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"I've googled Morrissey a couple of times now and I'm thinking, I could be a fan" SIR CLIFF RICHARD

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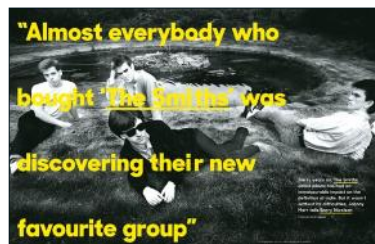
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The Smiths

Thirty years since the debut album that gave indie its poster boys, Barry Nicolson speaks to Johnny Marr, Chrissie Hynde and more about The Smiths' thrilling beginnings

Wild Beasts

The Kendal band spent the past five years relentlessly toiling. Now, as Laura Snapes discovers, they're back with a renewed sense of purpose

Eagulls

Hospital visits, drunken japery, live television debuts and a chance meeting with Bill Murray: all in a few days' work for Mischa Pearlman, who joins Eagulls' first US adventure

From The Vaults: Snoop Dogg, 1994

Twenty years after Snoop Dogg first wreaked havoc upon the UK, we pick out Angus Batey and Terry Staunton's piece shadowing the rapper's pandemonium-filled transatlantic visit

CONTRIBUTORS



Kevin Cummins
Photographer
Kevin's NME Smiths cover shot that never ran is inside: "Morrissey sent me a postcard telling me he wanted a print. Well not just a print, but a 5ft x 3ft print..."



Laura Snapes
Features Editor
This week Laura gets to grips with Kendal's Wild Beasts: "They're a dream to interview, offering smart thoughts on what it means to be a British band in 2014."



Gavin Haynes
Writer
Gavin researches the Washington cities vying for ownership of 'Nirvana Day': "Kurt's a hometown hero, though he once described Aberdeen as 'people still wearing bell bottoms in 1987!'"

THIS WEEK WE ASK...



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Well, it does involve Led Zeppelin, Aerosmith and Jimi Hendrix

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LETTER OF THE WEEK

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'MON THE MOZ

Thank fuck for Morrissey. His latest rant, directed at "royal boils" the Windsors – specifically "thickwit" Prince William – for hunting deer in Spain a day before launching a wildlife campaign was brilliant. I'm no PETA nut but whatever your opinion of Morrissey, his militant attitudes or even his music (though come the fuck on, The Smiths were amazing), we're lucky to have at least one person in music still brave enough to call people out when they're being hypocritical pieces of shit. You don't need to sit through three hours of pop stars back-slapping each other at the Grammy awards ceremony to know mainstream music is a pretty sterile place nowadays. Thank fuck Morrissey's still around to tell it like it is.

Dave Hanley, via Facebook

Al Horner: Fair enough, the Royals' anti-poaching stance is like Pete Burns campaigning against plastic faces, but maybe Morrissey can put the matter of their deer-slaying bastardry to pop geriatric and



Windsor favourite Cliff Richard, who was this week announced as his support act for a show in New York in June. Could make for some awkward backstage scenes, but not as awkward as the night Tom Jones supports only to find that Moz has banned beefcake from the venue. Anyway, here's hoping Morrissey's new album, slated for later this year, carries the same passion as his angry rants.

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birth-ers: Elbow's Guy Garvey and Charlie Brooker; Girls' Christopher Owens and Macaulay Culkin; The Horrors' Faris Badwan and Lurch, the manservant from *The Addams Family*. The main event could be Justin Bieber versus a raging sex-starved gorilla – OK, so they don't particularly look alike, but I think we'd all like to see it happen.

Tom Rentford, via Facebook

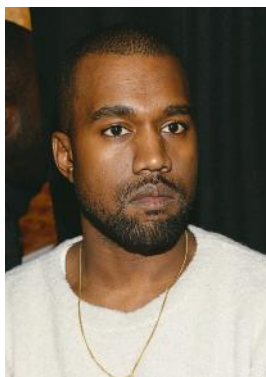
AH: Wow Tom, you've clearly thought about this. Unfortunately for you, we're a pretty peaceful bunch here at NME Towers (must be that gooey new Metronomy album we've had on repeat) so you'll have to look elsewhere for help quenching your weird doppelganger bloodlust. For what it's worth though, don't you reckon Keith Richards looks like Bob Dylan? No? Just me then.

JESUS JOGS

Fair play to Kanye West for designing trainers for Nike – yes, he attacks big corporations on "Yeezus" but I don't see the problem. After all the accusations he's recently levelled against the fashion industry of institutionalised racism, he should take his chance to get involved and make a difference. And if Kanye wants to take a break from music to concentrate on fashion, let him – with six absolutely massive solo albums in 10 years, not to mention his 'Watch The Throne' record with Jay-Z, no-one's earned a break more. Agreed? Good. Now that matter's cleared up, if this wins letter of the week can my prize be a pair of Air Yeezys?

Ryan Chireston, via Facebook

AH: Couldn't agree more, Ryan. Kanye's been outspoken about the lack of opportunities handed to black designers in fashion. Surely the real hypocrisy now would be to not seize the opportunity he's been



given to affect change. Mind you, I once said that about a plucky political do-gooder called Nick Clegg, who revealed himself to be a treacherous mega-snake, so it's anyone's guess how this'll turn out.

LIST MIFFS

'Smells Like Teen Spirit'? Are you having a laugh? I'd argue that the greatest song ever written was the one which you placed, quite humbly, at 414. 'Another Girl, Another Planet' is the zenith of punk rock. The Only Ones, with 'Another Girl...', composed a tune that's 180 seconds of pure adrenalin. Its

cosmic lyrics and ingenious melodies surely make it one of, if not THE greatest song ever written.

Calum Cashin via email

I was bitterly disappointed by your 500 Songs Of All Time list. Dylan's 'Like A Rolling Stone' making it barely below 50, bettered by 'Seven Nation Army'? I'm not even going to mention the criminal lack of Radiohead in the Top 100 [OK, and in return we won't mention that they actually were in there... doh! – Ed]. I understand you use quite a good system, but if you see an enormous shit-stain on a clean shirt, you bin that shirt! But hey, you have balls – I'll give you that!

John Mair, via email

AH: That's one cavalier attitude to clothing, John. Don't you have dry cleaners near you? Or Vanish? Anyway, as Mick Jagger is no doubt repeating to himself through gushing tears in his mansion right now, distraught at having not had one of his tracks top

our poll, you can't always get what you want. No-one was going to agree with every pick or the overall order decided by our voters. Greatness is more than a decent melody or ingenious lyrics: it's about sparking something seismic in the public imagination, crashing into existence, leaving an unfuckwithable crater in pop culture that smoulders on for decades. That's what '...Teen Spirit' did – which is why everyone, even my mum, knows that song. Can you say that about The Only Ones?

DOUBLE TROUBLE

The news that Chad Smith from Red Hot Chili Peppers is to battle his celebrity doppelganger Will Ferrell (seriously, they look IDENTICAL) in a drum duel is the best thing I've ever heard. But why stop there? NME, please use your mighty music industry powers to stage an all-day celebrity lookalike deathmatch between the following separated-at-



LOOK WHO'S STALKING

We got backstage at a Family Rain gig using the old "we know the band, they're our cousins" excuse. Turns out they do actually have a cousin Joe, but he wasn't allowed out.

Joe Tidmarsh & Anaya Masonde, via email



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Littlewoods

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NME TRACK OF THE WEEK

1. Brody Dalle
Meet The Foetus/Oh Joy

'Meet The Foetus/Oh Joy' is the long-awaited comeback track from cult rocker Brody Dalle, ex of The Distillers and Spinerette, now solo and backed here by her pals, Warpaint's Emily Kokal and Garbage's Shirley Manson. Combining Manson's sultry-sexy thing with Dalle's melodic rock thing and culminating in a shredded coda perfect for gig chant-alongs, this is the gutter-punk queen all grown up.

Dan Stubbs, News Editor

2. Wild Beasts
Sweet Spot

As befits Wild Beasts' new less-is-more approach, the latest track to be drip-fed from their new album 'Present Tense' is all sparse percussion, picked guitars and the odd wub of synth. It shows the Beasts at their most restrained and evocative, Hayden Thorpe and Tom Fleming intoning breathily about a "godless" dream state, halfway between asleep and awake. If such a thing exists, this is how it must sound.

Hazel Sheffield, writer

3. Howling Bells
Slowburn

Do you often find yourself yearning to head out into the nearest desert with a rucksack full of peyote to scour the darkest depths of your soul? Then, for escapist fantasy purposes alone, you need Howling Bells' return in your lugholes. The first track to be taken from an as-yet-untitled new album, 'Slowburn' is a moody, magnificent slab of gnarly coyote rock, with frontwoman Juanita Stein doling out advice about taking your time over romance.

Mark Beaumont, writer

4. Bo Ningen
DaDaDa

Japanese quartet Bo Ningen showed interest in the avant-garde art movement Dada when they performed a "sonic simultaneous poem" with Savages last May, an event where various poems were recited simultaneously in different languages. 'DaDaDa', a song whose title riffs on the movement and is the first taste of the band's third album, is equally disorientating as Taigan Kawebe's vocals howl over four minutes of crushing psych rock.

Tom Howard, Reviews Editor

5. Kelis
Rumble

Kelis' move away from the EDM R&B of 2010's 'Flesh Tone' to something closer to Solange's work with Dev Hynes continues with this second song from forthcoming sixth album, 'Food'. 'Rumble' is underplayed, analogue soul, with live horns and organic drums. Middle-class R&B? Maybe, but it sounds wonderful, and this being Kelis, there's bite, too: "I ain't no secretary, nobody's maitre d".

Phil Hebblethwaite, writer

**6. Nicki Minaj**
Lookin Ass Nigga

Nicki Minaj is back in 2014 with her third album, 'The Pink Print', and 'Lookin Ass Nigga' is her first taste of new material. In it, the Queens rapper launches a brutal takedown of voyeurism in rap, delivered at breakneck pace over spooky trap noises. Standing in a monochrome desert firing slow-motion guns in the accompanying video, it's at once an essay on the male gaze and the best Tarantino film never made.

Al Horner, Assistant Reviews Editor, NME.COM

7. SBTRKT
Hold The Line

'Hold The Line' is the first in a series of instrumental tracks being served as a precursor to SBTRKT's second album. On this taster, the tribal-masked producer returns to his sonic roots. Starting with a chatter of background noise, the beats skitter and fall like water droplets as ghostly synths cascade and break into a plane of subtle glitch. No Sampha, no soul – just perfectly engineered electronic emotion.

Hayley Avron, writer

8. Sohn
Artifice

'Artifice' is the latest cut from Sohn's debut album 'Tremors', out in April. It's much brighter and sunnier than previous work, with a chorus that bounces with pop fizz. "Somebody better let me know my name", the mysterious musician sings. The Vienna-based enigma recently told NME that writing his new album brought about a personality change. From the sound of this, 'Tremors' will have a newfound openness that's well worth checking out.

Lucy Jones, Deputy Editor, NME.COM

9. Royal Blood
Little Monster

Regardless of the title, there's nothing small about this track from the Brighton duo. Seemingly made of solid riff, it's simple but incredibly effective. Royal Blood have been labelled a British Audioslave, and this beast hammers that point home, although the sinister lyrics ("Love on my fingers, lust on my tongue") puts them closer to QOTSA. When Ben Thatcher and Mike Kerr support Arctic Monkeys this summer, this tune will make the ground shake.

Andy Welch, writer

10. Circa Waves
Stuck In My Teeth

You'll rarely find Circa Waves mentioned without a reference to The Strokes – and it's no different here. But while 'Stuck In My Teeth' bounces around in latter-day Strokesy style, there's a manic touch of Los Campesinos! here too. Still, it's not all about impeccable influences. "I'm a little too young with not enough time", confesses Keiran Shuddall, and it's his youthful brio that makes this so addictive.

Matthew Horton, writer

ESSENTIAL NEW TRACKS

► LISTEN TO THEM ALL AT NME.COM/ONREPEAT NOW

11. Conor Oberst Hundreds Of Ways

The first track to be taken from Mr Bright Eyes' new solo album 'Upside Down Mountain' will be released as a special Record Store Day seven-inch in April. Produced by LA folkster Jonathan Wilson, it shares the dry charm and twang of another of J-Wo's collaborators, Father John Misty. "Sometimes I get mistaken for this actor/And I guess that I can see it from the side", sighs Conor. But which A-lister is he singing about, we wonder?

Leonie Cooper, writer

12. Klaxons Children Of The Sun

After teaming up with dance newcomers Gorgon City on their comeback track 'There Is No Other Time', Klaxons enlist the help of a more established producer in The Chemical Brothers' Tom Rowlands. The result is less Day-Glo euphoria and more off-kilter experimentalism. Whirring sound effects zoom in and out of the sinister march as Jamie Reynolds declares "We are the children of the sun/We came to be and to become/Awakening as one".

Rhian Daly, Assistant Reviews Editor

13. Black Lips Justice After All

Following the seedy lurch of first single 'Boys In The Wood', you'd be forgiven for thinking that Black Lips had outdone even themselves in their travels to the dark abyss for forthcoming album 'Underneath The Rainbow'. 'Justice After All', however, adds a more playful, rootsy bounce to their blues-rock backbone. All fuzzy guitar twangs and rants about being stopped by the police, it's gleefully unrespectable, as only the Lips know how to be.

Lisa Wright, writer

14. A Winged Victory For The Sullen Atomos VII

One of 2011's most slept-on records was the gorgeous debut by A Winged Victory For The Sullen, a new collaboration between Stars Of The Lid's Adam Wiltzie and composer Dustin O'Halloran. The self-titled record comprised seven songs of ambient-classical, a soothing tonic for twilight hours. They return in April with a 12-inch single, 'Atomos VII', which burns from warm embers to a triumphant climax of violins and cello.

Laura Snapes, Features Editor

15. Hockeysmith But Blood

Freshly signed to Double Denim (the label behind Outfit and Empress Of's early releases), Cornwall duo Hockeysmith provide a taster of their forthcoming EP with this huge slice of raw power. 'But Blood' sees sisters Annie and Georgie Hockeysmith combine heavy guitars with weighty electronic production, giving a cracked yet epic sound that's compelling.

David Renshaw, News Reporter



16. My Chemical Romance Fake Your Death

The previously unheard 'Fake Your Death' finds My Chemical Romance channelling their inner Queen. The last thing the band recorded before their split and the only "new" song on their forthcoming greatest hits album, it's a real tearjerker. "I walk away and leave this place the same today/Some like to sleep, we like to play/Just look at all that pain", sings Gerard Way, as if he knew it would all end in anguish.

David Renshaw, News Reporter

17. Jungle Busy Earnin'

Jungle's first songs – 'Platoon' and 'The Heat' – had such a confidence it feels like they've been sharply slinking around dancefloors for bygone. This tight new blast of funk from the west London duo is actually EVEN BETTER. Precisely three minutes of throbbing Quincy Jones-style basslines and cool-as-a-cat disco vocals about being "too busy earnin'", this track will have you begging to hit the clubs after work. Make it Friday now.

Eve Barlow, Deputy Editor

18. Pure X Starlight

Following last year's lovelorn and personal 'Crawling Up The Stairs' LP, Austin's Pure X have now seemingly decided to indulge their inner Connan Mockasin. Like a lost cut from the New Zealander's recent 'Caramel' album, 'Starlight' is all cooing harmonies, rippling guitar chimes and lyrics about never letting you go. Valentine's Day may have passed, but 'Starlight' is the eyelash-fluttering sound of seduction distilled.

Lisa Wright, writer

19. Laura Marling Born To Love

Laura Marling's rich seam of songwriting is still yielding fabulous gems, judging by this new number performed live for the E-Town web show. All we can do is shiver as her fatally beguiling fingerpicking and calm voice unwind a beautiful, subtle portrait of a woman caught unawares by love, then struck between the eyes by a post-spat epiphany: "I was doing fine without this/But now I can't walk alone".

Emily Mackay, writer

20. Esben & The Witch No Dog

Esben & The Witch recently announced a PledgeMusic campaign to record their third LP with Steve Albini; before that, though, there's a potentially mighty split release with recent tour mates Thought Forms. Featuring pounding drums and a charged industrial atmosphere, this record gives a rousing rush. After the tom-heavy intro, Rachel Davies' vocal emerges from the foreboding silence, only for it to return and engulf her.

Simon Jay Catling, writer

TheWeek

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

Paul McCartney

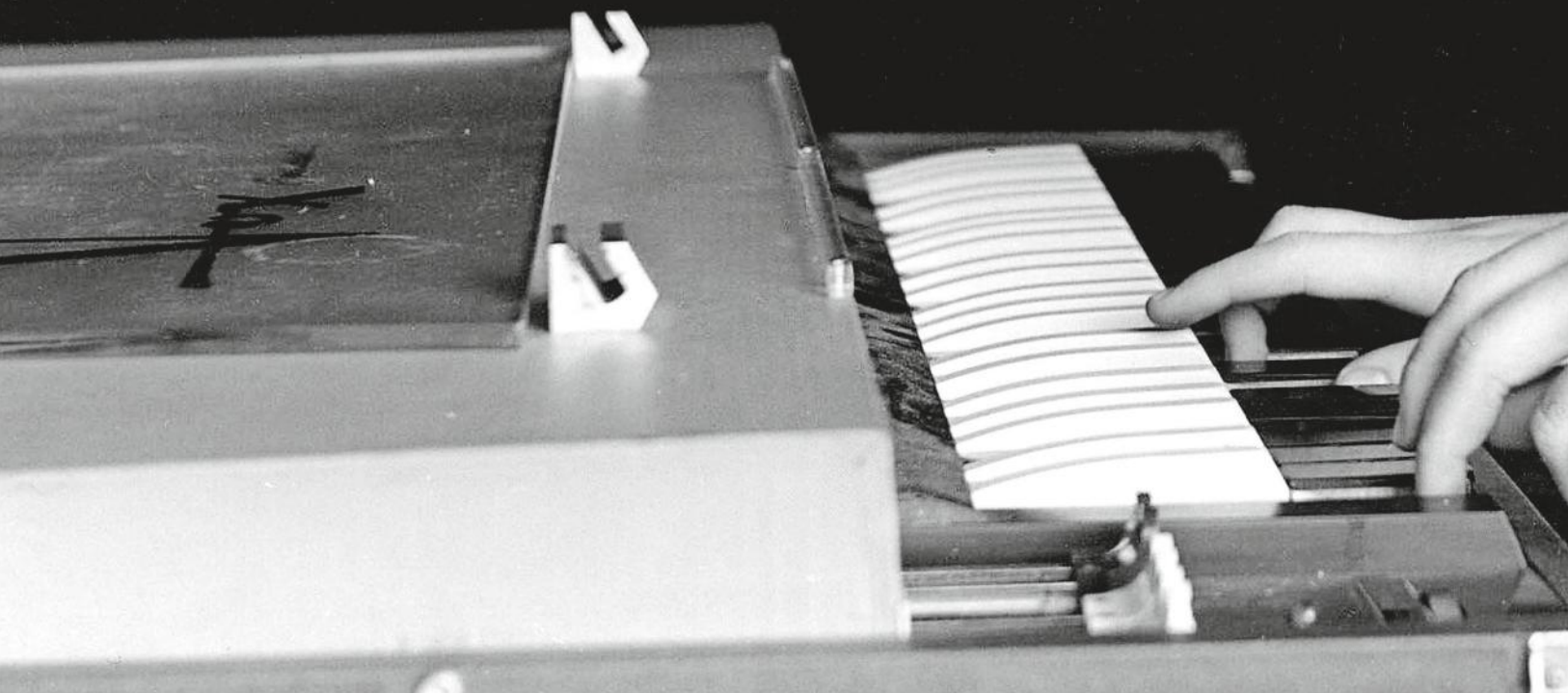


named Songwriter's

8

Songwriter

The music legend will collect the special, one-off award
at this month's NME Awards 2014 with Austin, Texas





Paul McCartney
tinkles the ivories
(and ebonies)
in 1963

When a rock star is asked about their biggest influence, one name is never far from their lips.

When a magazine compiles a list of the best music of all time, one man and his various bands consistently have more entries than any other. And when historians look back at rock'n'roll, Paul McCartney – the recipient of our one-time-only ➔

Songwriter's Songwriter Award at the NME Awards 2014 with Austin, Texas – will have the biggest chapter. A man so musical his internal monologue probably has a tune, McCartney's is a talent to rank among the titans of music. He's indisputably the greatest songwriter alive today, if not of all time.

'Paperback Writer', 'Blackbird', 'All My Loving', 'Yesterday', 'Hey Jude', 'The Long And Winding Road', 'Helter Skelter', 'Lady Madonna', 'Eleanor Rigby', 'Got To Get You Into My Life', 'We Can Work It Out', 'For No One', 'Golden Slumbers'... need we go on? OK then, 'Another Day', 'Band On The Run', 'Live And Let Die', 'Jet', 'Silly Love Songs', 'Young Boy', 'Temporary Secretary', 'Take It Away', 'Say Say Say'... Macca's brilliance has extended far beyond the confines of The Beatles to encompass 50-plus years of inspired tunesmithery, right up to his work with Mark Ronson and Paul Epworth on last year's acclaimed 'New'.

So it was inevitable that, when we asked the world's leading songwriters to nominate the best practitioner of their craft, they made Sir Paul their ultimate icon. For setting an unmatched pace in the modern music age, he's undoubtedly the songwriter's songwriter – and he'll be at London O2 Academy Brixton on February 26 to accept the honour.



bag TCT Outstanding Contribution To Music Award

The band who brought back the indie ideal to be honoured with prestigious award

Ever the modest indie figurehead, Stuart Murdoch struggles to think of reasons his band deserves the 2014 Teenage Cancer Trust Outstanding Contribution To Music Award, which he and his band will collect at the ceremony. "We've just kept our head down," he says. "We're the Status Quo of indie. We just keep churning out the records. We're still here – maybe that's the thing. We're a baroque pop band that came up in the mid-'90s, during Britpop, and we're still here. That should be on our gravestone: WE'RE STILL HERE!"

Stuart's seminal, Glasgow-based band Belle & Sebastian are worth celebrating for far more than mere longevity. Back in the mid-'90s, when the major labels stuck their mighty Hoover nozzle into the pool of indie-rock, Belle & Sebastian were steadfast champions of the indie aesthetic. Releasing their debut, 'Tigermilk', in collaboration with the in-house label at a local college, they went on to put out a series of increasingly successful EPs and albums of heart-stopping indie-pop on alternative labels, spreading their profile via fanzines and loveably ramshackle gigs while maintaining a wary mystique in the mainstream press. There were no interviews or photos; just the music, and the stories printed on their record sleeves.

Ten years after C86, they made indie a cult, credible concern again, building a devoted following that would see them headline the Hollywood Bowl. It was all down to a relentless – albeit terrified – creativity. "We were working all the time," Stuart says. "We loved what we had and it felt like this fragile thing, so we wanted to keep going before they took the money away; to make as many records as we could before the record company said, 'Stop, you're a bunch of charlatans.'"



The success of Belle & Sebastian has largely been down to their commitment to building communities; to a generation of music lovers too young for The Smiths, they were a band you could pin your identity on. They were early pioneers of online fan sites ("This was just down to timing – you couldn't plan that," says Stuart) and Kickstarter – fans funded Murdoch's new film *God Help The Girl* to the tune of \$120,000 (£72,000), and the singer will personally be driving investors around

Glasgow set locations in a bus "for years to come, probably". The band were also the fulcrum of a fresh alternative

mindset in Glasgow that ensured the city remained a hub of inventiveness for bands like Franz Ferdinand. "I do get an inkling that we were sort of an inspiration to certain groups, but you'd never like to claim that you're responsible for the upturn in fortunes of an entire city," Stuart says. "Glasgow has certainly come up, and you can be cynical about the fact that everyone's carrying guitars around, but I like that you can be in Central Station and look around you and you're surrounded by kids who are holding guitar cases on a Friday night. And if we could get a pound off every

**"WE'RE THE STATUS
QUO OF INDIE –
WE'RE STILL HERE!"**
Stuart Murdoch



American that's moved to Glasgow because of this band, we wouldn't be in the financial mess we are!"

Stuart was also key in changing the face of UK festivals – it was he who hit on the idea of staging them in out-of-season holiday camps, having thrown proto-ATP bash The Bowlie Weekender at Camber Sands in 1999. "I used to work at a holiday camp in the '80s," he says, "and I had this inkling that there was this constituency for our music that wasn't being addressed. In Nottingham, we were driving about looking for a venue to play at, and I saw this indie kid crossing the road and he looked a bit hopeless and I thought, 'We really should do something where he has a chance of meeting a girl.' Those were my thoughts. Butlins is already made, it's got these big, '60s-style venues and these little huts that we can sleep in and it's got the amusement parks. For me, it was a no-brainer. I wanted to see what these people looked like; I wanted to meet the people who were buying our records and writing us letters, I had a feeling for them. I thought, 'Let's get them together and have a big party.'"

Currently working on a new album and newly signed to Matador, it's time to celebrate the fact that this precious band are – as Stuart says – still here. And it's our turn to throw the party.

■ MARK BEAUMONT

Huw's in charge

Meet your Awards host:
Radio 1 presenter and NME columnist Huw Stevens

Are you excited, Huw?

"I'm super excited about hosting the NME Awards with Austin, Texas. I've bought NME every week since I was 15. So, to host, well, what an honour!"

What's your approach going to be? Vicious put-downs like Ricky Gervais or fawning praise like James Corden?

"I'm not going to ramble on, because no-one's there to hear me. Everyone's there for the music, I'm just there to keep things moving. So expect no comedy or cutting remarks from me!"

Any memorable NME Awards experiences over the years?

"Foo Fighters' performance in 2011 was incredible. It's always a great atmosphere, and it's a chance to party and celebrate the past year."

Have you got any plans together for coping with drunk rock stars?

"Oh shit, I hadn't thought about that. I might have a couple of drinks myself! Maybe I'll employ a couple of bouncers to look after me."

Are you looking forward to any of the performances in particular?

"Drenge are phenomenal live, and Blondie, well, Debbie Harry is like a dream, isn't she? It's gonna be dreamlike."

Got your afterparty plans sorted out? All back to yours?

"I wish my flat was big enough! I'm hoping it's all back to Debbie Harry's hotel suite for a party."



Blondie top the bill



Meet the acts performing at the NME Awards 2014 with Austin, Texas

Foo Fighters played for two hours straight in 2011, ending in Dave Grohl standing on table 27. The Cure turned in the greatest-hits set of a lifetime in 2009. Manic Street Preachers got 20,000 fans into The O2 to mark their Godlike Genius win in 2008. The NME Awards has always been *the* event of the year, but how do you top legendary shows like these?

With sheer pop class, that's how. This year sees the thundering new-wave juggernaut that is **Blondie** headline the show, bringing the coolest and most inspirational sounds of the New York underground to the heartland of rock'n'roll. And the home team won't let us down either. **Drenge** bring their post-grunge magnificence, last week's cover stars **Metronomy** unveil their super-soul revue and Outstanding Contribution recipients **Belle & Sebastian** celebrate their indie heritage. Expect even more more surprises on the night.

