger/Richards or Lennon/McCartney. Did your working relationship have a similar intensity to it?

"The relationship was the relationship. What I mean by that is, there's no need to put 'working' in front of it. We were always about work. That was the way we fitted together. If ever two people were on the same page, it was Morrissey and me. So much is made of the fact that we were such different people – and we are – but the things that were most important to us in the world – a belief in what music can be, a belief in music as a lifestyle choice – we both had in common. We were people who had to make music together. And it was great."

What's the current state of that relationship?

"We don't really have one, for the same reason that I don't have one with a lot of people that I've worked with in the past: we're busy doing our own things. People will read so much into that, but it would be really odd for me to hang out with someone I used to work with and not work with them. I mean, I'll go for a walk in the park with anyone, but life's too short and I'm on my mission."

Can you remember the last time you spoke?

"Er... I do, yeah."

What did you talk about?

"Well, if I start talking about it now, everything we've spoken about will just be dominated by a stupid story about a bunch of emails. So, y'know, there's no point."

Did seeing The Stone Roses put their own myriad issues behind them make you wonder if The Smiths might be able to do the same?

DEAR JOHNNY...

It's not just us who think Johnny Marr is a Godlike Genius. Here, some of his friends and collaborators pay tribute

NOEL GALLAGHER



"The second time I ever met him, we drove to this guitar shop in Doncaster because he'd been asking where I got my guitars from. He picked me up in this big Mercedes with Owen Morris – who would go on to produce the big Oasis albums – and he was playing 'Exodus' by Bob Marley & The Wailers. He kept rewinding it and going on about the groove. He was so knowledgeable, so enthusiastic, that every time I hear that song now, it reminds me of driving to Doncaster in the rain with him. He was always all about the music. I was hanging out with him before Oasis took off, and I don't think we ever spoke about anything he'd ever done; all he wanted to talk about was this band Oasis and what was going to happen with us. I've never met a guy as humble as him. He only ever played on one Oasis track ['(Probably) All In The Mind' from 2002's 'Heathen Chemistry'], and as irony would have it, it was probably the shittest track I ever wrote."

J MASCIS DINOSAUR JR



"I met him in Japan when he was playing with Modest Mouse. We were talking about my guitar that was coming out with Fender. I said I'd get Fender to give him one and he was psyched. I asked him to come and play with us in New York because he's such a distinctive guitarist. He suggested we do 'The Boy With

The Thorn In His Side' because he knew I'd covered it before. It was a crazy night, and we played with him backstage. He was low maintenance. He just fit right in. He returned the favour and gave me his Fender guitar. He's got a strong sense of what he wants to do and he's easy to deal with. The Smiths' music is so great and he's just playing the guitar part but that's the essence of it. I didn't miss Morrissey at all."

GEOFF TRAVIS

ROUGH TRADE BOSS



"I remember Johnny giving me the demo of 'Hand In Glove' in 1983. It was a Friday afternoon and I was making tea in the kitchen at 127 Blenheim Crescent, which was Rough Trade's office. Johnny handed me the cassette and said, 'Listen to this, Geoff. It's not just another tape.' I remember that vividly. I've read all the stories about him hanging about the shop, pretending to look at records and waiting for his moment – I didn't see him doing any of that. I took the cassette home that weekend, listened to it about 15 times, and fell in love with it."

ANDY ROURKE

THE SMITHS



"I've known Johnny since the age of 11. We looked out for each other at school – if we went – and played guitar whenever we had the chance. Johnny hasn't changed from the day I met him."

MIKE JOYCE

THE SMITHS



"The opening riff of 'What Difference Does It Make?' is enough to deserve this award."

THE CRIBS



Gary Jarman: "Johnny is worthy of the title. He has a vast insight into a lot of different kinds of music."

Ryan Jarman: "I remember saying to him, 'You don't wear socks, like me'. He was like, 'No, geniuses don't, do they?'"

NEIL TENNANT

PET SHOP BOYS



"In Electronic, two years after The Smiths, Johnny was keen not to be seen as a 'rock' guitarist; he was into keyboards. This was at the beginning of Madchester – we would all go down to The

Hacienda together. The following year, 1990, we asked him to play guitar on 'Behaviour'. His playing was so amazing some people would probably think they were keyboards. After that, he's played on every other album of ours. Once you get him in the studio, he comes up with all sorts of things – he even comes up with backing vocal ideas. When we

were working on 'Yes' at Xenomania, we got him to play guitar, and I discovered he could play harmonica. Brian Higgins said to me, 'Do you mind if I ask him to play on the Girls Aloud record?' Johnny knew the Girls Aloud singles and he ended up playing harmonica and I think some acoustic guitar on one of their tracks."

Marr-man and
the Jarmans.
With The Cribs at
Glastonbury 2010



"No, it made absolutely no difference. I know the Roses and I'm really happy that all their unresolved business has been worked out. It's made a lot of people happy, including them, and that's fantastic. But it has no bearing at all on The Smiths' situation."

Are you against a reunion on principle?

"I'm not against bands reforming, not at all. But when it comes to The Smiths... I've always been pathological about moving forward. And I feel like I've got enough to be getting on with right now."

So, basically, don't hold your breath. Unless you're David Cameron, in which case: take a deep one and wait. Back in 2010, Marr notoriously forbade Cameron from liking The Smiths, a stance later supported by Morrissey (you wonder if any of those mysterious emails touched on the subject), and his hostility towards the coalition has only intensified since.

"There is such a non-regard for culture in this government," he sighs. "It's resented as some namby-pamby bohemian indulgence. It's ironic that Cameron tries to portray himself as someone who has interests outside of his job, because I can't imagine him watching a film or listening to a band, even a bad one. He seems like someone who just despises all music. But people ask if I'm political and I have to say no, because I don't like any politicians. I've been around a few of them over the years, and I'm amazed at how comfortable they are with fame. I've been struck by their desire to suck every single bit of attention from the room onto themselves – and I'm including the new and old Labour lot in that. They demand so much attention, and it all seems to be about impressing their old college rugby chums: 'Look, I did it, I'm head boy of the country!'"

Much to the Prime Minister's alleged distress, Marr quit The Smiths at 23, and his career since then has often confounded observers. In the immediate aftermath of the split, he played with Bryan Ferry and The Pretenders, before becoming a full-time member of The The, founding Electronic with Bernard Sumner and guesting with artists as varied as Bert Jansch, Pet Shop Boys, Oasis, Beck, Black Grape and John Frusciante. He didn't record anything resembling a solo album until 2003's 'Boomslang' with backing band The Healers, and it's taken him 10 years to follow that up, having been sidetracked by tours of duty in Modest Mouse and The

With Electronic at
Dodger Stadium,
LA, 1990



Cribs. Of his 'Have Guitar, Will Guest On Girls Aloud Albums' philosophy towards collaboration, he simply shrugs, "I've always just ignored that lots of people would be scratching their heads, wondering what I'm doing. For 18 months after I joined Modest Mouse, everywhere I turned, particularly back here, people were asking what I was doing with that strange bunch of beardy fellas. And I said, 'Look, when you hear the record it'll make sense, and when you see it, it'll really make sense. And if you still don't get it... well, hard luck.'"

In fact, the choices he's made are far more interesting and eclectic than the standard 'boy leaves seminal group, boy puts new one together, 20 years of diminishing returns ensue' career path he's always resisted. The two albums of swirling, psilocybic dance-rock he made with The The, for example, contain some of the most underrated work he's ever done, and it's a period he looks back on with great fondness – particularly because much of it was spent tripping balls.

"I had loads of psychedelic revelations in The The," he grins. "While we were making 'Mind Bomb', Matt [Johnson, The The frontman] and I were on so many magic mushrooms and so much MDMA. We were recording a track called 'Good Morning, Beautiful', and just as I was about to start playing, Matt walked up to me, stared at me for five minutes, then whispered: 'Make it sound like Jesus Christ meeting the Devil.' 'What, on the guitar?' 'Yeah, on the guitar.' 'OK, then.' And I got pretty close to it! By the time we'd finished the song, I felt like I'd been involved in that meeting." ▶

JOHNNY'S GUITAR STORIES

Look but don't touch! Here's Johnny's four favourite axes and the stories behind them

WHITE SIGNATURE JAG

"I really clicked with Isaak [Brock, Modest Mouse]'s Jaguar, and that became the start of me designing a model of my own, so I went through lots of old Jags to get the right one for my signature model. The fact that there's now a guitar that I've designed, with my name on it, that I use, that's so amazing to me. And this instrument – for me, for what I do, for what I use it for – is just perfection. It's beyond my comprehension that I've designed my own guitar."

BLACK FENDER JAG

"That's the guitar I wrote the Modest Mouse record on. I got it the first night I met Isaak Brock – it used to belong to him, but he'd fallen out of love with it. The first time I picked it up, I just started playing 'Dashboard', and Isaak said if I liked it so much, I could have it. A couple of weeks later, after I'd written all these songs on it, he mentioned that he might want it back again, but I told him, 'You're too late, this is now my baby!'"

RED GIBSON

"I got this guitar on January 2, 1984. A few weeks earlier, when The Smiths were going to sign to Sire, Seymour Stein took us out to wine and dine us. We were already going to sign anyway – it was a done deal. But at dinner, we were getting all these stories out of him, and he told us about the time he took Brian Jones out to get a guitar in New York. I saw my opportunity there, and I said to him, 'If you take me to get a guitar in New York, we'll sign to your label.' He took the bait!"

BLACK RICKENBACKER

"The Rickenbacker was the first guitar I ever bought for The Smiths, and I did all of the first album on it. You can hear it mostly on 'What Difference Does It Make?' and 'William, It Was Really Nothing', although I used it all the way through the band's career, right up until the last album. For the first part of my career, it was probably the guitar I was most associated with, and it's always stuck with me – I've used it on 'The Messenger' as well."





JACK DANIEL WAS A MAN OF COMMITMENT. AT LEAST WHEN IT CAME TO HIS WHISKEY.

When it came to whiskey-making, no man was more dedicated than Jack Daniel. It's the reason he'd wait patiently while his whiskey mellowed through 10 feet of packed sugar maple charcoal, and why he'd watch over every batch with a discriminating eye. Though he never married, Mr. Jack remained forever faithful to his one true love. Unfortunately for the ladies of Lynchburg, Tennessee, that happened to be his whiskey.



JACK DANIEL'S  TENNESSEE WHISKEY

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for the facts drinkaware.co.uk

HISTORY OF GODLIKE GENIUS

A guide to previous winners

1994
JOHN PEEL

1995
MICHAEL EAVIS

1996
ALAN MCGEE

1997
JARVIS COCKER

1998
MARK E SMITH

1999
MASSIVE ATTACK

2000
SHAUN RYDER

2001
U2

2002
PENNIE SMITH & NICK KENT

2003
THE CLASH

2004
OZZY OSBOURNE

2005
NEW ORDER & JOY DIVISION

2006
IAN BROWN

2007
PRIMAL SCREAM

2008
MANIC STREET PREACHERS

2009
THE CURE

2010
PAUL WELLER

2011
DAVE GROHL

2012
NOEL GALLAGHER



Around the same time, as half of Electronic, he found himself at the very epicentre of Madchester, gobbling pills at The Hacienda with Bernard Sumner and enjoying unprecedented levels of commercial success at home and in the States, where the duo's 1991 debut self-titled album sold more than a quarter of a million copies. Once again, he was exactly where he needed to be.

"Bernard was like the pied piper in those days," Marr recalls. "Everywhere he went there'd be 11 people dancing behind him. Everybody knew he was the person to follow. He was really in his element. I was young, and there was this massive explosion of culture and design and fashion and drugs and ideas, straight out of my hometown, and I was working with a new partner who owned the spiritual rights to it, so it was a great time for me. But the problem with Madchester was that people milked it. The hedonism and drugginess of it got very

boring. It got to the point where as long as you had a loud four-on-the-floor and people were mashed on drugs and alcohol, that would do. In the end, Madchester became all about those dudes you try to avoid at half 12 at night on the high street."

The thing about Johnny Marr is that he's never gone out of demand. He's never had to be 'rediscovered' by subsequent generations. With Modest Mouse, he relocated to Portland, Oregon and embedded himself in the US indie scene just as its current golden age was getting underway. He took up with The Cribs (who he still refers to as his "family") in his mid-40s and didn't

"WHEN A SONG SOUNDS BETTER ON GUITAR, GO WITH IT"

JOHNNY MARR

sound a note or look a hair out of place among guys almost half his age. And then there are the bands he didn't join. He tells a great story about Shaun Ryder trying to manipulate him into travelling to Barbados with the Happy Mondays for the career-ending recording of 'Yes Please!'. ("Shaun said the minute my wife went into labour, they'd fly me from Barbados to Miami to Manchester in time for my kid being born. I told him, 'You guys couldn't even get me a bottle of milk!'" and he was very nearly parachuted into Oasis, "but it was only a contingency. A few phone calls went back and forward between our offices when Bonehead and Guigsy left, but I couldn't do it, and they knew it wasn't a good idea.")

As mentioned already, Godlike Genius is not the easiest thing to define. But after the interview, as Marr poses for pictures with his guitar, it begins to make a sort of sense. If ever it was possible for an inanimate hunk of varnished maple wood to look happy, it's when Marr is lavishing attention on it. You suspect that it would do pretty much anything for him – in fact, after listening to the intro to 'How Soon Is Now?', you know it would. Which leaves just one question: has he always known he was a Godlike Genius?

"Well..." he says, searching for the right balance to strike between politic modesty and stating the bleeding obvious, "I'll go with it. I'm in quite good company, from what I remember. NME seems to be good at giving this award to people who I like, so I'll take it in the spirit that I think it was intended. I guess it means that some things really are alright with the world."

Spotify® SOUNDTRACKS

THE NME AWARDS 2013



The NME Awards on February 27 will see our favourite bands, artists and icons gather together to celebrate the past year in music, get drunk and collect some awards. Joining us in shouting about the very best in rock'n'roll will be Spotify – hooking us up with playlists made by loads of the artists involved in the NME Awards, starting with some musical gems from the nominees for this year's Best New Band category:

- DJANGO DJANGO sharing their favourite songs of all time
- ALABAMA SHAKES' tourbus tunes
- ALT-J and their biggest tracks of 2012
- The tunes PALMA VIOLETS wish they had written
- HAIM with the music that made them what they are
- PEACE's backstage jams

There's loads of good stuff to check out from the bands' personal selections, with everyone from Paul McCartney to Arctic Monkeys making an appearance, and Radiohead, Hot Chip and The Vaccines popping up along the way too.

It's the perfect way to get inside the minds of your favourite new bands and see what inspires them.

To check out the Awards playlists and try out Spotify Premium for free – so you can take all this awesome music with you wherever you go – all you need to do is head over to

NME.COM/spotify



Django Django: so good, they named them twice



Alt-J command the stage



Just another quiet night in with Palma Violets



Peace on Earth somewhere



COME DINE WITH NME

2013 NME Awards host **Russell Kane** reveals who'd be on the guestlist for his ultimate music-themed dinner party

ILLUSTRATION **ROBBIES BROWN SHOES**

Imagine hosting a food-based gathering of friends without being forced to make snide judgements to camera on each other's personality traits and culinary skills, and unbothered by a sarcastic voiceover pointing out how shite you are at lasagne.

That's what, pre-Come Dine With Me, was once called a 'dinner party'. And what better way to test the hosting skills of the man set to host the NME Awards ceremony at London's Troxy on February 27 - award-winning comedian Russell Kane - than getting him to imagine his ultimate music-based gorgeathon?

So, Russell, what's on the menu? "I'd try to do something that was typical bloke cooking," he says. "And given the inter-eras of the guests I think absinthe will get the conversation flowing."

Any entertainment planned? "I like the idea of playing a knockout tournament of *Guess Who?*, with shots." What could possibly go wrong? We'll soon find out, as Russell guides us through his guestlist...

JOHN LENNON

● "HE'D BE the philosopher giving his opinion on the coalition, what's happened post-Margaret Thatcher, what he thought of our society, equality, what's happened to the NHS... he'd be talking about all that stuff, and the legacy of George W Bush. He'd probably write a song called 'The Lonely Muslim Wanderer' about Palestine and sing it in the corner and we'd all cry at the end. When we've done a few absinthes and the party's got a bit naughty he can come downstairs dressed as a walrus and freak everyone out. Frank Ocean'll have a panic attack and have to go to casualty."

TINIE TEMPAAH

● "HE'D GET on with Mozart - the way Mozart put music together was probably a more direct line to hip-hop than anything else. If you were to bring Mozart back from the dead and play him 'Pass Out', he'd rock the fuck out to it. Tinie's party trick would be that he can pass out at will - he'd switch off all his body functions, everyone panics then he goes 'Not really!' He'd end up collaborating with Frank Ocean on dessert. They'd do a trifle and everyone would go, 'There's no cherry on top', and Tinie would jump in, place the cherry and breakdance out of the room."



FRANK OCEAN

● **"I'VE JUST** been on holiday in Thailand with a new girlfriend, and she's got completely different musical tastes to me. I bought the Frank Ocean album [2012's 'Channel Orange'] while I was with her, and played it loads when I was by the pool, and now I associate it with really feeling relaxed. So Frank Ocean has been invited to make me feel relaxed. He grew up in New Orleans so he'll probably want jambalaya. Or he might be like me, someone who can't be stimulated unless there's something like chilli going on. But he'll be fine, because I've got some curry going down."

EXAMPLE

● **"HE'S PROBABLY** the person I know best in real life. He's a very fucking funny man as well; he's even tried some stand-up a couple of times. He's getting married to Miss Australia soon, so I could similarly show off that I once dated someone who was a finalist in the regional heats for Miss Bedfordshire. She was eventually disqualified because her gender was indeterminate. Me and Example would play pranks - I'd love to throw a whoopee cushion as Notorious BIG sits down, but instead of a fart noise it goes 'BANG' and he thinks he's been shot."

SCHUBERT

● **"HE WAS** like a rock star in his day, wasn't he? He pegged it from syphilis, the moody bastard. He was notoriously introverted, so I think he might sit in the corner for a bit during the party. He'd definitely be a goth if he was born now, Schubert - he'd be locked in his bedroom going 'Get out!' He'd be a fascinating character - a dark, moody, slightly self-hating, riddled with syphilis, black gums, no-teeth goth. Mozart was the pimp daddy that started it all - he's like Grandmaster Flash and Schubert's like Ice-T a few years later so he'll probably look up to him."

NOTORIOUS BIG

● **"I WANTED** to think of the funniest, most hip-hoppy rap star I could invite. None of the food on offer would go to waste because he'd just finish everything. His favourite party game would be Hide The Bullet In The Rival. Example would be completely in awe of Biggie and hanging round with him throughout the night. They might write a song and call it 'You Changed The Way You Shot Me'. Then Biggie would start a drive-by food fight, getting jelly and throwing it at my neighbour's window. Or he'd spell out 'motherfucker' in blancmange on the lawn."

MOZART

● **"I DON'T** think Mozart would really get Lennon's music. He'd be more likely to get Tinie Tempah, Example and people like that because it's very rhythmic, it builds to crescendos. I wouldn't be surprised if Calvin Harris was descended from him in some way. Schubert's gonna feel intimidated, isn't he, because he's like the Ringo Starr of that whole classical scene. And what an amazing sight it'd be, to see, say, The Wombats playing 'Let's Dance To Joy Division' and there's a break for a violin solo from Mozart, 100mph until the strings break. It'd be fucking awesome."

THE WOMBATS

● **"LET'S DANCE** To Joy Division' is the song I want to be cremated to, so I'd better have them there. They'll probably reject the absinthe and bring a case of Magners with them - they'd be all studenty and cidery. The Wombats' party trick would be that they can play musical instruments with unusual parts of their bodies, and the one that's half Norwegian can actually play the ukulele with his pancreas. Because of the lack of female company, whoever was deemed the weakest would have to put a wig on and step up. So one of them would be a Wombette for the night."

IT'S ALL RELATIVE



VICTOR FRANKOWSKI, RICHARD JOHNSON, ANDY WILLSHER, IDOLS

Haim aren't the only band keeping it in the family in 2013 – right now you can't move for new siblings-only acts bursting towards big things. But what is it about brotherly and sisterly intuition that can result in amazing music? **Gavin Haynes** dives into the gene pool

(L-r) Alana, Danielle and Este Haim: sisters are doing it for themselves

For years, bands have tried to look like they're all related. Whether by wearing the same clothes, getting the same haircuts, changing all their last names to Ramone, putting the word 'Brothers' in the band title (Chemical, Doobie, Jungle, Outthere), or hiding their marriage certificate until it turns up online and it just becomes unavoidably obvious that, however much we might want to ignore them, the rumours about you and Meg being a divorced couple are true.

Of course, some bands don't need to pretend. They plopped from the same womb into each other's company, and, whether through laziness or a powerful connection, they've decided to just stick with the humans they know.

It's a route that brings with it a very different dynamic. After all, most rock'n'roll dreams lie in actively escaping the tyranny of the family unit: throwing your battered suitcase over the back wall one night, running away to the bright lights and reinventing yourself as a fabulous bird of paradise, while obliterating your past into one or two hazy anecdotes about a "small town", "back home", "very conservative". By contrast, there are the bands who have turned the embarrassing fact that they have parents and siblings into the very source of their cool.

