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APSHOT O2 ACADEMY BRIXTON, 20/02/10 Bombay Bicycle Club Broken Social Scene 4 The Chapman Family **Detroit Social Club 56** Egyptian Hip Hop 55 **Everything Everything Gum Takes Tooth 55** Iggy & The Stooges 9 efore the Shockwaves NME Awards ceremony took over the O2 Academy Brixton on Wednesday (February 24), The Maccabees brought the Shockwaves NME Awards Tour to a close at the venue. To end this year's jaunt, the Brighton-based band invited indie legend Edwyn Collins on stage with them to tear through a version of 1983 classic 'Rip It Up' by his old band Orange Juice for their encore. That came after sets by The Drums, The Big The Specials 28, 66 Pink and Bombay Bicycle Club. Spirit Spine 5 "We played on the same stage as Sugababes 49 him at T In The Park last year and The Sunshine **Underground 56** Teeth 52 Tinchy Stryder 56 **Titus Andronicus 49** We Are Scientists 53

met him," guitarist/singer Felix White explained. "We were really into Orange Juice when we wrote 'Wall Of Arms'. After the meeting he sent us all drawings of a bird each [Collins has exhibited his bird drawings in London before], which was really sweet. At rehearsal he turned up and said the song was too fast, so we slowed it down and he was impressed - thankfully! As soon as he came out and said, 'Rip... it... up... and... start... again' onstage I knew it was going to be amazing - then the fear was gone."

After the guest slot all the other bands piled onstage to close the tour for this year in a chaotic love in. Here's to next year...

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WHAT'S ON NINE STERE



3 THE NEW PORNOGRAPHERS Your Hands (Together)

You wait months for a Canadian indic supergroup to come along and two arrive at once. It's almost more Canadians than one Stereo dares to think aboot. This taster of new



album 'Together' is a feistier and more rollicking offering than BSS', finding the peddlers of smut cracking out Who-sized riffs and a glammy strut, and cracking them out well. On Matadorrecords.com now



Fashion is fickle; time was, if you or a member of your extended family wasn't in a Canadian Indie Supergroup, you weren't shit Now, the drum-and-fiddle bashing Canuck collective is about as in vogue as boot-cut jeans, but yet the world is a-thrum with the news of the new Broken Social Scene album, 'Forgiveness Rock Record'. Why? Delicate-yet-heart-surging tracks such as this, the kind you'll skip along the street to in a lovesick daze. *On Brokensocialscene.ca now*

THE MIDDLE EAST

Acoustic guitars. The massed mights of punk, disco, synth-pop and metal haven't been enough to consign their flimsy wooden bodies to music's refuse skip. Songs like this daintily mournful offering, like a French fancy of sorrow, remind you why. Townsville, Australia's Middle East are smart enough not to take a puritanical or po-faced approach to maudlin minimalism, though, throwing in jaunty whistles and bells just as despair looms.

On NME Radio now





5ZOLA JESUS Night

The pervasive, chilling influence of the late-'70s/early-'80s sounds collected on Angular Records' cold wave compilation (reviewed p50) just seems to keep spreading If you've room in your barren heart for the stern, synthy sounds of Cold Cave or HTRK or the gothy gloomscapes of Esben And The Witch, or if you just like lying in darkened rooms clutching machinery for comfort, this taster of US siren Nika Roza Danilova's new EP 'Stridulum' is just for you. On MySpace now

6 WE HAVE BANDDivisive



Seems a while since we've heard from this minimal electro-funk trio, and thankfully, they haven't lost the knack. The same bare-bones danceability that made 'Oh!' and 'You Came Out' dancefloor A-bombs is plastered all over this ritzy little belter. The chorus is made for thrashing your hair around to. If you have hair. Sorry if you don't On NME Radio now

T SPIRIT SPINECrashers

And so, the amorphous, possibly entirely nonexistent thing that is glo-fi continues to ripple listlessly through the bedrooms and blogs of the world. Spirit Spine is Indiana native Joseph Denny, who crafts woozy, shimmery, 100 per cent genre free-gems like this, his debut single. It

sounds like David Byrne yelling for release from Animal Collective's basement, but in a way that encourages Wicker Man-style hippy dancing On MySpace now







10 FISTS Weekend

Punky rockabilly lo-fi fun with a noticeable Vaselines fixation for this five-piece who are making Nottingham exciting again. No, wait, Nottingham was never exciting, was it? Well, it is now, and this 'Weekend' (only their second single, gawd bless em) may be wet, but it's in the best possible warm and schmindie way... On NME Radio now