JOIN US AT THE AWARDS

Get your tickets for the night of the year now



So we've got **Sir Paul McCartney**, **Belle & Sebastian** and Huw Stevens. Add **Damon Albarn**, picking up the Award For Innovation, and **Blondie** being crowned Godlike Geniuses, plus a host of other awards to be decided by you at NME.COM/awards. Dotted around the room: **Arctic Monkeys** and **Palma Violets** comparing notes, **Peace** and **Swim Deep** sharing Birmingham memories, **Haim** dancing on tables, **Chvrches**, **Disclosure**, **The Vaccines**, **Temples**, **Katy B** and many more. All that's missing now is you. Tickets for the big show at London O2 Academy Brixton are on sale now at NME.COM/tickets. Snap yours up sharpish so you can spend the night of your life celebrating and commiserating with rock's top league. We will be touched by your presence, dears.



Albion's Got Talent

NME's Matt Wilkinson auditions for Carl Barât's new band

Can you play guitar, boy?" That was the question The Libertines posed on B-side and fan favourite "The Delaney" back in 2002. Last week, in a dingy south London pub, I found myself trying to answer that question to Carl Barât himself.

"It won't make you rich but it will be a trip," Carl wrote on Facebook, inviting fans to audition to be his new guitarist. I replied straight away. How difficult could it be? I went to enough Libertines and Dirty Pretty Things gigs to know you're lucky if they play a song in tune and all finish it together.

The night before the audition, I got an email: "Learn 'Death On The Stairs' and come to The Amersham Arms for 3pm." So far, so informal. But, arriving at the south London pub, I was surprised to find a full camera crew complete with runners, roadies, director and people following denim-clad hopefuls around with massive boom microphones. "It's a bit more *X Factor* than I was expecting," I tell Carl. "Don't say that!" he snaps. "This isn't some joke!"



Barât is attempting to recruit not only a new guitarist but a drummer and bass player too – a whole new band of amateur musicians with whom to promote his new solo album, due in September. He's doing so in the hope of finding a "gang mentality" that you don't get from a group of session musicians. This desire stems partly from touring his self-titled 2010 solo album, when he had done precisely that: "Backstage one night, I overheard some of them saying they didn't like the music," he recalls.

He should have no such worries today, I tell him, as I plug in and tune up for my big moment. First problem: roughly two seconds into the intro I realise I can't hear a thing. Second problem: it turns out I've come in too soon, so Carl stops everything and tells me we have to start again. When we do, Carl's guitar suddenly isn't working. And, in a move that is, in hindsight, regrettable, I miss my opportunity to live out the ultimate Pete'n'Carl mic-sharing fantasy by telling him that I won't be singing today.

I turn things around during the solo, which I learned meticulously the night before. "You're pretty fucking good man!" he laughs at the end. "I thought this was going to be an *NME* pisstake!" Anything but, I tell him.

► **What happened next?** Unfortunately for Matt, Carl never got back to him about the audition. He remains *NME's* New Music Editor (for now)

THE BOYS IN THE BAND?

More than 20 hopefuls tried out for the role of Carl's guitarist, including these two



Luke Baker, Sheffield

► **How did it go?**

"I've been called back for a second run-through, so that's good. I'm in a band already called *Dead Sons*, so I've toured before a bit. Our singer Tom plays keys for Arctic Monkeys so we're on a bit of break."



Tom Kuras, Bristol

► **How did it go?**

"Good! I played 'Gin & Milk' and it went pretty well I think. I'm feeling confident but I hope it's over soon – I need to get the train back home at 6pm."

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS



Foxes



BOOK Just Kids by Patti Smith

"I'm a ridiculously big fan. My grandma got me into her quite early on so I grew up listening to her all the time and loving her poetry and work. She is the queen. It's one of those you feel like you could read for the rest of your life. It's quite inspiring."



BOXSET Girls

"It reminds me of home and how me and my friends are. It makes you realise you're just a human being and other people are a bit mental as well. I'm quite like Hannah, she's a bit of a loose wire."

FILM

The Little Mermaid

"Disney films are good for chilling out to on tour. I feel like I can relate to Ariel the mermaid, but not because I've got a tail or anything. I enjoy her journey."



GAME

Prank calls

"I once rang my mum and told her I was on *Who Wants To Be A Millionaire?* and had to phone a friend. I don't think we got as far as asking the question 'cos she was so nervous. She freaked out."

HOME COMFORT

Care package

"Before I went on a world tour my family made this box with lots of notes and photos, so every day I could pull out a message from home. It was quite special. It really kept me going."

► **Foxes' tour begins in Liverpool on February 24**

Swim Deep

Austin's bustling
Bourbon Street

WIN A TRIP TO AUSTIN, TEXAS WITH NOKIA LUMIA 1020!

The crowds
at SXSW

You could join Team NME in Austin, Texas – the music capital of the world

There's no denying it – SXSW is one of the greatest music showcases on earth. Each March, people travel from all over the world to Austin, Texas to see legends play alongside a wealth of fantastic new bands. We'll be there, and we're giving you the chance to join the NME crew and capture all the action on the Nokia Lumia 1020. Over the last few months, NME have teamed up with Windows Phone and the Nokia Lumia 1020 to show you just how successfully you can capture great live shots with a handset that boasts the next level in mobile phone photography. We've produced a series of exclusive backstage and live photo galleries and films with the likes of Warpaint and Primal Scream, which you can check out on NME.COM.

And now awards season has hit, NME and Windows Phone have gotten together to send out six handsets to specially selected NME Awards Shows in the run up to the NME Awards 2014 with Austin, Texas. We'll be showcasing the best shots from the gigs – The Strypes (February 13), Only Real (14), Parquet Courts (16), Chvrches (17), Swim Deep (17), and Warpaint (18) – and we want you to answer a question based on one of the photos. If you get it right, you'll be entered into our draw to win a trip to SXSW, where we'll arm you with your very own Nokia Lumia 1020 so you can experience the handset's potential to capture professional quality shots in a live music setting for yourself. The ultimate smartphone for live music, its impressive range of features means you

can shoot quality images without having to lug heavy equipment around – so it's perfect for both the cramped, sweaty environs of the NME Awards Shows and the rabble-rousing excitement of new bands showcases at SXSW. Complete with Microsoft's Windows Phone technology, it boasts a 41-megapixel sensor and Zeiss imaging technology. With a powerful and accurate zoom, it's designed to deliver brilliantly bright pictures and videos even in the dimmest light, so wherever you are in the venue you'll never miss a moment of the action.

Between February 19–21 visit NME.COM and check out the six galleries of photos taken at the NME Awards Shows. Answer the question, and (if you get it right!) you could be soaking up the sun and the music at SXSW in March. What are you waiting for?

HOW TO WIN

- 1 Visit NME.COM/lumia1020 between February 19–21.
- 2 Answer the question to be in with a chance of going to the SXSW festival in Austin in March. Good luck!



EXTRA COMPETITION!

► Win a Nokia Lumia 1020 and tickets to the NME Awards 2014 with Austin, Texas! Want a last-minute opportunity to get to the NME Awards ceremony? Win two tickets to the NME Awards with Austin, Texas on February 26 at London's O2 Academy, Brixton and we'll throw in a Nokia Lumia 1020 too so you can capture all the chaos and carnage. To enter, simply visit NME.COM/win now.



Smells like civic spirit

Two US towns are to celebrate
Nirvana days in Kurt Cobain's
honour. Which one will you choose?

Nirvana Day comes but twice a year, apparently. The towns of Hoquiam and Aberdeen have long been local rivals, sitting side by side in Grays Harbor County in Washington State. Now, these neighbouring towns in the Pacific Northwest have mounted a tug-of-love for the legacy of Kurt Cobain. Both have declared official Nirvana days during 2014, one on February 20, the other on April 10. Both are planning celebrations and neither, it seems, is going to back down.

"I came up with the idea," says Aberdeen mayor Bill Simpson, "because we have locations that people come from all around the world to see; for instance, the Wishkah Bridge where he wrote some of his songs." Aberdeen is already more closely associated with the singer – the sign on the road into town now bears the legend 'Come As You Are' underneath it. But the slightly smaller community of Hoquiam announced their own Nirvana Day several weeks earlier, and not without some claim: Kurt lived there for four years as a child, and his dad worked at the Chevron petrol station while the family lived in town. Mayor of Hoquiam Jack Durney has defended his right to celebrate. "[Nirvana] bring great honour to our entire community," he told a local radio station. "Kurt Cobain lived in Hoquiam for a little while, but he and Krist Novoselic are part of our community, and I think it's good to honour our sons."

While these two battle for Nirvana glory, the state's biggest city has no official plans to honour the band, despite them having written and recorded and played there far more than Aberdeen or Hoquiam. Seattle, the gauntlet has been thrown down. ■ GAVIN HAYNES



Aberdeen, Washington

►Population 16,896

►Kurt's addresses 1210 E 1st Street, 404 N Michigan Street, 408 W First Street and 1000-1/2 E 2nd Street. He also slept rough occasionally in the waiting room of the Grays Harbor Community Hospital.

►Name of special day Kurt Cobain Day

►Date of celebrations February 20, 2014 – Kurt's birthday

►Nature of celebrations

A statue made by a local artist is going to be unveiled in Aberdeen Museum.

►Claim to Nirvana fame

Kurt spent most of his first 18 years here, and his first guitar came from Rosevear's Music Center. He had a bad time at school, drank in local parks and, according to legend, slept under the bridge that inspired Nirvana's 'Something In The Way'. Bassist Krist Novoselic lived at 1120 Fairfield Street and his mother ran a hair salon in town.

►Existing monuments

to Kurt The Kurt Cobain Riverfront Park contains a big statue of his guitar (right) and – according to one Yelp reviewer – "needles everywhere".

►TripAdvisor's top pick

Westport Winery And Vineyards ("Love the food, atmosphere and friendly service")

►Other notable citizens

Victor Grinich, founder of Silicon Valley

►Other notable

celebrations Aberdeen

Splash Festival: "FREE inflatable rides/games and a spectacular fireworks show over the river at dark."

►What Kurt said about

the place "It's a really small place. A very small community with a lot of people who have very small minds. Basically if you're not prepared to join the logging industry, you're going to be beaten up or run out of town."



Young Kurt and
little sister Kim



Aberdeen, WA
makes its Kurt
connections clear



Kurt's childhood home in Hoquiam and (left) his bedroom in Aberdeen



Hoquiam, Washington

- **Population** 8,726
- **Kurt's address** 2830-1/2 Aberdeen Avenue
- **Name of special day** Nirvana Day
- **Date of celebrations** April 10, 2014 – the day Nirvana will be inducted into the Rock And Roll Hall Of Fame.
- **Nature of celebrations** A proclamation will be read by the city councillors, which was just the sort of thing Kurt loved.
- **Claim to Nirvana fame** A persistent internet factoid says Kurt was born here. His first address was in Hoquiam, though he was actually born at the hospital in Aberdeen. Nonetheless, Kurt lived here for four years. It's quite close to Aberdeen. And they thought of it first.
- **Existing monuments to Kurt** None
- **TripAdvisor's top pick** The YMCA of Grays Harbor ("Great place for the whole family")
- **Other notable citizens** George H Hitchings, 1988 co-recipient of Nobel Prize for Medicine for his work on chemotherapy.
- **Other notable celebrations** Logger's Playday, an internationally renowned logging competition and parade in September.
- **What Kurt said about the place** Nothing, it seems, which in itself speaks volumes.



bad for you.
you up."



Flying solo

Jimi Goodwin makes his "fantasy record" – minus his Doves bandmates

I had this thing where I could hear people saying, 'The guy from Doves has made a solo record. I bet I know how that'll sound,'" says Jimi Goodwin, the guy from Doves who's made a solo record. His debut, 'Odludek', will be released on March 24. "There's nothing contrived about this album, but if there was one thing I was conscious of it was being able to say to people, 'No, you *don't* know what this is going to sound like,' without being wilfully eclectic."

There are obvious similarities to Doves – his distinctive voice, for starters – but with nods to pre-Doves outfit Sub Sub and the playful mid-song switch of lead single 'Oh! Whiskey', 'Odludek' sounds like a man following his instincts to make his ideal record, and one that's in keeping with the title. "Odludek is a Polish word I picked up that means various things: loner, pilgrim, traveller, hermit or even misanthrope," he says. "It's perfect for me doing this without the safety net of collaborators, without [Doves' Williams brothers] Jez and Andy." 'Odludek' might be more than an album title, too; perhaps the name for the whole project, or even Goodwin himself. Realising the Jimi Goodwin Band sounded like "some dodgy old blues band", he initially wanted to use the word as

an umbrella, and promises to explore the idea further on the next LP, which he's already started writing.

The album's roots were planted before Doves began their indefinite hiatus in 2010. 'Didsbury Girl', for example, was demoed in 2004 as a possible track for their third album, 'Some Cities'. "There's this lyric, 'Watch out, you're living now/Time to tear those posters down', which is about a teenager realising that young adulthood might not be all it's cracked up to be, or a young gay person dealing with coming out. I see my teenage daughter now having her ups and downs, and it reminded me how tough those years can be."

'Oh! Whiskey', meanwhile, is more directly autobiographical, detailing Goodwin's past struggles with bringing tour-level drinking back into his everyday life. "It's a precautionary

"NO, YOU DON'T KNOW WHAT IT'LL SOUND LIKE"

Jimi Goodwin

song about mood-altering substances in general, and a message that you don't have to have drink or anything else to be creative."

With the album's release sandwiched between small warm-up shows and a support slot on Elbow's April arena tour, followed by more touring, festivals and potential American dates, Goodwin is going to be busy for the rest of the year. Where does that leave Doves, who played their last UK show together at Manchester's Warehouse Project in October 2010? "We haven't split, and we didn't announce that we had done," says Goodwin. "There's every chance there'll be another Doves record, but 'Odludek' is where I'm at right now. It's like my fantasy record, and with it I've said everything I want to." ■ ANDY WELCH



Jimi Goodwin: "Doves have not split"

Better tessellate than never...

Linda Perhacs waited 40 years to perform her cult album 'Parallelograms' live. Now she's finally ready to release the follow-up

In 1970, a young dental hygienist living in Topanga Canyon, the hippy enclave of Los Angeles, released an album called 'Parallelograms'. It flopped spectacularly, but developed a cult following, eventually becoming a psychedelic-folk touchstone beloved of Sky Ferreira, Joanna Newsom and Devendra Banhart. Even Daft Punk are committed fans, featuring Linda's music in their 2006 film *Electroma* and inviting her to their recent Grammys afterparty.

Now, 44 years later, Linda's finally releasing album number two, making for the longest gap *ever* between album releases. 'The Soul Of All Natural Things' comes out on March 4 via Sufjan Stevens' Asthmatic Kitty label. "The atmosphere today is so much freer," explains Linda. "That's what made me come back."

When 'Parallelograms' was first released, Linda found that the record's multi-textured, 24-part harmonies had been tweaked and flattened to sound more radio-friendly. "I listened to the Universal release once and put it in the trash," she explains down the line from California. "I would never listen again." Jaded by the machinations of the 1970s American music industry, she quit recording.

Linda was unaware that the record had developed an underground following when Michael Piper of New York psych label The Wild Places tried to track her down to officially re-release the record. She didn't make it easy for him. Not only was she ex-directory, but when Michael finally found her contact details, Linda was seriously ill. "I was in hospital, dying from pneumonia," says the 70-year-old. "I was on life support for a month." Miraculously,

she recovered, and eventually met Michael, offering him the masters for the reissue.

Following the 2005 re-release, Linda began to dip her toe back into musical waters, providing backing vocals for Devendra Banhart on 'Freely' from his 2007 album 'Smokey Rolls Down Thunder Canyon' and working with the Dublab internet radio station. She had still

never performed live, however. Tentatively, a gig was arranged, which saw her performing her old material alongside up-and-coming artists. One such performer was Julia Holter, who along with Nite Jewel's Ramona Gonzales sings on the new album. The record embraces digital equipment in order to create enchanting vocal harmonies, now 200 strong. "She is told by so many people that she comes from a 'folk' era, but she embraces the sounds of synthesizers and vocoders – anything with a timbre that gets across her message," explains Julia.

Linda set out on her first tour last year, playing Mexican Summer's huge fifth birthday celebrations in New York and visiting Europe for the first time. She's now set to record new material with Sufjan and Devendra and she's still cleaning teeth – she heads to the surgery as soon as our interview is over.

There are plans to return to the UK, and she plays the Primavera Sound festival in Barcelona this May, continuing to play to the artsy crowds that eluded her in 1970. "If I knew this was my audience," she laughs, "I wouldn't have waited so long to come and meet them!"

■ LEONIE COOPER

HER FOLK

Linda Perhacs' famous fans



Sufjan Stevens

"Linda Perhacs has a prophetic voice

that speaks beauty and truth with the kind of confidence and hope that has been lost for decades. There is nothing more real in music today."



Gus Unger-Hamilton - Alt-J

"Linda is one of the few living musicians who really deserves to be called an artist. Given the breadth of sounds and ideas on 'Parallelograms', it's not surprising that it cemented her place in folk history."



Sky Ferreira

"I discovered 'Parallelograms'

while I was in my last year of high school. It was the first psych-folk record I became obsessed with."



NME awards 2014

VOTE NOW

Nominees' own choices for this year's gongs

WITH austin TEXAS LIVE MUSIC CAPITAL OF THE WORLD

Austin Williams



Swim Deep

BEST NEW BAND

Wolf Alice

supported by

"If someone told me when I was 16 years old that we'd be nominated for Best New Band and my bloody girlfriend would be nominated in the same category, I'd have hit the roof. Wolf Alice have got a great year ahead of them."

MOSSIMO

BEST BRITISH BAND

Foals

supported by

"Inhaler' is one of my favourite songs ever. And they're super-nice guys – I like it when you meet a band and they're not dicks."

Windows Phone

BEST ALBUM

Kanye West, 'Yeezus'

supported by

"Yeezus' is one of my favourite records of last year. I don't

PS4 INFAMOUS SECOND SON



really like the lyrics much – they're a bit too crass – but everything else is amazing."

BEST TV SHOW

Breaking Bad

"It's probably my favourite TV show ever. It's an obvious choice but I've not even watched any of the other shows that are nominated."

BEST INTERNATIONAL BAND

supported by

Vampire Weekend

austin TEXAS LIVE MUSIC CAPITAL OF THE WORLD

"They're at the top of their game. They make really well-crafted pop."

► Now it's your turn. Head to NME.COM/awards to make your selections





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The mod fathers

Fifty years on, Small Faces drummer Kenney Jones discusses their legacy

The year 1964 was a fertile one for British music, and especially for London's mod scene: it's the year both The Who and Small Faces formed. For a postwar generation who, as Small Faces (and later The Who) drummer Kenney Jones notes, "grew up in a black and white world", mod was about colour, style and aspiration. The scene's vernacular gave the band their name: a 'face' was a mod kingpin, and 'small' referred to their height – the tallest members, keyboard player Ian McLagan and guitarist Ronnie Lane, were just five-foot-six. But in the rapidly changing climate of swinging London, the Small Faces didn't stick to their mod guns for long. In a prolific five-year career, they explored soul, beat, rock and psychedelia. "I wore a kaftan for about two seconds," says Jones. "I regret it to this day."

To mark the group's 50th anniversary, a new compilation, 'Greatest Hits: The Immediate Years 1967–1969', and an exhaustive boxset, 'Here Come The Nice', collect the group's most creative, though volatile, period as completely as will ever be possible. "When we started working on it, we found most of the master tapes had gone missing – either stolen or lost," says Jones. "It's typical for the Small Faces – we had bad luck all the way, ever since we met [manager] Don Arden. But we set off a global search and found some tapes at Sony Records in New York. Between that and my archives, we were able to put it all back together."

SMALL FACES, BIG HITTERS

Three highlights from the Immediate years

'Itchycoo Park'

While Lennon thought back to Strawberry Fields, Small Faces released this ode to bunking off school. It featured the first-ever flanging effect, made by pulling the tape around a chair.

'Afterglow Of Your Love'

Looking for proof of Jones' assertion that Small Faces were a heavy band? Look no further than this epic soul-rock belter.

'I Feel Much Better'

Chipmunk-pitched doo-wop-style backing vocals and a trippy air pervade this psychedelic nod to the band's soulful origins.

The compilations cover the period after the band defected from Decca to Immediate, the label founded by Rolling Stones manager Andrew Loog Oldham. Immediate tried to do for London's R&B scene what Motown had done for Detroit soul, placing Small Faces in the company of the first incarnation of Fleetwood Mac, Rod Stewart and soul singer PP Arnold, for whom they wrote '(If You Think You're) Groovy'. Keith Richards and Mick Jagger were in-house producers. "It was the first independent label," says Jones, "there was a real family feel among the acts."

As part of the deal, Small Faces had unlimited access to the label's studio and engineer Glyn Johns, which quickly bore fruit. Their 1968 concept album 'Ogden's Nut Gone Flake' was arguably their greatest achievement. "It's the one where our theatrical side came through," says Jones. "Steve Marriott was an Italia Conte-trained actor – he was the first Artful Dodger, and that rubbed off on the rest of us."

But for all the reinventions, Small Faces couldn't shift the teen audience they'd picked up in their early days. "I took my daughter to see Justin Bieber recently and it brought back horrible memories," says Jones.

"The novelty of screaming girls does tend to wear off and it does make the blokes hate you. We wanted to be like Jeff Beck and Eric Clapton because we could really play, but

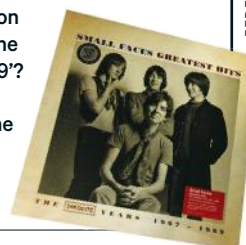
these commercial records like 'Lazy Sunday' and 'Itchycoo Park' were coming out. We were a heavy band – Led Zeppelin nicked our riffs."

Frustrated by their lot, Marriott quit the band in 1969 to form blues rockers Humble Pie, beginning a post-Small Faces career marked by extreme highs and lows – when he died in a 1991 house fire, he was almost penniless. McLagan, Lane and Jones formed the Faces with Rod Stewart, and succeeded where Small Faces had failed in cracking America.

Jones says a short-lived Small Faces reunion in the '70s was "one of the biggest regrets of my life – Steve and Ronnie had a punch-up before we even started." So he and McLagan are now looking to set the record straight, planning an evening in celebration of the band featuring some big name guests: "Paul Weller and all the fans," says Jones. There are also plans to finally reunite the Faces with Rod Stewart, but for now, says Jones, that will have to wait. "It's impossible to put the band back together without Steve and Ronnie, but 50 years seems like the right time to celebrate Small Faces. If Steve was here, he'd still be blowing raspberries behind everybody's backs." ■ DAN STUBBS

WIN VINYL AND TEES

Fancy getting your hands on a copy of 'Greatest Hits: The Immediate Years 1967–1969'? We have five blue vinyl albums and five 'Here Come The Nice' T-shirts to give away. Head to NME.COM/win to enter.



Small Faces in '67: (l-r) Ian McLagan, Kenney Jones, Ronnie Lane, Steve Marriott

OPINION



Tatu, who pretended to be lesbians for 2003's 'All The Things She Said', will perform at Sochi (opening ceremony, far left)

IT WAS OUR MORAL DUTY TO REJECT THE OFFER TO PERFORM IN SOCHI

BY **DEBBIE HARRY AND CHRIS STEIN**

Godlike Geniuses
Blondie declined a gig at the Winter Olympics in protest at Russia's human rights record



Rejecting the offer to play Sochi wasn't an easy decision. We went back and forth about it quite a bit. We wanted to go but it didn't feel proper, especially in light of the crazy new legislation banning "homosexual propaganda"

and the climate of anti-gay abuse. We're from New York, and it's a very mixed culture here. Whatever anybody's sexual orientation or choice is a really personal matter, not something that the government has to take part in.

Blondie has a long relationship with the gay community. Back in the '70s, we played the first gay-rights parade in New York. These are our friends and neighbours, so to take a stand and represent them feels natural to us. While it is not illegal to be gay in Russia,

it is clearly dangerous. I mean, we've already seen it with Pussy Riot – jailed for speaking out and defending minorities.

Artists have a moral duty to boycott places with poor human-rights records. Not many people are aware, but years ago we turned down a gig in Sun City because we opposed the South African policy of apartheid. It's difficult, because even with this – although most people seem to be behind us – there's a few voices yelling, 'Just make music, don't get political.' But a lot of the people from our era were writing about and thinking about things based on human rights, such as Lou Reed, who did untold amounts for personal freedom, or the Ramones, who approached it in a satirical way.

We played Moscow last year, a little prior to all of this stuff breaking, so we don't want this to be seen as any reflection on the Russian fans – we hope we're not disappointing them. We'd still like to get out there and do some individual

shows in the future, but we'll have to see how it goes. With the Olympics, it became very apparent that it was something we shouldn't do. It's a tragedy the regime is like this... there's just been such public denial from Putin that it's become an international issue. And rightly so.

Let's face it, communism really isn't dead in Russia. But as times change, these things change. For example, for Obama to use the word 'gay' in a speech [as he did in January last year] is unprecedented in America; we never even had a president address the fact that gay people existed before. We recently played an Amnesty International show with Pussy Riot, who are cloaked in the idea of being a band, but are clearly more politically motivated. You can't fail to be impressed by them. They're bright, clever, and – my God – brave. As long as there's people like them around to take a stand in the face of the powers that be, there will be hope. ■

► For more opinion and debate, head to NME.COM/blogs

LOST ALBUMS

#17

Iggy Pop & James Williamson
Kill City (1977)

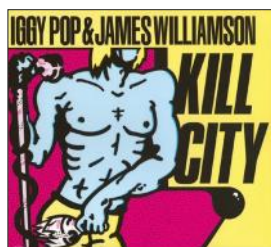
Chosen by Thomas Mars, Phoenix

"This is two members of The Stooges after the break-up of the band. The story is that Iggy recorded it during the weekends because he was in a mental asylum Monday to Friday, which gives you an idea of how complex and tortured it is. In terms of aesthetic and style it's incredible, because it's all over the place. It took the best from the past but was also looking forward – it's a very modern record. I bought it because the vinyl is see-through lime green; it looked great and the cover was very strange. It's a strange universe and it appealed to me."



► THE DETAILS

- **RELEASE DATE**
November 1977
- **LABEL** Radar Records
- **BEST TRACKS** Kill City, Johanna, Consolation Prizes
- **WHERE TO FIND IT** Copies of the original and the 2010 remix are available online and in record shops
- **LISTEN ONLINE** On Spotify



Superhero fantasies and long walks through Gothenburg's bleak winter landscape inspired the Swedes' fourth LP

Little Dragon

Winter in Gothenburg, Sweden, and you'd never suspect the secret life of the woman roaming the dark, icy streets, bopping to Janet Jackson's 'What Have You Done For Me Lately'. Ducking into a studio doorway, she whips off her coat, kicks into 'Klapp Klapp' and – Biff! Twizz! Pow! – transforms into Yukimi Nagano, the ass-kicking soultronic frontwoman of Little Dragon.

"'Klapp Klapp' is inner turmoil, a power track," Nagano says of the first track to emerge from Little Dragon's fourth album, 'Nabuma Rubberband', due for release in May. "Singing it makes me have superhero vibes – transforming yourself. Dealing with all the BS inside of you and transforming it into this super-person."

This is exactly the kind of electric life-force you'd expect from Little Dragon, the experimental Swedish four-piece who've made three albums that explore thrilling mutations of trip-hop, electro, R&B, pop and jazz – while, in Yukimi's case, collaborating with Gorillaz on the 'Plastic Beach' album

"KLAPP KLAPP" IS A POWER TRACK. SINGING IT MAKES ME HAVE SUPERHERO VIBES" YUKIMI NAGANO

and making her name as one of the most charismatic singers in electronica.