Even more unusually to most people who've survived families, they seem to actively enjoy it. For the girls of Haim, for instance, there was never any question of them working with anyone else. Though Danielle has at least tried: "With my sisters it was so instinctive that, with friends, it actually took me a while to realise I didn't really know the person I was playing with," she says. "I had a band for one day in middle school. We all said we'd start a band. But then I got really frustrated with them. I was like: 'How do you not know *C G and F*? You say you can play guitar but you don't know chords?' I made them all cry, and they kicked me out of the band..."

"It gets frustrating very quickly," Este Haim adds, speaking down the phone from the LA studio where they're presently knocking

together their debut album.

"Because we've been playing together since we were babies. We know exactly

whichever move each one of us is going to make. No-one ever has to say anything. We always just know."

Every evening, after dinner, Mother Haim and Father Haim would herd the sisters into the practice room. "I do remember our first show together," says Este. "It was the first time I started thinking, 'Wow, this is something cool.' You know? I don't think that anyone else does this with their parents. At school, our friends would be like, 'How can you

"NO-ONE EVER HAS TO SAY ANYTHING. WE ALWAYS JUST KNOW"

ESTE HAIM

The Loveless brothers from Drege today...



...and perusing the small ads in NME a couple of years ago

be in a band with your *parents*?' But I never thought of it that way. It was always just really fun."

As Haim found, family bands are as often created by the musical law of least resistance. It's just bloody easy. No-one has to put an ad up. No-one has to be in charge of letting down the creepy moustachioed bassist from the other side of town who turned up at the audition three hours late. And no-one has to manhandle their amp up the stairs of the double-decker to practice.

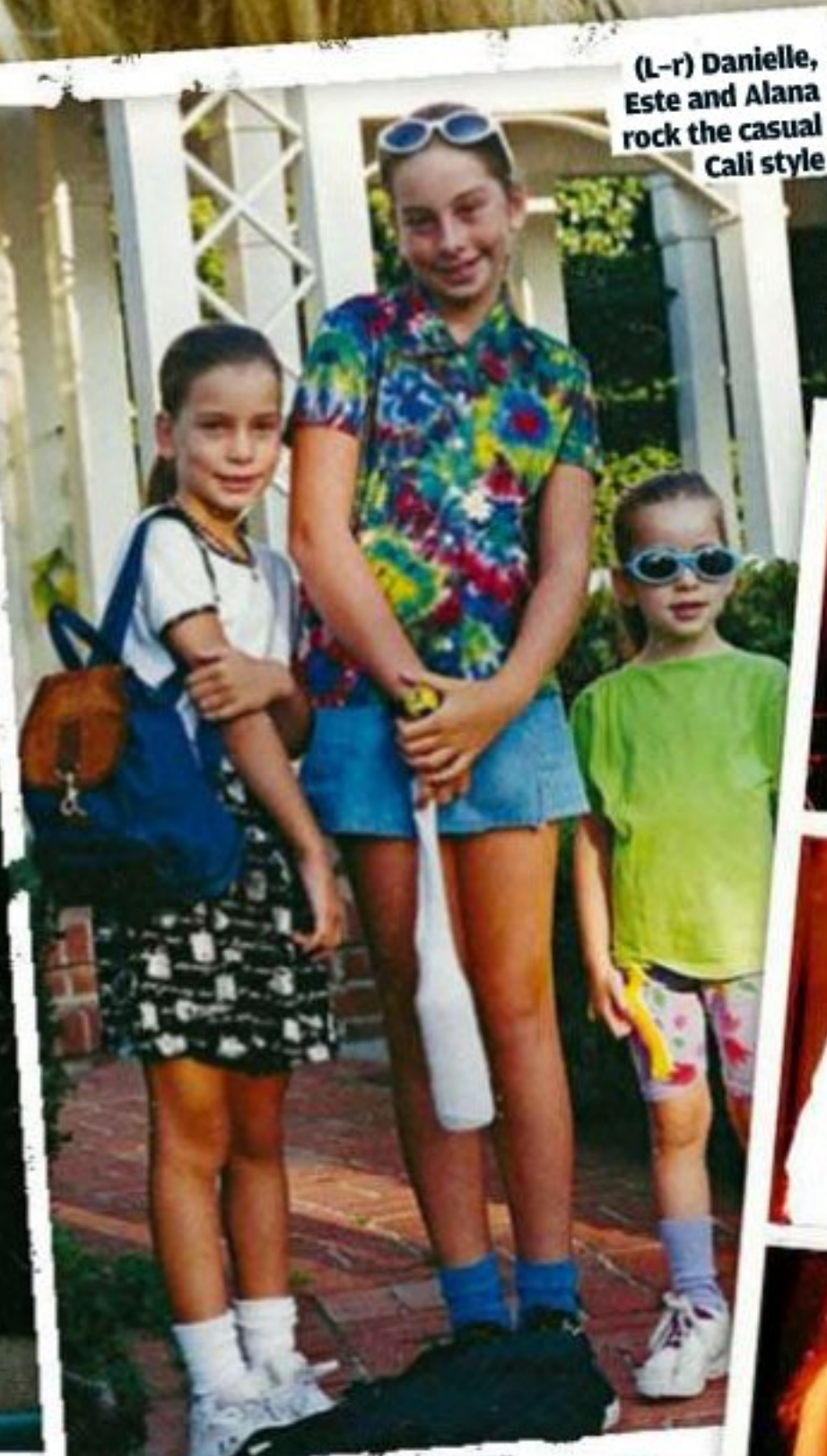
And that in turn makes it so much easier to find the

40 hours a week it takes to go beyond being merely good. Alone together, you can build a dense shared musical language in the same way that families build their own lexicon around in-jokes, sayings, internal folklore. A richly bejewelled argot of riffs, harmonies and vocal tics that you all, instinctively, immediately, *get*. So you've got a perfect hothouse

for interesting weirdness right there. Most bands spend *ages* getting comfortable enough to start getting weird, but you've already done the mutual nakedness thing.

Like Haim and their soft-rocking, Fleetwood-loving maw and paw, for Sheffield bro-duo Drege, hanging around listening to your arty dad's copy of 'The White Album' and his freak-jazz meant that when it came time to try and describe the sounds they were hearing in their heads to each other, it was a lot easier. Most bands lose something in the battle between competing visions, the mistranslation and compromise that comes out of trying to create art collaboratively. Sibling bands at least start

(L-r) Danielle, Este and Alana rock the casual Cali style



Haim plus mum at London's Dingwalls, June 2012



Ross, Gary and
Ryan Jarman:
brothers from
Crib to grave



musically. It's definitely a secret power. Is it mystical? Maybe ask the Jo Bros? You'll have to hit 'em up."

Este: "Hanson. I have the exact same birthday as Taylor Hanson. To the year."

Danielle: "Honestly, the day we meet Hanson, I feel like the world will explode. Maybe the Mayans will predict something. Nostradamus will come back from the dead. World peace. Aliens from the sky. It's going to be epic."

Alana: "Though there's a level of mental telepathy that goes on, sure. For instance, when we were on the Mumfords tour, I had never played to that many people. And, on the last song, 'Let Me Go', I literally forgot the chords to the song. It was the last chord of the song where it goes into everyone playing. I had an internal conflict,

"BROTHERS ONLY EVER HAVE TO CONVINCE EACH OTHER"

GARY JARMAN

and I was like, 'Shit! What do I do, what do I do, what do I do?' So I thought, 'What would Este and Danielle do?' I instantly thought, 'Don't play'. And I didn't. And it sounded better than the original. So... thanks guys!"

Even at the less obviously blissful end of the spectrum, there's still that inbuilt rubber band in sharing genes that means conflict can be shelved quickly. After all, it's unlikely The Strokes could've spent five years giving each other the silent treatment on the Upper West Side had they been related. If Fab Moretti had spent most of his childhood hitting Julian Casablancas on the head with sundry bits of Lego, they would've undoubtedly resolved everything in a flash of anger and a few testy words, then turned up at the studio the next day with an unspoken acknowledgement to get on with it.

You fight fast. You get over it fast.

"In terms of writing things, you can just literally be straight-up blunt with them," agrees Will Walters, who shares Bath fuzz-rock trio The Family Rain with his two brothers. "There's much less tiptoe-ing around people's feelings."

"You can argue quite openly. Then, in terms of settling arguments, I think you just have to look at each other and change the subject," agrees Eoin, the other 50 per cent of Dreng. "You know exactly how the other person is, and so you're more realistic about your ability to change them."

"You don't spend your time giving each other the silent treatment," Ross Jarman considers. "On tour, too, you have a lot of long days, bad flights, bad food, and there's a lot of time when you're in a mood, and you just want to sit there with your headphones on and not talk to anyone. And if you're with your brothers, you just don't need to pretend otherwise. You can have the space to be anti-social if that's what you need."

"I remember when Johnny [Marr] was in the band," says Gary. "He found it weird. He'd get freaked out because we were in a big argument backstage, but then he would be so gobsmacked that, in five minutes' time, we'd have patched it all up."

But as much as there is massive upside, Gary for one can think of a kind of flipside. A hyper-intensity that comes with wrapping your personal life around your professional life around your artistic life. If you bring your family into your job, and your job is making music, then every success and failure on either a personal or



Skegness, 1987: the first time the Jarman brothers ever caught crabs

on the same page. "It was just very easy," says Rory Loveless, the older 50 per cent of Dreng. "I was in other bands before and it was just difficult to get things done, because not everyone was thinking about the same things. Me and Eoin were brought up on the same kind of music, so we both kind of know where we want to go."

"There's a point in the process where you've been working together so long you need to stop and remember who you are," says Mikaiah Lei, of LA punk brothers The Bots. "It's like, 'Oh yeah, that bit's me.'"

"I wouldn't call it intuition," The Crib's Gary Jarman suggests. "But you have the same reference points. You respond to them in the same way. That's one of the cool things about being in a band with siblings – the idealism is uniform across the band. If Ryan or Ross at the start had said to me, 'Hey, yeah, let's all wear differently coloured

suits like The Bee Gees', I would've said, 'Yeah, this is awesome, I trust these guys' ideals'. When we first started, we would wear really garish, horrible clothes: blouses, sparkly tank tops, stupid wigs sometimes. Bands were so trendy in 2001, 2002, and we had this idea we'd be really offputtingly garish. Normally when you're a band it takes a lot to convince other people. Because we're brothers, we only had to convince each other."

But even Haim – a flurry of mutual sentence-finishing and shared giggles down the phone – wouldn't necessarily dub their special bond anything mystical. "It's not magic," Danielle points out. "It's just that when you live in close quarters, you figure out *every single thing* about the other person. You know exactly where they're gonna go next,



The Family Rain brothers do look fairly similar, don't they?

professional level instantly gets magnified. It's like being your own little Mafia.

"If people criticise the band members on a personal level, it does make it quite difficult," he says. "Because it elicits exactly the same response as if someone was insulting one of your brothers. If you're in a band with other people, it's all water off a duck's back, but you have such an empathic connection that you can't be happy when anyone else is struggling. It's not a bad thing, but it really whacks the contrast up. If one person's unhappy, if you care about them, you're just as unhappy too. We grew up, and we looked after each other. It's still the same. One person's mood can affect everyone, and one person's feelings can affect everyone. It's like a kind of manic depressive existence."

It's an intensity you can only really know from the inside, as Haim know only too well. "There are a few sibling bands suddenly. We met these girls called Bleach who are really cool. St Lulu too: there's suddenly lot of sister bands, which is exciting," Este Haim considers. "I feel like there weren't any, and now there's an explosion. We've spoken to some of them, and they just know exactly what we're talking about when we say stuff like, 'Oh, it's sister telepathy'. It's like a thing you can't even explain."

It's not too intense, too overpoweringly personal?

Danielle: "Oh, no. I think that there's something wonderful about being able to travel and play shows

The SPARES

Not all musical family members are invited

PAUL GALLAGHER

The oldest Gallagher has been a mediator in the ongoing war between Liam and Noel. As a sort of unofficial spokesman during their more mardy moments, he's been posted suicide notes by distraught fans who thought they were going to split up, and been asked to procure Liam's underpants by a gay convention. He also DJs and wrote a not terribly informative book in the '90s.



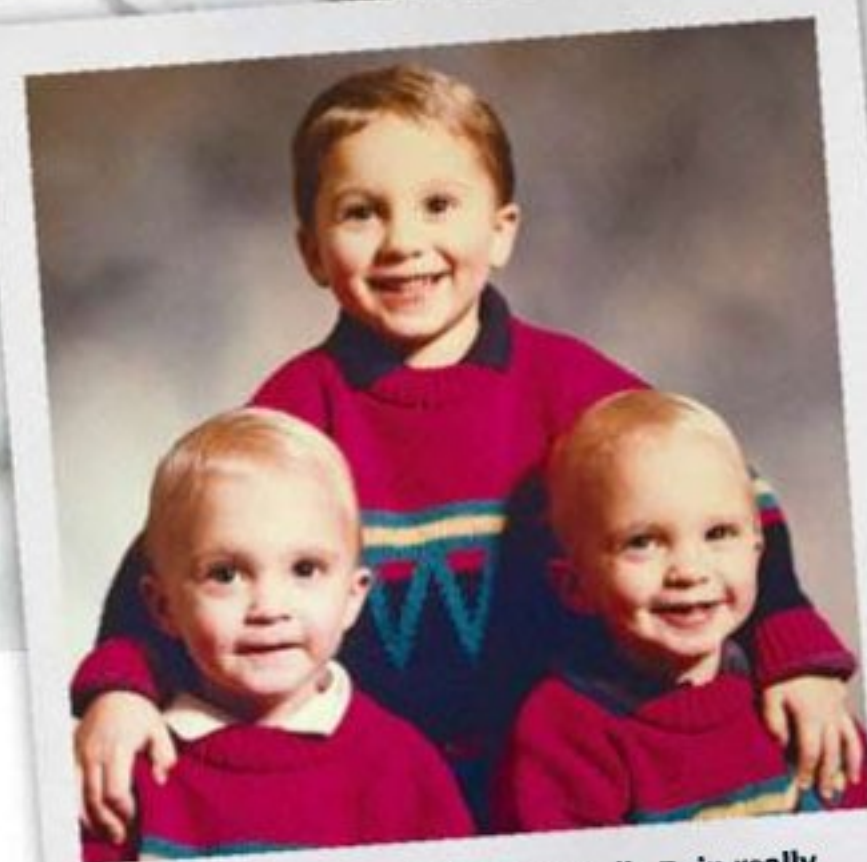
At least Paul got the Gallagher good looks

CHRISTOPHER CICCONE

A heavier-set, black-haired Madonna sibling with Drew Carey glasses, Chris wrote a Madge-displeasing book in 2008 in which he claimed she was a bit highly strung. No, really?

ERIC STEFANI

Co-wrote 'Don't Speak', but then left No Doubt to go and animate *The Simpsons*, having already done time drawing *Ren & Stimpy*.



The Walters brothers from The Family Rain really should've stuck with these monogrammed jumpers and fuzz-free faces

with someone you're related to."

If you like the people you're related to. Alana: "Yeah. We're really lucky in that sense. We were always really close. I think most of our friends come from really close families. So... I think it's just the way that we roll. We have a tight-knit family."

And that is as much the key to it. In terms of sibling pairings, The Kinks and the Gallaghers seem to be the exception more than the rule. For all the grisly joy to be had in tales of sibling rivalry, the new breed know that what they have in common far outweighs whatever might divide them. Which isn't to say that they want to be together *all* the time...

"It's funny," Gary Jarman concludes, his thoughts turning to his family's present global reach. "Ross lives in England, I live on the West Coast of America, Ryan lives on the East Coast of America. In some ways, it's just... you are together so much, and I think that's why we've gone so far apart when we get time off." When you've gone all the way from smashing each other's brains in with Tonka Toys to smashing the world's bigger stages, it's going to take a few thousand miles of separation to recover your sense of self.



The tots grew up and became...



...LA feral punk duo The Bots

OUT OF PSYCH OUT OF MIND

From Toy to Temples to Tame Impala and beyond, a fresh breed of forward-thinking bands are leaving the joss-sticks for dust and forging a new **global psych scene**. **Ben Hewitt** gets his mind warped

“It’s not about paisley and flower power,” sneers Toy’s synth player Alejandra Diez. Forget the buttercup dreams that have plagued psychedelic rock in the past: in 2013 there’s a new breed of psych-influenced acts on the rise, mutating into something entirely different.

On these shores there’s a whole new crop of noisemakers such as Temples and Hookworms, but a sea-change is taking place all over the world. There’s Tame Impala’s Kevin Parker and his floaty, kaleidoscope fuzz coming out of Perth, Australia, and sultry, funk-laden haze courtesy of Unknown Mortal Orchestra’s Ruban Nielson from Portland, USA. There’s the sugar-rush psych-pop of Melody’s Echo Chamber, hailing from Paris; new Scandinavian brain-fryers like Sweden’s The Amazing and Finland’s K-X-P; and cosmic-rock devotees such as Föllakzoid and The Holydrug Couple, the sparkling lights in Chile’s hugely popular psychedelic scene.

The one thing they all have in common? A desire to push boundaries and twist sounds from the past into a weird and wonderful new noise that owes little to bygone hippy ideals but pays homage to the era’s more out-there sonic adventurers. Toy bonded over off-kilter groups like The 13th Floor Elevators and Silver Apples – just hear Alejandra’s description of one of her favourite psych bands, cult ’60s experimentalists White Noise: “They have this song [‘My Game Of Loving’, from 1969 album *An Electric Storm* – Acid Ed] where they recorded a real orgy and used the sounds from it.”

Two of last year’s finest records – Toy’s self-titled debut and Tame Impala’s *Lonerism* – both wore their psychedelic multi-colours proudly. So, what exactly is the enduring appeal of psych for this new clan? Alejandra suggests it’s because there’s still plenty of untapped potential for bending sound into new shapes.

“I know it’s been said that we’re in the psych revival kind of thing, but it’s not about reviving a type of music that happened 40 years ago,” she claims. “It’s about experimenting: trying to find new songs, taking things further. It’s just a matter of people being bored of hearing the same old thing all the time. More and more people are getting interested in the alternatives.”



The Amazing: they live up to their name

Others have noticed the change, too. Richard Norris makes psych sounds with The Time And Space Machine. He kick-started the Lewes Psychedelic Festival in 2009 and is holding an all-night psych event in Brighton this August called ESP. Norris reckons the time is right for an “explosion of colour”.

“A few years ago, psychedelic was a dirty word,” he says. “You’d never see it in an article relating to a modern band – it seemed to have some kind of dull hippy taint, even five years ago. Since then, it’s been slowly coming into people’s consciousness again. The best bands are doing what the ’60s bands would do if they were around now. They’re exploring uncharted territory and pushing it forward. There’s no point in being a museum piece.”

Bands such as Temples, with their hallucinogenic, cavernous dream-pop, and Hookworms, with snotty punk overtones as well as their psych bent, only make superficial nods to the past. According to Hookworms’ frontman, MJ, they started out wanting to be a noise-rock band *à la* Pissed Jeans until he bought a wah-wah pedal while pissed at a house party. “In my head, they were just really cheesy, Jimi Hendrix cast-off things. But someone said I could have one for a tenner,” MJ says, explaining how Hookworms struck upon their sound. “It’s about release and repetition... I guess that’s how you define psychedelic music – it’s anything I can get lost in. It’s the same effect as a supposedly psychedelic drug would have on you.”

Psychic Ills: well adjusted





Toy standing by the door of perception



Grass is a big influence on Tame Impala



The Holydrug Couple get off their heads

But the old guard of psych-heads have not always been quite so enamoured. "When we played Liverpool Psych Fest, I saw someone on Twitter saying we shouldn't have been playing, because we're not a psych band," MJ continues. "I was put out by that. That's the super-nerdy people really into this genre, who are only interested in fulfilling certain criteria. We're more confrontational than most psych bands. It's more aggressive. A few people have said, after hearing our records but not seeing us before, that they're really disappointed to find out that we're five slightly overweight guys in our 20s – not wizards."

The rise of new psych might be most evident in the UK, where The Horrors' 'Skying' is still simmering brains regularly. But, as many of the aforementioned bands would attest, there are similar scenes cropping up all over the place, and often with totally different takes on the genre. Ask Timo Kaukolampi, frontman of Finland's K-X-P, about his influences, and he'll wax lyrical about "new

"PEOPLE ARE DISAPPOINTED WE'RE NOT WIZARDS"
MJ, HOOKWORMS

dimensions", "fear" and sounds that evoke "being struck by lightning", all culminating in the following theory: "There's this scientist who says the human brain has this part going back to ancient times, called the lizard brain, which they thought had no function. But recently they've suggested it's communicating with music. So it's like a second collective language of humans – similar to dolphins communicating underwater."

Back on planet Earth, Sonic Cathedral label boss and *NME* staffer Nathaniel Cramp, who is releasing the 'Psych For Sore Eyes' EP (featuring Hookworms, alongside Lorelle Meets The Obsolete from Mexico and California's White Manna, among others) later this month, claims there's an overbearing reason why this sound is resonating globally. "I think it's at least partly an unconscious reaction to the political and economic climate," he suggests. "Not because it's political music, but because it's music as escapism; it's all-consuming music to get lost in, which provides a warm, warped version of reality – the perfect way to escape the everyday pressures of the real world."