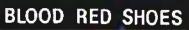
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get closer



pleasant kookiness on her second album... the prano-tapping London songstress has admitted daydreaming about gouging

out her own fans' eyes when she plays

a song from it live. Nash has revealed that the album, out on April 19, will be named 'My Best Friend Is You' and will contain such characteristically quirky songs as 'I Hate Seagulls' and T've Got A Secret'. However, when it came to recent download song 'I Just Love You More', which is also set to feature on the album, the singer shelved the trademark kookiness that has previously seen her play live with tea mugs adoming her piano and write songs about pumpkin soup.

"I was in a rehearsal room, it was dark and freezing,"

piano for a crunchy not grrrl riff that shocked and surprised her fans on its release last month. "I just wrote that riff and it was simple. but it didn't matter, it didn't need a lot of lyrics, it was a bit in-your-face.

"It's just an expression, 'I just love you more' could mean anything: passion, funniness... anger. I can imagine playing it live and hating everyone in the room so much I want to stab their eyes out."

Nash added that, gig face gouging accidents notwithstanding, fans who pick up the album when released won't find that the song is an indicator of the rest of its contents - her trademark plano is still out in force, along with orchestral strings. She also let slip her live plans for 2010 - saying that those brave enough to weather a potential eyeball prod could

(including gigs in Glasgow, Leeds, Brighton and London) followed by larger venues in April, a smattering of festival appearances, then a full on UK tour in autumn.

The singer also elaborated on the album's tile. pointing out that it was inspired by her grandparents.

"Ultimately humans are looking for companionship," she said of the meaning behind the title. "Everybody has this one person they trust and who makes them feel better. I've been thinking a lot about my nan and granddad recently, looking at old photos. My granddad looked really cool, he was a boxer, a proper lad, and my nan looked like this little movie star. Now they're old and life isn't so easy, it's emotional - but it's the most amazing thing because it's just love."

7 DAYS IN MUSIC



KAREN'S ALL WHITE



NASHVILLE And the next person White Stripes, Raconteurs and Dead Weather man Jack White is collaborating ithis... his ife I aren Elson, The Brit model hand her husband producing a linum at Third Man Records' HO in Nashville. with a song from it, 'The Ghost Who Walks', available now as a free download from Karenelson.com. The album is set to be released this summer.

NEW YORK = The PA to the former Ramones manager Linda Stein has been found guilty of her second-degree murder Stein was found bludgeoned to death in her home in 2007 and Natavia Lowery, 28, is said to have stolen \$30,000 (£19,500) from her then tried to hide the theft. Lowery's lawyers claimed police had forced their client into a false confession, but failed to convince the jury. Stein also managed Madonna and Sting.

KNIVES FALLING INTO PLACE

OXFORD Voung Knives have announced their only live dates of 2010 - a trio of low-key shows for March (see NME.COM for details) and have given an update on their third album. The Oxford trio claim: "There are definite Motown and psychedelic influences... while still maintaining that three-plece power trio excitement."

"It's like taking your song off the radio, isn't it?"

MUSE'S CHRIS WOLSTENHOLME SLAMS WARNERS. HIS LABEL. FOR THEIR ANTI MUSIC-STREAMING SERVICE STANCE



Stones get Exiled

he Rolling Stones are reissuing their classic 1972 album 'Exile On Main Street' on May 17 with previously unreleased songs as extras The unreleased songs were recorded during the album's period and include 'Plunder My Soul', Dancing in the Light', 'Following The River' and 'Pass The Wine'. Alternate versions of album tracks 'Soul Survivor' and 'Loving Cup' will also be included on the release.

FLO GIVES HEART

LONDON™ Florence + The Machine are to pay Gang Gang Dance royalties after admitting that 'Rabbit Heart (Raise It Up) borrows heavily from the New Yorkers' track 'House Jam'. Florence Welch's camp said they were aware of the infringement, with the singer adding that it was a "mistake" not to credit GGD in the first place. "It's no secret," she said. "I've spoken about it before. I'm a massive fan of Gang Gang Dance and it was in homage to them."



SOLO FLEET

SEATTLE® Fleet Foxes' Robin Pecknold is the latest US muso to launch a solo side-career. The singer/guitarist has said he's set to support Joanna Newsom on his own on a US tour over the next two months - no word on whether he's done any solo recording yet, though.