The new album's undercurrent of submerged, internalised emotion churning beneath upbeat synthetic concoctions, however, comes from recording in their usual Gothenburg studio complex in the depths of winter. "It was the first time we've been home in winter in years," Yukimi explains, "and it was miserable and cold and dark and rougher than we ever remembered it to be. But when you're writing you can really dig deep into the mood. There was nothing going on in the city and you step into the studio and it helps you focus. It's snowing, you're taking a walk listening to a Janet Jackson song, then you come back to the studio and want to write

Little Dragon's Yukimi Nagano in the band's Gothenburg studio, February 2014

about how everything feels. It's easier to want to have music that's a little deeper and to dive into that."

Heart clashing with technology; classic merging with modern: it's all *very* Little Dragon. And they've branched out further this time, writing with fellow Gorillaz alumnus Dave Jolicœur from De La Soul on the "R Kelly-ish" 'Mirror' and working with Robin Hannibal, a Danish producer and member of electro-soul duo Quadron. They even decided, at the drop of a doomy verse one afternoon, to get a string section in, sharpish. "We said on Tuesday, 'Let's have a string quartet,' and then on Friday they were here and we were arranging it all," says Nagano. "It was pretty fun, having the time to be spontaneous with things." The strings pop

up on the title track, which has "a little bit of an end-of-the-world feeling, but it's still

very sweet. I really like that feeling: it makes you want to close your eyes and groove to it but at the same time it's kind of dystopian." The key, says Nagano, is variety: "We love so much different music. There's definitely some slow jams on the album, and some more upbeat, happy stuff. There's a bit of a spectrum, it's not all melancholy or up and dancey. Hopefully it'll become a journey – you start in one place and end up in another."

Yukimi describes the recording process as "a rollercoaster ride" of inspiration and

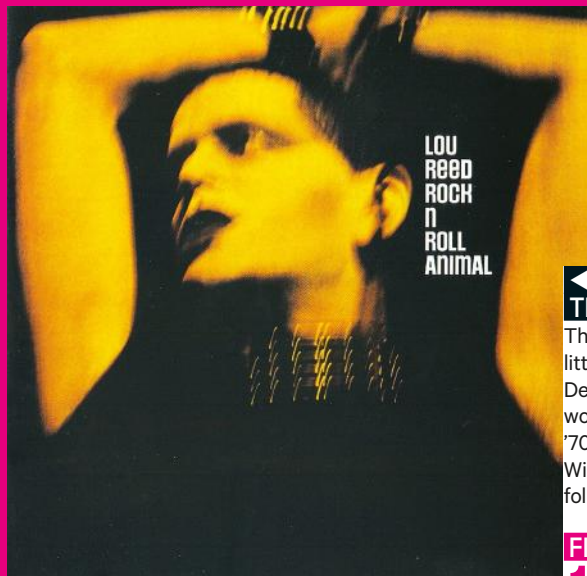
frustration, songs coming in "waves" or by "accident", but she's excited by the result. "I feel super happy with it. I'm inspired by it, I can't wait to play it live. You have all these expectations of yourself and once you've fulfilled those you just let it go and it does what it does." ■ MARK BEAUMONT

► THE DETAILS

- **TITLE** Nabuma Rubberband
- **RELEASE DATE** May 12
- **LABEL** Because Music
- **PRODUCERS** Little Dragon and Robin Hannibal
- **RECORDED** Little Dragon's studio, Gothenburg
- **GUESTS** Dave Jolicœur of De La Soul
- **TRACKS** Mirror, Klapp Klapp, Pretty Girls, Underbart, Cat Rider, Paris, Lurad, Nabuma Rubberband, Only One, Killing Me, Pink Cloud, Let Go
- **YUKIMI NAGANO SAYS** "We're trying to find sounds within the electronic world that are fresh."



ANATOMY OF AN ALBUM



THIS WEEK...

Lou Reed: Rock N Roll Animal

The legendary performer's divisive live album turns 40 this month

THE BACKGROUND

Following his split from The Velvet Underground in 1970, Lou Reed was still a cult concern. But in 1972 'Walk On The Wild Side' crossed Reed into the mainstream, and despite the niche subject matter of subsequent release 'Berlin', that was where he remained. Live album 'Rock N Roll Animal' bridged the gap between studio records as he worked out what to do next. Originally a five-track recording of the show at Howard Stein's Academy Of Music, New York that concluded Reed's 'Berlin' tour in 1973, it took in a host of Velvet originals and reworked them, introducing the singer's new following to his back catalogue.

STORY BEHIND THE SLEEVE

The cover shot is credited to little-known photographer DeWayne Dalrymple, who worked during the '60s and '70s with artists including Wilson Pickett and psych-folk band The Trout.

FIVE FACTS

1 Lou Reed's six-track 1975 album 'Lou Reed Live' was recorded at the same gig as 'Rock N Roll Animal' and comprised the other half of the set.

2 Reed's backing band at the time was put together by Bob Ezrin, who produced and played keyboards on the previous year's 'Berlin'. It included guitarists Dick Wagner and Steve Hunter, Prakash John on bass, Ray Colcord on keyboards and drummer Pentti 'Whitey' Glan.

3 Of the new arrangements of the Velvet Underground material, guitarist Dick Wagner said: "I wanted to take them out of [the original] placid performance of the songs and make it more for the concert stage and the stadiums."

4 Both Wagner and guitarist Steve Hunter were subsequently fired from Reed's band after the tour as Reed decided he didn't like the way they'd changed the tracks. Reed then went on to release the experimental and polarising 'Metal Machine Music'.

5 Pentti Glan and Prakash John then went on to form rock band Bush, who were later involved in a legal dispute with Gavin Rossdale's band of the same name.



"I'VE CAUSED CROWD RIOTS"

Lou Reed

LYRIC ANALYSIS

"It was alright/It was alright/Yeah, it was alright" - 'Rock & Roll'

Reed has said, "I don't mind a repetitive chorus... I mean, it's the same amount of space. Why have only three diamonds when you can have six?"

"Jack's in his corset/Jane's in her vest/And me I'm in a rock'n'roll band" - 'Sweet Jane'

The original lyrics to this read, "Jane's in her corset/Jack's in his vest", but were later changed to provide a more evocative image.

"Heroin, be the death of me/Heroin, it's my wife and it's my life" - 'Heroin'

"In the late '70s I started to search for the perfect sound," noted Reed in later life. "Before that, I was mainly interested in drugs, insanity and the rock'n'roll lifestyle."

WHAT WE SAID THEN

"It's taken the masses a decade to realise his genius. And he lets 'em have it in the dose he feels they deserve... And such is the attitude of 'R'n'R Animal'. As could be expected, now that everybody is finally ready to listen to these masterpieces, it's too late."
Chrissie Hynde, NME, March 2, 1974

WHAT WE SAY NOW

Though 'Rock N Roll Animal' was undoubtedly more accessible than either its predecessor, 1973's 'Berlin', or 1975's 'Metal Machine Music', its guitar-heavy takes on seven originals are a typical Reed curveball.

FAMOUS FAN

Morrissey went to see the singer around the time of 'Rock N Roll Animal'. "It seems extraordinary now to imagine a 12- or 13-year-old going by themselves, to see somebody who was at the time singing about transexuality and heroin and death," he has said.

IN THEIR OWN WORDS

"I have no control over the audience. My heart's pure. I don't know what goes on in the crowd. I've had them show up and throw beer cans at me. I caused riots in most of the major cities. What can I do?" **Lou Reed, 2010**

THE AFTERMATH

Two more Steve Katz-produced records quickly followed – the mainstream hit 'Sally Can't Dance' and 'Lou Reed Live' – before the singer ditched the populist material in favour of commercial disaster 'Metal Machine Music'. This would be the defiant, uncompromising template that Reed would follow right through to his death on October 27, 2013.

THE DETAILS

►RECORDED December 21, 1973 ►RELEASE DATE February 1974
►LENGTH 40:32/48:12 (remastered version) ►PRODUCERS Steve Katz, Lou Reed ►STUDIO Howard Stein's Academy Of Music, New York ►HIGHEST UK CHART POSITION 26 ►UK SALES not known
►SINGLE Sweet Jane ►TRACKLISTING (Original version)
►1. Intro/Sweet Jane ►2. Heroin ►3. White Light/White Heat
►4. Lady Day ►5. Rock & Roll. (Remastered version, 2000) ►1. Intro/Sweet Jane ►2. Heroin ►3. How Do You Think It Feels ►4. Caroline Says I ►5. White Light/White Heat ►6. Lady Day ►7. Rock & Roll

NEWS DESK



THE NUMBERS

£5,000

Typical Buy It Now price for Kanye West's Red October Nike trainers on eBay

€1

What a French court awarded five Michael Jackson fans, each seeking emotional damages for the singer's death

£1.70

The cost of a ticket to see The Damned in London this April – the same price as in 1977

£130,584

The amount The Charlatans' A Night For Jon Brookes raised for The Brain Tumour Charity

BIG MOUTH

"Honoured and thrilled"

MORRISSEY's verdict on news that grannies' favourites Sir Tom Jones and Sir Cliff Richard are to support him at US shows in May and June



THE BIG QUESTION

WILL YOU BE WATCHING THE BRIT AWARDS?



Danny McNamara Embrace

"If I was in and it came on telly I might watch until the first obnoxious prat came on. It's not my world though, it's like asking what I think of *The Lion King* or Last Night Of The Proms. It's just different spheres."



Dan Stubbs NME News Editor

"They've been lacking in excitement since James Snoreden took over, but you have to tune in. Watch it with a drink and swig every time Emeli Sandé pops up."



Cecilia Dinwoodie NME reader

"No. The majority of the nominees are just synthetic garbage. The list is hardly eclectic, and while there are some OK acts up there, you can hardly say they're the best."



WHO THE FUCK IS...



Nguyen Ha Dong?

He's the developer leaving iPhone gamers tapping their screens with frustration after deleting his supremely successful Flappy Birds game last week.

So what should we poke instead?

Don't worry, Pete Wentz is here to save the day. Fall Out Boy have launched their own version of the game called, wait for it, Fall Out Bird. The birds have been replaced by members of the US band.

This seems opportunistic...

The band basically admit it. On coding the game, they said: "Rome wasn't built in a day, but this was."

GOOD WEEK ↔ BAD WEEK



Chad Smith

Actor and Chad Smith lookalike Will Ferrell accepted the RHCP drummer's request for a drum battle. The *Anchorman* star said: "We can do it onstage or in front of a public library. Your call."



Skrillex

A raver is suing the dubstep DJ for diving on top of her, causing injuries that she claims led to a stroke. Jennifer Fraissl is suing Skrillex and an LA nightclub for unspecified damages.

AND FINALLY

Marley and me

Toronto Mayor Rob Ford has declared that February 6 will now be Bob Marley Day in the Canadian city. Given Ford's penchant for chemicals, Pete Doherty Day might be more appropriate.

Round round

A roundabout in Poland has been renamed in tribute to late Slayer member Jeff Hanneman, who died in May 2013. Drivers can expect to find themselves circling Jeff Hanneman's Circle Pit for its 12-month stint.

Wax on, Bieber off

A Justin Bieber waxwork was removed from Madame Tussauds in NYC because of "excessive groping". They plan to replace it with an updated version – maybe in an XS orange jumpsuit.

► Find these stories and more on NME.COM

Official RECORD STORE Chart

TOP 40 ALBUMS FEBRUARY 15, 2014



NEW 01

Sun Structures *Temples* HEAVENLY

A groove-laden homage to the melodic rock of The Byrds with glam-stomp flourishes, the much-anticipated debut album from Kettering psych group Temples knocks Bombay Bicycle Club's 'So Long, See You Tomorrow' off the top to claim this week's Number One.

NEW 2	Little Red <i>Katy B</i> RINSE
3	So Long, See You Tomorrow <i>Bombay Bicycle Club</i> ISLAND
4	Too Much Information <i>Maximo Park</i> DAYLIGHTING
5	Rave Tapes <i>Mogwai</i> ROCK ACTION
6	If You Wait <i>London Grammar</i> METAL & DUST
NEW 7	Cheatahs <i>Cheatahs</i> WICHITA
8	After The Disco <i>Broken Bells</i> COLUMBIA
NEW 9	The River & The Thread <i>Rosanne Cash</i> DECCA
NEW 10	Benji <i>Sun Kil Moon</i> CALDO VERDE
NEW 11	Emmaar <i>Tinariwen</i> WEDGE
12	Warpaint <i>Warpaint</i> ROUGH TRADE
13	High Hopes <i>Bruce Springsteen</i> COLUMBIA
14	AM <i>Arctic Monkeys</i> DOMINO
15	Settle <i>Disclosure</i> PMR
NEW 16	Dizzy Heights <i>Neil Finn</i> LESTER
17	Word Of Mouth <i>Seth Lakeman</i> COOKING VINYL
NEW 18	July <i>Marissa Nadler</i> BELLA UNION
19	Halcyon <i>Ellie Goulding</i> POLYDOR
20	The B-Sides <i>The Gaslight Anthem</i> SIDE ONE DUMMY
21	Days Are Gone <i>Haim</i> POLYDOR
22	Croz <i>David Crosby</i> BLUE CASTLE
NEW 23	Greatest Hits <i>Queen</i> VIRGIN
24	Cavalier Youth <i>You Me At Six</i> BMG RIGHTS
25	Jake Bugg <i>Jake Bugg</i> MERCURY
NEW 26	Night Visions <i>Imagine Dragons</i> INTERSCOPE
NEW 27	Chopin/Piano Concertos Nos 1 & 2 <i>Pires/Chamber Orchestra Of Europe/RPO/Previn</i> DEUTSCHE GRAMMOPHON
28	Pale Green Ghosts <i>John Grant</i> BELLA UNION
NEW 29	The Double EP: A Sea Of Split Peas <i>Courtney Barnett</i> HOUSE ANXIETY
30	Have Fun With God <i>Bill Callahan</i> DRAG CITY
31	Restoring Force <i>Of Mice & Men</i> RISE
NEW 32	Seven <i>Lisa Stansfield</i> MONKEYNATRA
NEW 33	In The Silence <i>Asgeir</i> ONE LITTLE INDIAN
34	Ghettoville <i>Actress</i> WERKDISCS
35	Feels Like Home <i>Sheryl Crow</i> WARNER BROS
36	Total Strife Forever <i>East India Youth</i> STOLEN
37	Dead <i>Young Fathers</i> BIG DADA
NEW 38	Drowners <i>Drowners</i> FRENCH KISS
NEW 39	Babel <i>Mumford & Sons</i> GENTLEMEN OF THE ROAD/ISLAND
40	Dream River <i>Bill Callahan</i> DRAG CITY

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops, from Sunday to Saturday.

TOP OF THE SHOPS



THIS WEEK PHOENIX SOUND NEWTON ABBOT FOUNDED 2002

WHY IT'S GREAT Their staff recommend new and old releases on their Facebook page.

TOP SELLER THIS WEEK Bombay Bicycle Club – 'So Long, See You Tomorrow'

THEY SAY "We provide an eclectic mix of new and second-hand vinyl, all at reasonable prices. We don't do eBay, so all of the best stuff is in store."

SOUNDTRACK OF MY LIFE



Dr Dre



Jimi Hendrix



Slash

Guns N' Roses
legend

THE FIRST SONG I REMEMBER HEARING 'Nights In White Satin' - The Moody Blues

"It's strange, because I'm not sure it was an altogether pleasant memory. For a small kid, that song can be kinda creepy - it has a sort of uneasy tone to it, but enchanted all the same. God, it's really going to date me, choosing that!"

THE FIRST SONG I FELL IN LOVE WITH 'Over Under Sideways Down' - The Yardbirds

"I remember hearing The Yardbirds a lot as a kid in Stoke-on-Trent. This song has a kind of a cartoonish feel, and as a kid I felt it was interesting or weird to see adults being silly like that. It's sort of like a heads-shoulders-knees-and-toes thing. At the same time, the central riff is this very jagged, oriental-sounding thing that leapt out at me."

THE FIRST ALBUM I EVER BOUGHT 'Led Zeppelin' - Led Zeppelin

"That was the first album I actually *bought*. I'd already stolen an Aerosmith record, but if you want to keep

really made me figure out who I wanted to be. It was this sort of dirty, sleazy, straight-up sound that just reached out to me, and certainly, in terms of learning to play the guitar, those were the riffs I was learning and beating to death in practice rooms. Learning those songs came to shape the way I played."

THE SONG I CAN NO LONGER LISTEN TO 'Thriller' - Michael Jackson

"No-one can listen to this song any more and get what it meant at the time. It's been flattened by repetition."

THE SONG THAT MAKES ME WANT TO DANCE 'Xplosive' - Dr Dre

"Nothing really makes me want to dance, but this gets me quite close. It's got that head-nodding aggression that all the best Dre stuff has. He's a hip-hop producer

THE SONG I WISH I'D WRITTEN 'Machine Gun' - Jimi Hendrix

"Jimi Hendrix's albums went on the turntable a lot in our house up in Laurel Canyon. His guitar playing was so over the top, so uninhibited, it just screamed out at you. The psychedelic era of guitar playing still fascinates me, and Jimi was obviously front and centre of that. He seemed to be living at the furthest limits of his mind, and I think for an artist that's the holy grail. This song shows that completely."

THE SONG THAT REMINDS ME OF AXL ROSE 'November Rain' - Guns N' Roses

"It's such a piece of testimony on his part: the lyrics really cut to the heart of who he was at his best. The drive behind that one was all him. It was a song that hung around for ages before it actually made an album [it ended up on the 1991 double album 'Use Your Illusion I'], and to me, even now, every time I hear it, it reminds me of exactly that era, and all the stops we passed along the way to get there."

THE SONG I WANT PLAYED AT MY FUNERAL None

"I'm sorry but I can't name one. Not even as a joke. I know someone's going to read this and be all like, 'But you said...!', and then I'm gonna have to spend the rest of my life telling everyone in interviews that, no, I probably don't want that song played at my funeral. It's too big a choice, too big a responsibility."

"HENDRIX LIVED AT THE MIND'S FURTHEST LIMITS. THAT'S THE HOLY GRAIL"

it legal, yeah that was it. I was 14, and I'd heard it around the house because my parents were in the music industry, but I knew I needed to own it myself. It seemed like only by having my own copy could I make it part of my own identity."

THE SONG THAT MADE ME WANT TO BE IN A BAND 'Train Kept-A-Rollin' - Aerosmith

"All of the stuff on those first two Aerosmith albums

with a rock kind of energy to him. This isn't so much funky like James Brown as low-slung but stiff."

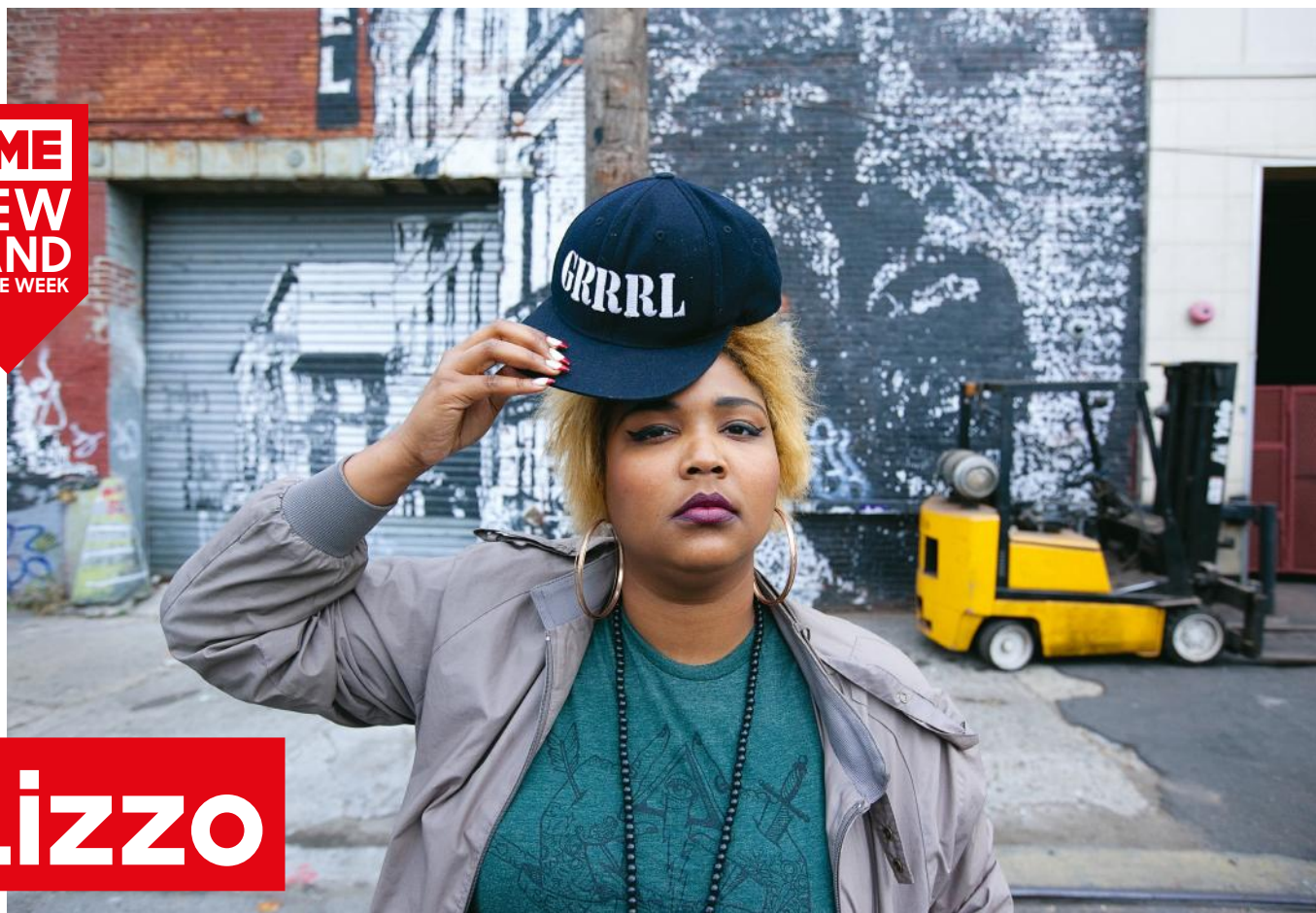
THE SONG I DO AT KARAOKE None

"I hate karaoke with a passion. My wife likes it and some of my friends do, so I often get dragged to these things. I last about five minutes, and then I dial a cab. I'm sorry but I don't have that sort of jazz-hands thing in me, I just can't do it."



Axl
Rose

NME
NEW
BAND
OF THE WEEK



Lizzo

Attitude and wit from the Minneapolis rap scene's leading lady

On the day Lou Reed died, Minneapolis-based rapper Lizzo drowned her sorrows by leaping onto a tabletop in a rowdy bar somewhere in Leeds. "It was really crazy," recalls hip-hop's most exhilarating new talent. "There was a feeling in the air." Also, it was a bloody good excuse to do something that's frowned upon back home: "You can't really dance on tables in the States without being told, 'Excuse me, can you sit down.'" Lizzo – Melissa Jefferson to her folks – was in the UK last November supporting Har Mar Superstar. Her hectic, hilarious shows are full of synchronised dance moves, dexterous raps and dazzling soul vocals, and it was Har Mar who taught her the importance of always putting on a mind-blowing gig. "Learning that there should be method to your chaos is a big deal to me," she adds. "I learned that being on the road with him."

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► Listen to
the exclusive
new track
'Drodney'

Originally from Detroit, Lizzo's family moved to Texas when she was nine, escaping the decaying city. "We had to do what we had to do," she sighs. Brought up in the Kingdom Of God church, she had only heard gospel music – and a touch of Stevie Wonder – until a chance encounter on a bus in Houston. "This dude was rapping a Jay-Z line and I thought he made it up!" She went on to form her first crew, the Cornrow Clique, and later dabbled in prog rock (as Elypseas) and R&B (as The Chalice) before branching out on her own. "I didn't ask to be a solo artist," she says. "I guess it was just time." Her first album, 2013's 'Lizzobangers', plugs into the 1990s flash of Missy Elliott and Da Brat and is set for a major-label reissue. The re-release will also include the glamour-glitch of 'Paris', which recently featured on the *Girls* soundtrack – the hipster equivalent of a knighthood.

Lizzo is now thinking about album number two, mapping out tracks in a cabin with Gayngs founder Ryan Olson and beatmaker Lazerbeak. She's balancing that with her role in Grrrl Prty, a collective of "very cool women", with a mixtape release imminent. "We're just killing it right now!" she laughs. ■ LEONIE COOPER

► THE DETAILS

- **BASED** Minneapolis
- **FOR FANS OF** Missy Elliott, Da Brat, Lil Kim
- **SOCIAL** @lizzo
- **BUY IT NOW** The album 'Lizzobangers' is re-released in April on Virgin EMI
- **SEE HER LIVE** London Club NME KOKO (February 21), Brighton Bermuda Triangle (22), London Birthdays (24)
- **BELIEVE IT OR NOT** 'Lizzobangers' includes the track 'Lizzie Borden', about the Victorian-era suspected axe murderer. "Sometimes characters just stick with me," says history buff Lizzo

MORE NEW MUSIC

The Dirty Nil

Umlaut-ridden new track 'Wrestle Yü To Hüsker Dü' could surely fool any fan of the Bob Mould-led post-hardcore band referenced in the title. It features a riff so big and dumb it would leave you in a drooling coma if it weren't so infectious. Like a heavier, looser Pavement, the rest of forthcoming EP 'Smite' is sure to deliver.

► **SOCIAL** facebook.com/thedirtynil

► **HEAR THEM** thedirtynil.bandcamp.com

Jimmy Junk Heart

Melbourne's Jimmy Hanson was inspired after listening to Kings Of Leon's debut album, 'Youth & Young Manhood'. With an abundance of cute yelps, staccato vocals, and guitar-led melodies, their influence runs through recent track 'Loose Blonde Haired Girl'. He's got a much more surf-based approach than his Tennessee peers, though, with lush chords and fresh pop hooks.

► **SOCIAL** facebook.com/jimmyjunkheart

► **HEAR HIM** soundcloud.com/jimmyjunkheart

Small Wonder

Grabbing attention with larger-than-life folk-pop much like that of former labelmates Mutual Benefit, Small Wonder is anything but inconsequential. Henry Crawford's project is grand and intricate. His recently released debut 'Wendy' is a heartfelt collection of warm, ethereal pop music. Alongside the likes of Pure Bathing Culture and Levek, it looks like Father/Daughter Records have another winner on their hands.

► **SOCIAL** facebook.com/smallwondersounds

► **HEAR THEM** smallwonder.bandcamp.com

Lawrence Rothman

LA native Lawrence Rothman specialises in eccentric R&B that has the



The Garden

potential to rival Grimes. Recent single '#1 All Time Low' is an emotional trip through desperate snatches of hushed vocals and pulsating production that lands somewhere between Berghain circa 6am and pop-infused R&B.

► **SOCIAL** facebook.com/lawrencerothmanmusic

► **HEAR HIM** soundcloud.com/lawrence-rothman

NME BUZZ BAND OF THE WEEK

The Garden

These twin brothers from LA rose to prominence last year when, having already worked with Burger Records, fashion mogul Hedi Slimane took them under his wing and plastered them all over billboards. Not that they let fashion get the better of them. New recordings 'Crystal Clear' and 'Slice Em', taken from a recent session with Ariel Pink and Justin Raisen (aka Raw Deal), hint at greatness, while the as yet unreleased 'Boom Bang Blast' is special indeed.