Tame Impala's Kevin Parker, meanwhile, says technology is to thank. "I owe a lot to digital ▶

Unknown Mortal Orchestra's Ruben Nielson: a big fan of wiggling out



The Black Angels: on a field trip



Hookworms: fishing for compliments



technology. There's more and more ways to make music that just totally spins your brain around," he says. "Back in the day, it would have been so difficult, but now you can just open up your computer and absolutely fuck with a song and turn it upside down. You can do that in one second. There's infinite ways to screw with people's heads."

Unknown Mortal Orchestra's Ruben Nielson sees camaraderie as another factor in psych's continuing rise. "There was a festival recently where we played with Pond and Tame Impala, and we spent all day hanging out with them," he recalls. "Tame Impala are totally famous, so I was surprised to hear those guys listen to my record." Both groups boast connections to the lush chamber-pop of Melody Prochet, aka Melody's Echo Chamber, another of last year's psych successes: Kevin produced her debut LP; Unknown Mortal Orchestra just released a split seven-inch with her. Tame Impala, one of the lynchpins of the global scene, also brought Swedish rabble The Amazing – who share members with the equally psychedelic Dungen, plus added woozy melodies and textures – on their UK tour with them.

Meanwhile, one of the most vital psych labels around right now is Sacred Bones, whose roster ranges from New York's space-warriors Psychic Ills to Chile's Föllakzoid, whose new release 'II' is a krautrock fug of deep, dark repetition. In Chile, the scene is influenced by some pretty, erm, cosmic theories that gravitational forces in South America open up dialogue between different dimensions. "We were 18-year-old kids and started jamming with no particular reason, and we became abducted by sound," elaborates frontman Domingo Garcia-Huidobro. "It was like we were stoned, even though we weren't."

Föllakzoid, along with labelmates The Holydrug Couple, are putting Santiago's psych scene firmly on the map – they'll be heading off on a tour of the US for the first time soon, with Psychic Ills – but Domingo's got a typically spiritual take on it: "We're paying some sort of crazy karma. You're born with a debt that you're paying, and we think it's just our duty to do what we're doing. We're not lucky, we're just doing what we have to do."

The Black Angels' Alex Maas, who organises Austin Psych Fest, says this is just the beginning – in addition to holding their sixth annual bash in Texas this year, there are plans to expand it into Australia and France. "The very first year of Psych Fest, I think it was just bands in town," he remembers. "Since then, it's been doubling each year in size and capacity, and it's taken a life of its own. It's become its own beast. "I'm starting to feel different psych bands all over the place. I totally feel an affinity with all the other bands. That's what's interesting about this community," he adds. "Everyone's super accepting, and wants their friends to succeed. It's not like, 'Oh, Tame Impala just put out an amazing record. I hate them now.' It's more, 'Hey man, someone put out some good music.' Everyone is rooting for each other."

UK promoter Miz DeShannon, who is putting on a series of psych gigs at Manchester venue Band On The Wall running from February through to April, agrees. "It's the first time we've done something to this extent," she says. "There's a huge revival in psychedelic music at the moment. It goes right across the board." Bands set to play encompass everything from the folky psych of Syd Arthur to new, noisier northern hopes The Lucid Dream.

The most exciting thing you can do this year, then? Barricade yourself inside a studio, start experimenting like a mad bastard, and concoct the strangest psych sounds possible.

"I guess I'm narrow-minded towards other genres because I'm so entrenched in this one," says Kevin Parker. "But with something like punk rock, there's more of a path that you find yourself following. With psych rock, there's a fork in the road, and every part of a song can go any way. There's infinite possibility."

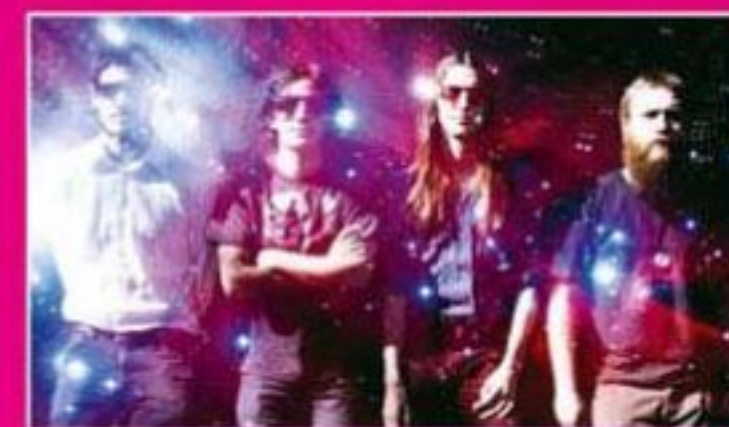
No wrong choices or directions: just righteous noise, stretching out whichever way you look.

"THERE'S INFINITE WAYS TO SCREW WITH PEOPLE'S HEADS"

KEVIN, TAME IMPALA

THE NEW PSYCH BREED

Three of the best from the new psych crop



FÖLLAKZOID

FROM: Chile

VIBE: Cosmic space rock that's big on relentless riffs, hypnotic grooves and cavernous reverb.

PSYCH FACTOR: The band have set tongues wagging in Santiago's psych scene and are the best of the Chilean crop on psych label Sacred Bones. Their sound is forged from whizzing particles of Neu!, Can, Moon Duo and Wooden Shjips.

BEST SONG: 'Pulsar'

CHECK OUT: New album 'II', out now.



LORELLE MEETS THE OBSOLETE

FROM: Mexico

VIBE: A duo of Lorelle (vocals, guitar) and The Obsolete (everything else).

PSYCH FACTOR: Garage rock put through a fuzzy peyote filter.

BEST SONGS: 'These Days' from 'On Welfare' and 'Medicine To Cure Medicine Sickness' from 'Psych For Sore Eyes'.

CHECK OUT: Second album 'Corruptible Faces' is out via Captcha on February 26.



K-X-P

FROM: Finland

VIBE: Impossible to pigeonhole, but imagine a witches' brew of disorientating squiggles, tribal percussion and wig-outs.

PSYCH FACTOR: Neu! cross-pollinated with Silver Apples, with essence of LCD Soundsystem added to the mix. Plus, Timo wears a cape onstage. 'Nuff said.

BEST SONG: 'In The Valley'

CHECK OUT: Their new album – like Föllakzoid's, it's called 'II' – is released on February 15.

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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



ICEAGE

YOU'RE NOTHING MATADOR

The Danish punks' 29-minute return drops their debut's riddles and is as exhilarating as being punched in the face mid-fuck



Something is rocking in the state of Denmark. Out of Copenhagen's bluntly named underground punk scene, the New Way Of Danish Fuck You, lurch four young men calling themselves Iceage with a snarl on their lips and a fierce kind of anger in their hearts. Their 2011 debut 'New Brigade', recorded while they were wild and recalcitrant kids of 17 and 18 announced their intention to play louder, faster and harder than anyone else around. Now they're back to bloody their noses all over again.

Their second record, 'You're Nothing', takes the relentless urgency of their debut and refines it. They've moved to the more respectable home of Matador, meaning they now nestle up against Belle & Sebastian and Interpol on the venerable indie label's roster. This move, though, hasn't changed them one iota. While their last record clocked in at 24 minutes, this one lasts a not exactly sprawling 29. Of the 12 tracks, only three breach the three-minute mark, and then only barely. Musically, they

sound like a hardcore band doing post-punk songs. Lyrically, they've thrown aside the riddles of 'New Brigade', filling the gaps with a direct and unflinching emotional honesty. In other circumstances, if you were told an album had been recorded at a farmhouse on the Danish island of Møn, you'd expect an album of pastoral lovelorn twee wallowing. Not something as exhilarating and violent as being punched in the face mid-fuck.

It's there from the moment their chainsaw guitars chop through the static that opens 'Ecstasy' and frontman Elias Bender Rønnenfelt starts recounting his tale of insomnia and woe. "Each night I lie awake in bed", he sings, his voice dripping with anxiety, before exploding into: "Pressure, pressure, oh God no!" It's around now that all the blood vessels in your brain burst simultaneously.

'Coalition', meanwhile, is about as close as Iceage seem likely to get to writing a straight-

up love song, but it's still suitably bleak and confused. "These days I'm numb and faded," sings Elias, "something denies coalition with you". Not exactly 'I Wanna Hold Your Hand', is it?

The explosive 'Burning Hand' gives the impression that if Iceage did hold your hand, they'd rub it with lye and then kiss it like Tyler Durden in *Fight Club*. That, and 'In Haze', show Iceage at their most direct. But 'Morals' – which takes its structure from the song 'L'Ultima Occasione' by Italian crooner Mina – is evidence that there's more to their songwriting than brute force. The song slowly staggers around a disarming piano line, while Elias almost croons his jeering chorus: "Where's your morals?"

The album's second half opens with the sort of killer riff that makes you want to play it loud as you drive very fast down an open road. 'Everything Drifts' might be the record's high-water mark, a song you'd raise your fist to even if Elias wasn't demanding it. And as the record moves towards its climax the songs seem to get faster and even more insistent. 'It Might Hit First' barely makes it over 80 seconds. 'Rodfæstet' ('The Rooted'), may be the band's first song in Danish, but it's no less easy to connect with the obvious emotional turmoil.

On penultimate track 'Awake', Elias announces "We're running out of time". And it's true. Closer 'You're Nothing' is as raw and uncompromising a way to finish an album as you'd care to imagine, a visceral scream that should cement their already burgeoning myth. That the whole thing is wrapped up in under half an hour seems fitting, in its way. This is raw, uncompromising punk rock without a skateboard or a beer bong in sight. It's been righteous and riotous, and it's all over in the blink of an eye.

In the end, 'You're Nothing' is a sort of toast: to loud music, hard drinking and the energy of the unbroken. It's a band taking all their introverted anxieties and turning them outwards into a furious energy. Iceage run with the doomed, and until the dark fist of fate crushes us into dust and says finally 'you're nothing', records of youth and anger and dark joy like this one are really all we have. **Kevin EG Perry**

BEST TRACKS: 'Ecstasy', 'Everything Drifts', 'You're Nothing'

GREAT DANES

Three more legendary Copenhagen groups



MERCYFUL FATE
Metal legends led by King Diamond, who pioneered the wearing of 'corpsepaint' long before the more notorious Norwegian black metallers.



EFTERKLANG
Post-rockers on 4AD. Fond of a choir, a shedload of orchestral instruments, and the sound of a sad voice dropped in the middle of a sonic snowstorm.



AQUA
Come on Barbie, let's go party! Comical pop group with squeaky girl and growly man, best known for 'Barbie Girl'. Not all that great if we're being honest.

INC

NO WORLD 4AD



Another leftfield signing for 4AD, who continue to extend their tendrils beyond the historic staple of watercolour guitar bands. Inc is the recording name of Los Angeles brothers Andrew and Daniel Aged, and their debut album is 11 whispered R&B songs, all textured, considered and thoughtfully constructed. Opening track 'The Place' (stylised as 'the place' – they're so laid back, they don't do capital letters) has Andrew singing breathily, "I feel like you've been here before" from a bed of subtle synth lines and cushioning percussion. Inc span decades with their sound, as late-'70s soul grooves give way to the slow swing of '90s R&B. They are far from retro though; hints of post-dubstep percussion lift 'No World' into 2013. It's a sound that's familiar, but contagious. 'Black Wings' plays out like an old Prince song, but more sensual than sexual. 'Angel', meanwhile, gives a sense of what it could be like to listen to The Weeknd without the accusations of sleaze and misogyny on your conscience. **Hayley Avron** **8**

BEST TRACK: 'Angel'

EAT SKULL

III WOODSIST



Portland's Eat Skull were the scuzziest of the scuzzed-up lo-fi bands on the scene when their debut album 'Sick To Death' emerged in 2008. It sounded as though it had been recorded hastily at gunpoint by someone obsessed with turning it up to 11. Feedback, distortion and indecipherable vocal screams saw the group placed in a short-lived sub-genre known as 'shitgaze'. But where other shitgazers – Psychedelic Horseshit, Times New Viking – had moderate success in the niche, Eat Skull have kept the shit part very much at the heart of what they do. 'III' largely eschews fuzz but has plenty of rough edges – the tacky synths and cheap drum loop on 'How Do I Know When To Say Goodnight' being the worst offender. Of its 30 minutes, a third come from just two tracks ('Space Academy', 'Catch 'Em Before They Vanish') while the others are half-baked ideas. When your best track has lyrics about "watching dead horses decompose" it's indicative of a standard lower than that of a Tesco Value burger. **Simon Butcher** **4**

BEST TRACK: 'Dead Horses'

KEATON HENSON

BIRTHDAYS OAK TEN RECORDS



Hardly the celebration the title suggests, 23-year-old Keaton Henson's second album finds the shy Richmond guitar-picker breaking out a little from the intense, introverted folk of his debut, 'Dear...'. Not that you'd know it from the first half of the record. Henson spends 20-odd minutes working his tremulous voice – somewhere between Paul Simon and Wayne Coyne – around echoing guitar, pleading "Please don't hurt me/I am the fragile one" ('10am, Gare Du Nord') and crying "Although I'm young I feel 80 years old" ('Lying To You') as the music fades from reach, delicate as a butterfly's wing. Then suddenly he finds the socket and 'Don't Swim' rages into life, his guitar bashed and throttled. By the time the leering, sickly 'Kronos' rattles by, Henson is an entirely different beast, his famously crippling stage fright the memory of another man, and his future looks a bit more bullish. **Matthew Horton** **7**

BEST TRACK: 'Sweetheart, What Have You Done To Us'

SLEEVE NOTES



Best Sleeve Of The Week

Iceage

'You're Nothing'

If you didn't catch last week's Iceage feature, you'll have missed the fact that the owner of the falcon on this sleeve keeps an old, dead one in his freezer. Which is nice.



Worst Sleeve Of The Week

Eat Skull 'III'

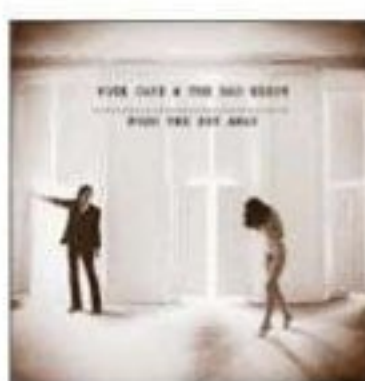
The future will probably look a lot like this album sleeve from Portland garage rock band Eat Skull. Apart from the fact the woman won't be there. She'll be dead. Like us all.



NICK CAVE & THE BAD SEEDS

PUSH THE SKY AWAY MUTE

The grand lord of gothic lushness is 55 and still in his prime on this majestic and desolate masterpiece



As frontman of The Birthday Party, The Bad Seeds and Grinderman, and through incarnations as actor, screenwriter and author, Nick Cave has spent the last 30 years carving a reputation as rock's great polymath. His great vocal screeds, steeped in literature and religion, make hell on Earth sound as exhilarating as an acid trip at the funfair, with some beautifully desolate ballads about love, loss and heartbreak chucked in as a bonus.

What's remarkable is that, after 30 years, a new wind blows through 'Push The Sky Away'. Like the impatient sea air of Cave's Brighton home, there's a sense of change that gusts through the band's 15th studio album, as it ventures into natural catastrophe ('We No Who U R'), scientific discovery ('Higgs Boson Blues') and ravaging tides ('Water's Edge').

It's their first album since multi-instrumentalist and Cave's longest collaborator Mick Harvey left. That, perhaps, is why violinist Warren Ellis takes an even more pivotal role – which feels more in key with Cave and Ellis' magnificently bleak soundtrack to John Hillcoat's adaptation of Cormac McCarthy's *The Road*, than the cock-swaggering garage rock of Grinderman and 2008's 'Dig!!! Lazarus Dig!!!'. Recent interviews suggest Cave was tiring of the swampy blues of '...Lazarus...' – "You play a song, and everyone's grabbing a fuckin' maraca, y'know?" he said. So

it's no surprise its follow-up is starker, steeped in cinematic strings ('Jubilee Street'), lush harmonies ('We No Who U R'), and futuristic clatter from unidentifiable instruments.

'Wide Lovely Eyes' is as heart-swelling as any of Cave's greatest love songs, but like much on the album there's a sense of agitation to its terse guitar throbs and space-age warbles. Factory clangs add a suspenseful feel to 'We No Who U R' (text-speak from one of rock's greatest lyricists?) as Cave sings post-apocalyptically of charred trees stood like "pleading hands". He hasn't, it's clear, lost touch with the mythical ("I believe in God, I believe in mermaids too"), nor the religious (girls stand with "legs wide to the world like bibles open"). But there's a sense that the characters on 'Push The Sky Away' are closer in time and space: take the boys on Brighton beach, trying to get the attention of city girls with "white strings floating from their ears", and the lyrical cameo from Disney's *Hannah Montana* in the darkly comic 'Higgs Boson Blues'.

What Cave and co have managed here is no mean feat: a masterpiece that merges the experimentation and freedom of their side projects with Cave's most tender songcraft. "Some people say it's just rock'n'roll", he concludes, with a sentimentality that's almost syrupy, on 'Push The Sky Away', "but it gets you right down to your soul". Amen. **Jenny Stevens** **9**

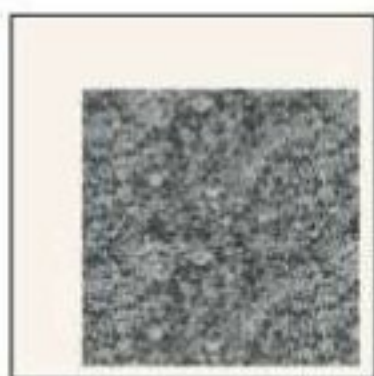
BEST TRACKS: 'Wide Lovely Eyes', 'Jubilee Street', 'We No Who U R'



GIRLS NAMES

THE NEW LIFE TOUGH LOVE

The Northern Irish quartet's debut is a bleak and brilliant adventure into doom-laden goth pop



Northern Ireland: home to Snow Patrol, Rihanna's boob-based farm scandal, and what was, for 30 years until 1998, Britain's only fully functioning civil war. What the country really isn't famed for, though, is art-rock bands. Y'see, art-rock just doesn't fly in this crunch-punk-loving province. And with their affectless post-punk and brittle C86 pop, Girls Names are about as quintessentially 'Northern Irish' as an Argentinian horse.

But listen as their debut unfolds, and you'll see – in their menacing beauty and dread stillness – a band whose dark disposition has everything to do with Northern Ireland.

Since the ceasefire, a new breed of artists have rejected the Ash-helmed grunge era in favour of a less simplistic vernacular better able to capture an emotionally damaged country as it heals. If noise-lords LaFaro are Belfastian defiance incarnate, and Two Door the gleaming face of The New Northern Ireland, then Girls Names are the country's troubled heart. 'The New Life' is the very sound of being haunted by your past, tapping into the angst of a population struggling to move on. "How can we ever begin..." sings Cathal Cully on the title track, "...born to the bomb?"

'The New Life' charts the band's expansion from macabre garage rockers to full-blown goth act. Draped in Cully's spectral baritone, 'Drawing Lines' is The Wipers reduced to an

ominous shimmer, while 'A Second Skin' pits vampiric downstrokes against terror-speeding arpeggios. It's their death-obsessed garage rock writ panoramic – the sound inching on 'Hypnotic Regression' towards the bombast of mid-'80s stadium goth. Crucially, though, they never concede to caricature. That's because 'The New Life' is about real life, laid bare. Austere and mistrusting of dark fairy tales, this is goth with a post-punk soul.

Songs persistently subvert fancy in the name of realism. On 'Notion', atonal notes and dark FX embitter the sweet C86 melodies, while 'Occultation's remorseless synth-whirr undercuts a resemblance to The Cure's grandiose 'Disintegration'. And rather than a 'soaring finale', the eight-minute closer simply glares atop an unchanging guitar line. The title implies a yearning for better times, but if Girls Names' cinematic sweep has a romantic quality, more often than not they use bigness to dwarf Cully's voice against giant, lonely vistas.

In places it's a bit samey, marred by a shortage of songs. But 'The New Life' is, nonetheless, a must-listen. Not only for its seductive power, but because it feels unprecedented. Never before now have the doomy stylings of post-punk been used in the context of Northern Ireland. 'The New Life' sounds like a gag loosened, a voice finally unsilenced. *John Calvert*

BEST TRACKS: 'Notion', 'Hypnotic Regression', 'Drawing Lines'

8

FACES TO NAMES...

Three reviewers, three questions



KIERAN YATES
Fave album at the moment?

"I'm getting acquainted with bassy creatures of the night thanks to the new 'Night Slugs Allstars Vol 2'. Love it."



JENNY STEVENS
Fave track at the moment?

"STILL loving the new Merchandise track 'Anxiety's Door'. A MASSIVE tune from a band that deserve to be massive."



SIMON BUTCHER
Best ever NME Tour?
"This one! I haven't been to an NME Tour show yet, but I'll be changing all that this time when Peace and co come to Manchester."