MINISTRY PETITION

SOUTHWARK = Ravers are uniting to save Ministry Of Sound's flagship London club after property developers threatened it with closure. Ministry have launched a petition at Ministryofsound.com/ saveourclub to safeguard the 18-year-old venue.





Giggs V police again

"I don't even wanna talk

to the police. They make

me sick, I can't stand 'em'

GIGGS

.....

LONDON

apper Giggs has become embroiled in another 'disagreement' with the Metropolitan Police.

The Peckham-based star's 10-date UK tour - which was due to kick off last Wednesday (February 24) in Birmingham - was scrapped after police and promoters liaised regarding his scheduled gig at London's O2 Academy Islington on March 4. Following the cancellation of that show, the entire tour was called

off According to the rapper, police initiated the discussions with promoters by "ringing up the venues and threatening the venue owners". Giggs added, "Not threatening in like a 'fuckin' run this show or I'm gonna blow your heads off!"

[way], but saying 'if anything happens, you're gonna lose your license'."

However, a statement from the Metropolitan Police indicated that it was in fact venue promoters who had contacted them, rather than the other way around "We can confirm we were approached by management at the O2 Academy in Islington regarding an upcoming event on 4 March 2010," the force said. "Police advised that there were concerns about potential risk to the event, if it took place. The decision to cancel an event is a matter for the venue itself."

Giggs, who has previously served a two-year jail sentence for gun crimes, said he believes he is being victimised, saying, "It's definitely something to do with me, 'cos the police rang up the label [XL] just as

I was about to sign and were like, 'Yeah, you cant sign him, he's a drug dealer, he's responsible for all the gun crime blah blah blah."

Although the release of new single 'Don't Go There' has gone ahead as

planned, the rapper added that he is unlikely to be able to tour until the issue is sorted. "If someone was to ring up [the police] and say, 'Why do you do this stuff?', they'd just deny it. But I don't even wanna talk to them, they make me sick I can't stand them "



RAPTURED

NEW YORK The Rapture are returning with a new album - and they've boasted that it will be "100 times better than the 1Pad". The NYC punk-funkers said the follow-up to 2006's 'Pieces Of The People We Love', which they're recording in Paris, would be out this summer. "Being in Paris makes the whole process seem kind of mysterious, a little magical," Gabriel Andruzzi explanied "It's going to be a mystical, magical album. It reminds me of Steve Jobs introducing the ¡Pad".

DEFTONING UP AGAIN

CALIFORNIA Deftones have revealed details of their first album without bassist Chi Cheng, who has been in a coma since a 2008 car accident. The rockers, set to play Download in June, will release 'Diamond Eyes' on May 18 - featuring 'Rocket Skates', which they gave away as a free download last Tuesday (Feb 23). The album, their first since 2006's 'Saturday Night Wrist', has been produced by Nick Raskulinecz.

A RUSH OF BLOOD TO THE STUDIO

LONDON = Coldplay are planning to release a new album at Christmas. Chris Martin said that the hand have holed themselves up in a secret converted church in London, telling Brazillian TV channel Globo that security was so tight over the new songs that they couldn't leak them if they wanted to. "There's only two people in the building who know how to open all the recording files," he explained.

MACCA BACK?



MOLLYWOOD/PHOEMIX—
As well as announcing his love of Abbey Road, Sir Paul McCartney has announced some US tour dates – fuelling rumours that he's set to play UK shows soon. The former Beatle said he's play in Phoenix on March 28 then the Hollywood Bowl on March 30 – promising to reveal further live dates "soon"... but not announcing which country they would be in.

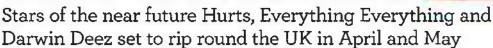
lggy's new 'bower'

MICHIGAN

ggy Pop is planning new material with The Stooges following their 'Raw Power' dates. "Td like to get into the studio with the group and maybe have a couple old songs, a couple new songs and then a little time to just jam and see what happens," he told Billboard.







he line-up for this year's NME
Radar Tour has been announced.
The 13-date nationwide jaunt
features two of Manchester's
most hotly-tipped new bands - Hurts
and Everything Everything - as
co-headliners, with support coming
from New Yorker Darwin Deez, plus
local acts around the UK.