► **SOCIAL** @thegardentwins

► **HEAR THEM** soundcloud.com/the-garden-twins

Sin Cos Tan

Combining brooding synths with delicious club-ready melodies, Finland's Sin Cos Tan are stepping up.



Joie De Vivre

Jori Hulkkonen and Juho Paalosmaa's creations are the kind that beckon a return to the dancefloor long after the doors have closed – the sort of music that late night afterparties need to be soundtracked to.

► **SOCIAL** facebook.com/homeofsincostan

► **HEAR THEM** soundcloud.com/sugarcane/avant-garde

► **SEE THEM** Brighton Great Escape Festival (May 8–10)

Joie De Vivre

Fans of shimmering guitars and soaring vocals will find a lot to love in Illinois' Joie De Vivre. Breaking up in 2011 and reforming sporadically since then, they're puffing out their chests in 2014 – a split seven-inch with Prawn is on the horizon via Topshelf. With a focus on strings, trumpets and other brass instruments,

Joie De Vivre produce emo at its whiniest, but also its most heartfelt.

► **SOCIAL** facebook.com/joiedevivreband

► **HEAR THEM** joiedevivre.bandcamp.com

Andy Sadoway

Like a tranquilised Mikal Cronin, Bent Shapes' drummer Andy Sadoway's 'Str8 Sh00ter' is a bleary-eyed collection of guitar pop. Direct, concise and to the point ("Your best friend/She's kind of shitty", he bluntly spews on 'You Kept Things In Tact'), Sadoway creates music you can feel lethargic to.

► **SOCIAL** facebook.com/andsadoway

► **HEAR HIM** andrewsadoway.bandcamp.com

BAND CRUSH

Rhys Webb

The Horrors

Astral Pattern

"Astral Pattern are three members of SCUM working on a new electronic project with synthesizers, drum machines, sequencers and vocals from Melissa Rigby. They draw on classic elements of English synthpop and bands like Kraftwerk and Cluster."



► For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC

Twin Caverns

Sydney's Twin Caverns are destined to be compared to James Blake and The xx. Not too bad as reference points go, you might think, but their debut tune 'Undiscover' throbs with such a desperate yearning to shake the shackles of an ex-lover that it seems a bit disrespectful to liken them to anybody else. Ethereal production frames the understated melodies as Louise Millar softly asks, "Could I undiscover you?"

► **SOCIAL** facebook.com/twincavernsmusic
► **HEAR THEM** soundcloud.com/twin-caverns

Enrosadira

A five piece avant-garde prog band from Berkshire, Enrosadira are named after the red and purple peaks of the mountainous Dolomites in Italy. Their sound is similarly groove-laden, reminiscent of Deerhunter and the jazzier end of Mike Patton's work in Mr Bungle. With an EP out this month, tentatively titled 'In Search Of Fresh Water', they're an original act on an often retro scene.

► **SOCIAL** facebook.com/enrosadiraband
► **HEAR THEM** soundcloud.com/enrosadira-1

Tying Tiffany

Bypassers

Whoever said Britpop had to be British? Finnish band Bypassers have carved a sound that Messrs Gallagher and Ashcroft would be proud of. The four tracks on the band's eponymous 2014 EP sound like lost nuggets from 20 years ago: pristine and polished, and with the potential to break into the mainstream.

► **SOCIAL** facebook.com/bypassers
► **HEAR THEM** soundcloud.com/bypassers

Etches

The drowsy, weary electronic bounce that underscores 'The Charm Offensive', the second single by this Liverpool quintet, sets the tone for a fascinating work of weeping melodies and carefully crafted dynamics. Gentle basslines and spiralling guitar lines converse as a desperate baritone vocal powerfully yearns with deep emotion. A lonely cover of

Small Wonder

Marvin Gaye's 'I Heard It Through The Grapevine' reaffirms their gloominess.

► **SOCIAL** facebook.com/etchesmusic
► **HEAR THEM** soundcloud.com/etchesmusic
► **SEE THEM** London Sebright Arms (February 20), Liverpool Threshold Festival (March 29)

Viet Cong

Drenched in staccato guitar lines and sleepy vocals, 'Unconscious

Melody' by Calgary's Viet Cong brings to mind everything from Orange Juice's finer moments to Puro Instinct's cult classic 'Stilyagi'. Taken from their sole release to date, 'Throw It Away', it's put them at the heart of the city's post-punk scene.

► **HEAR THEM** vietcong.bandcamp.com/

Tying Tiffany

Ominous synths mark an eerie, unsettling introduction to Italy's Tying Tiffany on new single 'Spin Around'. It's a track deeply rooted in the '80s horror soundtracks of electronic composers like John Carpenter and Tangerine Dream, with hints of Chromatics mastermind Johnny Jewel's noirish synthpop thrown in too. The enigmatic artist will explore those

Radar NEWS ROUND UP

OCEAÁN READIES NEW RELEASE

After introducing himself with his debut track 'Need U' last year, Manchester-based producer Oceaán is set to release his first EP next month. "I wanted to move my production towards something more skeletal," he says of the self-titled record, which is released on Chess Club on March 31.

THE WYCHES JOIN HEAVENLY

Howling psych trio The Wyches have followed in the footsteps of Temples and Toy by signing to Heavenly. "We were aware of the great work they'd been doing for other bands so it feels like we're in good hands," says bassist Dan Rumsey. The band release their debut album later this year.

GREAT YTENE ANNOUNCE EP

New Forest quartet Great Ytene follow debut single 'Happy Scenes' with news of another forthcoming release. Recorded with producer Rory Attwell and Money collaborator Iggy B, the 'Great Ytene' EP will continue the band's jaunts into psychedelia. It's out on April 7 on Bella Union.

FEAR OF MEN ALBUM LOOMS

Formed in 2010 after Jessica Weiss' scores for short films caught Daniel Falvey's attention, Fear Of Men's debut album has been a long time coming. Now the Brighton indie-pop band have confirmed 'Loom' – inspired by boredom and "sexual dread" – will finally arrive on Kanine on April 21.



Oceaán



The Wyches

► For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC

Twin Caverns

dark sounds further on her forthcoming and fifth album 'Drop'.

► **SOCIAL** facebook.com/tyingtiffanyofficial
► **HEAR HER** soundcloud.com/tyingtiffany

Human Hair

Squeezing in lyrical references to Russian author Fyodor Dostoyevsky while sardonically boasting that they're "party size" on the track of the same name, Londoners Human Hair are a brilliant indie-punk combo that brings together members of Claw Marks, Lovvers and Paradise. An album is due in April.

► **SOCIAL** facebook.com/humanhairstyle
► **HEAR THEM** soundcloud.com/human-hair

Radar
LABEL OF
THE WEEK

Autumn Tone



► **FOUNDED** Summer 2005 by Justin Gage

► **BASED** Los Angeles
► **KEY RELEASES** Daniel Hutchens - 'Lesser' (2007), Calvin Love - 'New Radar' (2012), The Orwells - 'Remember When' (2012), Twin Peaks - 'Sunken' (2013)
► **RADAR SAYS** While on holiday in Mexico in 2005, Justin wrote on a napkin: "I'm going to start a label. Daniel Hutchens will be my first signee." Back home, he made it a reality and set up Autumn Tone, aiming to provide bands like The Orwells and Twin Peaks with a stepping stone to sign to bigger labels.

Paperwhite

The Brooklyn sibling duo sound like an act with years of experience, and Ben Marshall admits that "Katie and I have been working on music together since we discovered what music was". 'Got Me Goin' is their first official track, full of glistening synthesizers and honeyed vocals. Or as they put it: "It's a space between spectral and cosmic."

► **SOCIAL** facebook.com/paperwhitemusic
► **HEAR THEM** soundcloud.com/paperwhite

Melt Mountain

Each instrument seems to have a mind of its own on Athenian band Melt Mountain's self-titled EP, released on Inner Ear. Organs tiptoe in as drums slither and a wandering bass entangles skipping guitars. The end result is hugely rewarding psychedelic pop.

► **SOCIAL** facebook.com/meltmountain
► **HEAR THEM** meltmountain.bandcamp.com

Warmth

With their identities shrouded in mystery, the only clue about Warmth lies in their Facebook description, and even that's not too helpful: "Walthamstow music".

Nevertheless, debut track 'King Calm' lives up to its name, sounding like Tame Impala via Massive Attack.
► **SOCIAL** @warmthsounds
► **HEAR THEM** soundcloud.com/warmthsounds

Pile

Boston's Pile had seemingly dropped off the radar after their glorious debut album 'Dripping' in 2012. New single 'Special Snowflakes' is the band reintroducing themselves to the world. Over its seven minutes, frontman Rick Maguire's sloppy vocal intertwines with his band's sludgy punk rock. It's available on Exploding In Sound on March 11.

► **SOCIAL** facebook.com/pile
► **HEAR THEM** pile.bandcamp.com

NEW
SOUNDS
FROM
WAY OUT

This week's columnists

JAGWAR
MA



SWEET DREAMS



Gabriel Winterfield: One of my brothers, Lavurn, who toured with us in Oz with his Guerre project, has got together with Marcus and Jarred from Collarbones and Marseilles to form **Black Vanilla**. There's not much to be said other than they made a dope house/R&B mixtape late last year which you really need to check out. It's called 'Black On Black On Black', and Henry Ford's colour range springs to mind when you listen to it. The local radio station in Sydney that I grew up listening to (FBI) has been playing 'Call Your Husband' from it like it's the daily prayer recently. So much soul! Some parts of it remind me of Jamie xx and Gil Scott Heron's 'We're New Here', but really it's more playful than that - full of cold reverbs on vox and 909 hat fills. I would love to hear Azealia Banks put some words to 'Something Special' by them.

Annoyingly, Black Vanilla also appears to be the name of a J-pop group, a vegetarian restaurant in London, and a successful gelato franchise, so I don't know how that will pan out - maybe we'll see a name change further down the line. Although saying that, the heading of the Black Vanilla gelato homepage currently says:

"At Black Vanilla we work on the simple principle of using only the freshest and finest ingredients," which might just work in the band's favour...

Jono Ma: OK, listen up. **Dreams** is an amazing producer/DJ from Sydney. He's a man of many faces, only really traceable by the astral trail of construction left in his path. He ran the iconic Australian dance label Bang Gang 12s, he used to DJ as Gus Da Hoodrat and

he was the first person on earth that I played the early demo of 'Come Save Me' to. In fact, it was he who was responsible for changing our name from Jaguar Ma to Jagwar Ma, and in all honesty he's the closest thing to a creative muse that I have. He recently released a bootleg track

on his new label Multi Culti called 'We Shall Be Found' - it's hard to get your hands on, so good luck. Andrew Weatherall has been dropping it lately in his esteemed DJ sets across the globe, and I know for a fact that Dreams has a bunch of edits, remixes and an LP coming out this year. If you're keen on leftfield dancefloor gems then Multi Culti is worth keeping an eye on, and I daresay there may even be a Dreams remix of Jagwar Ma on the way. Stay tuned.



"BLACK VANILLA'S
MUSIC IS FULL OF
COLD REVERBS
AND 909 FILLS"

Next week: The Vaccines' Justin Young

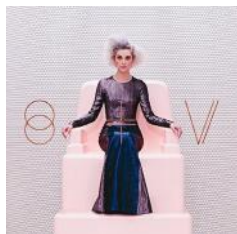
Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY TOM HOWARD



St Vincent St Vincent

**Annie Clark finds strength
in her own frank freakishness
on her powerful and direct
fourth album**



unassuming exterior, we've got used to hearing notes of perversity: on 2011's 'Strange Mercy' she begged for a surgeon to cut her up ('Surgeon'), was buried by her own children (in the video to 'Cruel') and turned a sweet French affair into an afternoon of S&M ('Chloe In The Afternoon'). On her first album she begged a man to marry her so she could leave him ('Marry Me'). By her second, she was 'Laughing With A Mouth Full Of Blood'.

'St Vincent' is her fourth solo album, coming on the

▶ "A smile is more than baring teeth", sings St Vincent on 'Every Tear Disappears'.

But you can spin that sentiment backwards, too: the baring of teeth doesn't necessarily imply a smile, and in St Vincent's case it could mean something altogether more menacing. Beneath Annie Clark's

heels of her celebrated 2012 collaboration with David Byrne and its subsequent tour. It's the sound of an artist no longer battling to prove herself; where once she used her idiosyncrasies like weapons, here she lays them bare. When Clark sings "*I love you more than Jesus*" on 'I Prefer Your Love', it's all sweetness. When she sings "*Truth is ugly, I feel ugly too*" on 'Severed Crossed Fingers', it's an appeal to directness and the closest she's ever come to writing an anthem, complete with a synth bridge so wilfully hammy it borders on muzak.

Clark has spoken admiringly in interviews about seeing Byrne's fans dance during the Talking Heads songs on the 'Love This Giant' tour. On 'St Vincent', her songs are still built from small, complex fragments but they're also pitched at getting a physical reaction. 'Prince Johnny', with its staccato guitars, swings breezily between verse and singalong chorus, and 'Digital Witness' starts with rigid brass stabs straight

off 'Love This Giant', before loosening up with a busy hi-hat and a disco pulse.

A cynic might say that 'St Vincent' has a more accessible sound because it's Clark's first record since she signed to a major label – Universal imprint Republic. But there's also a new confidence here, the product of four albums' worth of hard work and a tour with an artist who's made a career out of being an autocrat and outsider (she affectionately described herself and Byrne to one interviewer as "a couple of freaks"). Clark has frequently written about trying to please: that she'll "make a living telling people what they want to hear" on 'Champagne Year', or that she spent the summer "on my back" on 'Surgeon'. This album is about solo pursuits: putting the trash out and masturbating on 'Birth In Reverse', taking all her clothes off during a walk in the Texan brush on 'Rattlesnake', or tripping out on sedatives in hotel rooms during a "lonely, lonely winter" on 'Huey Newton'.

Clark's readiness to be freakish and alone has translated into her songwriting, which is bolder than ever, and out to connect.

'St Vincent' isn't a huge departure from 'Strange Mercy'; it sounds like that record rewritten after a large scotch – smouldering, slightly undone, an easier listen. But the zapping synths on 'Psychopath' and 'Huey Newton' add a dreamy, space-age touch, transporting her from the Lynchian suburbs of 'Strange Mercy' into the present, where machines are the windows to our reality and nothing happens unless it is posted online ('Digital Witness'). The virtuosity and intellectualism of 'Strange Mercy' are tempered with tunes written for dancing, for feeling. "It's not the potion, it's the magic that I seek", she sings on 'Every Tear Disappears'. On 'St Vincent', that magic is within reach. ■ HAZEL SHEFFIELD

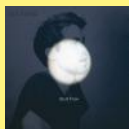
► THE DETAILS

► **RELEASE DATE** February 24 ► **LABEL** Loma Vista/Republic
► **PRODUCER** John Congleton ► **LENGTH** 40:05 ► **TRACKLISTING**
► 1. Rattlesnake ► 2. Birth In Reverse ► 3. Prince Johnny ► 4. Huey Newton ► 5. Digital Witness ► 6. I Prefer Your Love ► 7. Regret ► 8. Bring Me Your Loves ► 9. Psychopath ► 10. Every Tear Disappears ► 11. Severed Crossed Fingers ► **BEST TRACK** Huey Newton

8

MORE ALBUMS

Lo-Fang Blue Film 4AD

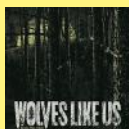


Despite all manner of (sometimes literal) bells and whistles on Lo-Fang's debut, the voice of Matthew Hemerlein is undoubtedly its star. The Los Angeles songwriter does tender like James Blake cradling a baby bird, his vocals sensitively deployed over baroque arrangements of self-played pianos, strings and electronics. The second half of 'Blue Film', in particular, is one epic swoon after another, each song a potential album closer. For all Hemerlein's prodigious talents, you can only have your heartstrings tugged for so long before it gets wearing. A portentous cover of 'You're The One That I Want' from *Grease* will either be the song that lands Lo-Fang a lucrative car advert or the moment when undecided listeners put on something less serious. ■ THOM GIBBS

6

Wolves Like Us Black Soul Choir

Prosthetic



At its very best, 'Black Soul Choir', the second album from Oslo quartet Wolves Like Us, is competent enough – an amalgam of aggressive post-hardcore and metallic grunge that occasionally finds its way to a meaty-sounding groove ('Dig With Your Hands'). Sadly, the Norwegians promptly undo much of their good work by interspersing the bombastic rocking with acoustic cobbles like 'Lovescared' and the sort of excessive, pompous emoting that even Pearl Jam tend to avoid these days. A couple of years back, it seemed like every third band had some sort of 'Wolf' in their name. But 'Black Soul Choir' is likely to leave you feeling that there are just too many bands, full stop.

■ NOEL GARDNER

4



Skaters Manhattan

Scuzzed-out indie that giddily justifies its debt to NY forefathers

Skaters couldn't make their allegiance to the 2003 school of New York cool plainer if they had Strokes badges pinned to their leathers. Big Apple-based, but with Joshua Hubbard – former guitarist of mid-'00s indie types The Paddingtons – among their number, it's no surprise that moments on debut album 'Manhattan' could pass for long-lost outtakes from 'Room On Fire'. Luckily, at least six tracks conform to a brilliantly giddy, dancefloor-friendly rock'n'roll template that totally justifies the occasional look back.

Early single 'Schemers' is the highlight, a bounce of fuzzed-out guitars and rhythmic chug. 'Symptomatic' provides a lighter, '60s-influenced touch, while 'Miss Teen

Massachusetts' recalls The Walkmen with its growling angst and gritty crescendos. There are a couple of duff tracks ('Fear Of The Knife' and 'Bandbreaker') but Skaters' shtick still feels good, so where's the problem? ■ LISA WRIGHT

7

► THE DETAILS

► **RELEASE DATE** February 24 ► **LABEL** Warner Bros ► **PRODUCER** John Hill ► **LENGTH** 33:49 ► **TRACKLISTING** ► 1. One Of Us ► 2. Miss Teen Massachusetts ► 3. Deadbolt ► 4. Band Breaker ► 5. To Be Young In NYC ► 6. Schemers ► 7. Symptomatic ► 8. Fear Of The Knife ► 9. I Wanna Dance (But I Don't Know How) ► 10. Nice Hat ► 11. This Much I Care ► **BEST TRACK** Schemers

Patten Estoile Naiant Warp



Patten is a dreamer. The London producer – real name unknown – says he works on tracks late at night as he hovers at the edge of consciousness: a means of injecting a looseness and element of chance into the creative process. 'Estoile Naiant' is, consequently,

hard to categorise. It's dance music, kinda. Feathery synths flutter, drum machine rhythms spool out like ticker tape, and on 'Drift', we hear snatches of male vocal, a sort of spiritual tie to the machine soul of Chicago house. But it's head music, absolutely: sometimes insubstantial or abstract, but the sort of dreamy drift made for when thoughts float away.

■ LOUIS PATTISON

6

Reviews

Band Of Horses

Acoustic At The Ryman

Brown



After four albums of likeable Americana, Band Of

Horses have carved themselves a comfortable niche in the US beard-rock canon; difficult to love, perhaps, and lacking a bit of the blustery urgency to be found in the music of, say, My Morning Jacket, but reliable in their own sturdy sort of way. This album, a greatest hits set recorded live and unplugged at Nashville's legendary Ryman Auditorium, shows off the band's appealing soft side – the harmonies on 'Everything Gonna Be Undone' are as beautiful as anything by Fleet Foxes. The only real lump-in-the-throat moment, though, is 'No One's Gonna Love You' – although admittedly, said lump is gobstopper-sized for the duration.

■ JAMIE FULLERTON

6

MØ

No Mythologies To Follow

RCA Victor/Chess Club



Karen Marie Ørsted says she's called MØ because it's old Norse

for 'virgin', but you could argue it represents her last two initials, right? Her debut album is far more direct and to the point. It's a bright collection of glitchy electropop that could be Purity Ring if it weren't for Ørsted's sultry drawl. Imagine if Lana Del Rey went Motown and you get 'Don't Wanna Dance'. Inject a bit of Deadmau5 into the mix and you'll land on 'Dust Is Gone', her vocal adding weight to the shrill synths and whipcrack beats. On 'Glass', Ørsted is all about emphasising the treble, creating the sort of catchy Scandinavian pop that deserves to climb the charts and banish the likes of Pitbull forever.

■ MATTHEW HORTON

6

Twin Graves

Walk In Circles EP

Self-released



Hertfordshire duo Twin Graves are so indebted to the post-punk era that the degree of their commitment feels like both a blessing and a curse. Their debut EP sticks to the kind of graveyard atmospheric that even Robert Smith might consider a bit bleak. Zarah Lawless' vocal cuts confidently through the

dry ice on 'Shadows', her voice piercing the maudlin guitars. But there are times when homage turns to pastiche: see 'Night Runner', when second vocalist Jeremy Polychronopoulos sings "I use the radio" with the precise cadence and tone Ian Curtis uses on Joy Division's timeless 'Transmission'. 'Walk In Circles' stands in the shadow of its influences, but it's a place where, you suspect, Twin Graves feel right at home.

■ DAVID RENSHAW

6

Bleeding Rainbow

Interrupt Kanine



Bleeding Rainbow have already released three records

Stateside in their five years together, winning praise from Dave Grohl and his ex-bandmate Krist Novoselic in the process. 'Interrupt' marks the fuzz-loving Philadelphians' UK debut, and offers a neat encapsulation of exactly what the Nirvana pair were getting excited about.

Mixing barbed shoegaze with brittle punk, the quartet encase their reverberated noise in a tough lacquer that's softened, slightly, by Sarah Everton's velveteen vocals. Opener 'Time & Place' peaks with ominous, chiming guitars that threaten to veer out of control, while the on-edge riffing of album highlight 'So You Know' reflects the insecurity in Everton's voice: "I can't sleep/Days are weeks", she sighs, "I stay up for you".

■ RHIAN DALY

8

Beck Morning Phase

The musical magpie adds majestic bleakness to classic Laurel Canyon folk rock on his 12th album



At some point in the six years that have elapsed since the release of Beck's 2008 album 'Modern Guilt', the inveterate musical shape-shifter has finally relaxed into a stereotype. The Los Angeles native has long flirted with the idea of the hippyish singer-songwriter, the long-haired troubadour penning harmony-laden folk-rock tunes from his house in Laurel Canyon. On this, his 12th album, he finally succumbs wholly to that soaring, swooning late '60s and early '70s sound, as typified by The Byrds, The Mamas & The Papas and Neil Young. But Beck being Beck, he adds an idiosyncratic twist in the form of a majestic bleakness that hangs over the album's portentous 13 tracks like a funeral veil. That's not to say there aren't optimistic

moments, but if you feel like locking yourself in a dark room and sobbing at any point during your listening experience, well, no-one would blame you.

Touted as his 'acoustic' album, 'Morning Phase' is rather more symphonic than such a reductive description would

have you believe. After the sweet orchestral swell of the 39-second opener 'Cycle', we drift into the lush 'Morning'. With simple strumming laid over delicate drums that roll like Pacific waves, it's a breezy, slow-paced nod to the oceanic swells of Beach Boy Dennis Wilson's all-too-brief solo career. Here the sadness comes as subtle shoreside melancholy, with Beck plaintively cooing, "This morning/I let down all my defences".

With his emotions on the line, in comes the softly psychedelic 'Heart Is A Drum', its heartworn harmonies straight from the lungs of Crosby, Stills & Nash. Twanging California guitars and a Gram Parsons lilt briefly lift the mood for 'Say Goodbye' and 'Country Down'. Lead single 'Blue Moon' could be one of the most captivating things Beck has ever composed – a woozy bluegrass lament, spiralling around desperate calls of "Don't leave me on my own". The glumness is almost transcendental by the time we reach the orchestral misery of 'Wave', his echo-chamber vocals now intoning the word "isolation" over and over.

Imagine the seedier fringes of LA just around twilight; Bukowski-like tales that feel warm with the afterglow of a party, but with a hangover on the way. 'Morning Phase' couples moody glamour with a feeling of loneliness, and it makes for some of the most affecting comedown folk you're likely to hear all year.

■ LEONIE COOPER

8

THE DETAILS

► **RELEASE DATE** February 25 ► **LABEL** Capitol ► **PRODUCER** Beck ► **LENGTH** 47:12
► **TRACKLISTING** ►1. Cycle ►2. Morning ►3. Heart Is A Drum ►4. Say Goodbye ►5. Blue Moon
►6. Unforgiven ►7. Wave ►8. Don't Let It Go ►9. Blackbird Chain ►10. Phase ►11. Turn Away
►12. Country Down ►13. Waking Light ► **BEST TRACK** Blue Moon

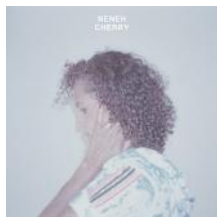
Neneh Cherry Blank Project

The fearless pop pioneer still sounds fresh on her first solo album for 16 years



The claim may seem absurd considering she hasn't made a solo album for 16 years, but it's truly difficult to imagine how the pop landscape of today would look had Neneh Cherry never made music. Twenty-five years ago, the Swedish-born, British-resident singer and rapper spearheaded the fusion of soul, pop and hip-hop, paving the way for the likes of All Saints, Destiny's Child and Lauryn Hill. She performed the deathless 'Buffalo Stance' on *Top Of The Pops* while visibly pregnant, and talked about motherhood and responsibility in songs that were streetwise and sexy. Then, when they gave her a Brit Award, she melted it down to make jewellery.

Fearless iconoclasm was always Cherry's stock-in-trade, and it's the fuel that powers an excellent new record that blends fizzing electronica with an organic, rootsy authenticity. For this, we can thank both RocketNumberNine, the east London duo Cherry worked these songs up with, and producer Kieran 'Four Tet' Hebden, who had the



► THE DETAILS

► **RELEASE DATE** February 24 ► **LABEL** Smalltown Supersound ► **PRODUCER** Kieran Hebden ► **LENGTH** 49:09 ► **TRACKLISTING** ►1. Across The Water ►2. Blank Project ►3. Naked ►4. Spit Three Times ►5. Weightless ►6. Cynical ►7. 422 ►8. Out Of The Black (feat. Robyn) ►9 Dossier ►10 Everything ► **BEST TRACK** Everything

inspired good sense to strip the tracks back to leave only their most essential components. Almost every instrumental melodic element is electronically and experimentally processed, but the drums, and Cherry's richly expressive voice, are cleanly, carefully recorded, then left well alone. It's a winning strategy.

Following the death of her mother, Cherry turned to music to heal herself. *"I'm still here, but I keep you deep inside"*, she breathes over a heart-stoppingly sparse, percussion-only backing on the gut-punch of an opener, 'Across The Water'. It gets darker: *"You're like an old friend, or an enemy, holding me down"*, she scowls on the stealthy pulse of 'Spit Three Times'. *"Black dog's in the corner, looking up at me"*.

And yet, even in the midst of the darkness, hope is never so distant that Cherry loses sight of it completely. She comes 'Out Of The Black' on a mesmerising duet with Robyn, tension buzzing through the song, paranoia rubbing up against persuasion (*"These are the facts, and here is the news/We just want you to want it too"*). During the closing 'Everything', an insistent earworm constructed from treated vocal samples and broken drum-machine hi-hat rattles, Cherry fronts up to the ageing process (*"I can't hear in my right ear/Can't see shit in my left eye... Doctor been tellin' me I got the stress"*). But this new music sounds fresh, vibrant and effortless.