CONCRETE KNIVES

BE YOUR OWN KING BELLA UNION



Not, as their name might suggest, a hard-ass Latvian metal band, Concrete Knives are actually friendly indie types from northern France. Featuring production work from The Dø's Dan Levy, their debut album is lots of fun, all wonky pop hooks and flimsy male-female vocal harmonies. 'Bornholmer' and 'Greyhound Racing' have echoes of Yeah Yeahs to them, while 'Brand New Start' has more than a bit of Talking Heads in its Afrobeat bounce. Most of the time, though, 'Be Your Own King' is so chipper and catchy it comes over like an indie version of Alphabeat. Maybe Rubber Spoons would have been a better name... *Nick Levine*

BEST TRACK: 'Brand New Start'

6

ENDLESS BOOGIE

LONG ISLAND NO QUARTER



'Record-collection rock' tends to carry certain negative connotations: perfunctory, mannered, among others. But Endless Boogie, a bunch of grizzled buzzards from New York, reclaim the zing in two ways. Paul Major, the Endless Boogie founder member who sings like an awesome cross between Captain Beefheart and Popeye, has bought and sold mega-rare psychedelic LPs for over three decades. 'Long Island', 79 minutes of utterly sublime thud-rock jams, is soaked in this knowledge. Aptly named, aye, but Endless Boogie justify indulgence via countless glorious shut-eye air guitar moments that nod to the Groundhogs, Canned Heat, the Stones at their tuffest... and a shelf of vinyl worth more than your life. *Noel Gardner*

BEST TRACK: 'Taking Out The Trash'

8

FLUME

FLUME TRANSGRESSIVE



Sydney's Harley Streten is the latest producer to do a 'Calvin', making an album and punting it in the direction of the charts. 'Flume' bulges with upbeat songs with chopped vocals that you can't sing along to without sounding like a broken sex-robot ('Stay Close', 'Sintra'). He samples the classics, reaching back to Sam Cooke's 'I Can't Turn You Loose' on 'Holdin On', while blogpop crooner Chet Faker's turn on 'Left Alone' offers a comedown to all the dancing. Flume isn't concerned with being different. It's a bit TEED on a beach, or SBTRKT with mask exchanged for a tasteful side-parting. But it made me smile and, unless you're feeling snobby, it'll probably make you smile too. *Siân Rowe*

BEST TRACK: 'Holdin On'

7

APPARAT

KRIEG UND FRIEDEN MUTE



Collaboration suits Apparat. As splendid past hook-ups with Ellen Allien and Modeselektor attest, Sascha Ring's muse is often at its most productive when it's given a helping tickle by others. This time, he's got a 30-piece orchestra and an avant-garde German theatre director along for the ride, and the results are quite stunning. This 10-track accompaniment to a performance of Tolstoy's *War And Peace* (yes, really) is sparse on beats but heavy on reverb-soaked drama – not 'dance' music by any stretch of the imagination, but beautiful all the same. Now, how about some 135bpm MDMA-o'clock remixes? *Kristian Dando*

BEST TRACK: 'A Violent Sky'

8



JAMIE LIDELL

JAMIE LIDELL WARP

Futuristic-sounding soul dude makes weird pop album



Beardy British future-soul man Jamie Lidell has taken a long hiatus, moved to Nashville, Tennessee and returned with this self-titled album. A big step away from the dreary retro-soul experiments of 2008's 'Jim' and 2010's Beck-produced 'Compass', it's paced frenetically, moving happily from over-excitable to calm and clear. 'Do Yourself A Favour', for example, layers Lidell's serene vocal against prominent bass claps. 'Big Love' then does the opposite, as the 39-year-old's production flourishes take a back seat so he can remind listeners of his ear for pop hooks, 4/4 beats and dance-along basslines.

There's a sense throughout 'Jamie Lidell' that its creator started out with a set of sophisticated synth-pop songs and decided to saturate each one with a heavy dose of the kind of maximalist electro Rustie or Hudson Mohawke would dig. Hear it succeed on 'What A Shame', a twisted R&B ode to lost love, or the extraordinarily

catchy 'You Naked', a thoroughly modern-sounding trip deep into the senses. When the album doesn't work, however, it's because Lidell's taste for '80s fetishism leads the listener down the long, winding and, frankly, dangerous road of naff keytar workouts. Take opening track 'I'm Selfish', which fails at trying to reproduce the strange thrill of decades-old electro, and is instead weighed down by disjointed tweaks and turns. This disorientating button-bashing production also drags down 'You Know My Name', which is battered and oppressed by warped soundscapes that leave it dense, contrived and unsatisfying.

At its strongest, though, 'Jamie Lidell' triumphs in offering an exciting mixture of layered synths and artfully manipulated samples. It's unconventional but at the same time totally pop – a tricky balancing act Lidell just about pulls off. **Kieran Yates**

7

BEST TRACKS: 'What A Shame', 'You Naked', 'Blaming Something'

MODESTEP

EVOLUTION THEORY MAX/A&M POLYDOR



A combination of neck-snapping metal and brostep riffing was never likely to be a subtle beast, but Modestep's debut album 'Evolution Theory' sets a new standard in block-headed beats. Whether you like it or not will probably depend on whether you consider The Prodigy to be a bit understated in their approach. Almost every sound here is precision-tooled for maximum obnoxious effect, from the precipitous bass drops on 'Sunlight' to the jagged guitar attack of 'Freedom'. But such singular thinking makes for a monotonous listen and after five minutes you may be screaming for relief, melodic or otherwise. **Ben Cardew**

BEST TRACK: 'Show Me A Sign'

5

TEAM GHOST

RITUALS WSPHERE



When a musician leaves a band, they must think they have a good chance of success without those they left behind. Take a moment, then, to consider Nicolas Fromageau, who quit French epic-poppers M83 in 2004 to form Team Ghost. Since then, M83 have blown up and Team Ghost, well, haven't. Still, 'Rituals' should edge Fromageau back towards the limelight, with skyscraping choruses ('Dead Film Star'), shoegaze swirls ('Fireworks') and jackhammer riffs ('Curtains') all colliding in an epic dreamscape. They may never outshine M83 but 'Rituals' at least establishes Team Ghost in their own right. **David Renshaw**

7

BEST TRACK: 'Dead Film Star'

THE RIDER

What we're watching, buying and Sky Plus-ing this week

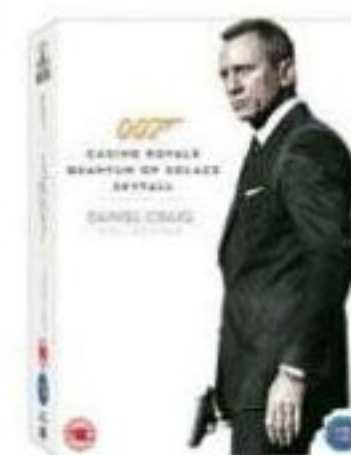


Film

This Is 40

Knocked Up and The 40 Year Old Virgin director Judd Apatow returns with a comedy which is basically about the perils of getting on a bit.

WATCH IT: In UK cinemas from Feb 14



DVD

James Bond: Daniel Craig Collection Relive Daniel Craig's three outings as 007 with this box-set released to coincide with the DVD release of *Skyfall*.

BUY IT: £17.00 from Play.com



TV

Black Mirror

Charlie Brooker's grim (but funny!) look at the way we use technology returns for a second series. May change the way you think about that computer screen you spend all your time in front of. **Watch it:** Mondays, 10pm, C4

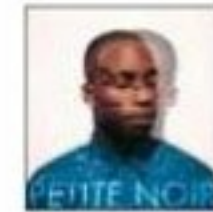
THIS WEEK'S SINGLES

reviewed by NME's
LUCY JONES



PETITE NOIR

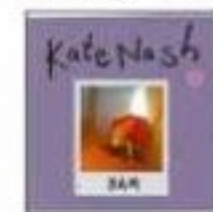
DISAPPEAR DOUBLE SIX



Petite Noir, aka Cape Town's Yannick Ilunga, is one of a new crop of electro-dance producers to have come out of South Africa over the last few years. The snaking 'noir-wave' of 'Disappear' has a liquid darkness akin to Spoek Mathambo's cover of 'She's Lost Control' – chilly dance-pop with a bassline that bumps your intestines like a dodgy school lunch.

KATE NASH

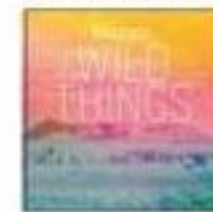
3AM HAVE 10P RECORDS



It's no fun being awake at three o'clock in the morning watching TV, while everyone else is asleep, worrying about a guy who you hold dear. My advice to Kate? Do anything that makes you feel better, because this frenetic, cod-Hole tune – which buzzes like a bluebottle hitting a wall again and again and again – only makes things feel worse.

SAN CISCO

WILD THINGS COLUMBIA



Listen up, pop stars. Whistling in a single is never a good idea if you already sound cute as a calico tablecloth laden with blueberry compote and bumbling puppies. 'Wild Things' could do with something wild to gee it up – a dubstep breakdown, or a screamo chorus. Come on San Ciscans, take some risks. Just stop bloody *whistling*.

DISCLOSURE FEAT. ALUNAGEORGE

WHITE NOISE PMR



This is more like it. Garage-house brothers Disclosure just put out the first great dance single of the year. Featuring just Aluna (unless that's George singing the harmonies?), 'White Noise' sounds really very good right now in biting February, and so by my calculations will sound absolutely bloody brilliant around about the time you're packing a bikini for the summer festivals.

TWO DOOR CINEMA CLUB

NEXT YEAR KITSUNE



A bit Killers! A lot Beatles! Busting with nonsensical lyrics! A tune written by an already radio-friendly Northern Irish trio who are now turning the charm on so hard they may as well walk right into the Radio 1 office and lick Fearnie Cotton's face for half an hour.

THEME PARK

TONIGHT TRANSGRESSIVE



If Theme Park were an actual ride at a theme park, they'd be a little unremarkable but fun all the same. Produced by Ed from Friendly Fires, this has got that giddy feel; all twirling synths, bumping bass and Miles Houghton's cheeky promise of 'getting high tonight'.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

Metz's Alex Edkins
tries in vain to wipe
his blood off the
ceiling using a guitar



METZ

BIRTHDAYS, LONDON SATURDAY, FEBRUARY 2

The NME Awards Shows kick off with the crazy loud Toronto trio all but destroying east London

And so 2013's NME Awards Shows begin, with Toronto's Metz not so much kick-starting the event as providing it with a brutal smack to the cerebellum. But they're not doing all the fighting. Before the trio hit the stage, the night is softened up by **The Wytches**, four Brighton-dwellers who combine the urgency of Nirvana with a whole load of cosmic swirls. Singer Kristian Bell sings like a man who despises his own Adam's apple, as he forces out sounds that sit well with the band's psych-outs. They're followed by **Fair Ohs**, who look like three men in the fading hours of a stag do and have the in-jokes and banter to match. "Fuck you, fuckface," singer Eddy Frankel barks at a canoodling couple at the front, before adding, "Welcome to love and romance

in Dalston." Veering from Mclusky-style post-rock through hip-hop, jagged calypso and the dirge of early Liars, they're a one-band tour of modern rock history. Perfect for those with a short attention span.

As **Metz** prepare, the audience braces itself. The band's shows have developed a reputation for physicality, and tonight they deliver instantly with 'Dirty Shirt'. With the stage up-lit in a warm orange glow, vocalist and guitarist Alex Edkins lurches around in a cauldron of noise as drummer Hayden Menzies flails his head and torso about, simultaneously wild and precise. Chris Slorach, on bass, is a solid beast of a man with a guitar sound to match. A deep-throated rumble pours from his guitar, the low-frequency thrum propelling bodies about the floor like human dodgem cars. During the intro to 'Wasted', Alex

halts proceedings because the thrashing limbs in the moshpit are interfering with his stage set-up. "This is crazy up here, my shit's all broken," he says, before instructing the people closest to him to "please protect this stuff for me".

'Sad Pricks' sees Slorach leap into the crowd to show them how to surf properly, before he finds his way back to the stage for Metz to end abruptly on 'Rats'. It's a blundering behemoth of a tune, a squall of

grunge underpinned by that forceful bass hum. Ears ring. There's no encore. Metz cut the night dead. **Hayley Avron**

VIEW FROM THE CROWD GOOD CHOICE TO KICK OFF THE NME AWARDS SHOWS?



Phil, 23, Birmingham
"Of course! Metz are awesome, I've been very excited about tonight. I just wanted to dance."



Karen, 23, London
"Oh yeah, Metz are absolutely awesome. I haven't seen them before, though. Loud!"



Lucie, 29, New Cross
"Absolutely. I saw Metz in October, got drunk and went in the moshpit. Next-level pain!"

GABRIEL BRUCE/ BABY STRANGE

HOXTON BAR AND KITCHEN, LONDON
TUESDAY, FEBRUARY 5

A snarling Glaswegian starts it; a purring, dancing, tongue-in-cheek Londoner ends it

If you've ever asked yourself what really happened to James Allan when the Glaswegian frontman transformed himself from all-in-black rock'n'roller to born again dressed-in-white angel at some point at the beginning of this decade, the answer's here tonight.

Baby Strange's snarling Glaswegian singer, Johnny Madden, is Allen circa 2008 incarnate. Songs like 'Pure Evil' and 'Want It/Need It' ooze with the spittle-flecked spirit of The Clash, but are drenched in cold, disenfranchised detachment. Recent single 'Mess' is everything 'Euphoric Heartbreak' could've been, and Madden's Johnny Cash-meets-Nick Cave baritone rumbles all over the sombre 'Sleep Paralysis'. It's a cold-blooded build-up to tonight's headliner.

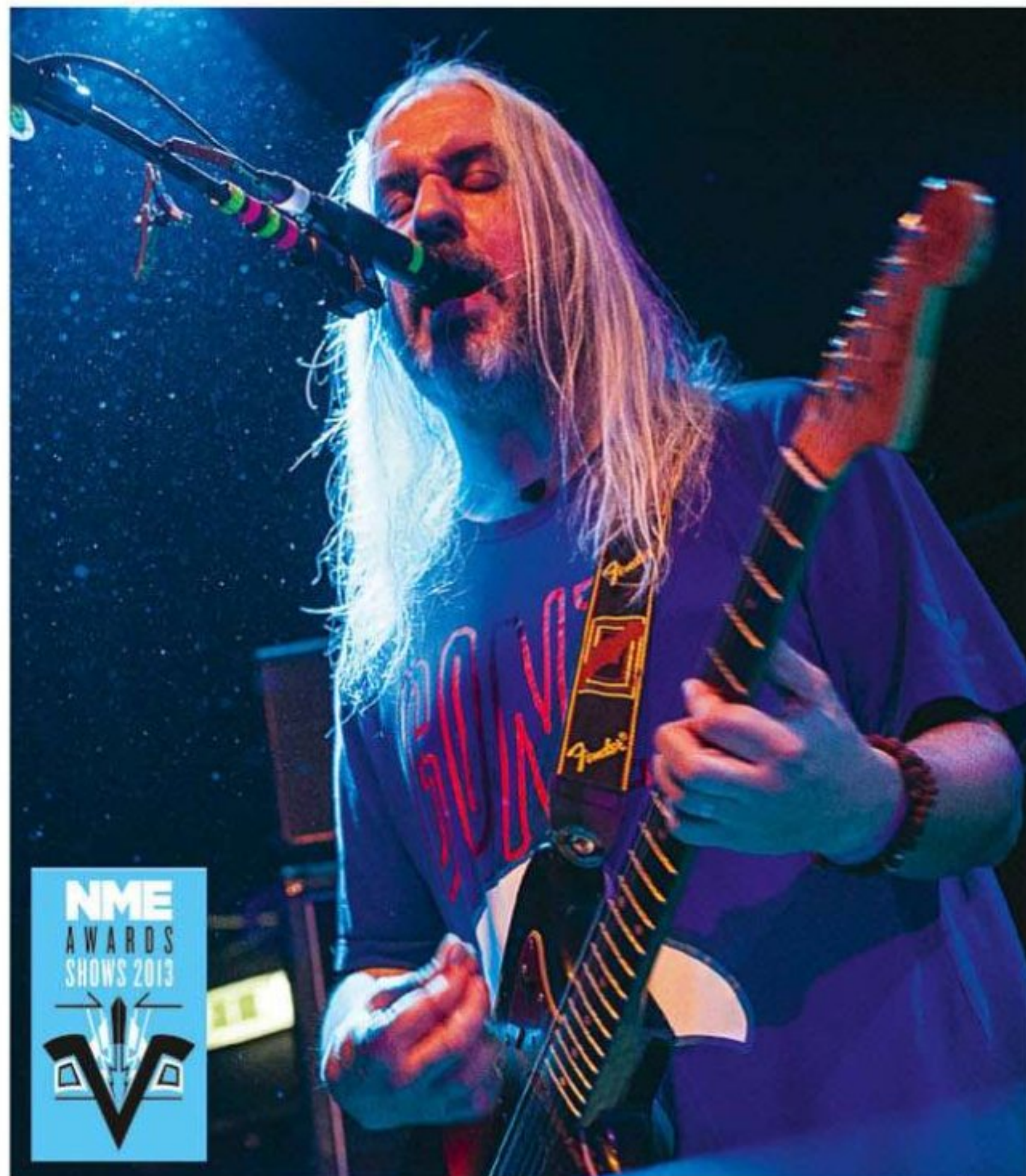
"My name is **Gabriel Bruce**, yes it is, and these are some songs that I wrote," purrs the singer as his band join him onstage. Bruce's main mission seems to be to prove he's alive as he possibly can

be. There are the moves, which are less like dancing and more like his entire being is being possessed by the spirit of Shakin' Stevens. Then there are the wild, preacher-like sermons he delivers between songs ("again I get to thinking whether the things we're doing are worthwhile, whether there's anything more important in life than love...") matched with the tongue-in-cheek punchlines ("or you could just screw around – that's fun too"). Plus there are the songs – a combination of Springsteen's heart-on-sleeve anthemics, doused with Billy Idol's lip-curling filth.

'Dark Lights Shine Loud' struts with purposeful keyboard parts and Bruce's howls of "incestuous chains" and "ridding yourself from evil", while 'Honey Honey Honey' is a seductive update of Idol's 'Rebel Yell'. Both are completely joyous and eyelash-flutteringly alluring, and as 'Car's Not Leaving' closes proceedings with a bout of team choreography, it's most definitely love. *Lisa Wright*



DAN DENNISON, JENN FIVE



DINOSAUR JR

LONDON ELECTRIC BALLROOM
MONDAY, FEBRUARY 4

The US indie guitar icons do exactly what they always do – that's why people love them

With his long grey hair parted down the middle like a biblical sea and his world-

weary demeanour, J Mascis is basically the grunge Gandalf. Swap the staff for a Fender Jazzmaster, amend the hobbit-herder's trademark shout a little ("You shall not pass... up the opportunity for another four-minute guitar solo!") and you're pretty much there. And though he may not have embarked on any epic journeys to the heart of Mordor in his three decades as frontman of influential trio Dinosaur Jr – he's way too laconic for that – he wears the wizened expression of a man who's been round the block a few times. An icon of the alternative uprising that sprang onto MTV in the early '90s and a favourite of Kurt Cobain, Mascis is one of the most influential and revered rock

musicians of his era. Which is precisely why when he and his bandmates emerge for this evening's NME Awards Show, a roar erupts from the crowd that's so loud you can bet it echoed all the way down to Middle Earth.

Watching Dinosaur Jr is like being lost in time. Mascis still cuts the same look he did in 1989, statuesque onstage in his slacker tee and baggy jeans. Bassist Lou Barlow still quakes violently around the stage like the creature from *Cloverfield*. And the songs are as riotous as ever. 'Rude' and 'Don't Pretend You Didn't Know', both from last year's 'I Bet On Sky' album, screech with the same energy as vintage tracks 'Freak Scene' and 'Out There'.

With the Pixies quiet and Sonic Youth dead and buried, Dinosaur Jr are just about the last men standing from '90s-era grunge, but tonight the trio prove there's plenty of life left in their caterwauling rock. All hail Mascis, lord of the ringing cars. *Al Horner*

SETLIST

- The Lung
- Budge
- The Wagon
- Don't Pretend You Didn't Know
- Watch The Corners
- Crumble
- Rude
- Out There
- Feel The Pain
- Little Fury Things
- Training Ground (Deep Wound cover)
- Start Choppin'
- Freak Scene
- Gargoyle
- Just Like Heaven (The Cure cover)
- Sludgefeast

The all-new levitating microphone has Jake mesmerised



JAKE BUGG

O2 ACADEMY, LEEDS MONDAY, FEBRUARY 4

The 18-year-old from Clifton in Nottingham continues his remarkably rapid rise by soundtracking a brawl and covering Johnny Cash

He's had a helluva year has Jake Bugg. He's not even 19 but has bagged a UK Number One album, supported The Stone Roses, picked up a Brit nomination, toured America with Noel Gallagher and is now on the third date of a sold-out UK tour. How has he done it? By writing songs about drinking White Lightning and smoking spliffs that sound like rare folk classics lost in dusty vinyl archives, is how.

Much has been said about the Nottingham-born strummer having the voice of someone twice his age (or more), but Bugg is no mere boy. Flipping from acoustic to electric guitar, his tales of small-town life and big-time ambition written while growing up in Clifton seem to resonate with people striving for success against the odds in a time of recession. That's

why the crowd are giving him the V-sign during 'Two Fingers' as they sing, "I hold two fingers up to yesterday" in their best nasal voices.