Everything Everything frontman
Jonathan Everything said he's feeling
inspired by the tour's previous line-ups,
which have featured Maximo Park,
Friendly Fires, Crystal Castles and La
Roux. "People know our name a bit more
now so it's going to be really good, and
it's a great tour for putting bands under
the spotlight – like La Roux last year," he

said. He added that he thinks his band, currently working on new material, are ready to make the step up for the tour – due to a few recent trips to the music shop. "We'll be bringing out more laptops and new equipment," he outlined. "We've upped our game in the sonic stakes, that's for sure."

Speaking of the tour's Manchester contingent, Hurts' Theo Hutchcraft shied away from any intra-city rivalry and instead bigged-up his contemporaries. "With two bands from Manchester on the tour it's good that we're finally moving on from the Haçienda theme," the singer said. "A lot of new bands in the city are thinking ahead and it's nice people are starting to

take notice again. The great thing about us and Everything Everything is that we're totally independent of each other. There is a similar ethos running through both bands, but we cut our own figure and that's really exciting."

Hutchcraft added that fans can expect something different from Hurts on each night of the tour. "Our live set is going to be something treasured because it will [feature] a lot of theatre. We're going to arrange different things for each show depending on the venue. We're still trying to work out how to get opera singers up to Norwich and how we can get dancers to Stoke but we'll sort it."

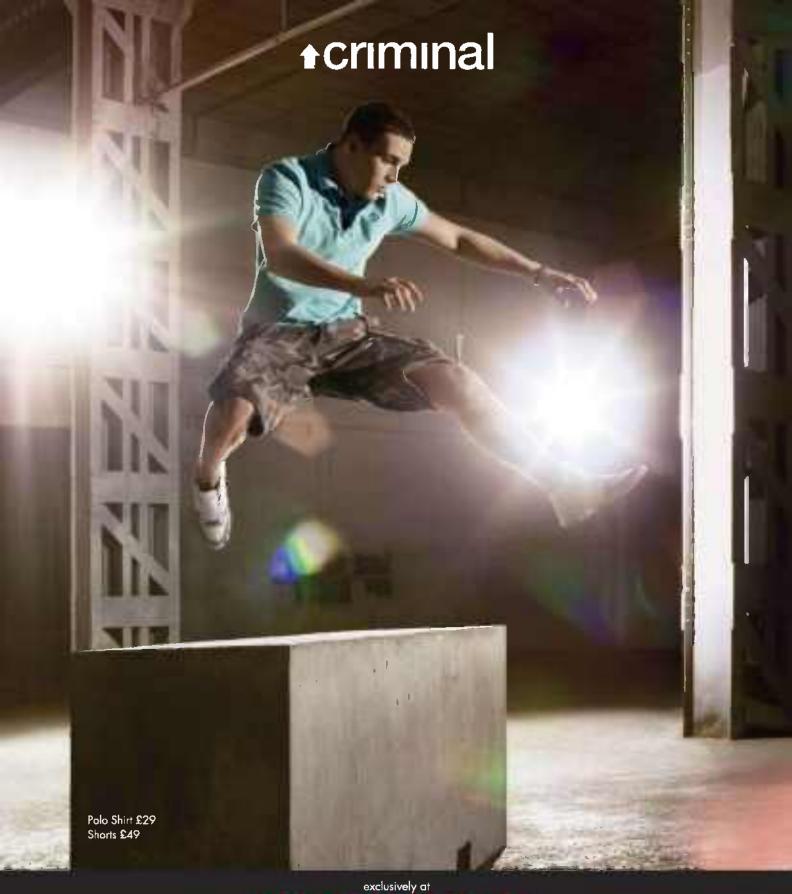
Tickets for the NME Radar Tour are on sale now - head to NME.COM/tickets.





Glasgow King Tut's Wah Wah Hut (April 26) Preston 53 Degrees (27) Manchester Academy 3 (28) Stoke Sugarmill (30) Teeside Uni (May 2) O2 Academy 2 Oxford (4) Bristol Thekla (5) Wrexham Central Station (6) York Duchess (8) Portsmouth Wedgewood Rooms (9) London KOKO (10) Norwich Waterfront (11) Northampton Roadmender (12)





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TO THE PLAYLIST...

Who will be fighting it out in future charts?