Let's hope we don't have to wait another 16 years for the next one.

■ ANGUS BATEY

8

The Notwist Close To The Glass

City Slang



Since 1989, shape-shifting Germans The Notwist

have been in perpetual evolution, mixing indie rock and electronica on albums like 1998's 'Shrink' before 'Kid A' was a twinkle in Thom Yorke's eye. The group's eighth album, their first for six years, is the perfect blend of electronic

trickery and broken hearts. 'Kong' is an uplifting, carefree jangle that is as near as 'Close To The Glass' comes to guitar-pop convention. Elsewhere, they explore minimalistic bleep ('Signals') and droning, wall-of-fuzz shoegaze ('Seven Hour Drive'). But they remain accessible and affecting throughout, in large part thanks to Markus Acher, whose voice is a thing of cracked, melancholy soul.

■ MISCHA PEARLMAN

8

Reverend & The Makers Thirty-Two

Cooking Vinyl



Back in 2009, Jon McClure was the sort of revolution-spouting firebrand who thought nothing of telling people he was planning a collaboration with maverick Venezuelan president Hugo Chavez. Chavez, of course, has shuffled off to join the great majority, and ol' megamouth, too, seems to be feeling the

effect of the passing years. Like Adele's '21', this is a record named after its creator's age, and it's the humbler, more reflective poses that dominate over politicking. 'Happy Song' isn't so much an anthem of positivity as of gratitude, while 'Play Me' sees the Rev lose himself in strings and submission. Unlike Adele's '21', however, this mash of vaguely electronic indie isn't going to smash any sales records.

■ GAVIN HAYNES

6

PLAY IT AGAIN

RECENTLY RATED IN NME

Wild Beasts Present Tense

"Wild Beasts have waved in the modern world for the first time. The result is an LP that feels more in sync with contemporary music than ever before." (NME, February 15)

9

Let's Wrestle Let's Wrestle

"Their third LP finds them in the London suburbs, working with the sort of lush horn and string arrangements that indicate a stab at maturity."

(NME, February 8)

8

Lorelle Meets The Obsolete Chambers

"The sturdy Mexican psych duo's third album is a feast of big bastard riffs, peyote-infused beats and marvellously unsettling vocals. Like MBV covering Shocking Blue."

(NME, February 15)

7

Her

"Joaquin Phoenix is incredible as he seeks companionship with Samantha, Scarlett Johansson's artificially hyper-intelligent software. A modern love story for our anxiety-driven, over-stimulated, emotionally exhausted age."

(NME, February 8)

9

Speedy Ortiz Real Hair EP

"Sadie Dupuis' every sneer is undercut by self-deprecation, mimicked by Matt Robidoux's careening guitar lines. 'Real Hair' is like a Ouija board: dangerous, addictive fun with the potential for unwelcome answers." (NME, February 8)

8

NME
GIG
OF THE WEEK

Courtney Barnett

32





Sebright Arms

London

February 12



The Aussie hopeful
woos the crowd with
her alt.confessionals

Even an overzealous bassist can't sabotage Courtney Barnett's limelight. Tonight, the rising Aussie slacker plays her first London gig featuring a band: The Courtney Barnetts. Every time she offers some charmed dialogue while rolling up the sleeves of her favourite shirt, the bassist intervenes: "She's playing this down guys. This is my first night in London. WOOHOO!" It cramps the singer's laidback style, particularly on signature anthem 'Avant Gardener', where his pub-rock bass drowns out her wiry guitar lines. Courtney's charisma, however, makes it through the dirge, as she crinkles her nose over the spoken-sung words of 'Scotty Says' ("Tear my posters down from the wall/Don't wanna worship no dead heroes") and takes to the mic alone for 'DePreston' – a call-to-arms about banishing materialism and rebuilding your life. Sling your old posters. There's a new hero in town.

■ EVE BARLOW

8

JENN FIVE

33

Arctic Monkeys

Madison Square Garden, New York
Saturday, February 8

**The Sheffield kings roll out
'AM' for a near-perfect set on
their biggest US date yet**

It seems fitting that, a day before the 50th anniversary of The Beatles' first American tour, Arctic Monkeys are playing their largest-ever headline show in America. Not that the Sheffield four-piece have attained the same cultural importance or legendary status as the Fab Four, but in this modern era of advanced technology and reduced attention spans, they're as close to that kind of musical phenomenon as Britain has produced in recent years. Sure, One Direction probably outstrip them when it comes to pure cashola, but Arctic Monkeys' commercial success is matched, on both sides of the pond, by critical acclaim, something that can't really be said for many other transatlantic success stories.

Tonight's historic almost-occasion isn't lost on the band. They begin their encore with a slowed-down version of 'All My Loving', Miles Kane joining them on electric guitar for the duration of the song. It's met with a rapturous audience singalong. One of many

**ALEX IS STRUTTING
AND SWAYING, LIKE THE
REAL ELVIS MIXED WITH
A YOUTHFUL JAGGER**

high points of the evening, it also crystallises exactly how the Monkeys have transcended their Sheffield roots to become stars on this side of the Atlantic, too. Their ever-evolving sound embraced US influences long before their more recent Americanised new look, and the pond-spanning appeal of this suave, coiffured and cosmopolitan outfit makes the gang of scruffy, spotty northern teenagers they once were seem very, very far away – five albums in, they've extended their claws way beyond their home city.

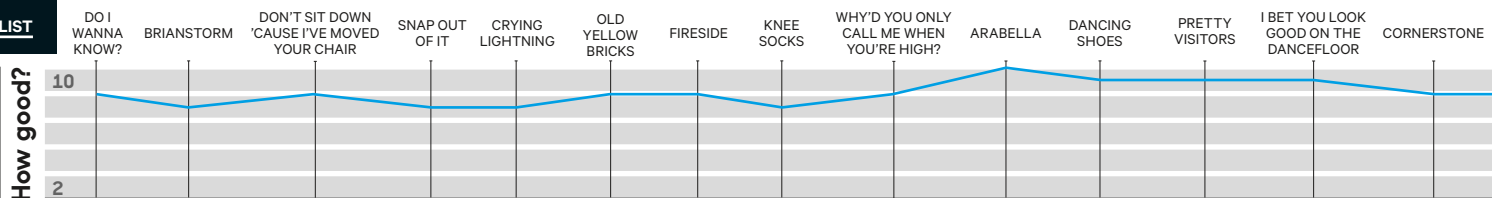
That almost half of tonight's 20-song set is comprised of tracks from last year's 'AM' is no surprise, not least because of the giant 'A' and 'M' representing that album that towers behind them. Made out of hundreds of lightbulbs, it's in stark contrast to the "0114" – Sheffield's area code – that looks like it's gaffer-taped, DIY-style, to Matt Helders' drumkit. The giant letters flash into action when the band, completed by guitarist Jamie Cook and bassist Nick O'Malley, strut confidently into position. They launch

straight into 'Do I Wanna Know?', its sultry, moody guitar lines mixing with the cheers still welcoming them onstage, both the band and the song full of cool, calm poise. It takes two more songs – the frenetic, energetic buzz of 'Brianstorm' and the debonair strains of 'Don't Sit Down 'Cause I've Moved Your Chair' – before Turner addresses the vast, sold-out crowd surrounding him. When he does, he sounds and looks like an Elvis impersonator. "Are you glad," he asks in an accent that's neither American nor British, "that the Arctic Monkeys are in town, New York?" The deafening cheers that follow suggest the answer is a resounding yes.

It's warranted, too. Yet while their performance is consistent and impressive, not least the iridescent version of 'Fireside' and the darkly sensual groove of 'Why'd You Only Call Me When You're High?', it's halfway through, when they play 'Arabella', that the band truly rise to this most illustrious occasion. Ditching the guitar, Turner grabs the microphone out of its stand and leaves

DANIEL TOPETE, DEREK BRENNER

SETLIST



his spot behind it for the first time all evening. Suddenly he's strutting, swaying and striking poses with a hitherto unseen energy – like the real Elvis mixed with a youthful Jagger – before picking up his guitar and effortlessly incorporating some of Black Sabbath's 'War Pigs' into 'Arabella's' closing solo. 'Dancing Shoes' and 'Pretty Visitors' are equally enthralling, the band's newfound zest elevating the songs into true arena showstoppers. 'I Bet You Look Good On The Dancefloor' predictably blows the roof off the venue. 'Cornerstone' – during which the huge crowd turns into a sea of waving lighters and mobile phones – slows things down slightly, but is similarly engaging. Oddly, though, it feels like the band are just going through the motions somewhat for 'Fluorescent Adolescent'. Compared with the 20 or so minutes that precede it – and the version of '505', with Miles Kane, that closes the main set – it feels flat and lacklustre, devoid of passion and emotion.

Still, that's a mere blip. The encore brings that cover of 'All My Loving' – reinvented for the jaded and jilted generation the Monkeys come from – and then the last two cuts from 'AM', 'One For The Road' and 'R U Mine?', the latter's angular jerks and jolts bringing the evening to an end with true flair. Arctic Monkeys are still a long way off eclipsing The Beatles' legacy, but if they carry on like this it's not implausible that, 50 years down the line, this headline show could well evoke similar misty-eyed nostalgia. ■ MISCHA PEARLMAN

THE VIEW FROM THE CROWD



Chris, 25, Santa Barbara
"I actually won tickets to be here tonight. And I got to meet the band before the show. They were really nice. I thought it was awesome! It was a really great show – they really rocked out Madison Square Garden. 'R U Mine?' to finish it off was great, but '505' and 'Arabella' were also awesome."



Kelly, 19, New Jersey
"It was wonderful. This was the first time I'd seen them and they were great. But when they covered 'All My Loving' I cried and died inside, in the best way. Alex reminds me so much of Paul McCartney, like his moves and how he's so sassy."



Abraham, 27, El Salvador
"It was amazing. This was the second time I've seen them. The first time was at Coachella, but this was simply amazing – watching these guys at the peak of their career was just incredible. The setlist was great – they couldn't have played a better set."

9

MORE GIGS

The Family Rain The Garage, London

Tuesday, February 11



The people chanting, "We love The Family Rain, we do" could be straight from the football terraces, but they're giving a good illustration of the devotion the Bath trio now command. This is the brothers' first big show since releasing debut album 'Under The Volcano', but they're already dropping in new material like 'Love Don't Shine', which swaggers like Oasis in their prime, and the heavy-as-a-brick-shithouse 'Vulpicide'. As closer 'Trust Me... I'm A Genius' begins to fade out, they layer on even heavier riffs to close the night. Wherever this band go next, it's going to be big, it's going to be loud and you're going to want to be there.

■ KEVIN EG PERRY

9

Girls Names Concrete, London

Wednesday, February 5

While the basement of a pizzeria is, presumably, no band's venue of choice, the cavernous, lamp-lit low ceilings of Concrete are a surprisingly apt location for Girls Names' walls of brooding sound. Where last year's 'The New Life' gave the Belfast quartet a bleak, Joy Division-indebted makeover from their former Creation Records-aping form, tonight they sound like they could suck out your soul. The reverb-drenched guitars of 'Drawing Lines' ripple over a darkly hypnotic bassline, while singer Cathal Cully's disenfranchised drone peppers proceedings with dead-eyed nonchalance. They conclude with the relentless, distortion-laden outro of 'The New Life's' title track. It's pretty, yet brilliantly poisonous.

■ LISA WRIGHT

8

Slaves/Menace Beach/Birdskulls



The Black Heart, London Thursday, February 6

The dapper duo tell tales of post-pub spats to a rowdy Camden crowd

"What kind of shish?" "Chicken!" Context is a fine thing, and Slaves' guitarist Laurie Vincent is doing a neat job of setting the kebab-laden scene for the tale told in their song 'Girl Fight'. This 16-second-long spat of furious energy – tracking a post-club scuffle engaged in by drummer Isaac Holman before ending "I'm not going to get too close, my shoes are new, my shirt is white" – is the centrepiece of tonight's set, and sums this Kent duo up in a mighty nutshell: brass-tacks punk, wryly observed lyrics and breakneck rapidity all delivered with total conviction.

With his slicked-back hair and cherubic grin, Holman has the air of a Shane Meadows-style dapper rascal in his aforementioned formal attire, which is soon shed following pummelling opener 'White Knuckle Ride'. Elsewhere, the set takes in both the no-frills grind of 'Where's Your Car Debbie?' and the monstrous, cast-iron riffing of new song 'Hey', interspersed by chatter with the crowd. "This is a rock concert, not a strip show, lovey," shouts Holman, declining a request to disrobe further, "you paid for the wrong do!"

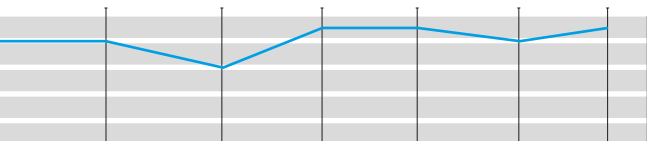
Birdskulls, in support, channel Dinosaur Jr's gorgeous discordancy, while Menace Beach's sinewy, Ride-esque shoegaze bares its teeth live, 'Fortune Teller's' glorious mutated Wurlitzer underpinned by a choppy undertow of guitar. But it's Slaves' half-hour set of head-chopping sonic blasts and charming repartee that leaves the audience almost as sweat-soaked and jubilant as the band. ■ LAURIE TUFFREY

SETLIST

- ▶ White Knuckle Ride
- ▶ She Grew Old
- ▶ Hey
- ▶ Where's Your Car Debbie?
- ▶ Girl Fight
- ▶ Suicide
- ▶ OK
- ▶ Nervous Energy
- ▶ Beauty Quest

8

I WANNA BE YOURS FLUORESCENT ADOLESCENT 505 ALL MY LOVING ONE FOR THE ROAD R U MINE?



Frank Turner

Phones 4U Arena, Manchester
Sunday, February 9

**An explosive show on the
songwriter's first arena tour**

A few minutes' stroll from Manchester's Phones 4U Arena sits the old Free Trade Hall, the venue in which Bob Dylan received the world's most famous heckle. Branded "Judas" by a particularly grumpy crowd member for bringing on a full band and 'going electric', it was a turning point for rock'n'roll – the day that acoustic music grew a set of balls and messed with the status quo, thus setting the blueprint for the next decade of folk-rock and making everyone from Fairport Convention to Fleetwood Mac possible. What that heckler would have thought of Frank Turner and his pounding brand of folk underpinned with punk rock is easy to guess. If Bob was Judas, then Frank is Satan incarnate – thank fuck, then, that the devil has the best tunes.

SETLIST

- ▶ Photosynthesis
- ▶ Plain Sailing Weather
- ▶ Peggy Sang The Blues
- ▶ Losing Days
- ▶ Try This At Home
- ▶ Glory Hallelujah
- ▶ Reasons Not To Be An Idiot
- ▶ The Way I Tend To Be
- ▶ Sweet Albion Blues
- ▶ Wisdom Teeth
- ▶ Love Ire & Song
- ▶ Wessex Boy
- ▶ Polaroid Picture
- ▶ The Road
- ▶ If I Ever Stray
- ▶ Eulogy
- ▶ I Knew Prufrock Before He Got Famous
- ▶ One Foot Before The Other
- ▶ Long Live The Queen
- ▶ Recovery
- ▶ Broken Piano
- ▶ The Ballad Of Me And My Friends
- ▶ Still Believe
- ▶ Four Simple Words

Some bands' ascent to stadium stardom is expected – no-one is stunned when The Killers or Kings Of Leon book another enormodome tour – but others, such as a former hardcore singer with a fondness for sinking beers in shonky Camden pubs, takes you by surprise. Most of all, it's come as a shock to Frank. "I didn't write these songs to be played in rooms like this," he barks and beams, gazing into the humungous space. "I expected them to be played in Night & Day." His nod to Manchester's

Frank Turner on...

...pyro

"Tonight was the first time we've ever had pyro. Earlier today I tried to cancel it because I got filled with nerves about it being a bit naff. But it was already paid for. In the end it was like, 'Fuck it, let's do it.' And I'm really glad we did, because I thought it was tastefully done."

...arenas

"A reason why a lot of bands don't translate into arenas is because they think, 'Oh, we've got to do things differently now we're in an arena.' I have to run around a little bit more onstage, but we play a pretty similar set to before. It's just rock'n'roll music."

...having a break

"I've just had five weeks off the road. It's the longest time I've had off since

2005. 'Tape Deck Heart' came out in April last year, it's the first record I've done working with majors and the work schedule is like nothing I've ever experienced! We finished up last year in Florida in December and, for the first time since I started touring, I was like, 'I fucking need to go home.' I didn't hit the wall, but I felt like I saw the wall in the distance for the first time. Now I'm back in though and I'm excited."

much loved, but currently under threat gig spot, met with respectful applause.

The Phones 4U Arena is definitely not the Night & Day Café. With a capacity roughly 50 times the size, upcoming shows there will feature pop's biggest players, like Justin Timberlake, Drake and Beyoncé. Frank confesses he's been rubbing himself over every available surface backstage in order to make Queen B fall in love with him. "Because that's how love works," he explains hopefully.

Whether Frank's pheromones take effect or not, it's doubtful that Bey will crowdsurf while namedropping Dostoyevsky, as Frank does during the all-out sonic assault of 'One Foot Before The Other'. But playing an arena show like it's just another night at the Barfly is what makes tonight so special. It's not what's

**IF BOB DYLAN WAS
JUDAS, FRANK TURNER
IS SATAN INCARNATE**

happening onstage that makes this an arena gig, it's what's happening in the crowd. Every song is a singalong for a few thousand lungs, from perky opener 'Photosynthesis' through to the mandolin-led 'The Way I Tend To Be'. There's banter before songs, after songs and during songs and everything gets a cheer.

Well, almost everything. "You may have figured out by now that we're Southerners. I'm from so far south that London's north," admits Frank ahead of 'Wessex Boy' to boos, although he gets everyone back on side with: "Gigs up north are better anyway!" He also offers a sweetener to those who were miffed by his 2011 album, 'England Keep My Bones', in the shape of 'Sweet Albion Blues'. "I wrote a record about England and some people in Scotland and Wales got a bit pissed off, so I wrote a song about every bit of the country," he says, before namechecking an A-Z of the nation. Dylan would never have gone this far to keep his fans happy, but it's seeing Frank Turner and his ever-growing fanbase right. ■ LEONIE COOPER

MORE GIGS

Anna Calvi All Saints Church, Hove

Tuesday, February 11
Halls as vast as Hove's massive 19th century All Saints Church can leave performer and audience overawed, but playing to a crowd deprived of both booze and pews, Anna Calvi is far too assured to be wrong-footed by the occasion. Adept at blending the intimate with the grandiose, she's in full control from the off, 'Suzanne & I' flashing from sparse verse to powerhouse chorus. Bruce Springsteen's 'Fire' is whispered, while a pounding 'Love Of My Life' sees her rocking out in a most ungodly manner. Declarations of devotion are screamed from the aisles, and as Calvi throws her head back in rapture for the solo on 'Love Won't Be Leaving', she's an anointed guitar hero. **8**

■ STUART HUGGETT

Kaiser Chiefs Gorilla, Manchester

Tuesday, February 11
"Sorry it's been a while," Ricky Wilson apologises. "We were losing the hunger, but now we're more fired up than ever!" The Kaisers haven't released fresh music in three years – during which time they also lost drummer and principal songwriter Nick Hodgson – and *The Voice* judge is in showman mode to promote the forthcoming 'Education, Education, Education & War'. He clambers to the bar to order a pint and then makes security look nervous by hanging off a balcony at the back to sing 'The Angry Mob'. But their new material lacks the same comeback fight – the likes of 'Coming Home' and 'Misery Company' can't step out of their populist indie-pop formula. **7**

■ SIMON BUTCHER

THE VIEW FROM THE CROWD



Hayley McDermott, 25, Blackpool

"It was so good. We were stood looking at all of the crowd – it was quite big, wasn't it? Actually massive. I first properly got into him at Leeds Festival about three years ago."



Jessica McDermott, 23, Blackpool

"'I Still Believe' is my favourite, but 'Eulogy' was really special. This is the first time I've seen him in a while – I thought it was amazing!"



Adam Bilboa, 25, Lincoln

"It was a lot of fun. I've seen Frank play 10 or 15 times. I wanted to see how it was in a massive venue and it was great. I liked the weird smoking bit at the end. And when the banner fell down during Flogging Molly's set! It landed on the drummer."



Kieran Kelly, 23, Manchester

"I saw him at Trof in Manchester with 30 people a few years ago at a show he announced on Twitter, a little charity thing, and seeing him here is kind of cool, especially when they were playing our friends' bands over the PA!"

Cate Le Bon



Music Hall, Ramsgate
Thursday, February 6

The Welsh wonder warms up at Kent's finest new venue, with thrilling results

There's been talk recently about how bad the state of the UK small-venue circuit is. "Toilet venues: British treasure or a bit of a stink?" ran a headline in *The Guardian* in January, bemoaning the lack of funding for grassroots venues.

Undaunted, the founders of the Ramsgate Music Hall on the Kent coast have struck a fresh blow for quality over capacity. Opened last October, it's a magnificent new venue: great bar, separated from the 125-capacity music room, top-notch PA and staff who actually give a shit about you. The spot was recommended to Cate Le Bon by her bass player Steve Black, who performed here in December under his solo guise, Sweet Baboo. Effectively, it's a warm-up show for

her European tour, which follows a sold-out run around the American West Coast before Christmas, but it doesn't feel like one. It's packed, the atmosphere is charged and, accordingly, Cate and her band play a set that's fantastically no-nonsense.

Cate's from Wales, but lives in Los Angeles now, where she recorded 'Mug Museum', her recent third album. Produced by Noah Georgeson,

who's worked with Joanna Newsom and Devendra Banhart, it's a self-effacing folk, psych and indie-pop record that reveals itself to be largely preoccupied with a single theme: death. Live, backed by Black, H Hawkline on guitar and keyboards, and Lawrence Arabia's sometime drummer, Dan Ward, Cate performs the songs far more sternly. 'Are You With Me Now?' – a dark but jangly pop song on the album – is delivered with a coldwave groove; the wilting folk of 'Duke' and 'Mirror Me' sound like the austere psychedelia of early Velvet Underground, perfect showcases for all the richness and nuances in Cate's lower-register voice.

'The Man I Wanted' from her second album, 'Cyrk', and its title track sound thicker and harder-nosed, too, and you sense that Cate relishes transforming her songs onstage. She becomes implacable, too. Her make-up is like warpaint, she's mastered the art of a cutting, thousand-yard stare and, like St Vincent, she roughs up her guitar live, particularly on 'Sisters'.

There's a lethal finish. 'Cuckoo Through The Walls', then 'Wild' – the final song before the encore of 'Fold The Cloth' – segues into a bull-headed krautrock jam with Cate's vocal reaching higher and higher until it becomes uncomfortable and forbidding. It's the climax of an excellent show, deserving of a venue that's a new treasure and certainly not a stink. ■ PHIL HEBBLETHWAITE

SETLIST

- ▶ No God
- ▶ Cyrk
- ▶ Are You With Me Now?
- ▶ I Can't Help You
- ▶ Duke
- ▶ Mirror Me
- ▶ Sisters
- ▶ What Is Worse?
- ▶ The Man I Wanted
- ▶ Cuckoo Through The Walls
- ▶ Wild
- ▶ Fold The Cloth

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BANDS & GROUPS

JAMES ANDREW WYATT END OF YEAR 2013 SUMMARY

JAMES ANDREW WYATT'S 'ROCK VARIATIONS' PROMOTION

'Rock Variations' - Demo album package = 20
'Rock Variations' - Flyers = 64
'Rock Variations' - New Musical Express advert = 1
'Rock Variations' - International Songwriting Festival = 1

COURTS AND COURT DATES LEGAL CASE - Breach of Contract against Colin Eade T/A Song & Media - May to October 2013 - three changes of court and nine dates from the claim by James Andrew Wyatt Composer & Photographer issued at Hastings County Court, Abbey Road Central London Court and Durham County Court. A letter of support from BR Web - www.jameswyatt-artist-web.eu management. King Prior MacDonald Bridge Colin Eade defence document. Colin Eade T/A Song & Media fail to turn up again, a 90 minute hearing, heavy traffic and road works!

'THE DISSIDENT POET'S NAIL PROTEST SONGS' - Performances = 9, in London, Croydon, Hastings, and St Leonards-on-sea.
'HEARTBREAK HOTEL' CD - copies sent to PRIME MINISTER DAVID CAMERON, AMBER RUDD MP, THE QUEEN, ARCH BISHOP OF CANTERBURY, SCOTTISH PARLIAMENT, WELSH & NORTHERN IRISH ASSEMBLIES, and CAMBRIDGE & OXFORD UNIVERSITIES = 9.

'DISSIDENT DATES' - Mail-outs = 10, and 1 letter to The Speaker Of The House Of Commons asking to read it out! Press distribution - local advert and World Wide Web advert.

JAMES WYATT'S ADRENALINE SPILT and Friends - Live appearances = 18 with 100 plus audience figures.

September gigs in association with Constant Percussion. James Wyatt's instruments insured by Barclays.
JAMES WYATT ARTIST and 9TH SYMPHONY RECORDS - FINANCIAL 2013 END OF YEAR SUMMARY.

Gross Domestic Product (GDP) spent on out-put - one and a half thousand pounds approximately.
Business Card Mail-outs = 115 including - Music Publishers = 35, Record Companies = 46, Media = 34.
Between 2nd September and 22nd November 2013, mail-outs = 246. Which included 'ROCK VARIATIONS'.
Postage = £200 approx. = £15 a week average.

'HEARTBREAK HOTEL' - End of year percentage of copies invoiced was 44%.
JAMES A. WYATT - CHINESE CARPET PUBLICATIONS POETRY PROMOTION.

Pagan Dawn, Baggins Book Bazaar, a short story festival, and 25 Libraries and others.

With a live poetry performance at The Underground Theatre, Eastbourne in December 12th 2013, closing the evening.
(As an author of free Ebay Guides since 2011 the viewing counters of people reading them had reached = 35,000 approx.)

www.jameswyatt-artist-web.info

COMPOSED & PHOTOGRAPHED BY
JAMES ANDREW WYATT

NME Guide

► GOING OUT. STAYING IN. MISSING NOTHING ■ EDITED BY RHIAN DALY



BOOKING NOW

The hottest new tickets on sale this week

Albert Hammond Jr

The Strokes' guitarist returns to the UK after last year's sold-out shows, playing his latest release, the 'AHJ' EP, and more.

How does playing on your own compare to performing with The Strokes?

"I fell in love with music when I was 15 and don't want to stop just because the band I became successful with isn't touring or working. To be honest, I don't like comparing things, because everything has its own intrinsic worth. What I find cathartic is creating music that moves me and that I believe will move others, and taking that on the

road. Once the music starts, you are in another place."

Will you be playing new material on this tour?

"I might be playing some new songs, and I'd like to add a few songs that I didn't play last time from my previous records. My latest songs sound like early Talking Heads meets '80s 'China Girl' Bowie."

Can we expect to see you in the UK for festival season?

"I would love nothing more than to play summer festivals. I've never been to Glastonbury and would love to do Reading and Leeds again, maybe on the day of the Arctic Monkeys so I can see their show. Big festivals where large groups of people gather to listen and play music are always fun and special."