Bugg's casual appearance – blue jeans and a matching shirt – mirrors his stage demeanour. As hysterical screams greet the end of 'Trouble Town' he brushes

He plays with a nonchalance that's just about justified by his precocious talent

off the praise and thanks the audience for coming as though there was a chance they might have had something better to do.

Everything up to this point has been played with a band, so when Bugg goes it alone for a couple of "oldies" from his

debut album – 'Country Song' and 'Someone Told Me' – it turns into a lairy singalong. This becomes the strange soundtrack to a scuffle as bouncers pull two beefy characters apart, their punches backed by slow chord changes.

What's most remarkable, though, is his ability to arouse as many intense feelings with the electric pulses of 'Lightning Bolt' as with subtle, stripped-back, straight-from-the-

bedroom beauties like first encore 'Broken'. He ends on another song with escapism at its heart – Johnny Cash's 'Folsom Prison Blues'. It's played with a nonchalance that's just about justified by Bugg's precocious talent. *Simon Butcher*

JAKE BUGG ON...

...THE TOUR

"I never thought I'd be selling out these shows. I knew I'd do whatever it took to make it happen but I never thought it would be a reality."

...HIS MUSIC TEACHER

"My GCSE music teacher came down tonight. The stuff she taught was all theory and she knew I didn't

get it – but hopefully she was impressed with what she heard and lets the kids get the guitars out at school tomorrow."

...THE FIRST SONG

"It was great to hear everyone singing along for the first one. It's always beautiful to hear the crowd, especially when they're all in key!"

GLASVEGAS

THE GRAND HALL, KILMARNOCK

SATURDAY, FEBRUARY 2

Marie Osmond came to this grey corner of Scotland yesterday, to sing her '70s hit 'Paper Roses' to 500 Kilmarnock FC fans in a function room in the football club's stadium, Rugby Park. People queuing up tonight are still talking about her visit as if she was the Second Coming. Glasvegas' appearance at the Kilmarnock Edition Festival, though, is an equally big deal. The place is fizzing with attitude, testosterone and booze – the perfect combo to welcome the return of a more aggressive version of the band. They've had some problems in the past few years, not least being dropped from their label after poor sales of their second album, 2011's 'Euphoric Heartbreak'. But thankfully James Allan, his brother Rab, Paul Donoghue and Jonna Löfgren didn't combust, they just locked themselves in their Glasgow studio and rediscovered their spark. We get three of the new tracks they've been working on tonight – 'If', 'Young Blood' and 'I'd Rather Be Dead Than Be With You' – and they're all beauts. 'Young Blood' is one of the heaviest songs the band has ever recorded, full of James's razor-sharp storytelling, while 'I'd Rather...', played live with Paul, Rab and Jonna all on keys, is incredibly tender. Familiar tracks like 'Flowers And Football Tops' are played with grit in their teeth. The quartet may have been knocking on death's door in recent years, but there's no stopping their beating heart. **Jamie Crossan**

WILLY MASON

HOTEL CAFÉ, LOS ANGELES WEDNESDAY, JANUARY 30

Shambling onstage in a scruffy suit, 28-year-old Willy Mason might look like a dishevelled groom who's started to seriously regret his choice of bride, but there's nothing remorseful about tonight's performance. Still in possession of a singularly sonorous voice, the American begins with a bout of swampy New Orleans guitar before easing into 'Where The Humans Eat', his vocals noticeably richer than on the original recording, laid down almost a decade ago. Last year Willy released his first album in five years – the outstanding 'Carry On' – but it's still a shocker when he reveals he is currently on his first headline tour of the States. It's a long-time coming, as his brand of thoughtful Americana, with its debt to Woody Guthrie and early, earthy gospel, seem the perfect soundtrack for trudging through the windswept, wide-open country. Displaying the boozy bonhomie of a '70s Tom Waits, a brimming glass of whiskey is delivered to the stage and Mason greets it with a wry "I love Gatorade...". He's then joined by a violin and keyboard player for renditions of the psych-tinged 'If It's The End' and 'Restless Fugitive' which, with its talk of shackles and heaven "in the town that born me", comes over like a Coen Brothers movie compressed into five minutes of song. Yet he's most spellbinding when on his own, accompanied only by the soulful twang of an electric guitar and awed silence from the crowd. **Leonie Cooper**

HOLLY HERNDON

CAFÉ OTO, LONDON SATURDAY, FEBRUARY 2

She may not look it, the doll-like figure stood wide-eyed behind her laptop, but Holly Herndon might just be the future. Herndon is a computer musician, currently studying for a PHD in electronic music at California's esteemed research institute Stanford. Her debut album 'Movement', released late last year, was a clever weaving of cutting-edge vocal processing and lush, rhythmic house. She synthesises the digital and the organic with a cool mastery, and there's something wonderfully uncanny to the results: electronic music with a human face. The two long-sold-out nights she's playing in her debut visit to London – a performance at rave bunker Boiler Room, and tonight's show at this avant-garde Dalston café – show how skilfully she straddles worlds. It starts experimental, Herndon inhaling and exhaling into a microphone and dotting her voice with digital ticks and blemishes. Gradually, though, the dance music leaks in, all squirming synth melodies and a backbeat that drags you ravelwards. It's very much a performance – you get the impression Herndon gets a kick out of the audience seeing what she's doing, as she sews a simmering acid pulse with angelic vocal washes, or sweeps a mini-mic across the face of her Powerbook to initiate a speaker-shuddering jet-fighter whoosh. When it all comes together, as on 'Fade' – a serenely spooked nocturnal pulse that comfortably beats the new single by The Knife on its own turf – it's little less than magical. **Louis Pattison**



THE HISTORY OF APPLE PIE

SOUP KITCHEN, MANCHESTER MONDAY, FEBRUARY 4

Nineties revivalists fail to match the cocksure 'tude of their debut album. Then someone faints

It's been less than 48 hours since the actual genuine real-life My Bloody Valentine decided to put out a new album. For a band like London's The History Of Apple Pie – shoegazey/grunge types heavily influenced by MBV's 1991 record 'Loveless' – the occasion must feel like a once great but now mad uncle turning up to a grown-ups versus children football match and scoring all the goals in a 10-0 victory.

In fairness to the quintet, they're one of hundreds of bands in this position. The trouble is they sound like most of those bands too, with obvious nods to The Breeders, Dinosaur Jr and Lush, as well as Kevin Shields and chums. While this year's debut album 'Out Of View' possessed enough 'don't give a fuck' 'tude to earn the band's oversized jumpers and scuffed Doc Martens, tonight THOAP don't look as cocksure as they sound.

Frontwoman Stephanie Min and bassist Kelly Lee Owens are a fairly lively proposition to listen to, and their harmonies are lip-smackingly sweet on 'Mallory' and 'See You', but they're sung as the pair adjust their stares straight at the ground and/or miles into the distance. Guitarists Jerome Watson and Aslam Ghauri, meanwhile, possess the sort of gigantic power-outing pedal boards that could control CERN, yet only muster the amplification of an

annoyed mosquito trapped in a pencil case. Drummer James Thomas lacks conviction, too, and the three of them shrink into the wall behind, fringes flopping dolefully.

A grandstanding finish is still achievable after the skewed expansiveness of 'I Want More', but the gig is stopped when an audience member faints and tumbles to the floor. Back in the day My Bloody Valentine would have seen that as a result. Tonight it's just an awkward moment in the middle of a not very interesting musical history lesson. **Simon Jay Catling**

VIEW FROM THE CROWD
Is MBV's RETURN GOOD OR BAD
FOR BANDS LIKE THOAP?



YVONNE, 29, LIVERPOOL

"It's good, it gives them something to aspire to. THOAP are putting a brand new spin on that kind of thing, so it's all good."



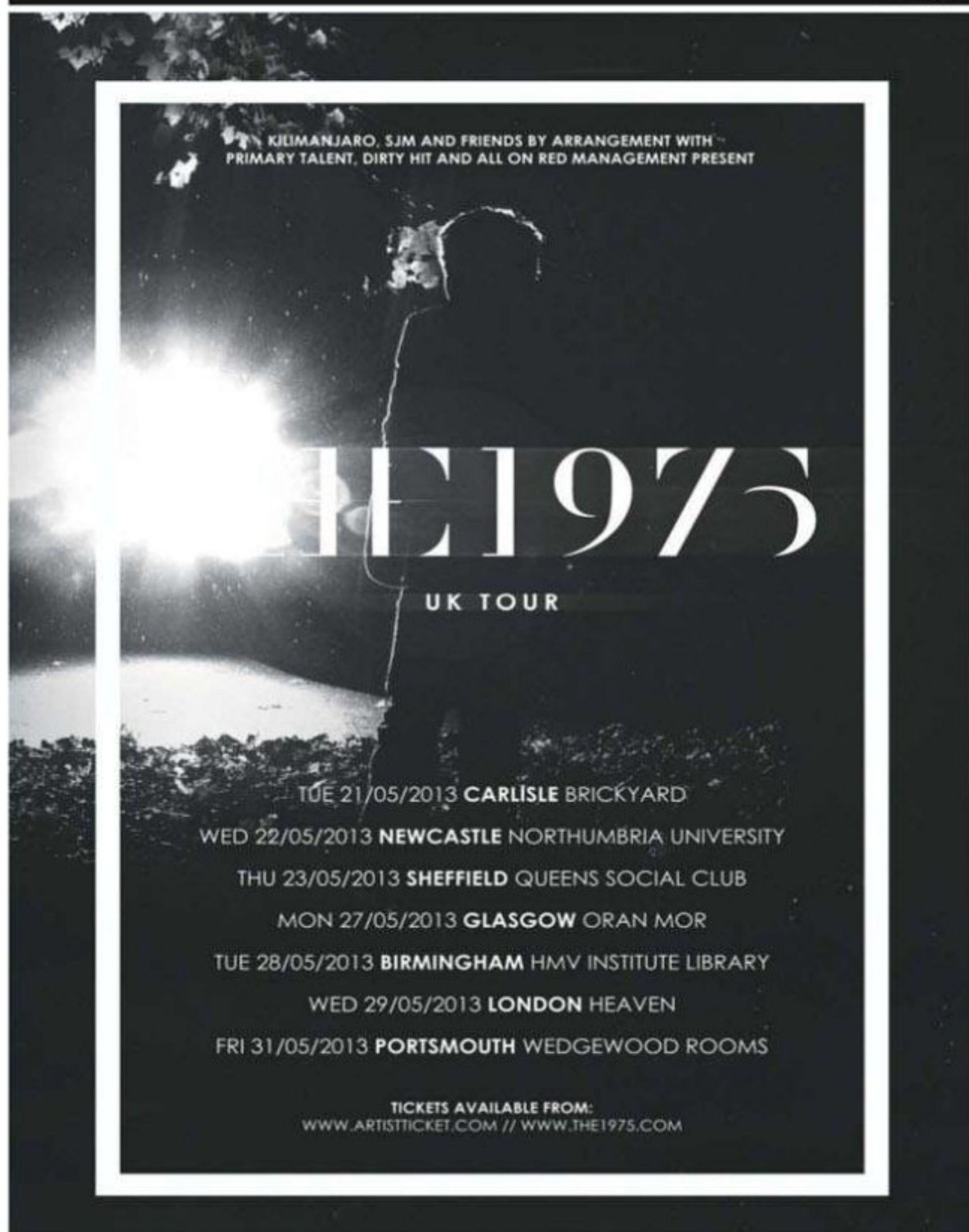
PAUL, 25, MANCHESTER

"Now they're back it's a reinvigoration for this entire scene. Their new album's out and people will want more of that sort of music."



ADAM, 22, STOCKPORT & OLIVIA, 19, CHESHIRE

"It gives bands like this a chance to get back in fashion. The '90s are everywhere just now!"



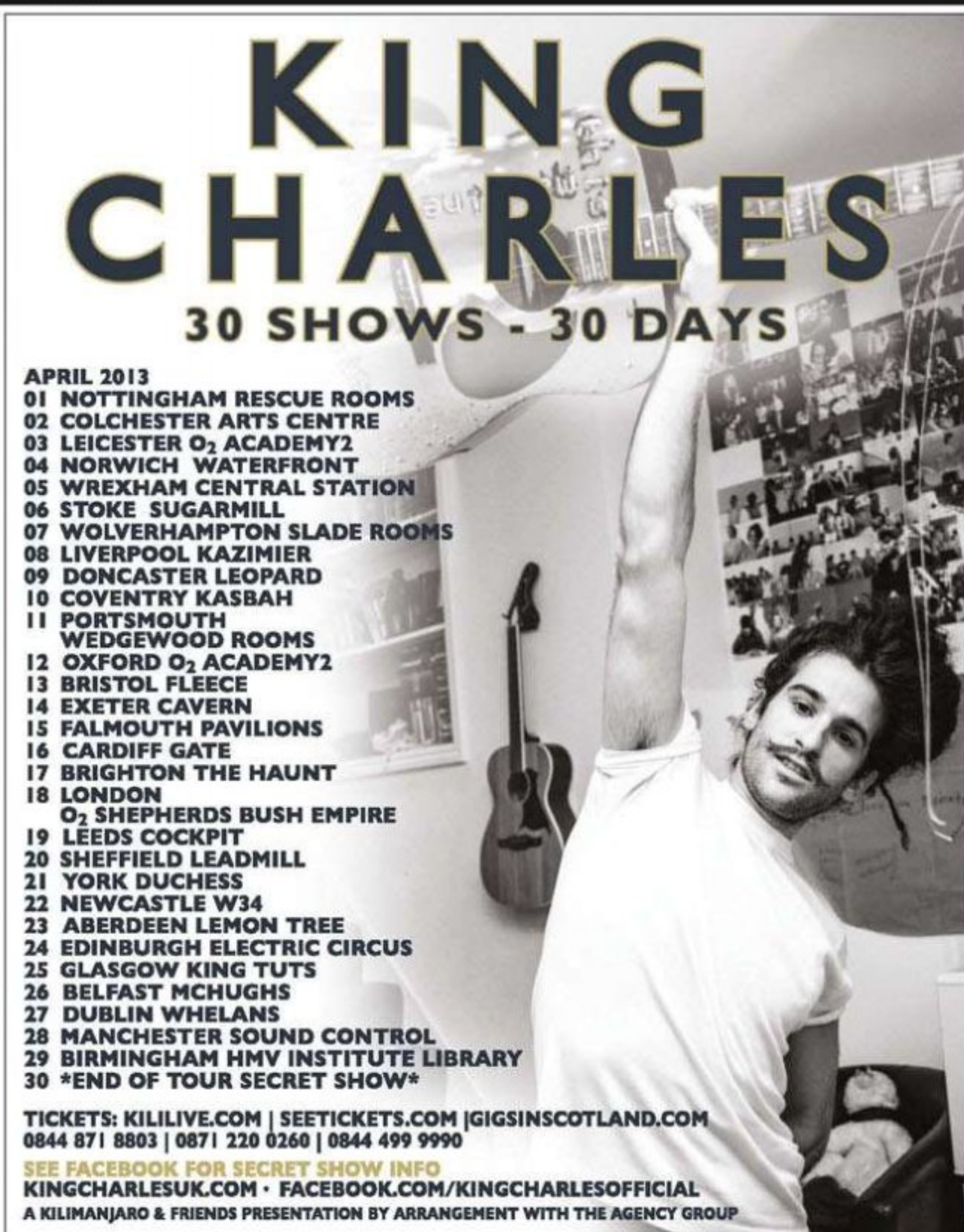
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men text: mnme
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GAY: 0871 908 9944
18+. Helpdesk 0844 944 0844.
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WOMEN CALL FREE*
0800 075 9128
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CHAT OR DATE 10p PER MIN
0872 100 1002
18+. Helpdesk 0844 944 0844. Network extras apply. Live calls recorded. SP: 4D.

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3L	5	£3.99*
6L	15	£5.41*
12XL	45	£11.81*
22L	80	£15.26*
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1 Bay	10	£342.28*
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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YEAH YEAH YEAHS

STARTS: Manchester O2 Apollo, May 1

DON'T
MISS

It's been well over a decade since Yeah Yeah Yeahs announced themselves as the most exciting New York band out there. Karen O burst onto the stage, a whirlwind of ruffles and ripped tights. Guitarist Nick Zinner was shy and mysterious under big backcombed hair. Drummer Brian Chase was the one with neat hair and glasses. A lot has changed since then (apart from Brian). The band have released two albums that took that early vigour and polished it into harsh but glittery songs like 'Gold Lion' (from 2006 album 'Show Your Bones') and the glam pomp-pop of 'Zero' (from 2009's 'It's Blitz!'). Their third album 'Mosquito' is, says Karen, more lo-fi. Check it out at their three UK dates: Manchester, Leeds O2 Academy (May 2) and ATP's I'll Be Your Mirror at London's Alexandra Palace (May 4).



POST WAR YEARS

STARTS: Reading Oakford Social, Feb 23

Following an outing with Everything Everything, the London (via Leamington) band preview new album 'Galapagos' on a five-date headline tour.



SKY FERREIRA

STARTS: London XOYO, Feb 25

The 'Everything Is Embarrassing' singer and friend of Dev Hynes (but who isn't?) arrives in the UK for two nights at this London venue.



HOT NATURED

STARTS: London Brixton Academy, Apr 13

Jamie Jones' much loved Paradise party comes to Brixton for two nights. Hot Natured (of 'Benediction' fame) perform live.



MATTHEW E WHITE

STARTS: Bristol Thekla, Apr 21

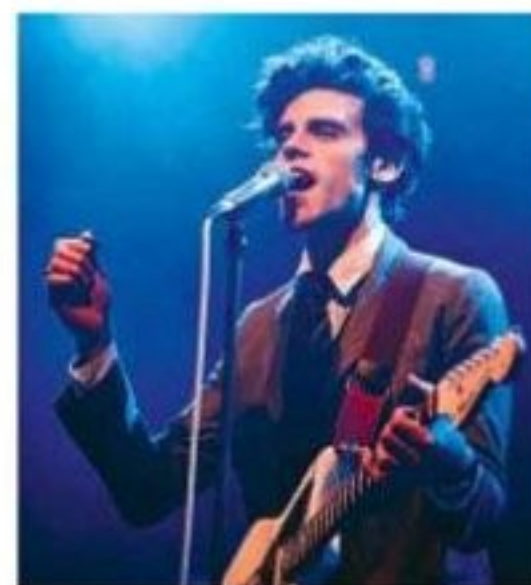
The American songwriter won fans with the country groove of 'Big Inner'. Now there's four more dates, ending in London (Apr 26).



JAMIE N COMMONS

STARTS: Cambridge Portland Arms, Apr 23

The hat-loving bluesman will play in Cambridge, Manchester, Nottingham, Oxford, Bristol, Brighton and London. Ends Apr 30.



NOAH & THE WHALE

STARTS: London Palace Theatre, Apr 28

Noah and crew take up residence for 'A Month Of Sundays' at this London theatre. The dates are Apr 28 and May 5, 12 and 19.



UNKNOWN MORTAL ORCHESTRA

STARTS: Glasgow King Tut's, May 1

The psych-rockers make good on their promise to return to the UK with a nine-day trip.



LIVE AT LEEDS

STARTS: Leeds, various venues, May 4

This year's citywide festival will feature bands including Everything, Peace and AlunaGeorge (pictured). Day tickets cost £22.50.



HOW TO DRESS WELL

STARTS: Leeds Brudenell Social Club, May 14

R&B megafan Tom Krell returns to the UK for a tour in May. He'll play six dates, including a slot at Field Day festival.



SMASHING PUMPKINS

STARTS: Manchester Academy, Jul 1

Billy Corgan and his band head to the UK for a mini tour. See them in Manchester, Glasgow (Jul 2) and London (Jul 22).



BEACONS FESTIVAL

STARTS: Skipton Funkirk Estate, Aug 16

Django Django, Egyptian Hip Hop (pictured), Dutch Uncles, Hookworms, Jaws and Temples all play this Yorkshire-based fest.



BESTIVAL

STARTS: Isle Of Wight, Robin Hill Country Park, Sep 5

Elton John, Snoop Dogg (not Lion), MIA (pictured), Franz Ferdinand, Angel Haze and many more play the fancy dress festival.

PICK of the WEEK

What to see this week? Let us help



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SWIM DEEP/JAWS

STARTS: Southampton Joiners, February 14

NME
PICK

As Peace tear around the country on this year's NME Awards Tour, two other Birmingham bands are striking out on their own. Headlining are Swim Deep, who made a name for themselves last year thanks to spangly singles 'King City' (the one where they dream Warpaint's Jenny Lee Lindberg is their girlfriend, ooh-ooh-ooh) and 'Honey' (about dazing the day away). Expect bassist Cavan McCarthy to channel that slacker thing so well he turns up wearing his pyjama bottoms. Support comes from Jaws, who might just sweep in as stealthily as their namesake and become the scene's victors. This week the tour visits Southampton, Birmingham HMV Temple (Feb 15), Leeds Brudenell Social Club (16), Manchester Soup Kitchen (17), Nottingham Bodega Social Club (18) and Sheffield Plug (19). In the coming weeks they continue to York, Newcastle, Glasgow, Liverpool, Bristol, Norwich, London, Brighton and Belfast.