FLORENCE + THE MACHINE -DOG DAYS ARE OVER

"I've always loved the contrast between delicacy and brutality, something the Pixies nailed then held up as a template for all music to follow. I've always loved aggressive tribal drumming too. Florence also loves both and once told me Liars' album 'Drum's Not Dead' was a big influence, something definitely apparent here in the track's pounding percussion and reverberating vocals. This is designed to be played, not just in the biggest venues of the world, but in ethereal, heavenly spaces. Astonishingly powerful." Chris Marein, NME Radio



LAWRENCE ARABIA -'APPLE PIE BED'

"A gleeful slice of cheery beardy pop complete with a naughty vid you can see over at NME.COM/video." Tim Chester, Assistant Editor NME.COM



FREELANCE WHALES -**'GENERATOR 2ND FLOOR'**

"Slow-burning bliss'n'roll loveliness. Can we call them the Owl City it's OK to like?"

Jaimie Hodgson, NME New Music Editor



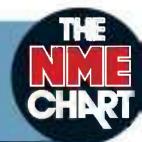
YES GIANTESS - 'THE RUINS'

"If you can't muster a smile upon hearing this falsetto-sprinkled cupcake from the Boston synthpop maestros you must be dead inside." Alex Petrovic, NME



MIKE SNOW -'BILLY HOLIDAY'

"Typically immaculate cut from the electro gang's debut, undercut with that sinister Scandinavian icy-coolness." Luke Lewis, Deputy Editor NME.COM



MARINA & THE DIAMONDS 'HOLLYWOOD'

'RESISTANCE'

THE COURTEENERS

'YOU OVERDID IT DOLL'

BIFFY CLYRO

'MANY OF HORROR'

I4th Floor

FLORENCE AND THE MACHINE 'DOG DAYS ARE OVER'

PLAN B

'STAY TOO LONG'

MUMFORD & SONS

GIGGS FEATURING BOB

GORILLAZ

TWO DOOR CINEMA CLUB

HOT CHIP 'ONE LIFE STAND'

GROOVE ARMADA 'PAPER ROMANCE'

RAGE AGAINST THE MACHINE 12 'KILLING IN THE NAME'

14 w TURIN BRAKES 'SEACHANGE'

VAMPIRE WEEKEND

THE BIG PINK

THE TEMPER TRAP

BAND OF SKULLS 'I KNOW WHAT I AM'

MAJOR LAZER

MASSIVE ATTACK

'PARADISE CIRCUS'

MARINA & THE DIAMONDS Fresh from her coruscating collaboration with Biffy at the Shockwaves NME Awards, Marina continues to flog digital

copies of 'Hollywood' by the, erm, digital

bucketload.



HOT CHIP Still making a stand with 'One Life Stand', everyone's favourite rent-a-DJ collective slipped out of the Top 10 this week.



BAND OF SKULLS They took America with ease now they're heading for you. Grab an epic, 12-minute live version of 'Impossible' over at the NME.COM Daily Download.



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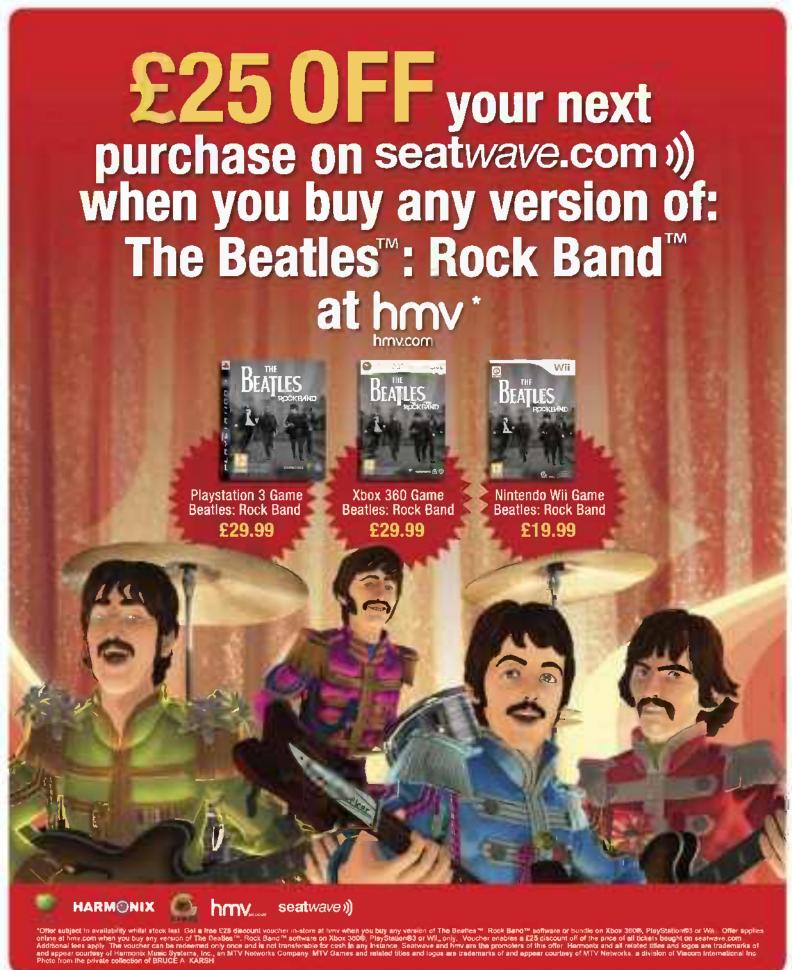