► THE DETAILS

► **DATES** Newcastle Academy 2 (May 6), Manchester Gorilla (7), Oxford Academy 2 (9), Birmingham Glee Club (11), Nottingham Bodega (12), Bristol The Fleece (13), London Village Underground (15) ► **SUPPORT ACTS** TBC ► **PRICE** £12.50; London £15 ► **ON SALE** now ► **FROM** NME.COM/tickets with £1.25–£1.50 booking fee

Damon Albarn

The recipient of this year's NME Award For Innovation celebrates the release of his first solo album by playing at two unusual London venues.

► **DATES** London Rivoli Ballroom (April 30), London Queen Mary University Of London Great Hall (May 1) ► **SUPPORT ACTS** TBC ► **PRICE** £35 ► **ON SALE** now ► **FROM** NME.COM/tickets with £2.80 booking fee

San Fermin

Ellis Ludwig-Leone retreated to the Canadian Rocky Mountains to make his first album, mixing post-rock with chamber-pop and classical composition, and the results were released last year. He brings his friends back over to the UK this spring to recreate that self-titled debut live.

► **DATES** Manchester Deaf Institute (May 4), Newcastle Think Tank (6), London Village Underground (7), Cambridge Portland Arms (8) ► **SUPPORT ACTS** TBC ► **PRICE** £9; London £12 ► **ON SALE** now ► **FROM** NME.COM/tickets with 90p–£1.25 booking fee

De La Soul

It's 25 years since the hip-hop trio released '3 Feet High And Rising'. The group will head out on the road to commemorate the anniversary in May.

► **DATES** London O2 Shepherd's Bush Empire (May 1), Manchester Academy (2), Glasgow The Arches (3), Leamington Spa The Assembly (6), Bristol O2 Academy (7) ► **SUPPORT ACTS** TBC ► **PRICE** £25; London £22.50–£26.50 ► **ON SALE** now ► **FROM** NME.COM/tickets with £2–£3.75 booking fee

Despacio

James Murphy and 2 Many DJs' David and Stephen Dewaele bring their new soundsystem back to London for more dates. The 50,000-watt system puts the focus on the music rather than the DJs, with speakers arranged in an oval allowing clubbers to fully immerse themselves in the music.

► **DATES** London Roundhouse (March 7, 8)
► **SUPPORT ACTS** TBC
► **PRICE** £30
► **ON SALE** now
► **FROM** NME.COM/tickets with £3 booking fee; March 7 sold out

The
Flaming Lips



Darlia

Blackpool's most promising export will be hoping to live up to those Nirvana comparisons at these intimate dates.

► **DATES** Manchester Sound Control (March 28), Southampton Joiners Arms (29), Oxford The Cellar (31), London Water Rats (April 1)
► **SUPPORT ACTS** TBC
► **PRICE** £7.50; London £9
► **ON SALE** now
► **FROM** NME.COM/tickets with 90p-£1 booking fee; Southampton from joinerslive.co.uk with 40p booking fee

Truck Festival

The Horrors, Spiritualized, Toy and The Family Rain were among those to play the Oxfordshire bash last year, and 2014's line-up promises to be just as good. Now in its 16th year,

festival organisers have confirmed headline sets from White Lies and The Cribs, while Peace, Swim Deep, Los Campesinos! and Cerebral Ballzy will also feature on the bill.

► **DATES** Stevenston Hill Farm (July 18-19)
► **OTHER ACTS** Stornoway, Andrew WK, Kids In Glass Houses, Itch, Eliza And The Bear, Darlia, Circa Waves
► **PRICE** £74
► **ON SALE** now
► **FROM** truck.gigantic.com with £4.15 booking fee

Summer Camp

Elizabeth Sankey and Jeremy Warmesley released their self-titled second album last year, adding disco glimmers to the '80s-indebted pastel-pop of their debut. In between writing the score for a new documentary

about teen movies, *Beyond Clueless*, the duo will play this one-off show in the capital.

► **DATES** London Islington Assembly Hall (March 26)
► **SUPPORT ACTS** Paul Hawkins & The Awkward Silences
► **PRICE** £8
► **ON SALE** now
► **FROM** wegottickets.com with 80p booking fee

The Flaming Lips

Wayne Coyne and his band bring their flamboyant psych-rock back to the UK for a handful of dates.

► **DATES** Edinburgh Usher Hall (May 26), Manchester O2 Apollo (27), London O2 Academy Brixton (28), Nottingham Capital FM Arena (29),
► **SUPPORT ACTS** TBC
► **PRICE** £32.50; London £37.50; Edinburgh £25-£32

from usherhall.co.uk with £2.50 booking fee

► **ON SALE** now
► **FROM** NME.COM/tickets with £3.25-£3.75 booking fee; Edinburgh TBC

Girl Band

The Dublin noise-rockers have built a reputation for incendiary live shows lately, bolstered by their exhilarating single 'Lawman'.

► **DATES** Sheffield Bell Jar (June 3), Leeds Belgrave Music Hall (6), Leicester Cookie Jar (9), London Shacklewell Arms (11)
► **SUPPORT ACTS** TBC
► **PRICE** Leicester £5; London £6; Sheffield and Leeds free
► **ON SALE** now
► **FROM** Leicester from NME.COM/tickets with 50p booking fee; London from parallellines.ticketabc.com with 20p booking fee

FESTIVAL NEWS

Way Out West

The Swedish festival has confirmed more names for this year's event. Queens Of The Stone Age, Jungle, MØ, Circa Waves, The Julie Ruin and Robyn & Röyksopp will join the likes of The National and Janelle Monáe in Gothenburg between August 7-9. Tickets start at 1940 SEK (£180) from wayoutwest.se

Open'er

This year's NME Awards Tour with Austin, Texas headliners Interpol will make their way to Poland in July to join Haim, Darkside and the previously announced Pearl Jam, The Black Keys and Foals. Tickets cost 550 PLN (£109) and are available from alterart.pl.

Love Saves The Day

The Bristol festival returns for the third time from May 24-25, with a host of electronic acts set to feature. The first raft of announcements include SBTRKT, Jamie xx, Cyril Hahn, John Talabot and Annie Mac. Early bird tickets are on sale from residentadvisor.net and cost £39.50 for the whole weekend.



45

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GOING OUT

Everything worth leaving the house for this week

The Orwells

The Chicago upstarts return to the UK to preview tracks from their forthcoming debut album, due this summer. If their past gigs are anything to go by, these dates – including an NME Awards Show with Austin, Texas – will be as riotous and sweaty as they come.

► **DATES** Birmingham Hare & Hounds (February 20), Leeds Brudenell Social Club (21), Glasgow Broadcast (22), London 100 Club (24)

► **TICKETS** £7 from NME.COM/tickets with 70p–£1 booking fee; Glasgow £7 from ticketweb.co.uk with £1 booking fee; London sold out

Warpaint

The LA collective recently scored their highest-charting album with their self-titled second record. They'll play highlights from that and their 2010 debut 'The Fool' as they bring their

current tour to a close this week.

► **DATES** Leeds O2 Academy (February 19), Liverpool O2 Academy (20), Bristol O2 Academy (21)

► **TICKETS** £15 from NME.COM/tickets with £1.50–£1.80 booking fee

St Vincent

Annie Clark takes a break from practising her football moves to bring her fourth album 'St Vincent' to the UK for the first time. She's already stated that her intentions were to "make a party

record you could play at a funeral" so expect these two dates to be full of dark fun.

► **DATES** London O2 Shepherd's Bush Empire (February 20), Manchester Cathedral (21)

► **TICKETS** London £18.50; Manchester £16.50 from NME.COM/tickets with £1.98–£2.85 booking fee

Temples

Kettering's psych hopefuls pack their glittery outfits and head to Glasgow and Hull this week to play tracks from their debut album 'Sun Structures', released last week.

DATES Glasgow Oran Mor (February 24), Hull Fruit (25)

► **TICKETS** Hull £11 from NME.COM/tickets with £1.10 booking fee; Glasgow £11 from ticketmaster.co.uk with £2.25 booking fee

Radkey

Dee, Isaiah and Solomon Radke bring their riffs back over from St Joseph, Missouri, this week. Get a sneak preview of new material such as next single 'Feed My Brain', at a London NME Awards Show with Austin, Texas and gigs in Birmingham and Nottingham.

► **DATES** London Sebright Arms (February 23), Birmingham Hare & Hounds (24), Nottingham Rock City (25)

► **TICKETS** £8 from NME.COM/tickets with 96p–£1.50 booking fee; London sold out

The Black Tambourines

Falmouth garage-punk group The Black Tambourines have been quietly building a reputation for themselves around their live shows and the release of last year's self-titled album. See them reinforce that in Exeter.

► **DATES** Exeter Cavern (February 20)

► **TICKETS** £3 from wegottickets.com with 30p booking fee

Casual Sex

The snarling Glaswegians follow a US tour with Franz Ferdinand and the release of their 'Bastard Beat' EP late last year with



FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

1. Young-husband

A Nation Of Shopkeepers, Leeds
'Drones' is given another airing.
► Feb 19, 8.30pm

2. Michael A Grammar

Start The Bus, Bristol
The Nottingham band promote EP 'Random Vision'.
► Feb 20, 8.30pm

3. Muscle Shoals

Rise, Bristol
See the film about the legendary Alabama studio.
► Feb 21, 8pm

4. Drowners

Rough Trade East, London
New York-based group play tracks from their self-titled debut LP.
► Feb 22, 1pm

5. Dolomite Minor

Birthdays, London
Southampton duo bring grunge riffs to London.
► Feb 25, 8pm



See Younghusband for free on February 19

Warpaint



a handful of dates playing their ominous punk riffs.

► **DATES** Norwich Epic TV Studios (February 20), Manchester Fallow (21), Ramsgate Music Hall (23), London Sebright Arms (25)
► **TICKETS** Manchester £5; London £6 from NME.COM/tickets with 50p-£1 booking fee; Norwich £5 from ticketsource.co.uk with 50p booking fee; Ramsgate £5 from wegotickets with 50p booking fee

Of Montreal

Kevin Barnes and his band give latest album 'Lousy With Sylvianbriar' another airing in Manchester and London, along with selections from their 12 album-strong back catalogue.

► **DATES** Manchester Gorilla (February 19), London Oval Space (20)
► **TICKETS** £15 from NME.COM/tickets with £1.50 booking fee

Radstewart

The Cardiff-based indie group are the latest to adopt a pun name but their wit carries on deeper into their songs, with latest track 'Insane Parties' laying waste to freshers' drunken antics. See them reenact that dry humour live this week.

► **DATES** Carmarthen Tangled Parrot (February 21), Newport Le Pub (22), Bristol Café Kino (23), Brighton Prince Albert (25)
► **TICKETS** Carmarthen £5 on the door; Newport £5 from wegotickets.com with 50p booking fee; Bristol £3-£5, Brighton £3, both on the door



See Arctic Monkeys perform live at the Brits on February 19

STAYING IN

The best music on TV, radio and online this week

Arctic Monkeys

Brit Awards

The Monkeys are up for the MasterCard British Album Of The Year and British Group awards at this year's Brits bash, where they'll also play live. Tune in to ITV to see which track from last year's phenomenal 'AM' album they pull out of the bag as they perform at the ceremony for the first time.

► **WATCH** ITV, 8pm, Feb 19

Money X-Posure

The grandiose Mancunian group head to John Kennedy's show to play some tracks from their debut album 'The Shadow Of Heaven', which won them plaudits on its release last year.

► **LISTEN** XFM, 10pm, Feb 20

Ozzy Osbourne God Bless Ozzy Osbourne

This 2011 doc takes a look at the singer's life as cameras follow him onto the tourbus and on the road. It also features anecdotes about Ozzy from friends, family and famous fans including Sir Paul McCartney.

► **WATCH** Sky Arts, 10pm, Feb 21

Pulp Discovering...

The Sheffield group who dominated the Britpop era released their breakthrough album 'His 'N' Hers' 20 years ago this April, and this brand new documentary takes a look back at their illustrious and lengthy career either side of its appearance. Follow Jarvis Cocker and the band from obscurity in the mid-'80s to topping the charts with fifth album 'Different Class', and beyond.

► **WATCH** Sky Arts, 8.30pm, Feb 22



Ozzy Osbourne

Def Jam Records Hip-Hop: Back To Its Roots

This new documentary traces the connections between Def Jam's roster of global superstars – from Kanye West to Beyoncé – and African musicians, looking at the ways New York's hip-hop scene is influencing those on the continent. Idris Elba, rapper Sway, Def Jam founder Russell Simmons and Yeezy collaborator D'Banj all contribute.

► **LISTEN** BBC World Service, 3.30pm, Feb 19

Siouxsie Sioux Siouxsie Finale: The Last MantaRay

The Banshees singer played the final show in support of her acclaimed solo album 'MantaRay' at London's KOKO venue back in 2008. This footage from the night features tracks from that record as well as a clutch of songs dating back to her time with her first band.

► **WATCH** Sky Arts, 11.45pm, Feb 22



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"Almost everybody

bought 'The Smi

discovering their

favourite group"



body who

ths' was

r new

Thirty years on, The Smiths' debut album has had an immeasurable impact on the definition of indie. But it wasn't without its difficulties, Johnny Marr tells Barry Nicolson

PHOTOS BY KEVIN CUMMINS

On November 24, 1983, in what Johnny Marr semi-affectionately refers to as “the temple of naffness”, the idolaters ran amok. That week’s edition of *Top Of The Pops* had begun like any other, presented by Richard Skinner and Simon Bates with the groan-inducing chumminess that had long been the show’s trademark. And it kicked off with Paul Young plying his precision-marketed pop-rock wares in a ghastly woolly jumper and leather trousers. So far, so naff. Then, in the three-minute window between one-hit-wonder Marilyn’s ‘Calling Your Name’ and the Thompson Twins’ ‘Hold Me Now’, a new group on a small independent label spoiled the party with an act of necessary blasphemy that would forever alter the face of British pop. “These,” Richard Skinner warned the folks at home, “are The Smiths.”

Even to an audience accustomed to the everyday androgyny of the early 1980s, they looked weird – stylish but not quite glamorous, rough yet strangely tender and refined. The singer, resplendent in cheap jewellery and a woman’s blouse, swinging a bouquet of gladioli around his head like a peculiarly effeminate berserker, was obviously a star. The black-clad, bob-haired guitarist resembled the bastard progeny of Johnny Thunders and Sterling Morrison, but played with a grace that was all his own. Even when lip-synching to a backing track of ‘This Charming Man’, there was a self-assurance about this band that defied their status as Mancunian minnows in their first, modest flushes of success. Their self-titled

debut album – 30 years old this month – would not be released until February, but for Johnny Marr that first *TOTP* appearance



FAMOUS FAN
Stewart Lee, comedian

“That debut album still holds up brilliantly today. The bass is too funky, but the thin reediness of the production makes it feel real and ‘as live’ in a way nothing does today. Thirty years on, Morrissey, who once seemed so miserable, now seems like an archly witty satirist as well. You cried. Now you laugh. And then you cry again. It’s hard to imagine now, but there was no internet, no YouTube, no reissue industry and no Amazon back then. Sixties sounds were still prohibited in the Stalinist post-punk orthodoxy, so for Johnny Marr to even know what The Byrds sounded like required some field research, finding records in far-flung places. The Smiths opened up the palette of pop.”

Onstage in
Sheffield,
January 31,
1984



“felt like a celebration of everything that stood for alternative culture, as though everything between punk and that moment had been leading up to it”.

The Smiths were ready for it. Nothing about them had occurred by accident. Everything had meaning. Everything *mattered* – even their jeans, which had been specially manufactured by their manager, Joe Moss. “Literally no-one else on the planet had those jeans,” says Marr, proudly. “Mine had little ‘V’s in the side, as a tribute to the Perry Boys and Stuart Sutcliffe. Morrissey had his made with the big baggy seams at the back, so they were almost falling off him. But we didn’t have to

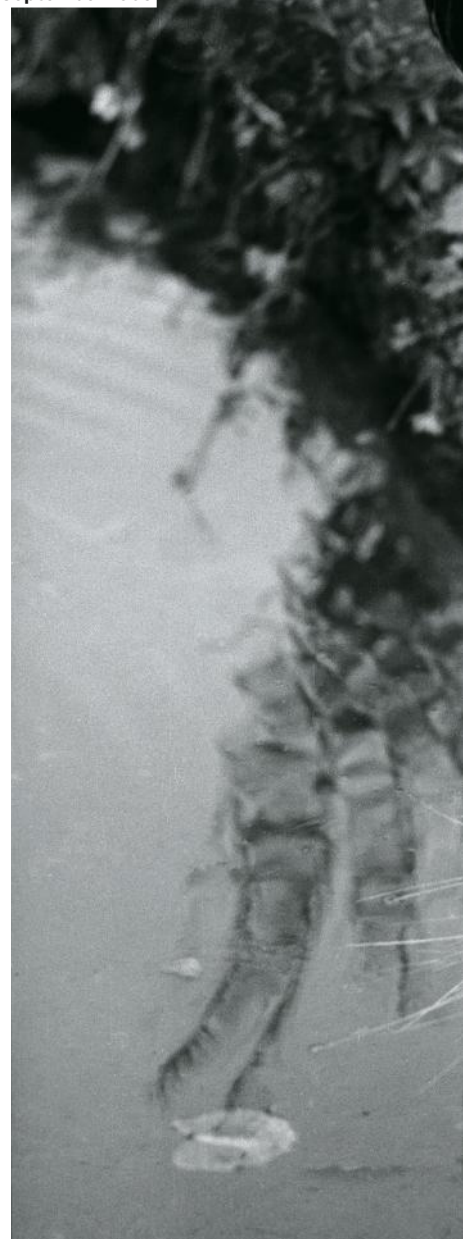
dress up for *Top Of The Pops*, because we lived offstage what we lived onstage. We looked like a band all the fucking time.”

All debut albums are, to some extent, the story of the band who made them. The story of ‘The Smiths’ is the story of a remarkable and improbable alliance between two young men who, on the face of it, couldn’t have seemed more ill-suited to each other. To begin to make sense of that alliance, you first have to understand where

both parties were coming from. When he first knocked on Morrissey’s door in May 1982, Johnny Marr was already a face on the scene in Manchester, having played in various bands – usually with much older musicians – since his schooldays. These included The Paris Valentinos, Freak Party and Sister Ray. Joe Moss, who owned the shop next to the one Marr worked in, had spotted his talent and assumed the role of manager and mentor to the cocksure young teenager, who by the age of 16 was starting to feel an urge to “do something for my own generation, who I felt were something new: not just after punk but after post-punk”. To that end, he’d turned down a personal invitation from Tony Wilson to join recent Factory signings Section 25. He had far grander ambitions than that.

“I was living a pretty exciting life,” says Marr. “I had a job in a really hip clothes shop, I had a great girlfriend and I was out every night, playing records and wearing the clothes I wanted to wear. I felt that my life was a myth in the making. Morrissey could say that we were both desperate, bobbing around on our little life-rafts looking for each other, but my life-raft had a bunch of mates who all looked like James Dean, a few girls and a turbo engine!”

Marrcissus: Johnny
Marr at Dunham
Massey Park,
Greater Manchester,
September 1983



Morrissey’s life-raft, needless to say, was a much lonelier place. After brief stints in a couple of local punk groups called The Nosebleeds and Slaughter & The Dogs in the late ‘70s, he had spent much of the last four years shuttered away in his bedroom, scribbling missives to the music press and writing book-length fanzines on James Dean and the New York Dolls. At this point, he was not so much a failed musician as a failed Morrissey; his aesthetic was in place and his obsessions were the same, but he couldn’t find an outlet or audience for them. Where Marr had rebuffed Tony Wilson’s advances, Morrissey eagerly invited them, sending Wilson a play he hoped to have released on Factory’s (extremely short-lived) publishing imprint and confiding in him his dreams of



"We looked like a band all the fucking time"

Johnny Marr

pop stardom. As Wilson later recalled, "I sort of went, 'Well, Steven, that's very interesting' and inside I was thinking, 'You must be fucking joking.'"

If Morrissey was taken aback by Marr's apropos-of-nothing appearance on his doorstep, he was even more surprised by how well he got on with him. As Marr puts it,

"We discovered that we liked a lot of the same things, but more importantly, we liked them in the same way: very, very passionately. Bands, record covers, song titles, stories, characters... we both felt these things were more important than so-called 'real' life. We elevated pop culture to a sort of mythical status, and we recognised that insane idealism and romanticism in each other. The age difference between us didn't matter. In fact, I saw it as an advantage – he'd had a bit of experience, and I had a lot of youthful exuberance. I looked up to him, but at the same time, I felt like a bit of a trailblazer myself."

That meeting has since become one of pop music's blue-plaque moments, up there with Lennon and McCartney at Woolton village fête or Jagger and Richards at Dartford railway station. But it was at their next meeting – in Marr's attic room the following day – that The Smiths truly started to take shape. That day, remembers Marr, "felt like three days happening at once. I was trying to show him what 18 years of being me was about and he was showing me what 23 years of being him was about". They worked on three songs that day, two of which – 'Suffer Little Children' and 'The Hand That Rocks The Cradle' – would end up on their debut album (the third, 'Don't Blow Your Own Horn', was one of the very few Morrissey-Marr compositions that wasn't deemed good enough to finish). 'Jeane', 'What Difference Does It Make?', 'Accept Yourself' and 'Handsome Devil' soon followed. Their seventh song was 'Hand In Glove', which eventually became their debut single, and which Marr instantly recognised as being "a declaration of our relationship. Later, when we started having a connection with our audience, I started to consider that song as more inclusive of them. It became us and our fans, our fans and their mates... but with that song, I felt we'd gone to the next level as songwriters."

Although Morrissey and Marr clicked almost instantly, the process of filling out their still theoretical group was slightly more problematic. After failed experiments with Simon Wolstencroft and Bill Anstee, drummer Mike Joyce was in place for the band's first gig at the Ritz on October 4, 1982, but the bassist that night was Dale Hibbert, a local studio engineer who wouldn't last until their second. Andy Rourke, an old schoolfriend and ex-bandmate of Marr's, had

been in the frame from the beginning, but Marr was worried about the baggage he would bring, namely a burgeoning fondness for heroin.

"All my mates were getting into heroin, and I saw what it was doing to them," says Marr. "They were like the living dead, and I hated them. I was very much a doer, and I didn't want to sit around rotting at the age of 18. So I had reservations about Andy for that reason, but as soon as I knew he was the right person for the band, I went round to have a talk with him, and asked him very, very firmly to get on the same page as us. Which he did, sometimes..."

Right from the start, Morrissey and Marr envisioned The Smiths being on Rough Trade. They'd spoken about it at their second meeting, expressing admiration for the label's ethos and its roster, particularly The Monochrome Set and The Fall. Just as importantly, signing to Rough Trade was a less obvious route for a Manchester band to take than signing to Factory, which Marr in particular was adamantly opposed to. "If you were a musician in Manchester at that time," he explains, "it was almost the law that you went on your hands and knees and begged Tony Wilson for his papal blessing to stick you in the studio, and I wasn't about to do that. So much has been made of Factory apparently turning The Smiths down, but that's a crock of shit. The Smiths would've signed to Factory over my dead body. I wanted us to be independent from all that, I didn't want everybody knowing our business, and I didn't want to be assimilated into the Factory aesthetic. Before we knew it, we would've

had side-partings and khaki shorts, with bongos round our necks... no disrespect to A Certain Ratio."

In March 1983, Marr and Rourke travelled down to London, talked their way into the Rough Trade offices and presented Geoff Travis with a demo of 'Hand In Glove'. Travis had no inkling that he had just unearthed the band who would be the



FAMOUS FAN Chrissie Hynde The Pretenders

"I came to The Smiths after the fact, because by the time they were happening I was out on world tours. I wasn't one of those disenfranchised youths sitting in a tower block or a college campus or whatever people were doing when they first heard them, which is too bad because I wish I had been! When you're a teenager and you're first getting into music, you're ripe for the picking. You're really open to everything at that age. Jimi Hendrix was my Smiths but when the music is current and of the moment you're living in, then it becomes something you can really relate to, and that was particularly true of The Smiths. They communicated with people through poetry, unlike a lot of pop music that relies on having a good melodic sense, or how easily you can dance to it. I think Morrissey and Iggy Pop are probably the greatest songwriters, because they have lyrics that actually talk about something The Smiths spoke about more profound human concerns than pop music normally gets into."

making (and ultimately breaking) of his label, but he was certainly savvy enough to realise that he couldn't pass up the opportunity to sign them. Accordingly, they became the first band to sign to Rough Trade on a long-term contract, though some of their labelmates – most notably Mark E Smith, who soon upped sticks to Beggars Banquet – were irked by the new arrivals.

"The Smiths sucked Rough Trade dry, because they'd never had a band like that before," says Grant Showbiz, who was installed by the label as the band's soundman and tour manager, and was with them from their fifth gig until their final one. "Mark quite accurately noticed that the people who should have been returning his calls and budgeting his albums were now otherwise engaged. He saw that the other bands were suffering a lack of financial input and interest, and why not? When The Beatles come along, you don't go and check on Cliff Richard."

Showbiz recalls his early tours with the band with great fondness, marvelling at the experience of watching them go from playing to 20 people to having fans tearing at their clothes and shimmying up drainpipes to sneak into their dressing room. Curiously, given Morrissey's calls in the music press for a new celibacy movement, he also remembers there being no shortage of groupies – "for those of us who were interested. There were people in the band who were unattached and we had a fair old time of it. Nothing sordid, but we had a lot of handsome people at our gigs – attractive men and women – and some of them wanted to know us afterwards." The hysteria surrounding the band climaxed on the day of their *TOTP* debut, when they played a homecoming show at The Hacienda to scenes Marr describes as being "like full-on Beatlemania. I remember being carried over people's heads by Rob Gretton and Mick Pickering just to get into the building."

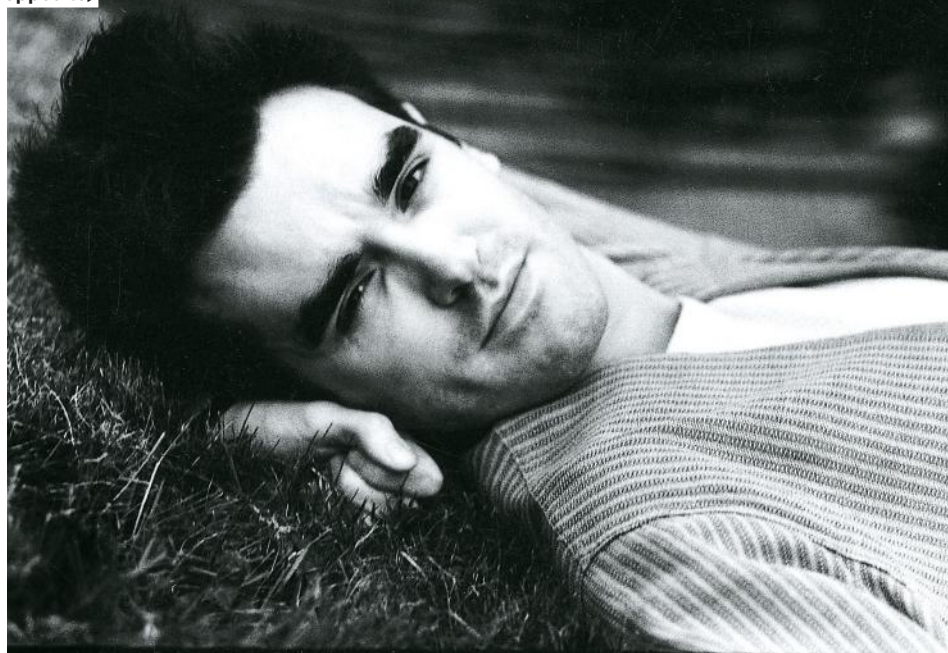
Earlier that summer, The Smiths' rising



FAMOUS FAN
Chris Packham
Springwatch presenter

"I was sharing a flat with two other people, and we'd all sit in our separate rooms blasting out different tunes. One day we were sat at the kitchen table and the girl I was living with said she had this brilliant new band that I had to hear. I was a bit sceptical because her music taste and mine didn't often overlap, but she insisted I come to her room to listen to them. So I went through and she put 'The Smiths' on, and it was love at first listen. Normally it takes me a while to get into things but with The Smiths it was instantaneous. It was their eloquence, and they sounded so new. It was a wonderful moment, that day in the girl's bedroom. I should add that there were no other wonderful moments in that bedroom!"