Everyone's Talking About THE KILLERS

STARTS: Manchester Arena, Feb 17 & 18

Say what you will about The Killers, but they keep their promises. After cutting their November Manchester show short because of Brandon's throat infection, they vowed to return. And here they are for two nights, playing what will probably be their last UK shows before headlining the Isle Of Wight Festival.



Don't Miss VERONICA FALLS

STARTS: Norwich Arts Centre, Feb 14

To celebrate the release of second album 'Waiting For Something To Happen' this month, the London-based four-piece are touring (parts of) the UK. Don't let the fact they crib from lo-fi sorts The Pastels and Beat Happening put you off—they've got more oomph live. They're here until Feb 27 before embarking on a tour of the US and Canada.



Radar Star WOLF ALICE

STARTS: Portsmouth The Registry, Feb 15

Wolf Alice started out as folkies but any trace of that is long gone. In its place are songs like the sweet-then-very-loud 'Fluffy', and the brooding 'Leaving You'. They're the band that other bands keep recommending. This week they play Portsmouth and Brighton. Next week it's Leeds, Manchester, Sheffield and Birmingham.

WEDNESDAY

February 13

BATH

Jimmy Wahlsteen Chapel Arts Centre
0122 540 4445

BIRMINGHAM

Darwin Deez 02 Academy 2
0870 477 2000

BRIGHTON

Dutch Uncles/Coves/Lovepark

Green Door Store 07894 267053

Lee 'Scratch' Perry Concorde 2

01273 673311

BRISTOL

And They Wrote/Monarchs Fleece

0117 945 0996

Marc Ford Thunderbolt 07791 319614

Oxygen Thief/Warren Mallia Croft

(Front Bar) 0117 987 4144

Rubicon Croft (Main Room)

0117 987 4144

CARDIFF

The Milk Race/Threatmantics/

The Lash Undertone 029 2022 8883

Your Demise/Counterparts Clwb

Ifor Bach 029 2023 2199

EDINBURGH

Larsa Captain's Bar 01316 682312

GLASGOW

Common Gods/Cemtex Pivo Pivo

0141 564 8100

Funeral For A Friend/Such Gold/

Major League King Tut's Wah Wah

Hut 0141 221 5279

Syd Arthur Broadcast 0141 332 7304

GUILDFORD

Howling Bells/Binary Boilerroom

01483 539539

LEEDS

The Black Tambourines Nation Of

Shopkeepers 0113 203 1831

Harappian Night Recordings Wharf

Chambers

I Am Kloot Irish Centre 0113 248 9208

The Reeds The Library 0113 244 0794

Rejections Fox & Newt 0113 245 4527

Rita Ora 02 Academy 0870 477 2000

Sadie & The Hotheads City Varieties

0845 644 1881

LEICESTER

Gallops/HAUS Firebug

0116 255 1228

LIVERPOOL

Diseased Maggotectomy/Dead

Pilgrim 0151 625 1446

NME AWARDS TOUR

Django/Miles Kane/Palma Violets/

Peace 02 Academy 0870 477 2000

Ethan Johns/Marika Hackman

Capstone Theatre 0151 291 3578

Example/Benga Echo Arena

0844 8000 400

Jim Lockey & The Solemn Sun/

Break The Fourth Wall Shipping

Forecast 0151 709 6901

Nylon Sky Elevator Bar 0151 707 1137

LONDON

All Time Low McCluskys

020 8541 1515

Amber States/The Dancers

Strongroom Bar

Angus Stone 02 Shepherds Bush

Empire 0870 771 2000

Atlantic Nambucca 020 7272 7366

The Bliss Point/Trio Camden Rock

0871 230 1094

The Bronx/Single Mothers

Underworld 020 7482 1932

Death Of An Artist/Keepsafe Barfly

0870 907 0999

The Dogbones/Pussycat & The

Dirty Johnsons Dublin Castle

020 7485 1773

Duologue Hoxton Square Bar &

Kitchen 020 7613 0709

NME AWARDS SHOW Everything

Everything Heaven 020 7930 2020

Foreign Beggars/Skinnyman Jazz

Cafe 020 7916 6060

Frightened Rabbit HMV Forum

020 7344 0044

NME AWARDS SHOW Kate Nash

Sebright Arms 020 7729 0937

NME AWARDS SHOW Killer Mike/

Rascals Birthdays

King King Half Moon 020 7274 2733

Kraftwerk play 'The Mix' Tate

Modern 020 7887 8888

Lunchband/Laura Wolfie Mother

020 7739 5949

Pain/Neosis Borderline

020 7734 5547

Rae Morris St Stephen's Church

Rye/Cosmopolitan Quartet MacBeth

020 7739 5095

Sam Lee Bedford Arms 020 7274 2472

Stiletto/Beach Volleyball New Cross

Inn 020 8692 1866

Teleman The Waiting Room

020 7241 5511

Tooms/Paresis/Oblivionized Power

Lunches Arts Cafe

Washington Irving Bull & Gate

020 7485 5358

We Die Tonight/Death Remains

Garage (Upstairs) 0871 230 1094

MANCHESTER

Hammers/Black Veins Wahlbar

0161 637 3736

Nerina Pallot Royal Northern College

Of Music 0161 273 6283

The Union Academy 3 0161 832 1111

Villagers Gorilla 0161 832 1111

MILTON KEYNES

Toploader Stables 01908 280800

Under The Influence/Sonic Boom

Six Craufurd Arms 01908 313 864

NEWCASTLE

Feed The Rhino/Marmozets 02

Academy 2 0870 477 2000

NORWICH

Pure Love/The Vestals Arts Centre

01603 660 352

NOTTINGHAM

Bear's Den/Joe Banfi Rescue Rooms

0115 958 8484

Orange Goblin Rock City Basement

0115 941 2544

The 1975/Little Night Terrors

Bodega Social Club 08713 100000

OXFORD

Kodakline Jericho Tavern

01865 311 775

PORTSMOUTH

Local Natives Wedgewood Rooms

023 9286 3911

PRESTON

Jake Bugg 53 Degrees 01772 893 000

SOUTHAMPTON

The History Of Apple Pie Joiners

023 8022 5612

Patrick Wolf (acoustic) Turner Sims

Theatre 023 8059 5151

ST ALBANS

Colvex Horn 01727 853 143

WOLVERHAMPTON

Black Light Burns Slade Room

0870 320 7000

YORK

Hacktivist The Duchess

01904 641 413



Django Django,
02 Academy, Liverpool

THURSDAY

February 14

Darwin Deez,
Thekla, Bristol

BELFAST

Admiral Fallow Black Box
00 35391 566511

BIRMINGHAM

Feed The Rhino/Steak Number

Eight Asylum 0121 233 1109

Gallops/Constant Waves Flapper
0121 236 2421Villagers HMV Institute
0844 248 5037Your Demise/Counterparts
O2 Academy 0870 477 2000

BRIGHTON

Alaska Campus The Hope
01273 723 568Bent Cousin/Ancient Times Sticky
Mike's Frog Bar 01273 749 465

Johnson And The Believers

Mesmerist 01273 328542

Pain Audio 01273 624343

Transformer/Bob Wants His Head

Back Green Door Store 07894 267 053

BRISTOL

Beyond Recall Fleece 0117 945 0996

Darwin Deez Thekla 08713 100000

Heaven Asunder/The Valiant Croft
(Main Room) 0117 987 4144

CAMBRIDGE

Frightened Rabbit Junction
01223 511511

CHESTER

The 1975 The Compass 01244 344890

DUNFERMLINE

Kaiser Chiefs Alhambra Theatre
01383 626737

EDINBURGH

City Reign Bannermans

0131 556 3254

Nerina Pallot Pleasance
0131 556 6550

GLASGOW

Hacktivist O2 ABC2 0141 204 5151

Plan B SECC 0141 248 3000

The Union Cathouse 0141 248 6606

LEEDS

Set The Sea On Fire Empire

01132 420868

Void Of Ares Royal Park Cellars

0113 274 1758

LEICESTER

Ruarri Joseph Cookie Jar 0116 253 1212

LIVERPOOL

Delphic O2 Academy 2 0870 477 2000

LONDON

All Time Low/Lower Than Atlantis
O2 Shepherds Bush Empire
0870 771 2000

Awolnation Heaven 020 7930 2020

Black Light Burns Underworld
020 7482 1932Dan Deacon/Mozart's Sister Village
Underground 020 7422 7505Dutch Uncles Hoxton Square Bar &
Kitchen 020 7613 0709

HighDrant/Escape The Ocean

Camden Rock 0871 230 1094

Hot Feet/Pete Roe Wilmington Arms
020 7837 1384

Itchy Teeth/Blonde Bunny The

Finsbury 020 8809 1142

Jim Moray Cecil Sharp House
020 7485 2206NME AWARDS SHOW Kodaline
Dingwalls 020 7267 1577Kraftwerk play 'Tour De France' Tate
Modern 020 7887 8888

Local Natives Scala 020 7833 2022

Looking For Droids/Natural

Tendency Dublin Castle 020 7485 1773

Modestep/Document One KOKO
020 7388 3222

Mushy Power Lunches Arts Cafe

On An On/Elephant/Palace
BirthdaysParis Pickpockets Nambucca
020 7272 7366Polar/Palm Reader Peel
020 8546 3516

Pure Love XOYO 020 7729 5959

Three Trapped Tigers McCluskeys

020 8541 1515

30/30 Roundhouse 020 7482 7318

MANCHESTER

Cosmo Jarvis Soup Kitchen

0161 236 5100

I Am Kloot HMV Ritz 0161 236 4355

Jake Bugg Academy 0161 832 1111

Robin Guthrie Band On The Wall
0161 832 6625Screaming Maldini Sound Control
0161 236 0340

NEWCASTLE

Funeral For A Friend/Such

Gold/Major League University

0191 261 2606

Train O2 Academy 0870 477 2000

NORWICH

The Bronx/Single Mothers

Waterfront 01603 632 717

Veronica Falls/La La Vasquez Arts
Centre 01603 660 352

OXFORD

Everything Everything/Outfit O2

Academy 0870 477 2000

Stornoway Town Hall 01865 249811

SHEFFIELD

Betrayal/Thick As Blood

Demoraliser Corporation

0114 276 0262

SOUTHAMPTON

Ducie Talking Heads 023 8055 5899

Swim Deep/Jaws Joiners

023 8022 5612

STOCKTON

Ethan Johns Georgian Theatre

01642 674115

TORRINGTON

Gabby Young & Other Animals

Plough Arts Centre 01805 624624

WOLVERHAMPTON

Heaven's Basement Wulfrun Hall

0870 320 7000

FRIDAY

February 15

ABERDEEN

Amy Sawyers/Marionettes Lemon
Tree 01224 642230

Paws The Tunnels 01224 211121

Plan B/Labrinth/Rudimental AECC

0870 169 0100

BELFAST

Black Magician/Slomatics Voodoo

BIRMINGHAM

Dakota Ruins/Life Unwritten Scruffy

Murphy's 0121 333 3201

Death At Sea/Caves Rainbow

0121 772 8174

Dutch Uncles/Coves/Victories At

Sea Hare & Hounds 0870 264 3333

Fallen Idol Actress & Bishop

0121 236 7426

Firesuite Roadhouse 0121 624 2920

Little Liam Sunflower Lounge

0121 632 6756

Swim Deep/Jaws HMV Institute

(Temple) 0844 248 5037

BRADFORD

Arkham Witch Gasworks Bar

01274 732 200

BRIGHTON

The Consoles Sticky Mike's Frog Bar
01273 749 465

Hagar The Womb Prince Albert

01273 730 499

The History Of Apple Pie Green Door
Store 07894 267053Lay It On The Line/Harker/River
Jumpers Cowley Club 01273 696104

The Midnighters World's End

01273 692311

Run Young Lovers/Tiny Dragons The
Haunt 01273 770 847

BRISTOL

Applebottom Thekla 08713 100000

Bear's Den Louisiana 0117 926 5978

Gallops Start The Bus 0117 930 4370

Kris Drever Folk House 0117 926 2987

Zoot Fleece 0117 945 0996

BURY

Dave Acari The Met 0871 230 1094

CARDIFF

The Zen Hussies The Moon Club

CARLISLE

Fyre Power/Knock Out Kaine

Brickyard 01228 512 220

COLCHESTER

Sam Dickinson Arts Centre

01206 500900

DERBY

Tyrannosaurus Alan The Hairly Dog

...And Out Come The Wolves The Vic
Inn 01332 74 00 91

DUNDEE

Raime/Female Band Contemporary

Arts 01382 432244

EDINBURGH

The Barrels Cabaret Voltaire

0131 220 6176

EXETER

Modestep University 01392 263519

GATESHEAD

Death To Indie/Beth Macari The

Central 0191 478 2543

GLASGOW

Caletico O2 ABC 0870 903 3444

City Reign Buff Club 0141 248 1777

Deftones Barrowland

0141 552 4601

Evol King Tut's Wah Wah Hut

0141 221 5279

Mala In Cuba Stereo 0141 576 5018

The Mandrakes/Razorblade Smile

Ivory Blacks 0141 221 7871

Train O2 Academy 0870 477 2000

GUILDFORD

Ducie Boilerroom 01483 539 539

KENDAL

Ethan Johns Brewery Arts Centre

01539 725133

LEEDS

First Comes Last Eiger 0113 244 4105

Secret Society Cockpit 0113 244 3446

Veronica Falls Brudenell Social Club
0113 243 5866

LIVERPOOL

Charlotte Church O2 Academy 2

0870 477 2000

Me & Him Bring You Shipping

Forecast 0151 709 6901

LONDON

Alex Metric/Russ Chimes XOYO

020 7729 5959

All Time Low/The Summer

Set O2 Shepherds Bush Empire

0870 771 2000

Atoms Bull & Gate 020 7485 5358

Betrayal/Thick As Blood Underworld

020 7482 1932

Bleech Club NME @ KOKO

0870 4325527

Brightnight City Barfly 0870 907 0999

Caspa/The Others/Roska Fabric

020 7336 8898

Chase & Status/Dream Mclean

Village Underground 020 7422 7505

Clay Pigeon/Upbeat Allstars

Nambucca 020 7272 7366

The Datsuns Dingwalls 020 7267 1577



Fen Black Heart 020 7428 9730

Get Down Good Basing House

020 7033 1900

Guitars Have Ghosts/We Buy Gold

The Finsbury 020 8809 1142

Heretics Mother 020 7739 5949

Heretics Dream/My Friend Eject

Star Of Kings 020 7278 9708

Horsefight/The Piatcions

Shacklewell Arms 020 7249 0810

Malpas Old Blue Last 020 7613 2478

Melic 100 Club 020 7636 0933

Mushy Rough Trade East 020 7392 7788

MJ Cole Nest 020 7354 9993

Orange Goblin O2 Academy Islington

0870 477 2000

Pantha Du Prince & The Bell

Laboratory Southbank Centre

0844 875 0073

Rouge 5/Lois & The Love Zigfrid Von

Underbelly 020 7613 1988

RoxXan Roundhouse 020 7482 7318

Running Club/The JFKs Dublin Castle

020 7485 1773

Simon Pomery Power Lunches Arts Cafe

Sly Dog/Refuge For The Meeks

Monto Water Rats 020 7813 1079

Sons Of Noel & Adrian/Eyes & No

Eyes The Lexington 020 7837 5387

Tidal Wars/Terrible Eyes Rattlesnake

Of Angel 020 7354 0471

Valentina/Superfood Birthdays

The Wolfhounds/Chips For The Poor

Buffalo Bar 020 7359 6191

MANCHESTER

Darwin Deez Sound Control

0161 236 0340

Hacktivist/Neck Deep Satan's Hollow

0161 236 0666

I Am Kloot HMV Ritz 0161 236 4355

Kaiser Chiefs O2 Apollo

0870 401 8000

Rea Garvey Band On The Wall

0161 832 6625

NEWCASTLE

Darktown Jubilee Cluny 2

0191 230 4474

Disclosure Digital 0191 2619755

Jim Lockey & The Solemn Sun Cluny

0191 230 4474

NEWCASTLE UNDER LYME

Screaming Maldini Full Moon

01782 255703

NEWPORT

Knights Of Boom Le Pub

01633 221477

NORWICH

Dave J Giles Brickmakers

01603 441 118

NME AWARDS TOUR Django Django/

Miles Kane/Palma Violets/Peace

UEA 01603 505401

NOTTINGHAM

Bitter Strings/Georgie Rose Rescue

Rooms 0115 958 8484

Jake Bugg Rock City 08713 100000

Zleep/Ben UFO Stealth 08713 100000

SATURDAY

February 16

BIRMINGHAM

Before The Story Ends Flapper
0121 236 2421
NME AWARDS TOUR Django Django/
Miles Kane/Palma Violets/Peace
02 Academy 0870 477 2000
I Hate You More/Obey Scruffy
Murphy's 0121 333 3201
Matt Sheehan HMV Institute
(Temple) 0844 248 5037

BOURNEMOUTH

The History Of Apple Pie 60 Million
Postcards 01202 292 697

BRIDLINGTON

Kaiser Chiefs/Heavyball Spa
Theatre 01262 678258

BRIGHTON

AK/DK/Black Black Hills Green
Door Store 07894 267 053
The Datsuns The Haunt
01273 770 847
The Deadset/The Redemptions
Sticky Mike's Frog Bar 01273 749 465
My Heroine World's End
01273 692311
Tiger Blind Tiger 01273 681228
Wolf Alice The Hope 01273 723 568

BRISTOL

The Correspondents /The Furious
Five Motion 01179 723111
Frightened Rabbit/Wintersleep
Fleece 0117 945 0996
LostAlone Thekla 08713 100000
Oneman Croft (Main Room)
0117 987 4144
Villagers/Stealing Sheep Trinity
01179 351 200

CAMBRIDGE

Los Broncos/The Temptress The
Cornerhouse 01223 352047

CARDIFF

Gallos/Portasound Buffalo Bar
029 20310312
The Me And You Club 10 Feet Tall
029 20228883
Palomino Party The Gate
0871 230 1094
Tribazik/Kilnaboy The Moon Club

DERBY

Pain/Neosis The Hairy Dog

DUNDEE

The Creeping Ivies/The Fnords Beat
Generator 01382 229226

EDINBURGH

Ethan Johns/Marika Hackman
Pleasance 0131 556 6550

EXETER

Jack Beats Phoenix 01392 667080

FOLKESTONE

Stornoway Quarterhouse
01303 245799

GLASGOW

The Bronx/Single Mothers The
Garage 0141 332 1120
Darwin Deez/Electric Guest Oran
Mor 0141 552 9224
Jonnie Common/Miaoux Miaoux
Broadcast 0141 332 7304
Raime/Jeff Mills The Arches
0141 565 1000

GUILDFORD

Dead Wolf Club Boilerroom
01483 539 539

LEEDS

Evil Scarecrow Empire 01132 420868
Leeds 02 Academy 0870 477 2000
Mala In Cuba Beat Bar
07984 430574
Swim Deep/Jaws Brudenell Social
Club 0113 243 5866
Your Demise/Counterparts Cockpit
0113 244 3446

LEICESTER

Screaming Maldini/Peyote Donkey
0116 270 5042

LIVERPOOL

Native Waters/Catalyst 02
Academy 2 0870 477 2000

LONDON

All Time Low/The Summer Set/
Lower Than Atlantis 02 Shepherds
Bush Empire 0870 771 2000
Beach Blood The Finsbury
020 8809 1142
Bedlamytes/The Indegenerates
Zigfrid Von Underbelly
020 7613 1988
Black Manila/Tripwires Birthdays
Golden Grrris/Halo Halo/Halo
Acolytes/Way Through/Trash Kit/
Peepholes The Yard
Jetta/Death At Sea/The Lake Poets
Roundhouse 020 7482 7318
Jon Blek And The Rats Dublin Castle
020 7485 1773
Julio Bashmore Secret Warehouse
The Lovely Jonjo Shacklewell Arms
020 7249 0810
Michael Mayer/Ben Klock Fabric
020 7336 8898
The Move-Ons/The Merry Gang
Monto Water Rats 020 7813 1079
M_Y_A Project/Stolen BH2
020 7474 3200
The Pictish Trail Victoria
020 8399 1447

Post Zero/The Outfits Hope &
Anchor 020 7354 1312

Serial Butcher/Engorgement

Sebright Arms 020 7729 0937

Shadows Of The City Nambucca
020 7272 7366

Skinny Girl Diet/Sky:Lark Power
Lunches Arts Cafe

Space Dimension Controller Dance
Tunnel 020 7254 2273

Sungrazer Borderline 020 7734 5547
The Toddla T Sound/Breakage XOYO
020 7729 5959

The Vestals The Social

Withered Hand/The Understudies
Union Chapel 020 7226 1686

MANCHESTER

Betty Wright Band On The Wall
0161 832 6625

Calexico HMV Ritz 0161 236 4355
Dead Retinas/Blowgoat Retro Bar
0161 274 4892

Dutch Uncles/Coves/Francis Lung
Gorilla 0161 832 1111

Funeral For A Friend/Such Gold
Major League NQ Live 0161 834 8180

Gold Jacks/The Bacillus Roadhouse
0161 228 1789

Trojan Horse Rotovator Fuel Cafe
0161 448 9702

The 1975 Deaf Institute 0161 330 4019

NEWCASTLE

The Creep Void/Death To Indie LYH
0191 232 1308

Example/Benga Metro Radio Arena
0870 707 8000

Fiona Clayton Cluny 0191 230 4474
The Kicks Star Inn 0191 222 3111

NORWICH

Killamonjambo Waterfront
01603 632 717

NOTTINGHAM

Afy Suleiman/Joel Baker Rescue
Rooms 0115 958 8484

Deftones/Letlive/Three Trapped
Tigers Rock City 08713 100000

Monki Stealth 08713 100000
Rae Morris Bodega Social Club
08713 100000

PONTYPOOL

Triaxis Hog & Hosper 07813 153 647

PRESTON

Tell Your Friends 53 Degrees
01772 893 000

READING

Damien A Passmore/The Lovable
Fraudsters Rising Sun 0118 957 2974

Paloma Faith Hexagon 0118 960 6060

SHEFFIELD

Everything Everything Leadmill
0114 221 2828

Sonic Boom Six/Under The
Influence Corporation 0114 276 0262

SOUTHAMPTON

The Chapman Family Joiners
023 8022 5612

T Williams Junk Club 023 8033 5445

STOCKTON

Lonely Valentine Club/Nerina Pallot
The Arc

STOKE ON TRENT

Delphic Sugarmill 01782 214 991

WAKEFIELD

Bleech The Hop 0871 230 1094

WOLVERHAMPTON

Surrender the Coast/Incendia Slade
Room 0870 320 7000

YORK

Cosmo Jarvis Fibbers 01904 651 250
Dropout Dan Black Swan Inn
01904 686 911

SUNDAY

February 17

Everything Everything,
02 Academy 2,
Liverpool

**BATH**

The Willows Bell 01225 460426

BELFAST

Train Ulster Hall 028 9032 3900

BIRMINGHAM

LostAlone/Evarose 02 Academy 3
0870 477 2000

Nerina Pallot Glee Club
0870 241 5093

BRIGHTON

Nordic Giants Pavilion Theatre
01273 700747

BRISTOL

Harry Swann/The Coarse Envelope
Truth Lies/Jack Simmons Fleece
0117 945 0996

The History Of Apple Pie Thekla
08713 100000

Mawkin Causley Colston Hall
0117 922 3683

Social Flatline/Chaos On A
Crimescene Croft (Front Bar)
0117 987 4144

BUXTON

Richard Hawley Opera House
01298 72190

CAMBRIDGE

Paloma Faith Corn Exchange
01223 357851

CARDIFF

NME AWARDS TOUR Django
Django/Miles Kane/Palma Violets/
Peace University 029 2023 0130

Steve Diggle The Globe
07738 983947

EDINBURGH

Paws Wee Red Bar 0131 229 1442

EXETER

Born Of The Jackal Cavern Club
01392 495 370

Frightened Rabbit Phoenix
01392 667080

GATESHEAD

Mausi/Eliza And The Bear/Death At
Sea Sage Arena 0870 703 4555

GLASGOW

Awolnation The Garage 0141 332 1120
Example/Benga SECC 0141 248 3000

Jim Lockey & The Solemn Sun King
Tut's Wah Wah Hut 0141 221 5279

Your Demise/Counterparts Cathouse
0141 248 6606

GLOUCESTER

Welcome Back Delta/Black Art
Little Victories Guildhall Arts Centre
01452 503050

HOVE

Villagers Old Market 01273 325440

HUDDERSFIELD

Three Trapped Tigers Bar 1:22
01484 538144

HULL

Cosmo Jarvis New Adelphi
01482 348 216

LEEDS

Calexico Cockpit 0113 244 3446
Sparkz HiFi Club 0113 242 7353

LIVERPOOL

Everything Everything 02 Academy 2
0870 477 2000

The Lumineers 02 Academy
0870 477 2000

LONDON

Jody Has A Hitlist Barfly 0870 907 0999

Julie Doiron The Lexington

020 7837 5387

The Lightworker New Cross Inn
020 8692 1866

Pictish Trail/Eagleowl/Rozi Plain
Roundhouse 020 7482 7318

MANCHESTER

Axes/Alpha Male Tea Party Kraak
07855 939 129

Justin Currie Waterside Arts Centre
0161 912 5616

The Killers Arena 0844 847 8000

Special Duties Star & Garter
0161 273 6726

Swim Deep/Jaws Soup Kitchen
0161 236 5100

Tremonti HMV Ritz 0161 236 4355

NORWICH

Jake Bugg UEA 01603 505401

NOTTINGHAM

Dropout Dan Maze 0115 947 5650

The Inside Is Live Rock City
08713 100000

OXFORD

Oyama Cellar 01865 244 761

PLYMOUTH

Modestep University
01752 663337

PRESTON

Sonic Boom Six 53 Degrees
01772 893 000

STOKE ON TRENT

Funeral For A Friend/Major League
Sugarmill 01782 214 991

YORK

Bentley Park/Glass City Vice The
Duchess 01904 641 413

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE.
YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE



The Toddla T Sound,
XOYO, London

MONDAY

February 18

ABERDEEN

Benga Snafu 01224 596 111
Example/Benga Exhibition Centre
 01224 824824

BRIGHTON

Andy Burrows Komedia
 01273 647 100
The Chapman Family Green Door
 Store 07894 267 053
Jake Bugg Dome 01273 709709
Pure Love/Turbogelst The Haunt
 01273 770 847

BRISTOL

Calexico O2 Academy 0870 477 2000
Goodnight Lois/My Heroine Croft
 (Front Bar) 0117 987 4144
The Kayas/Willow Fleece
 0117 945 0996

COLCHESTER

Mawkin Causley Arts Centre
 01206 500900

EDINBURGH

Richard Hawley HMV Picture House
 0844 847 1740

GLASGOW

The Lumineers Stereo 0141 576 5018

GUILDFORD

Dorje/The Drills Boilerroom
 01483 539 539

HATFIELD

Chlp The Forum 0844 477 2000

LEEDS

Aidan Baker Wharf Chambers

Exclamation Pony Brudenell Social
 Club 0113 243 5866

The Union Cockpit 0113 244 3446

LONDON

Bebe Black The Social
Burning Beard Dublin Castle
 020 7485 1773
Crooked Empire New Cross Inn
 020 8692 1866
Doctrines/Bear Cavalry Old Blue
 Last 020 7613 2478
Fimber Bravo/Sweet Baboo
 Roundhouse 020 7482 7318
Funeral For A Friend/Such Gold
 Garage 020 7607 1818
Houndmouth Sebright Arms
 020 7729 0937
Keaton Henson/Lowpines Freud
 Museum 020 7435 2002
Relentless In Love/The Tides Barfly
 0870 907 0999
Rozi Plain Village Underground
 020 7422 7505
Taken By Trees Hoxton Square Bar
 & Kitchen 020 7613 0709
Tom James/The Widowmaker
 Nambucca 020 7272 7366
The 1975 Borderline 020 7734 5547

MANCHESTER

Deftones/Letlive Academy
 0161 832 1111
John Prine Royal Northern College Of
 Music 0161 273 6283

The Killers/Tegan & Sara Arena
 0844 847 8000

Lee 'Scratch' Perry Band On The Wall
 0161 832 6625

MILTON KEYNES

Sadie & The Hotheads Stables
 01908 280800

NEWCASTLE

Kaiser Chiefs O2 Academy
 0870 477 2000

NORWICH

Don Broco Arts Centre 01603 660 352

NOTTINGHAM

The Ghost Inside/Bury Tomorrow
 Rescue Rooms 0115 958 8484
I Am Kloot/Jesca Hoop Albert Hall
 0115 941 9419
Swim Deep/Best Friends Bodega
 Social Club 08713 100000

OXFORD

Delphic O2 Academy 0870 477 2000

PORTSMOUTH

Villagers/Stealing Sheep
 Wedgewood Rooms 023 9286 3911

SALFORD

Ethan Johns/Marika Hackman
 Sacred Trinity Church 0161 834 2041

STOKE ON TRENT

Frightened Rabbit/Wintersleep
 Sugarmill 01782 214 991

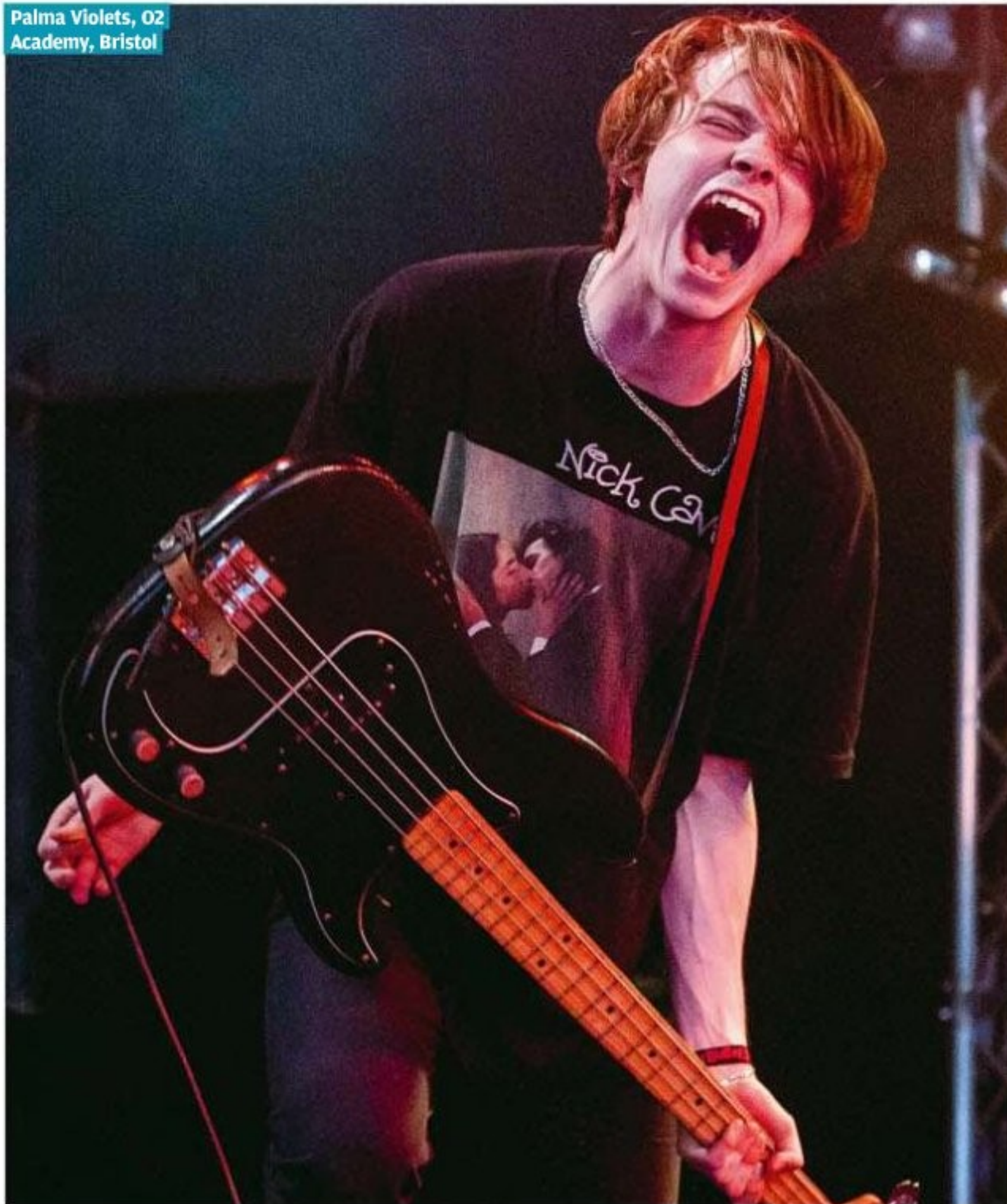
YORK

Elliott Brood The Duchess
 01904 641 413

TUESDAY

February 19

**Palma Violets, O2
 Academy, Bristol**



Delphic, O2 Academy,
 Oxford

BIRMINGHAM

Deftones/Letlive O2 Academy
 0870 477 2000
Don Broco O2 Academy 3
 0870 477 2000

Funeral For A Friend/Such Gold
 Asylum 0121 233 1109

Jake Bugg/Valerie June HMV
 Institute 0844 248 5037

Winter Actress & Bishop
 0121 236 7426

BOURNEMOUTH

Here Comes The Kraken/Martyr
Defiled Sound Circus
 01202 551802

BRIGHTON

Calexico Corn Exchange
 01273 709709

BRISTOL

Arcs & Trauma Croft (Front Bar)
 0117 987 4144
NME AWARDS TOUR Django
Django/Miles Kane/Palma Violets/
Peace O2 Academy 0870 477 2000
Dorje & The Drills Croft (Main Room)
 0117 987 4144
Syd Arthur Louisiana 0117 926 5978

CARDIFF

Elliott Brood Buffalo Bar
 02920 310312

CARLISLE

Sonic Boom Six Brickyard
 01228 512 220

COLCHESTER

The Chapman Family Arts Centre
 01206 500900

EXETER

Rivals Cavern Club 01392 495 370

GATESHEAD

The Signals Three Tuns
 0191 487 0666

GLASGOW

Bury Tomorrow/The Ghost Inside
 King Tut's Wah Wah Hut 0141 221 5279
Cody Simpson Royal Concert Hall
 0141 353 8000

GUILDFORD

Four Short Of A Miracle Boilerroom
 01483 539 539

LEEDS

Ethan Johns Brudenell Social Club
 0113 243 5866

Robert Vincent City Varieties
 0845 644 1881

...And You Will Know Us By The Trail
Of Dead Cockpit 0113 244 3446

LEICESTER

Delphic O2 Academy 2
 0870 477 2000

LONDON

AlunaGeorge XOYO 020 7729 5959
Cymbals Madame Jojo's 020 7734 2473
Darq E Freaker/Mungo Garage
 020 7607 1818
NME AWARDS SHOW Exclamation
Pony Hoxton Square Bar & Kitchen
 020 7613 0709
The History Of Apple Pie Old Blue
 Last 020 7613 2478

I Am Kloot/Jesca Hoop Barbican
 Centre 020 7638 8891

Keaton Henson/Lowpines Freud
 Museum 020 7435 2002

Mark Eitzel Bush Hall

020 8222 6955

Nought/Dead Days Beyond Help

Power Lunches Arts Cafe

Shields/Good Dangers

Shacklewell Arms 020 7249 0810

Zaphonic Barfly 0870 907 0999

150 Friends Club/James Marples

The Finsbury 020 8809 1142

MANCHESTER

Beyond Pink/Crywank/Queer'd
Science Wahlbar 0161 637 3736
The Bronx/Single Mothers Club
 Academy 0161 832 1111

Dave J Giles/Tom Law Deaf Institute
 0161 330 4019

Lee 'Scratch' Perry Band On The Wall
 0161 832 6625

The Lumineers Academy
 0161 832 1111

Mazes/Golden Glow/Weird Era Soup
 Kitchen 0161 236 5100

Train O2 Apollo 0870 401 8000

Your Demise NQ Live 0161 834 8180

MIDDLESBROUGH

Bleech The Keys 01642 782 534

NORWICH

Dave Gerad & The Watchmen Bicycle
 Shop 01603 625 777

Glass City Vice Brickmakers
 01603 441 118

NOTTINGHAM

Oneman Stealth 08713 100000

PORTSMOUTH

Andy Burrows Wedgewood Rooms
 023 9286 3911

PRESTON

Kaiser Chiefs Guildhall 01772 58858
Max Milner 53 Degrees 01772 893 000

SHEFFIELD

Paws Bungalows & Bears
 0114 279 2901

Swim Deep/Best Friends Plug

0114 276 7093

Toddla T Leadmill 0114 221 2828

SOUTHAMPTON

Pure Love Joiners 023 8022 5612

YORK

Michael Chapman The Duchess
 01904 641 413

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 Had already gone 'Station To Station' and ended up in Berlin. Once again "Had to get the train from..." er, sorry, don't recognise this place (5-3-2-3)
 9 Driven NME wild trying to find a Nirvana connection (9)
 10 San Cisco's single on shingle (5)
 11 It's that time of year for Mitch _____, frontman of Let's Active and producer for REM and Pavement (6)
 12 (See 5 down)
 14 Man with Moose at Yes reformation (5)
 15 (See 28 across)
 17 'We'll Be The Moon', and they were the arrangers of that ambition (6)
 18 "When I'm _____ she comes to me/With a thousand smiles she gives me free", from Jimi Hendrix's 'Little Wing' (3)
 19 (See 6 down)
 21 Randy lot getting all excited about being in Liverpool (8)
 23 He collaborated with Metallica on the 2011 album 'Lulu' (3-4)
 24 (See 1 down)
 26 In an abrupt voice, cut short The Curve single (7)
 27 "So I'm moving to New York 'cos I've got problems with my _____", The Wombats (5)
 28+15A Foals have a burnt offering (4-4)
 29 Somewhere for Todd Rundgren, Asia and Duran Duran to perform their albums (5)
 30 Red deer slaughtered for one of The Presidents Of The United States Of America (7)

CLUES DOWN

- 1+24A Eels feeling doubly good about their new album (9-8)
 2 "_____ was a hero to most, but he never meant shit to me", from Public Enemy's 'Fight The Power' (5)
 3 Steve _____, former drummer with Afghan

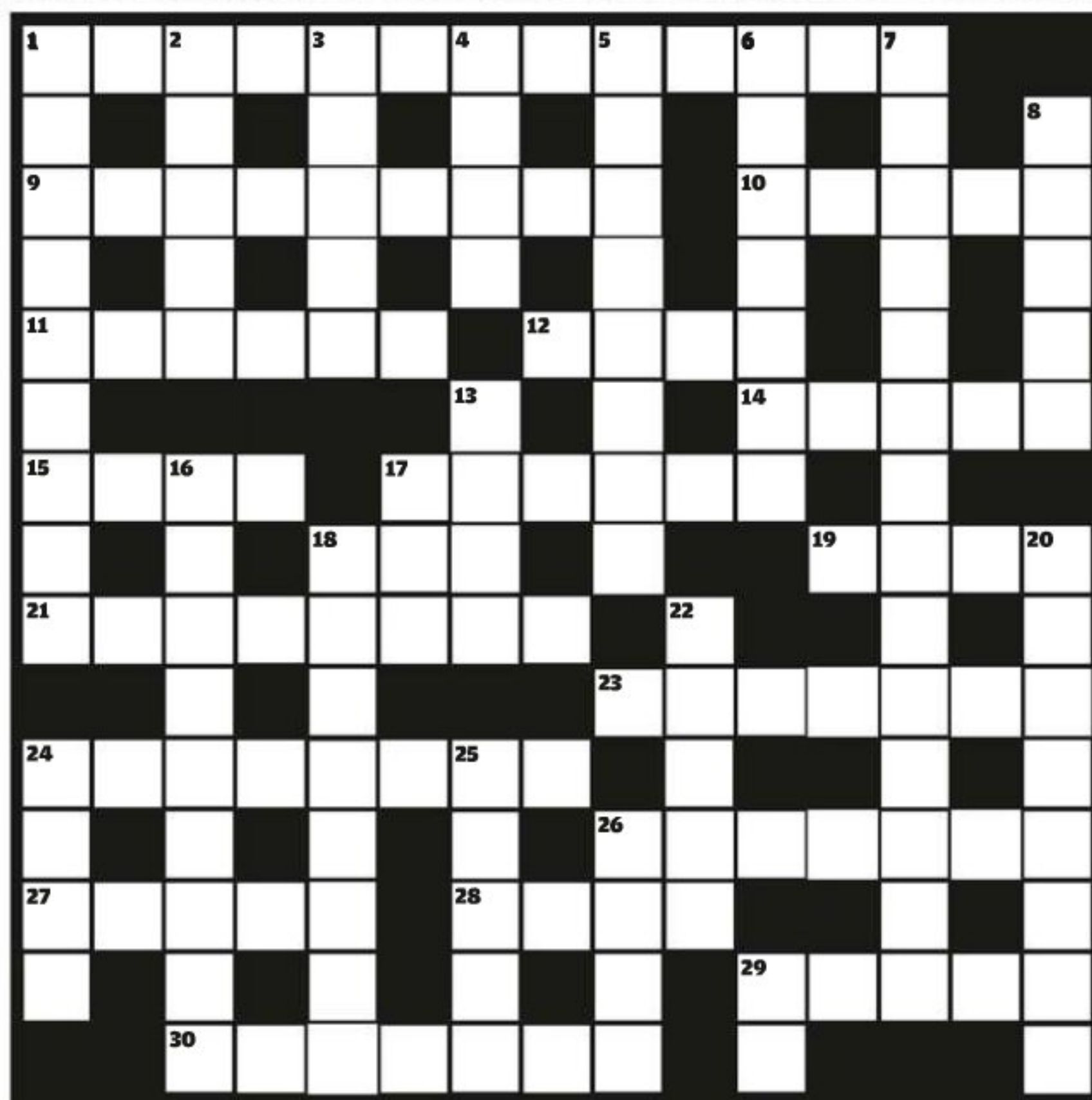
Whigs or a singer-songwriter on 'Copperhead Road' (5)

- 4 Cat Power single that's given her a very big break? (4)
 5+12A Perhaps drop new idea that includes nothing from a Triffids classic (4-4-4)
 6+19A "Cos what you see is what you get/Try and take control of it and not me/Don't wanna be _____", Stiff Little Fingers (7-4)
 7 Girls' N'Boys' R'Us at The Empire Of The Sun (2-3-3-6)
 8 For the likes of Muddy Waters, Howlin' Wolf and Etta James it was more than just a game getting on board with this label (5)
 13 Her song 'Thank You' was sampled by Eminem on 'Stan' (4)
 16 Oh dear... I'd a different name for them (9)
 17 Regina Spektor has a long way to go to complete this album (3)
 18 Taken everything off a Rolling Stones album and a Depeche Mode single (8)
 20 So no new thoughts on an album then, Leonard Cohen? (3-5)
 22 Lee Perry was happy to produce The _____ Brothers on 'Conscious Man' (5)
 24 A terrible sigh let out on release of Smashing Pumpkins' debut album (4)

JANUARY 12 ANSWERS

ACROSS
 1 Follow Me, 8 Matilda, 9 Algiers, 10 Sundays, 11 Kate Nash, 13 Enemy, 15 Boys Don't Cry, 18 Aero, 19 Do It Yourself, 24+37A Free Time, 29 Eno, 34 Alarm, 35+36A It's A Gas, 38 Fragile

DOWN
 1+3D Frank Ocean, 2 Light My Fire, 4 Moses, 5+21A Stanley Road, 6 Please, 7 Maps, 8+26A Mrs Robinson, 12 Hut, 14 Maria, 15+31A Bed Of Nails, 16 Days, 17 Cassius, 18 Afro, 20 Utopia, 22 On Call, 23 Drums, 25 Rant, 27 Slang, 28 Anam, 29 Ei, 30 OST, 32 Age, 33 LSF



Normal NME terms and conditions apply, available at NME.COM/terms. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, February 19, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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



COLLECTORS' CORNER OUTKAST

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



PLAYER'S BALL (1993)



The duo's debut single, taken from their first album 'Southernplayalisticadillacmuzik', was originally a festive-themed song about a group of 'players' meeting on Christmas Day. Many of the references to this were subsequently excised from the released version, although the phrase "hallelujah" and some sleigh bells remain.