A Morrissey shot
from the unused
1983 *NME* cover
session (see
panel opposite)



popularity – even in the wake of 'Hand In Glove's failure to chart – saw them fast-tracked into the studio with former Teardrop Explodes guitarist Troy Tate to record their debut album. Yet, while Johnny Marr now looks back favourably on the finished result, it was not to Morrissey's or Geoff Travis' liking. Roxy Music producer John Porter was asked by Rough Trade to listen back to the master tapes and offer a diagnosis on how they could be improved. Porter, then known as "a guy you could go to when you'd spent all your money", surmised that it would be cheaper to re-record the entire thing from scratch, and was tasked with doing just that. Once they arrived at Manchester's Pluto Studios in October, however, time and money were in even shorter supply than he was used to.

"We were in Manchester for four or five days, maximum," he remembers. "We were due to leave on the Friday, so on the Thursday evening we sat and played back everything we'd recorded and we decided that 50 per cent of it or more wasn't good enough. So half of the album was recorded all over again that night. I have to say, I didn't think it was very good."

More money and mixing time was made available by a licensing deal Rough Trade had struck with Sire Records, but there was only so much Porter could do with what he had. He was particularly disappointed with the final version of 'Reel Around The Fountain', which he felt was "a great song, but what we got was probably only about 15 per cent of what it could have been. I don't even know if they were capable of

"I felt we'd gone to the next level as songwriters"

Johnny Marr

recording it at that stage, without spending a lot of time that we didn't have. One of the things I remember was that I could only ever grab them for a day here or there."

Porter and Marr quickly built up a rapport, with the producer coming to look upon the guitarist as a "kindred spirit, someone I felt I could pass stuff onto". Grant Showbiz credits Porter with teaching Marr the workings of the studio and his eventual "blossoming" as a musician, but Morrissey was a more reluctant pupil. "I remember being in the control room with Johnny and Morrissey, pointing everything out to them, very keen to make them feel part of the experience," says Porter. "Straight away, Johnny started fiddling with things, but Morrissey just turned around and said, 'I don't want to know about any of this.' I don't recall him ever coming near the console after that."

Despite that, Morrissey and Porter's working relationship was good, at least during the producer's early sessions with the band. Porter remembers Morrissey as being "very appreciative and friendly, and he would send me little postcards saying how much he'd been enjoying himself. But, suddenly, he didn't do that any more. I don't know why, but he seemed to go from being a happy camper to an unhappy one pretty quickly, probably around

THE NME COVER THAT NEVER WAS

Kevin Cummins' Morrissey photo nearly made the cover in September '83, but lost out to Big Country

That fateful week in 1983, we spiked your Smiths photo (right) to put Big Country on the cover. Has history vindicated our decision?

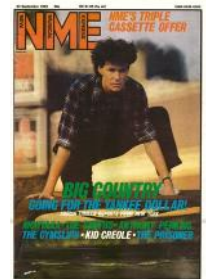
"Well [then-deputy editor] Tony Stewart said The Smiths would never be big enough to go on the cover of the *NME*. We then spent the next 30 years putting Morrissey et al on the cover at every available opportunity. I must have shot 10 Moz, Marr covers alone..."

The shots by the lake have a Narcissus feel to them – was that the intention?

"Yes, it was the intention. I think it captured the early Morrissey pretty well. I also felt a more urban location would have been too brutal for the sensitive souls."

Morrissey seems so utterly sure of himself and the image he wants to project. Did you have to direct him much, or did he have his own ideas? How about the rest of the band – were they as natural as he was?

"I think you can see how confident Morrissey was and how comfortable with the camera he was too. That's something he never lost. The others were less self-assured. They were still finding their way."



the time we did 'Heaven Knows I'm Miserable Now' [in March 1984]. I realised that Mozzer didn't really want to work with me any more. Johnny really enjoyed working with me, but I don't think Mozzer liked the fact that we had this close relationship. Band politics can be strange, and they were still young – on one level, everything was going for them, but on another it was completely chaotic because they didn't have management."

Joe Moss had amicably quit as The Smiths' manager on the eve of their first trip to the US in December 1983, shortly after his wife had given birth to their baby

daughter. In truth, Moss never saw himself being with the group for the long run and had previously told Marr as much. Moss had effectively bankrolled The Smiths up to that point, having paid for their van, PA, rehearsal space and the demos that brought them to Geoff Travis' attention. He had negotiated deals with Rough Trade and Sire, and laid what he felt sure was a solid foundation for the future. In the end, he was content to leave the band on the cusp of massive commercial success, because what he saw coming over the horizon held little interest for him.

"Joe's someone who always saw the value of the grassroots," says Marr today. "The people he admired were all grassroots people. I've never met anyone with less of an ego than Joe – he just didn't need the glory. There was still no money around at that time, and I'm sure the financial rewards to come

would've been appreciated, but he's like no-one I've met in that regard, either. His time with The Smiths was motivated by creativity and sacrifice, and I think perhaps he thought we were going to turn into something that wasn't what he was into."

Yet while the guitarist was "mortified" by Moss' decision, which was tantamount to the loss of a father figure, Morrissey was noticeably more blasé about it. "I think he probably thought Joe leaving was a good idea," sighs Marr. "But no-one else did at the time and no-one does to this day, so he's in a party of one there."

Whatever his misgivings about Moss, no-one could deny that he went out of his way to look after Morrissey, lavishing care, attention and encouragement upon him. "Joe was Morrissey's man, not Johnny's," insists Grant Showbiz. "Joe felt that Morrissey needed nurturing, and that's exactly what he did. He was so loving and so attentive to Morrissey, and the blossoming of Morrissey over that first year or so was down to Joe. I'm absolutely certain of that. He was probably more interested in Morrissey than anybody else in the band. He understood that Morrissey was the jewel in the crown and he always made it clear to me how very, very important he was."

While The Smiths would never again enjoy the kind of stability they had under Moss – and the failure to find a proper successor would eventually prove their undoing – he was right about one thing: the momentum he'd helped them build could not be thwarted by his own departure. When 'The Smiths' was released in February 1984, it achieved a level of commercial success hitherto unheard of for a band on an independent label. "There was a crucial moment," says Marr, "when Geoff Travis came into our dressing room to tell me that 'What Difference Does It Make?' was gonna be the first independent single sold through the WHSmith chain. To my mind, that was the day that indie became 'indie', as we know it. It had gotten into the ring with the mainstream. It had gotten onto the high street."

As for the album itself, it is regarded cautiously by the people who were involved in its creation. John Porter, frustrated by the constraints he had to work under and the band's limitations as studio

musicians, sees it as something of a missed opportunity. Grant Showbiz reckons it "wasn't quite the first time we'd put a foot wrong, but it wasn't as stunningly brilliant as everything else we'd done". Johnny Marr, meanwhile, feels that it was hampered by the fact that "when we came to re-record it, we'd already started to move on, and we were working retrospectively, which is not a good way to do your first record. I think the Troy Tate version is a more authentic document of who we were, but so many people bought the official version and lived parts of their lives to it that I don't think you can deny that it's definitive. I still remember its impact on people: almost everybody who bought it was discovering their new favourite group."

And isn't that, after all, what a debut album *should* do? "The Queen Is Dead" may draw the critical plaudits, 'Hatful Of Hollow' might be the connoisseur's choice and 'Strangeways, Here We Come' has long been the favourite of Morrissey and Marr themselves, but 'The Smiths' was the record that started it all, the one that, in spite of its perceived failings, cast its authors as the band of their generation; not perfect, perhaps, but necessary. "It was an album that was always going to be made, one way or another," reflects Johnny Marr. "I believed in it, and what made me believe in it wasn't just blind faith." ■

► THE DETAILS

► **TITLE** The Smiths ► **RELEASE DATE** February 20, 1984 ► **LABEL** Rough Trade ► **PRODUCERS** Rough Trade ► **STUDIOS** Pluto Studios, Manchester; Strawberry Studios, Stockport; Eden Studios, London; Matrix Studios, London ► **LENGTH** 45:36 ► **TRACKLISTING** ►1. Reel Around The Fountain ►2. You've Got Everything Now ►3. Miserable Lie ►4. Pretty Girls Make Graves ►5. The Hand That Rocks The Cradle ►6. Still Ill ►7. Hand In Glove ►8. What Difference Does It Make? ►9. I Don't Owe You Anything ►10. Suffer Little Children

JOHNNY MARR SAYS "I think the record is really good, still. The songs were good, and we were a new kind of group. I think it would have been better produced by Troy Tate, but it's still an important chapter in the story. For me, it's like a year I went to school. It's a part of my life, and it formed a part of a lot of other people's lives as well."

Songs of

Wild Beasts return rejuvenated on fourth album 'Present Tense' having re-evaluated their sound, relationships and their very existence, discovers **Laura Snapes**

PHOTOS BY DAVID EDWARDS

By the end of 2011, Wild Beasts were broken men. They had been touring 'Smother' for six solid months without a break – it was their third album in four years, each one made in haste to sustain momentum after their slow beginnings. The end was in sight in Istanbul, just under a week before the serious touring would be over for a while. After the show, the four Beasts painted the town red, and then green, the night playing out like one of the less elegant scenes from their bawdy second album, 'Two Dancers'.

"I got *horrendously* drunk," says co-frontman Hayden Thorpe, working an interesting look of ribbed thermals and immaculately slicked-back hair in an upmarket Deptford café in mid-January. "Got lost, pissed in the street, all sorts. Vomited on the way back to the hotel, vomited all the way back to London, then got home and was like... what was *that*? What has *become*!"

What could have amounted to a day of Netflix and fried eggs actually led to a moment of sudden calm that he hadn't experienced for years. "You have those really rare, fleeting moments of clarity in life," he says, sitting next to Wild Beasts' guitarist Ben Little. "You feel this sense of wellbeing that's gone again in an instant; you're always drawing it from memory – you can never see it full in the face."

'Smother' was essentially about how touring 'Two Dancers' ruined their relationships and lives. Inevitably it became a "claustrophobic world" to live in. With the memory of that



and

of



innocence

album consigned to the gutters of Istanbul, over the next few days Hayden developed the idea for a song called 'Pregnant Pause', an early first step towards Wild Beasts' fourth record. But before the band went anywhere near a studio, they took eight months off to decompress at home in north London, rehabilitating their broken lives and only seeing each other for odd social occasions. After the reassuring, hard-won success of 'Smother', it was the first time they had ever been able to take a break and contemplate the band's existence. The hiatus proved valuable.

"I think we rediscovered our innocence," says Hayden of the mood that informed 'Present Tense', Wild Beasts' superb new album, which was partially recorded down the road from where we're sitting, in a railway arch studio. "We rediscovered each other in a way. It feels like all the other records are a big intake of breath and this is a final, long exhale."

The week before our Deptford meeting, Wild Beasts received a not entirely welcome reminder of the relative level of fame that 'Smother' brought them. "Wild Beasts take swipe at British bands who sing with US accents", stated a headline on *The Guardian's* website. The subhead declared, "Hayden Thorpe claims lyrics to new single refer to UK singers with Americanised voices – such as the Arctic Monkeys". The story referred to remarks that Hayden had made to Pitchfork about 'Wanderlust' – the lead single from 'Present Tense' with the lyric, "*in your mother tongue, what's the verb 'to suck'?*" – and dug up past examples of disdain fired at other British bands for good measure. But the words "Arctic Monkeys" never crossed Hayden's lips, he says, and he was "pretty upset and embarrassed. It feels like an unfortunate own goal where someone's kicked the ball at my head and it's hit the back of my own net."

"It makes us look like petty bastards," adds Wild Beasts' other singer, Tom Fleming, with a groan. "Like we're trying to generate ➔

experience

column inches by slugging off much more successful bands."

"For all the liberal frontage, they pick up on something that's poisonous," says drummer Chris Talbot, whose voice creaks like an old ship. "There's no good to come out of that."

As their Domino labelmates, Arctic Monkeys' success essentially helps to ensure Wild Beasts' survival – and what made it all even more absurd was the fact 'Wanderlust' covers the kind of subjects *The Guardian* normally use to butter their bread: Britain's widening poverty gap, class conflict and the romance of the landscape. There's another angle to it, too: "Wanderlust, with us the world feels voluptuous", Hayden purrs, "I just feel more with us/It's a feeling that I've come to trust". On first listen, it sounds like a tribute to adventurous erotic possibilities with a new lover. Then you realise it's a love letter to Wild Beasts themselves, and everything they can achieve.

"It was our mission statement," says Hayden. "From the Stone Age to now, we judge our whole past by the culture people have left behind. 'Wanderlust' is almost a kind of war cry, asking, is this the best we've got – kids singing in accents that aren't their own, singing about lives that aren't theirs, and reaping huge rewards from it? So little is done with so much privilege – music is really a class thing, because if we're under a government that's making people pay £9,000 a year for university, then it's only the rich kids who'll get to art and music school. We're talking about such a small group of people who are gonna create work that is supposed to define or tell us what our lives are. It's a very scary prospect. So we had to redefine our parameters: *this* is what we are, what we do, what we kick against. It felt necessary because we've always prided ourselves on – and I'm worried it sounds really cynical, but it's not – saying, 'This is our patch, this is what we believe in, this is what we don't believe in.' That has to be the starting point for any creative work, really."



When Wild Beasts reconvened in the studio after those eight months apart, it was the first time they'd been alone in a room together in many years, away from the parade of journalists and managers out on the road. After the lonely, dimpled downheartedness of 'Smother', their aim was to sound like a gang again. It wasn't particularly difficult – they huddled around a laptop in a tiny room in east London because they couldn't afford to hire a bigger one, and eventually succumbed to cabin fever.

Inspired by their love of the abstracted, broken qualities they heard in the music of Tim Hecker, Clams Casino, Ben Frost and Lil B,

and the idea that cracked software is the new lo-fi, they delighted in the limitations and immediacy of working on a laptop. "Suddenly you haven't just got four pairs of hands," says Tom, "you're building worlds." Songs were assembled from a patchwork of original recordings, samples and presets, which they then recorded in Bath and Deptford with electronic producers Lexxx and Leo Abrahams.

The end result isn't a mass of dense electronic layers, but 11 distinct, prowling pop songs that are testament to Wild Beasts' refined craft. 'Present Tense' is a hugely rewarding album to tuck into: spend some time with it and you'll notice that the first three songs play out like acts of a tragedy, where desire is within anyone's reach on 'Wanderlust', concealed on the provocative 'Nature Boy', but gone completely by 'Mecca'. Hayden's songs are probably the most emotional and heartfelt he's ever written, in awe of romance and possibility. 'A Simple Beautiful Truth' is the essence of all that, and was one of the hardest songs to finish,

tiptoeing the line between sounding honest and intimate or playing to the cheap seats.

"I was kind of terrified when we finished the album," he admits. "Emotionality is hijacked so much now, it's hard to make music that's genuinely positive and not just fun-time Frankie-

style – it feels almost like you're trying to take advantage, expecting someone to pick up the phone and send you money if you touch them in some way. I was embarrassed about some of the lines – is this soppy, is this over-sentimental? But I think that's a good place to be at, really. Someone could easily think this is overly emotional music, but that's where the fault line is, where people can get into it."

By contrast, Tom credits the patchwork writing method with helping him "take the songwriter out of it" and enable him to write from a less personal place: 'Nature Boy' is a homoerotic treatise on male sexual prowess;



'Daughters' envisions an apocalyptic future in which our children take revenge on us for the mess we've made; 'A Dog's Life' is a tragic tale of death, canine or otherwise. "There's a certain amount of guilt making music," he says. "It tends to be very much me, me, me. The whole world is outside and you've got to remember that you're part of it."

It comes back to the idea of responsibility couched within 'Wanderlust'; Wild Beasts constantly talk about "justifying" their existence. It's refreshing – think of Kaiser Chiefs' Ricky Wilson, who recently admitted that his role as a judge on *The Voice* was essentially a promotional tool for the band's new album: give it up, already. "I'd hate to think we were going through the motions," says Tom. "We're still in touch with why we started doing this, remembering that angry 16-year-old from a small town, sick of everything around him and desperate to be heard. While our premise for existing has evolved, it's definitely because we think we've got something to add to the discussion. No-one else is doing what we're going to do, so it's important that we do it."

"I'm not saying we're the future and the forerunners," says Hayden, "because we're not."

'Present Tense': the influences

The twisted hip-hop and electronic noise that drive the Beasts wild

Clams Casino



In 2013 New Jersey's Mike Volpe released the final part of his 'Instrumental' mixtape trilogy, cementing the signature warped, snare-heavy style that earned him production gigs with Lil B, A\$AP Rocky and Blood Orange. **►Key release: 'Instrumentals' (self-released, 2011)**

Tim Hecker



Hecker's recent works are primarily organ-based, although the Montreal artist's music is less hymnal than white noise, layering his instrument until it reaches a blizzard-level intensity. **►Key release: 'Ravedeath, 1972' (Kranky, 2011)**

Ben Frost



Composer Frost is a contemporary of Hecker's, born in Australia but resident in Reykjavik, where he forms a key component of the Bedroom Community alongside Sam Amidon, Nico Muhly and Nadia Sirota. **►Key release: 'By The Throat' (Bedroom Community, 2009)**

(l-r) Ben Little,
Hayden Thorpe,
Tom Fleming
and Chris Talbot
on Blackheath,
south London,
January 20, 2014



We're guys who do our best pushing computers and synths around. But the album title hints at a sense of responsibility, that there's so much we can do, yet so little is expected of us."

"It's important that our end of the bargain is still held," says Chris.

Hayden talks about how the follow-up to 'Present Tense' will probably see them having to change the way they work, calling the record "the final realisation of a lot of things we started". But for now, Wild Beasts' patch is well established: it's one they share with the likes of These New Puritans, East India Youth, Jon Hopkins and Anna Meredith, the new alternative British music firmament who perceive identity not as a restriction, but as a whole world of possibility.

Reading back over their old interviews, it's striking how immaculately consistent Kendal's Wild Beasts have been during their 12 years together: bristling against the conventions of boorish British rock music, never apologising for their capital-R Romantic tendencies or their undaunted self-confidence. The band got its unwitting start when Ben Little came over to Hayden's house after school for a big night of drinking Mr Thorpe's beer and smoking his cigarettes. "We were 14, 15. It was the era of MiniDisc," recalls Hayden. "You could make home recordings – it felt like the future.

Lil B



The BasedGod is a crazily productive rapper and philosopher with over 40 mixtapes in myriad styles to his name. His often drum-free, degraded style influenced Tom's contributions to 'Present Tense'.

► **Key release:** 'I'm Gay (I'm Happy)' (BasedWorld, 2011)

A\$AP Mob



The acclaimed New York hip-hop collective, formed in Harlem in 2007, comprises rappers, video directors and fashion designers, and a production style that veers between pop crossover and frosty nihilism.

► **Key release:** A\$AP Rocky, 'LongLiveA\$AP' (RCA, 2013)

I'd accidentally left one of mine in my player; Ben came round and clicked play, and I was like (*he grits his teeth*), 'Oh my god.'"

Fortunately, Ben was a fast fan, and the pair soon started writing songs together. What came out was "effeminate, fragile, displaced" – a side they had no intention of revealing to their classmates until their first gig as Fauve ("wild beast" in French) at now-defunct Kendal mainstay Dicky Doodles a year or two later. They wielded the strange emotional qualities of their songs as "a shock tactic", says Hayden. "We wanted people to react to it, and I think they were quite

taken aback." A local journalist asked the pair why they made music. "Because we think we're better than everyone else," they replied.

Present that night were Chris Talbot, who they'd met at primary school, and Tom Fleming, who was in the year above. One interim bassist later, the pair eventually completed the newly rechristened Wild Beasts. Together they built a studio, The Unit, in a nearby industrial estate, and Ben quit school after doing his AS-levels to run it full-time. They worked there three days and four nights a week, trying to infuse the Lake District landscape into their music in the same way that Björk's music sounded like Iceland. These were the first steps to world domination. "It astounds me how sure we were that it was going to work out," says Ben, shaking his head. "There wasn't a plan B."

"I don't think there was ever a doubt we were going to get signed," adds Hayden. "It's weird. It's an arrogance that baffles me now. I had expected that at 30, we would have made our millions, burnt out and been in rehab. That was *genuinely* my initial outlook – it's over by 30, get on with the rest of life."

He concedes that things will have to go pretty well for them to be millionaires by the time they're 30. They're all 27 or 28 – bar Tom, who's 29, and refers to himself as "the granddad" of the band – and aware of the wolf at the door. They've all left Dalston in east London because it's too expensive, and perpetually feel one pay cheque away from returning to Kendal with their tails between their legs.

In a sense, they made good on their youthful cockiness – not many bands get to release four albums on an internationally respected British indie – but not before time. Domino signed them for debut 'Limbo, Panto' in 2008, which turned out to be as much an obstacle to success as it was a minor victory. Baffled reviewers

likened them to Mika and The Darkness, while they played festival sets to small crowds comprised solely of other bands.

"That was the frustration with that record," says Tom, "that everyone thought it was some kind of art-school project when we set ourselves in complete opposition to that."

"I think the best thing that happened to us was that our dreams were shattered with 'Limbo, Panto'," says Hayden as the other three laugh. "Literally *shattered*. That broken-heartedness was the making of us."

The 2009 follow-up, 'Two Dancers', was nominated for the Mercury Prize and 'Smother' won them huge critical respect, but Wild Beasts still suffer from perpetual underdog syndrome, worrying that the poppier songs on 'Present Tense' could see them "torn down". Isn't that rockist nonsense, or just self-doubt by another name? "Well... it is self-doubt," says Tom, who admits that he'd love to make music like his heroes, experimental noise titans Swans. "But we're the sort of band that depends on critical consensus. We don't have massive financial

"WE REDEFINED OUR PARAMETERS. THIS IS WHAT WE KICK AGAINST"

Hayden Thorpe

form and we don't have much Radio 1 airplay. Everyone's going to be supportive if we're not doing too well. We don't want to alienate the people who have been with us all this time."

"I don't think there's a danger of that," says Chris, restoring sanity. "We made a brasher and bolder record, there's no doubt about it."

They all seem nervous about turning 30, referring to it as a "big shadow" on what they see as a young man's game. But instead of self-pitying defeatism, they've sized up age as another challenge. "Have you heard Grayson Perry's Reith Lectures?" asks Hayden. "They're really good – he said that sometimes the word 'art' can excuse inability and laziness. A band becomes an 'art band' when they can't write good songs. We're definitely conscious of that – after this amount of time, we have to be good at our craft on a fundamental level. A pop song should be absolutely weightless, it should defy gravity and sound so effortless, like a piece of fluff you've just kicked off the floor. Ironically, for us, that's the hardest thing to do – it's not really in our natural remit, though we want it to be *because* it's hard to attain. If we have to make a three-and-a-half-minute song to fit with [the modern industry's] parameters, then we'll make one no-one can touch."

"We'll do it fucking well, thank you," says Tom, confidence restored. ■

Gang

Of

Bill Murray
rehearses his
stunt on the
Late Show With
David Letterman



58

Leeds punks Eagulls fly to NYC for a TV show and a handful of gigs. Booze, tattoos, hospital visits and encounters with an airborne Bill Murray ensue. Mischa Pearlman tries to keep up

PHOTOS BY DANIEL TOPETE



Tom Kelly
greets a
new fan

Eagulls in
Brooklyn, NYC,
January 31, 2014

New



Performing
'Possessed' on
...Letterman

Yorkshire



**Wednesday,
January 29**

"We wouldn't want to upset anybody, would we?" deadpans George Mitchell. Eagulls' lanky singer is talking to the

sound engineer at the Mercury Lounge before the first of their two New York gigs. He's riffing off the band's reputation as troublemakers, responding to the fact that recent complaints from the venue's neighbours mean they can't turn the amps up any louder before 7pm. "We'll fucking kill it later," promises the soundman. It's an early show – doors at 6.30, band on at 8.30. First, though, the band need to find some cymbal stands for drummer Henry Ruddell. It's a minor oversight, soon fixed by Dan McEvoy, the band's attentive manager. They play

well – intense, energetic and loud – with the likes of 'Nerve Endings' and 'Possessed' shimmering with raucous, belligerent confidence. But the crowd barely move. The band – Kelly, Ruddell and Mitchell plus guitarists Mark ➔



is just the rehearsal. "It's really surreal," says bassist Tom Kelly. "I'm sat watching fucking Bill Murray fly around on a zipline and he's fucking singing. It's mental."

Hours later, Murray does the stunt again for real, this time in a Peter Pan outfit, in front of a live audience and with talkshow host David Letterman below him. He'll also press his lips on Kelly's arm, kissing the spot where the Eagulls bassist got the actor's name tattooed, right under his own band's name, two nights earlier. But let's go back to the beginning. This is day two of the Leeds band's five-day trip to New York.

Bill Murray is flying through the air. Suspended by a harness, the 63-year-old *Ghostbusters* and *Lost In Translation* actor is soaring left and right on a zipline above the set of the *Late Show With David Letterman*. He's belting out 'I'm Flying' – a show tune from the Broadway version of JM Barrie's classic childhood tale *Peter Pan* – while Leeds five-piece Eagulls look on dumbfounded from the theatre's balcony, camera phones at the ready. And this



Mark Goldsworthy
and (bottom)
Henry Ruddell

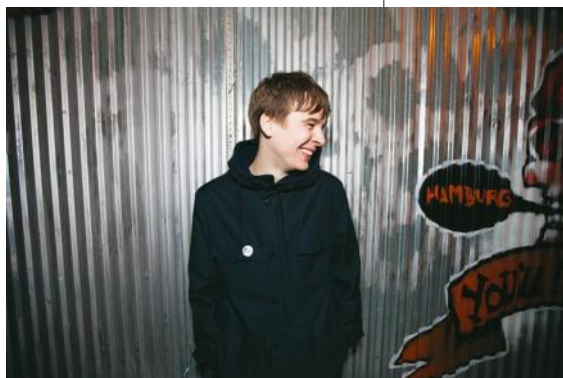
'Goldy' Goldsworthy and Liam Matthews – don't care. They have 24 free drinks vouchers to get through before their afterparty round the corner at Idle Hands. When they get there, they're given even more. At some point, in the early hours of the morning, they wind up in midtown Manhattan at a random stranger's luxury flat.