Need To Know: The single is referenced on another OutKast single, 'Elevators (Me & You)'.

ATLIENS (1996)



The band's outer space-inspired second album saw them developing their sound by criss-crossing several genres, showcasing the first elements of the sound that would make them massive worldwide, as well as gaining the respect of the notoriously insular hip-hop community. It was on this record that André 3000 and Big Boi made their first tentative stabs at producing.

Need To Know: The title references the city of Atlanta in their native Georgia, as well as aliens.

ROSA PARKS (1999)



A hugely successful single lifted from the group's third album 'Aquemini', this track became mired in controversy when the civil rights campaigner it was named after sued OutKast and their label LaFace. She objected to what she called the "vulgar language", as well as making the point that, despite the title, the lyrics weren't about her in any way.

Need To Know: Parks died in October 2005, just six months after the lawsuit was settled amicably.

IDLEWILD (2006)



This album, which also doubles as the soundtrack to the film of the same name, was the last studio record credited to OutKast. It contains seven songs from the film, while the rest of the tracklisting features OutKast tracks new and old, plus snippets of dialogue from the movie. Many of the new songs veered away from straight hip-hop and featured elements of gospel, jazz and soul.

Need To Know: Lil Wayne and Snoop Dogg feature on the track 'Hollywood Divorce'.

FANMAIL

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

Edited by Ben Hewitt



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LETTERS
@NME.COM

Letter of the week

The best of the NME mailbag



MY SWEET BLOODY VALENTINE

From: Ben Rout
To: NME

I must say, I was doubting My Bloody Valentine were ever going to release a new record after 22 years (!) and Kevin "two to three days" Shields toying with our emotions. But not only have I been proved wrong, My Bloody Valentine have returned with the most satisfying comeback possible. The record combines elements of 'Loveless' (the impossible to decipher lyrics, Bilinda's sexy whispered vocals, sweeping sliding guitar) and proves they still have a knack for funky pop numbers ('New You'). But the initial familiarity doesn't last long, as the final three tracks take us into a staggeringly bassy monstrosity of a jam. And it's complete genius. I can't wait for my ears to be obliterated by the jet-engine sampling, bro-gaze masterpiece 'Wonder 2' come March. So all hail Kevin Shields, saviour of rock'n'roll, for giving us a record to cherish as much as 'Loveless'. I don't even care that I stayed up all night pressing the F5 key on the website to buy the damn thing.

NME's response...

It was tense, wasn't it Ben? Like finally landing a proper date with that scallywag who's pissed you about for ages. You tell yourself not to get carried away. You've been here before; you've been let down before. But as he gives you the come-hither

eyes and purrs coquettish promises about how he'll make your wildest dreams come true, you realise Kevin Shields looks bloody sexy nibbling on that garlic bread. The blood rushes to your head, the cheap wine surges through your body, and

suddenly you're alone with him in the confines of your candle-lit boudoir, pressing refresh like a maniac and waiting for the earth to start moving... Er, sorry - where were we? Ah yes, My Bloody Valentine. The fact they've not only finally released a new

album - a minor miracle in itself - but that it also sounds pretty amazing is definitely the most momentous event of the past few days. And we're glad you're so enamoured with it already, Ben. Roll on 2035 for the follow-up, eh? - BH

AIN'T NO ROMANCE AROUND HERE

From: Tamarah Green

To: NME

I'll start by saying that I love 'm b v' - I think it is the absolutely perfect follow-up to 'Loveless', even if it did come 22 years later. But when did we lose the importance of release dates? Kevin told us it'd come in 2012 and then in only two to three days, which turned into six. And then of course it was only released digitally, with an option to pre-order the physical copy. How can we anticipate and prepare for a release when we don't have the date and can't go into a shop and play it straight away? I'm well aware we're in a digital age but there's no need to just resign and lose the romance of it all. Radiohead's surprise release of 'The King Of Limbs' had the same effect: how many people have it on their shelves and in their

iTunes? Digital releases are quick and convenient but should not be prioritised over physical releases, and the release dates for different formats should all be the same. It's great that artists like Bowie and MBV can release things as soon as they've finished them online, but can we really retain the sentiment and importance of an album this way? We complain our record shops are closing, but we can't be bothered to go and buy ourselves CDs, which is sad really.

From: NME

To: Tamarah Green

Interesting stuff, Tamarah. If nothing else, it doesn't say much for the role of the high-street music store if one of the year's biggest releases so far is only available via your laptop, does it? But the out-of-nowhere release of 'm b v' generated its own excitement, too - part of the joy was witnessing those

panicky conversations between people asking who'd heard it, was it any good, why did the bastard site keep crashing, etc. Also, some folk have been waiting 22 years to hear this album. That's probably enough time to mentally prepare for a record, I think. Saying that, you can't exactly use a digital download to skin up on, can you? - BH

'OMG IT'S AMAZING' VS 'HOW DID THIS TAKE 20 FUCKING YEARS?'

From: Jamie George

To: NME

I'm absolutely loving the new My Bloody Valentine record. I'm too young to have been caught up in the craze when 'Loveless' first came about so it's brilliant to now experience it myself. Been playing it almost non-stop since it came out, something I'm not sure my flatmates appreciate too much but hey, I've been enduring their chart shite for months now so I would personally like to thank MBV for providing the wonderful noise to fight back with. They won't know what's hit them.

From: Harry Barnes

To: NME

The title just couldn't be any cooler, could it? I was born after their last album, but it feels so relevant today. The Horrors, take note!

From: Jack Parker

To: NME

My Bloody Valentine are overrated. I'm sure I'm not the only one who thinks they're overrated, right guys?

From: Dean Glover

To: NME

I was bitterly disappointed to be honest, as a massive fan of My Bloody Valentine, from the early Birthday Party-sounding stuff right through to 'Loveless'. When I put 'm b v' (a very weak and lazy title in my book) on for the first time, I couldn't believe it'd taken 22



years, nine of my hard-earned pounds and a whole lot of 403 Errors to come up with what just sounds like 'Loveless Mark II'. No new sounds, no new styles and no new ideas... just nine new songs. Guttled.

From: NME
To: Harry Barnes; Jack Parker; Jamie George; Dean Glover

As the correspondence above shows, 'm b v' is proper 'love it or hate it' fare - there's no fence-sitters with this one. Hopefully there'll soon be full-scale bloodshed between these two warring tribes - so why not join the debate by aggressively telling someone you think their opinion is utter bollocks by dropping us a line at letters@nme.com? - BH

THE WORST PERSON IN THE WORLD

From: Caitlin Grillo
To: NME

Have to say, for me it was a very tough call when casting my vote for the Villain Of The Year Award - both David Cameron and Harry Styles would make extremely worthy winners. In the end I went for Harry Styles, because at least David Cameron accepts he was not born with musical talent of any sort and does not constantly bombard us with endless run-of-the-mill pop tunes that lack substance of any sort, and often in fact rip off far better songs. But don't think me entirely stone-



STALKERS

From: Robert Smith
To: NME

Here's me and Haim. We spoke about California and dance moves and we sang Ellie Goulding. They were all absolutely lovely.

hearted: I just want a member of One Direction to win an award they truly deserve. Good luck Harry!

From: NME

To: Caitlin Grillo

Let me tell you a story. It's a cold, windy day in Paris. Two young men - myself and Spector's Fred Macpherson - are inside a car: a pair of magnificent, beautiful animals in tight trousers, watching the Parisian streets rush by as we put the world to rights. You wouldn't believe the conversations we had, Caitlin: witty *bon mots* about our favourite crisp flavours, Fred's hilarious anecdote about the time he saw a massive snake in Dalston. And then he turned to me and insisted that Harry Styles was the last of the "true rock stars". I'm not sure I agree, but young Harry's only

Web Slingsing

The highlight of this week's NME.COM action

FALL OUT BOY RETURN

David Bowie, Suede, My Bloody Valentine, The Strokes, Justin Timberlake, Destiny's Child: it may only be a month and a half old, but 2013 has delivered on grand, unexpected and head-spinning musical returns, hasn't it? And now we have a new name to add to the mix: the, er, mighty Fall Out Boy, after the emo pop-punkers - who we assumed were just trapped in the self-loathing confines of 2005 for all eternity - announced that they were ending their official hiatus to release a new album this May. Its title? The modest, self-effacing 'Save Rock And Roll'. "When we were kids the only thing that got us through most days was music," they said in a statement. "It's why we started Fall Out Boy in the first place. This isn't a reunion because we never broke up. We needed to plug back in and make some music that matters to us. The future of Fall Out Boy starts now. Save rock and rock." Nice lads, eh? They also showcased a new single, 'My Songs Know What You Did In The Dark (Light 'Em Up)' - but unfortunately, the reaction from NME.COM readers hasn't been overwhelmingly positive...



Best of the responses...

Save rock'n'roll... by releasing another over-produced corporate pop album. **Damie Towner**

Just when you thought 2013 was shaping up to be a good year musically we

are dealt this cruel blow... **Christine Tudhope**

Just piss off, would ya? **Maciej Komis**

Didn't even notice they were gone. Couldn't give

the tiniest monkey shit. **Tom Longthorp**

They should call the new album 'We suck even worse than we used to, if that's even possible' or '16-year-old girls used to like us. Of

course, contemporary 16 year-old girls have some of the worst taste on the planet, but we're still cool. Just look at our one guy, he's wearing a shirt with a skeleton on it like it's an X-ray'. **Clint Corey**

crime is seemingly being a shit boyband member who has had all his pop dreams of partying and dating celebrities come true. Now, I think it's entirely justifiable to hate someone purely because their life has turned out exactly how they wished, but here's the rub: David Cameron has also ended up fulfilling his lifelong ambition, but he's doing a job that's actually a bit more serious than releasing bobbins chart-filler. Surely there's only one winner? - BH

WAR ON PEACE

From: Gary Holder
To: NME

I recently heard from a friend that Peace had covered Justin Bieber. Of course I thought he must be joking, but when I checked YouTube, there it was. Explanations, please.

From: NME
To: Gary Holder
Come on, Gary - like you've never belted out 'Baby' in front of the mirror before.

But seriously, let this be a lesson to you: each and every one of your heroes will end up breaking your heart at some point - BH

MORE PISS, SWEAT AND TEARS

From: Murray Yelf
To: NME

Are they good enough to be headliners? I don't think anyone that's been to a Biffy Clyro gig could possibly argue that they aren't. After playing Reading and Leeds many times and a successful double album, it must be Biffy's time to be promoted to the rank of headliners. It'll make a change from the same old bands headlining the same festivals year after year!

From: NME
To: Murray Yelf
Hear, hear, Murray: as great as it is when old hands like The Stone Roses come back, they do tend to dominate all of the festival bills. It's vital that today's crop get a chance to

show they can cut it, too - so here's to Simon and co rocking out like sweaty, shirtless Adonises this August - BH

THE STROKES? NEW ALBUM? WHATEVER

From: Chloe Dixon
To: NME

After reading the article about The Strokes' new album last week, I couldn't help think that really, they have let everyone down. Like you said, it was as if they didn't want to be onstage last time they were in the UK. I remember seeing them at Leeds and was so excited, and they were shit! Seriously shit - almost ruined the festival in my opinion. Don't know how anyone can be excited about this new album when it's sure to be a disappointment - hopefully they will learn from their past mistakes...

From: NME
To: Chloe Dixon
It's a tricky one, Chloe. The Strokes are capable of moments of utter genius, but



STALKERS

From: Shauna West
To: NME

Hi. This is me meeting Justine from The Vaccines. He signed a lyric sheet for me. He was a great guy and real gentleman.

'Angles' sounded so disinterested that it reminded me of the sort of half-arsed, I-can't-believe-my-life-has-come-to-this-but-I-really-need-the-money contempt I reserve for editing this letters page. So, to the big debate: can The Strokes find the old magic, or has the well run dry? Well... I dunno, really. Might be good. Might be bad. Just have to wait and see, innit? I'm off now - BH

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

YANNIS PHILIPPAKIS FOALS

QUESTION 1

Name three of the objects you and the band interact with in the video for 'Cassius'.

"Ox hearts, drugs and flowers."

Correct. You also could have had miniature aeroplanes

"That was all Dave Ma's [Foals' video director] idea. I was also doing Cretan dance moves, it's like a folk dance from Crete."

Are you a Cretan dancing connoisseur?

"Yeah, a little bit."



Foals' ox heart baubles have never really caught on

QUESTION 2

What animal is featured on the cover art for 'Mathletics'?

"An octopus."

Correct

"Me and [artist] Tinhead used to collaborate on all that stuff, but obviously all the talent was his. I'd just badger him around. He'd drawn an octopus and it just looked great so we went with it."



QUESTION 3

What song did you perform on *Skins* back in 2008?

"Hummer."

Correct. How was that as an experience?

"Fair to middling. I wasn't really that aware of *Skins* at the time, but we got told it would be a good thing to do, so... we did it."

QUESTION 4

Which track opens the B-side of Foals' recent 'Tapes' mix album?

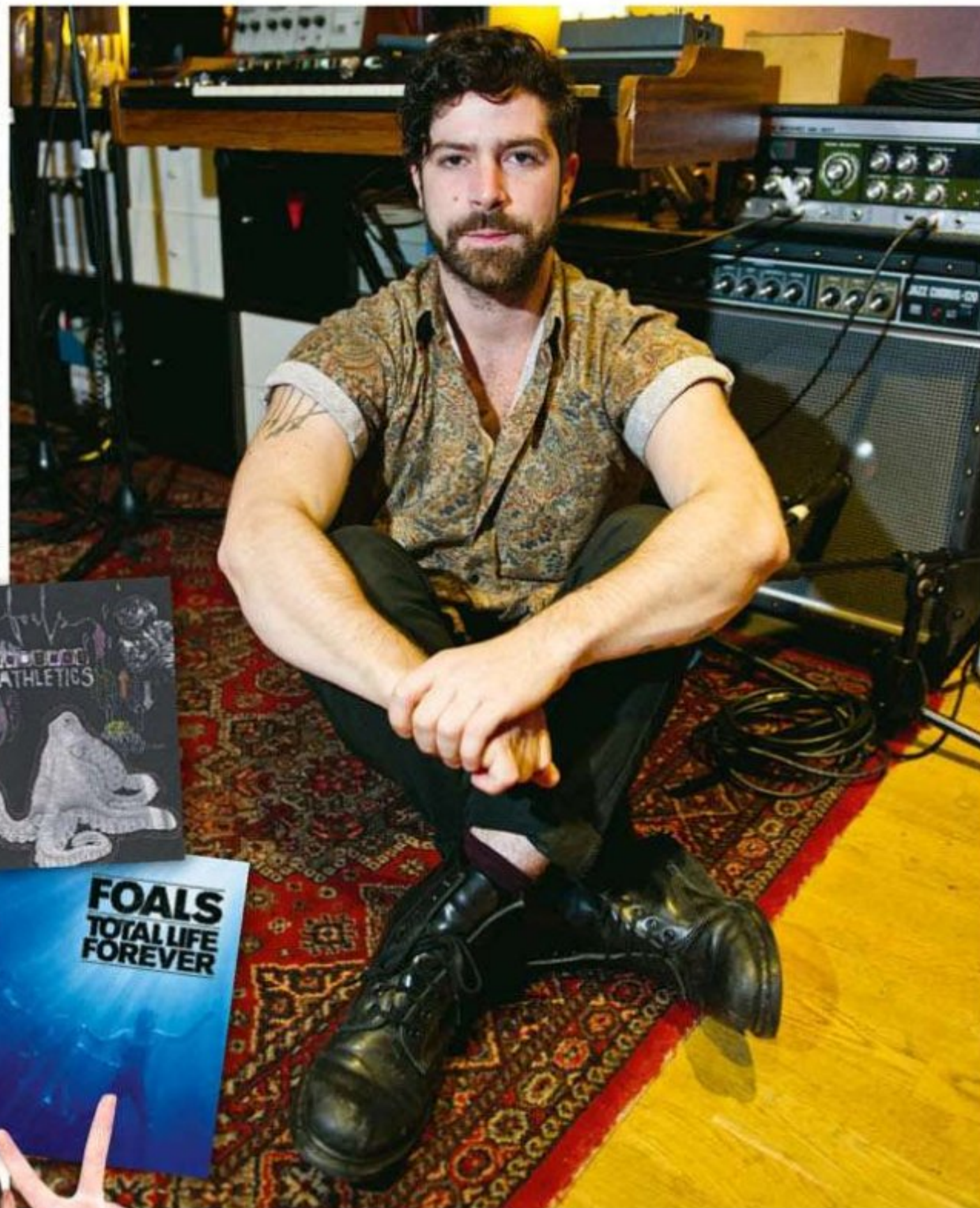
"No idea..."

Wrong. It was *Art Department* feat. *Soul Clap & Osunlade* with 'We Call Love'.

"Everyone in the band offered up a few tracks and Edwin [Congreave, synth] put it together. My stuff was the Soweto kind of sounds, The Invisible and others. But Edwin made it happen."



Back atcha, Danny - only fingers the other way round



QUESTION 5

Which TV/pop celeb recently tweeted his interest in the band, thinking you were called The Foze and praising your falsetto?

"The guy from The Script."

Correct. It was Danny O'Donoghue. Pleased with that mention?

"Fuck yeah. Heeelllll yeah."

QUESTION 6

How many times has your quote that 'Total Life Forever' "sounds like the dream of an eagle dying" been requested in articles?

"Way too many times."

Wrong - 95 times so far, according to Google "Fucking hell."

Do you regret saying it?

"Not really. It's ridiculous, but regret's not right. It's more amusing than anything."

QUESTION 7

You produced a track, 'Wolf', on Trophy Wife's EP 'Bruxism'. Name two of the other guest producers on the record.

"Er... Mark Ronson and Pharrell. Working with Pharrell was pretty crazy... he keeps paging me, I can't get him to stop."

Wrong. You could have had *Plaid*, *James Yuill*, *Andrew Halford* or *Ewan Pearson*

QUESTION 8

How many NME Awards have you been nominated for and how many have you won?

"We've won one and been nominated for, like, 20 or something?"

Bit optimistic. You've won one (Best Track for 'Spanish Sahara') and been nominated for five. Half a point

"I was really pleased about 'Spanish Sahara'. We won with a song that was seven minutes long, so that was an honour."



Yannis also uses his NME Award as a counting device

QUESTION 9

Who else appeared on your team when you were on *Never Mind The Buzzcocks*?

"That Minchin dude, and I was on Phill Jupitus' team."

Correct. Tim Minchin and Phill Jupitus. How did it go?

"It was terrifying. I felt like a real dork and I took a lot of Ritalin before so I could try and focus my wit. I'm not sure whether it did that or the opposite."



Never Mind The Buzzcocks. Or the spectacular hair

QUESTION 10

You've recorded two covers for *Radio 1's Live Lounge* - name both.

"One' by Swedish House Mafia and 'The Bed's Too Big Without You' by The Police."

Half a point. The Police track was for a Maida Vale session. The other *Live Lounge* cover was Gwen Stefani's 'Hollaback Girl'.

"Covers are quite rewarding. Well, comedic."

Total Score
6/10

"I'm happy with that. That's decent."

NME

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