"There was a balcony and a Jacuzzi and a penthouse," says Mitchell. "I don't remember how we got there." Normally that would be down to the booze, but Mitchell explains that his memory is incredibly bad. So bad, in fact, that he's resorted, *Memento*-style, to writing down everything he does each day. Drinking probably doesn't help, nor does reeling in to where they're staying at 5.30am. Good thing they're not doing anything important the next day...



Thursday, January 30

Today is the day Eagulls tape their worldwide television debut on the *Late Show With David Letterman*. Despite the previous night's antics, they arrive on time at 11am at the Ed Sullivan Theater on Broadway, where *Late Show*... is filmed. It's a big deal, not only because it's their own TV debut, but because a couple of million people watch David Letterman every day. Not that the band care, particularly. "I know it's [a huge thing]," says George, "but I don't really give a shit. We just find it funny.



Why put us on telly on a big show? It's funny for us. Obviously, it's really good, because it's going to project our music to as many people as possible, and that's the best thing to do, but

I think it's fucking hilarious."

It's a statement that perfectly captures the don't-give-a-fuck attitude the band and their songs possess in spades. It comes across in their rehearsal, when the band piss about as they run through 'Possessed', the song they'll be playing on the show. They watch themselves in the monitors and joke with each other, pulling funny faces into the camera as the studio engineers get the levels right. It's when they're done with the run-through that reality sets in, mainly because it's right then that Bill Murray turns up. "I just shook his hand!" exclaims Liam. "I was in the door when he came in and he just walked up to me and shook my hand and said hello."

Everyone's unsure how to act, not least Tom, as the crew urge him to show the actor his tattoo. All it does is piss him off. "Tom Kelly do this, Tom Kelly do that," he murmurs, mockingly, to himself. "I'm not a fucking monkey." It goes from bad to worse when he overhears the following: **Bill Murray:** "What band is playing tonight?" **Late Show rep:** "Eagulls." **Bill Murray:** (*super enthused*) "The Eagles?!" **Late Show rep:** "No. A band from England called Eagulls." **Bill Murray:** (*disappointed*) "Oh." **Late Show rep:** "One of them got your name tattooed on his arm." **Bill Murray:** (*seemingly unimpressed*) "Really? I hope it's temporary."

After that, band and entourage walk next door to an Italian restaurant. There's a six-hour wait until they actually perform. After lunch, there are five



**"I want it to be over
so I can get fucked
off my face"**

Liam Matthews

hours left and nothing to do. Inside the green room they're sharing with Dum Dum Girls, Tom, George and Henry take turns to sleep. Everyone's restless, and the nerves start to show. Talk soon turns to buying alcohol. "I don't want to get mega fucked," says Goldy. "I just want to stop the shakes. Let's get the whisky in." In the end, they buy beer. Not much, but enough to take the edge off the jitters.

"I'm so bored," says Henry.

"I'm tired," says Tom.

Then there's George: "I just want it to be over so I can get fucked out of my face."

Then it's time. They're ushered back to the small stage, back in place behind their instruments, playing for real in front of an audience with David Letterman sitting next to them. They play 'Possessed' and they kill



Tom Kelly,
(left) George Mitchell
and (below)
Liam Matthews



Playing on
the floor at
Baby's All Right,
Williamsburg

it. Sadly, Bill Murray is no longer onstage, but he turns up just after they finish. Tom is pushed into Murray's path, says hello and rolls up his sleeve. Photos are taken, and Bill Murray kisses the tattoo of his own name, then walks off. Eventually the band head to Baby's All Right, the venue they're playing tomorrow. By 2.30am they're in a cheap burger joint in Williamsburg, Brooklyn, George mashing his food into a disgusting pulp on the table instead of eating it. How does he feel about today's performance?

"I just forgot we were on *...Letterman*," he answers, shrugging. Soon after, the

band pile into a taxi and head home, the big day behind them and the sun not too far from rising.

Friday, January 31

Millions will see the *...Letterman* performance tonight, but the band aren't getting ahead of themselves. George and Goldy have only just left their day jobs – both resigned

from Tesco when they were told they couldn't take holiday to come to America – and Tom and Henry have handed in their notice. They're pretty dour about being in a band. Or maybe they're just realistic.

"This isn't real life," says Liam. "It's like when you go to a house party of someone who's dead rich and you're at this mansion. That's your life for a couple of hours, then you go back to your own."

"Just like Wednesday night at the penthouse," adds Henry. "I can't believe that people live like that. But we do have plenty to look forward to. I have eight shifts of work left."

"It scares the shit out of me that I'm not going to have a job," says Tom.

"This was always the idea," chips in George.



Eagulls on...

...quitting their day jobs

George Mitchell (vocals):

"Who wants to fucking work in a shit dead-end job when you can just go and do this and be poor? We're just going to do our own thing when we get back, probably turn to a life of crime." **Liam Matthews (guitar):** "I like to have money to buy food and beer and crisps. If I haven't got a job, I won't have money for food and beer and crisps. So this better work."

...getting bigger

Mark Goldsworthy (guitar):

"It's weird getting noticed. But

if doing stuff like *...Letterman* means we can tour, and tour around the world, then it's a good thing to do. As long as there's no compromise involved. But there's no compromise in this, I don't think. It's a good show, they've got good bands on."

...student radio

Henry Ruddell (drums): "I play *...Letterman* now, not shit like this [WNYU session]."

...starting a bar run by monkeys

Tom Kelly (bass): "Basically, you

get all these monkeys hooked on heroin and they work for me in the bar serving drinks. And there's a big King Orangutan who's like a pimp. And that's my idea for a monkey bar."

...the future

George Mitchell (vocals): "This is a turning point. New Year's Day was when we got told, 'You can't take any more time off.' I don't do New Year's resolutions, but it was the New Year, so fuck the job. Let's do this and see how long it lasts. It means if we all kill each other, it doesn't matter."

"We've been at this for four years now. It's hard work."

"But we don't want success," says Henry, "because then it only goes downhill. We want to keep on the fringe."

"Everyone's idea of success is different," offers Liam. "Some people's success is making a lot of money or playing massive venues. I'm just happy to get a tour in America. The fact we get to quit our jobs for a few months – that's success."

Tonight's gig is the best of the trip. Originally scheduled for Rough Trade New York, they switched venues at the last minute because of Rough Trade's ongoing licensing issues. It means that Baby's All Right is double-booked, and consequently things are running late. Eagulls come on at 1.15am, playing from the floor rather than the stage, the crowd slamming into them from every angle. The stage becomes a dancefloor, and bodies and drinks are thrown around. It's insane and brilliant – a surge of visceral rock that infects everyone there. "I thought it was great," says venue booker Billy Jones. "It was the first time we'd had someone perform on the floor. Some of the fans were a bit upset for having to wait outside because it was late, so it became this big release. They were letting it go on the floor."

Manager Dan doesn't see any of it, because before the band started playing he walked into a PA speaker and cut his head open. He wandered outside, blacked out, then got a taxi to hospital on his own. The rest of the band have no idea this is going on, as they soak up the atmosphere they've created.

Saturday, February 1

It's 2pm on the band's last full day in town and they've congregated near Washington Square Park for their final obligation of this trip – a session at WNYU, New York University's student radio station. Even the engineer provided for the session is hungover. They play ferociously in the squashed studio. Afterwards they're feeling bruised and battered, especially Tom. He sits outside the NYU building dorm that houses the radio session with his head in his hands, and his hands shake as he drinks a revitalising cup of coffee with six sugars.

Dan, head injury hidden under a hat, is exhausted and sluggish, but elated. "I don't know how they do it," says Dan. "I'm shattered. And I'm used to this – when they're at home, they go out drinking all the time. It's hard to keep up. But it's worth it. For *...Letterman* alone, this would have been worth it, but we had the two shows and the radio sessions." He smiles. "And I got to meet Bill Murray." ■

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Snoop Dogg
in Holland
Park, London,
February 1994

War on terrier

NME, 26 February 1994

Twenty years ago, Snoop made his first visit to the UK, a trip dogged by tabloid outrage and a looming murder trial. Terry Staunton and Angus Batey found out whether his bite was really as bad as his bark...

Photos: Derek Ridgers

It's been a hard day's night and he's been working like a Dogg... Everybody wants a piece of Snoop Doggy Dogg, and not just because his debut album 'Doggystyle' has sold over three and a half million copies in the US. Snoop is also big news for other reasons. The 22-year-old rapper's first visit to Britain earlier this month could also be his last. In late March he is due to appear in a Los Angeles court under his real name, Calvin Broadus, charged as an accessory to murder.

He was arrested last August following a drive-by shooting in LA which left local hood Phillip Woldemarian dead. The shots were fired from a Jeep owned by Snoop. The man facing the murder charge is his bodyguard, McKinley 'Malik' Lee. Snoop, who was released on \$1million bail, has hired the lawyer who defended John DeLorean to represent him.

Legally, Snoop cannot talk about the case, but there are many other topics to grill him over – notably accusations of misogyny and sexism. However it's the murder and Snoop's past drugs conviction that have had the British tabloid press in a lather. During his short stay in London, Snoop came across as the ultimate

nice guy, turning on the charm at every point of call. But the unsavoury undercurrent just won't go away...

Wednesday, February 9

11.45AM: Snoop Doggy Dogg, his manager and entourage touch down at Heathrow, having jetted in from the American Music Awards in Los Angeles. Because of the size of the party, it takes more than two hours to clear

customs and immigration.

3PM: Arrives at Milestone Hotel, Kensington. On entering the room, Snoop lights some incense, which the porter carrying his bags believes to be crack. The porter promptly informs the hotel manager. After hearing the manager has called the police, Snoop rushes down to reception to try and convince staff that his aromatic "stash" is harmless and legal.

Police arrive and confirm Snoop is telling the truth, but also inform staff that their guest is a convicted drug dealer currently on bail on a murder accessory charge. Management decide that Snoop is bad for the hotel's image and ask him to leave.

While waiting to be driven to another hotel, Snoop stands in the Milestone lobby with his ghetto blaster resting on his shoulder. 'Gin And Juice' is pumping out at full volume.

4.30PM: Checks into Halcyon Hotel, Holland Park, where he is informed that his fellow guests include Elvis Costello and Robert De

Niro. "Wow!" exclaims a happy Snoop. "My man Vito Corleone!"

6PM: Visits Equinox, the Leicester Square venue for the following night's gig. The record company take him to dinner, and he returns to the hotel for his first sleep in 48 hours.

Thursday, February 10

1.10PM: Having overslept by two hours, Snoop eventually kicks off his promotional duties with three interviews and three photo shoots.

3.30PM: NME interviews Snoop in a car travelling from the Halcyon Hotel to the Capital Radio studios in Euston. "I'm scarer than a mo'fucker," Snoop exclaims. "He's on the wrong side o' the car, and the wrong side of the street. I'm like, 'Damn!'"

Let's start by talking about your terminology, Snoop. Like the routine use of the word 'bitch', often seen as a denigrating and sexist insult. "It's just a word people use. Lots of mo'fuckers say 'bitch', 'fuck', 'dick'. Them words were here

before I was born, so it ain't like I made them up. I don't refer to all women as bitches. I only refer to bitches as bitches and hos as hos. And if a man's behavin' like a bitch, he's a bitch-ass nigga."

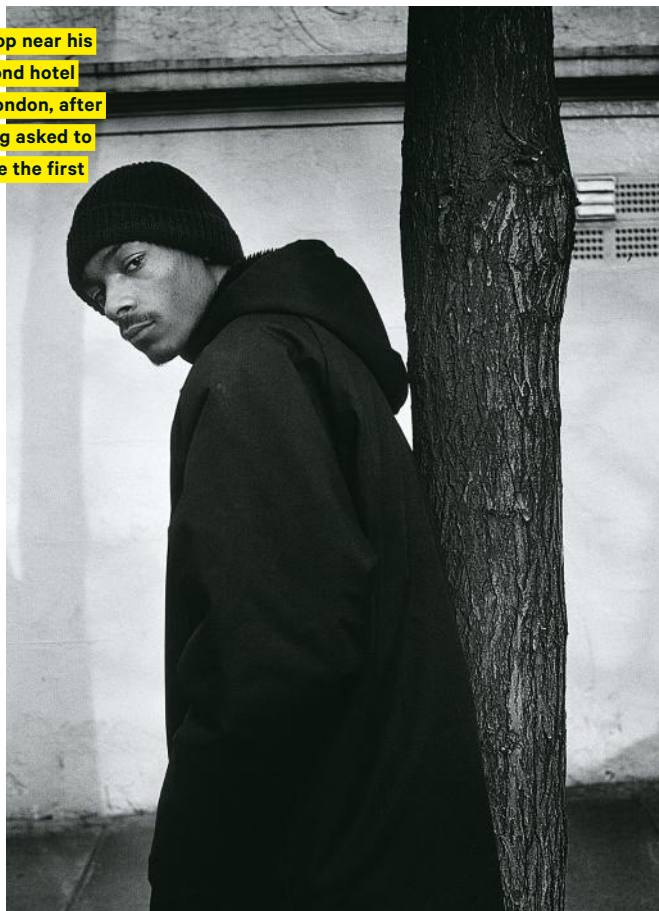
Are you encouraged by the outrage?

"It just lets me know that a lot of people out there ain't with me, but that's cool, because more people is with me than against me. I don't make music for mo'fuckers to criticise, I make music for mo'fuckers to get down to. So if you gonna criticise it, it ain't made for you."

So who's listening to your records?

"You wouldn't even believe it. 'Cos I know

Snoop near his
second hotel
in London, after
being asked to
leave the first



FROM
THE
VAULTS

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I don't. Koreans, Chinese, Africans, blacks, whites, English mo'fuckers, Ireland mo'fuckers. I make my music for all listeners. I don't just make it for niggas or white boys, I make this for everybody. Whoever got an ear for good music."

So your raps are secondary?

"Some songs are just made to party to. Some songs are just made to sit down an' listen an' see what the fuck I'm sayin'. But not every song is made that way, 'cos I'm not a political person at all. I wouldn't make no record for mo'fuckers to study. But music is an art, it's made to enhance mo'fuckers with. It ain't made to preach – that's literature, books an' shit like that."

Has being famous made you enemies? Will people from your past try to settle old scores?

"A lot o' them dwell on that shit. But a lot of 'em just say, 'Fuck it, he doin' music now, he rockin' the world. So we gonna respect him as a musician first.' An' if gang members can do it, the media should be able to do it. And the white Americans should be able to do it too."

What's the biggest media misconception about you?

"They got me twisted up, makin' mo'fuckers think I'm some crazy lunatic who you can't go up to an' say, 'How're you doin'?' You know, I'm just a cool individual tryin' to get paid."

"Music is an art, it's made to enhance mo'fuckers with"
Snoop Dogg

Do you think if the impending court case wasn't hanging over your head that the media and public would treat you differently?

"It's like this... When that ain't hangin' over my head no more. You'll see what I mean. Bigger than Elvis..."

5.15PM: High-speed dash to Broadcasting House to record three separate BBC radio interviews.

7PM: Drives to MTV for live interview on, ironically, *MTV's Most Wanted*. Stays at station for two hours.

10PM: Arrives at Equinox for soundcheck. Hears of boycott of gig by black women musicians. Brixton poet Malika B tells the press: "We fought against slavery, and we fought for our freedom in the '60s to get away from this image of black women as bitches

and black men as studs, and yet every video on MTV takes us right back." An estimated 2,000 fans are locked out of the gig without tickets, but despite a heavy police presence (dogs, barriers) only one arrest is made.

1.45AM: Snoop makes his UK live debut, a seven-song, 25-minute set which more than 2,500 fans have each paid £18.50 to see. At the end of the set he addresses the audience: "Could everyone leave in peace tonight so that I can come back? Let's show we can have a good time without getting into trouble."

Friday, February 11

12.15PM: Snoop oversleeps again and rushes to East West Records for two TV interviews and three press interviews.

6PM: Arrives at *The Word* studios in Teddington and is enthralled by the huge

portrait of his hero, Benny Hill, in reception. Later, on the show, he tells presenter Mark Lamarr that he particularly likes it when Benny "slaps the little guy on the head". When introduced to Rod Hull and Emu, Snoop greets the bird with a cheery "What's up, homie?" but keeps his distance on the couch. Backstage, Snoop shadowboxes with his posse and threatens to "stomp on that bird's head".

12.30AM: Arrives at Capital Radio for a phone-in show with Tim Westwood. The station has copies of the following morning's papers, and Snoop is surprised to learn that he is front-page news in the *Daily Star*. "KICK THIS EVIL BASTARD OUT!" screams the headline, while the story claims that "furious MPs" are calling for his deportation. Tory rent-aquote Terry Dicks tells the paper: "We don't want a man involved in murder and advocating the use of drugs in Britain. He should be put on the first plane back." MP Richard Body adds: "How on earth did someone like this get a work permit in the first place? I will be asking questions in the House." A Scotland Yard spokesman says: "We're not bothered unless he commits a crime over here." Snoop shrugs off the story: "Fuck them. They're trying to make out I'm a real bad guy. It's kinda cool in a way, though."

Saturday, February 12

2PM: Snoop's oversleeping ritual continues and he arrives late for a gruelling schedule of seven press interviews. He takes a break to call his family in America to tell them that he's "hit the headlines", laughing and reading the *Daily Star* over the phone.

4PM: Breaks off from interviews to go shopping in Kensington Market, which he describes as a "swap meet". Passing the Office shoe shop in Kensington High Street, he hears 'Doggystyle' blasting out of the store. He bursts in, dancing to his own album. In minutes the store is packed and Snoop spends over an hour signing autographs. He even agrees to hang on while the shop assistant dashes out to get a camcorder, and Snoop's impromptu appearance will now be screened regularly in the store. Before leaving, he thanks staff for their hospitality and buys two pairs of boots.

Sunday, February 13

Snoop boards an afternoon flight to Hamburg for the start of a two-week promotional jaunt across Europe. His press officer delivers the final word on the world's most dangerous rapper. "A lovely bloke," he says. "The nicest bloke you could ever want to meet." ■

What happened next?

Snoop is acquitted of murder and off Death Row

THE GOLDEN FALLOUT

Snoop sold four million copies of 'Doggystyle' on the back of the intense media attention around him, stoked further by the short film he made with Dr Dre later in 1994, called *Murder Was The Case*.

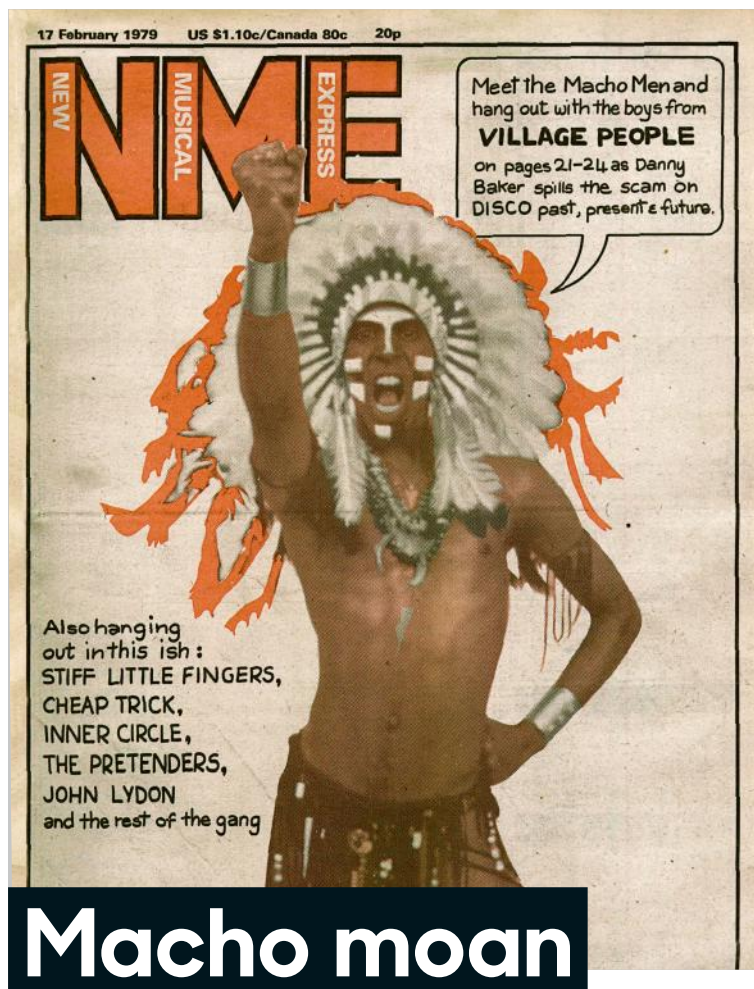
THE ACQUITTAL

After spending much of 1995 preparing for his court appearance, Snoop and his bodyguard McKinley Lee were both acquitted in February 1996, despite one witness testifying that he saw Lee shoot the victim from the passenger seat of the Jeep that Snoop was driving.

THE DOGGFATHER

With the court case behind him and Dr Dre having left Death Row Records over contract issues, Snoop made his 1996 second album 'The Doggfather' with producers Daz Dillinger and DJ Pooh, and sold half as many records.

THIS WEEK IN 1979



The Village People's Randy Jones says his band's "traditional, very masculine" image has been misunderstood

With both Studio 54 and the Disco Sucks campaign in full swing, NME's Danny Baker hits a '70s New York grooving to the sound of 'Stayin' Alive' to talk over the rock/disco wars and trace the glittering history of "the most popular music in the world" with everyone from Chic to the Village People. 'Cowboy' Randy Jones initially finds Baker's probing on the group's sexualities intrusive – "It's not so goddamn important who I go to bed with, is it? What possible gay overtones does a cowboy have?" – but admits that songs like 'Macho Man' are "open to different readings... they're songs about strength of character. Every one of us survives because of our reserves of strength, our macho. Sure, it's body praise. To take pride in your body, to be fit, is not a gay trait alone, is it?" Admitting that most of them are jobbing actors, he explains: "Each one of us portrays a certain breed of traditional, very masculine Americana – if gay people want us to be gay, fine. If straight people want us to be straight, fine. A lot of people get our image wrong. They miss our humour, which maybe is our greatest talent, and think we really are those characters we portray... that's interesting."

PISTOLS AT DAWN

In the week that Sid Vicious is cremated, John Lydon's case against Malcolm McLaren – to stop him using the Sex Pistols name and to appoint a receiver to sort out their financial mess – comes before the Royal Court Of Justice. Lydon's claims that he was manipulated into signing a "one-sided and oppressive" contract are overshadowed by discussions of McLaren's proposed Pistols film script, which features group sex, drugs, incest and necrophilia. Lydon's lawyer describes it as "the foulest document I have ever seen".

ROCKY ROAD

Ahead of his new film *Paradise Alley*, Rocky star Sylvester Stallone talks to Jerome Burne about his early life in New York and his relief at not being a part of the brutal *Paradise Alley* fight scenes. "Those men were ferocious," he says. "Most of them had cracked skulls and broken noses." He also claims the forthcoming *Rocky* sequel will be "more refined".

REVIEWED THIS WEEK



Cheap Trick
– 'Live At The Budokan'

"A good old-fashioned live rock album, the band pumping out an agreeable cross-section of their repertoire whilst being engulfed in a blitzkrieg of Nipponese screaming and all-purpose hysteria." ■ NICK KENT

ALSO IN THIS ISSUE

► Keith Richards is due to play the charity show required by a Canadian court as a condition of his probation for drug offences. But reports claim that if he returns to Canada his case may be re-opened and he may not be able to leave.
► During their first professional trip out of Scotland, Simple Minds declare: "We know we're a good band. When we begin a show, it's a menacing thing."
► The Pretenders get a glowing write-up from Nick Kent, who claims, "As a dance band there's no-one to touch them right now."



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DOES ROCK 'N' ROLL KILL BRAINCELLS? Vs THE FANS

WE FIND THE ROCK STAR, YOU ASK THE QUESTIONS



Joe
Mount

Metronomy
frontman

1 In which town did you play in a Roman amphitheatre?
Colin Jameson, Stockport, via email

"Nîmes in France, one of the best gigs in our lives. It was in a bloody Roman amphitheatre, a massive Roman amphitheatre! We had a lovely time sipping



tequila with The Chemical Brothers that night. It was the first time I'd ever sipped tequila – it's a sign of the quality of tequila they have on their rider."

CORRECT

2 Who did the artwork for the 'Nights Out' album cover?

Karen Bosworth, Leeds, on Twitter

"It was Philip Castle. He was an airbrush artist in the '70s and I wanted him to do a kind of pastoral English scene, but airbrush it. One problem was that airbrushing is much better if you use metallic colours, and I wanted to use dark green. But, yeah, it's supposed to look like a dystopian future city."

CORRECT

3 What breed of dog is in the video for 'A Thing For Me'?

James Tryce, London, via email

"Oh god... It's not a real dog, there's no real dog, they did a play on words on the bloody lyrics. It could be, like, a dalmatian?"

CORRECT

"Oh brilliant!"

4 Which song did you open with at Glastonbury 2011?

Taylor Hynes, Derby, on Facebook

"It was quite a big gig... 'Love Underlined'?"

WRONG. 'We Broke Free'

"Fuck, really? That's why it went so badly; that's why they won't let us back! Seems like an odd opener."

5 The phrase 'Pip Paine (Pay The £5000 You Owe)' was seen opposite Totnes train station painted on the side of which sort of vehicle?

Pete Webster, Jersey, via email

"There were a few. I think there was a blue Bedford van but also a Volvo estate car, a Vauxhall Astra... It was written on a number of different vehicles."

CORRECT.

Although our reader specified

a hearse

"Yeah, there was a hearse as well, but every other vehicle I mentioned, there was graffiti on those vehicles too."

6 'The English Riviera' was Number Two in NME's Albums Of 2011. What was Number One?

Patricia Warner, Lincoln, via email

"Knowing NME it was probably some bullshit! 2011? God, I really can't remember."

WRONG. PJ Harvey's 'Let England Shake'

"Of course it was! Bloody PJ Harvey again."

7 What's on the TV in the video for 'Hypnose'?

Michael Vernon, Torquay, via email

"I was doing really well, I really was – I thought I was going to get 100 per cent. I have no idea. Tennis? No. Football... Hang on, squash. Badminton?"

WRONG. It's a game of cricket

"Ohhh, I was going to say cricket next."



Onstage at
Glasto 2011

8 'Cyberonaut' by Tonto's Expanding Head Band features on your 'Late Night Tales' mix album. Tonto is an acronym – what does it stand for?

Kevin Cooper, Glasgow, via email

"The something Timbral Orchestra? T O N T O... The Original New Timbral Orchestra."

CORRECT

"They produced loads of Stevie Wonder records and some Isley Brothers records, and engineered the Minnie Riperton album [1974's 'Perfect Angel']."

9 Complete these lyrics: 'There's a tear in your eye...'

Claire Barrington, Swansea, via email

"And there's no I in team!"

CORRECT. It's from

'Trouble'

"I thought it was a bit clever, probably a bit too clever for its own good."



10 What did you once say was your

alternative career plan?

Ursula Brodinski, Birmingham, via email

"Driving instructor. It still is. The only other thing I've got a natural gift for is driving. I've never crashed."

CORRECT

SCORE = 7

"That's better than I thought it would be. I'm happy with that."

NEXT WEEK

Blondie

NME's Godlike Geniuses of 2014 talk us through the highest tides, lowest ebbs and most forward-thinking moments of their trailblazing career



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