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11 MARCH - CAD MARCH 2, THE JIELD MARCH - FIBBERS, YORK
14 MARCH - KING FOR SALDING MARCH - THE OTHER ROOMS, NEWCASTLE
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Bernard Sumner Bad Lieutenant

My first record...

'RIDE A WHITE SWAN'



"On my 16th birthday my mum bought me a record player. I'd heard this on the radio and liked the guitar lick. So I bought it and

played it on my record player. Three minutes 50. It finished. I got up again and played it. And then it finished. And I thought, 'All this getting up and down is a bit annoying.' It's always puzzled me what the lyrics are about. I've been scratching my head since I bought it."

My guilty pleasure...

'LONG WAY 2 GO'



"Cassie's an R&B artist. It's a really cool track and I like the synthesizers in it. A lot of R&B I don't like. People might say, 'Ooh, I don't like

reggae', or, 'I don't like R&B' – I say that – or, 'I don't like heavy rock', but I think you can always find an example within any genre where someone appeals to you and crosses your own prejudice. This crossed my own prejudice. It's really clever the way it's been put together."

A record by a hero...

VOODOO CHILE THE JIMI HENDREX EXPERIENCE



"I was sat next to my mate at school and said, 'Have you heard that Hendrix has died?' He said, 'Yes.' I said, 'Have you heard 'Voodoo

Chile'?' He said, 'Yes.' I said, 'It's just a load of fucking noise.' He said, 'I like it.' It intrigued me so much that I thought, 'T've got to find out why he likes it, 'cos to me it's a washing machine being kicked down the stairs.' It suddenly clicked. It wasn't about catchy tunes, it was about what you could do with a guitar. That put me on a voyage of discovery."

My karaoke song...

'SHE TAUGHT ME HOW TO YODEL' FRANK IFIELD



"We were once in a karaoke bar in Japan and I sang [New Order song] 'Krafty'. But I've chosen 'She Taught Me How To

Yodel'. It's about a guy who goes to Switzerland and meets this bird and she teaches him how to yodel. When he comes back home he remembers his love by yodelling. It's a very bizarre record. I've never tried to sing it, but I'd like to."

Right now I'm loving...

'MATHEMATICS' CHERRY GHOST



"It's not 'cos I like mathematics – I hate mathematics. It's quite a '60s-sounding track, I think they're from

Manchester (mainman Simon Aldred is from Bolton – Ed). There's a lot of strings in it, so it's quite Scott Walker-y. A track like this would have come out years ago, got radio play and been a massive hit. It's not so easy now. It's a shame because this is a beautiful sond."

I wish I'd written...

'PIG' GARLIC



"Garlic are another case of an overlooked band Maybe they didn't look right at the time, or they had a crap name, or they

didn't have friends in high places, or they didn't drink in the right pub in Camden They're really talented songwriters; they sound a bit Neil Young and a bit Lou Reed, but they do it well. Pig' is about unbridled greed. We're in a consumerobsessed society, where everyone is driving about trying to find stores which sell settees. Pig' sums it up."

Bands should listen to...

'ROCK THE CASBAH' THE CLASH



"After Ian [Curtis] died, when we first started going to America, we'd hear this in clubs in New York. Over here, clubs were awful. In

New York, they used to mix rock and dance records. I thought 'Rock The Casbah' was a great amalgamation of rock with a fusion of dance elements within the song. It was very brave of them to not just make punk records—I think new bands should be brave."



To make me dance...

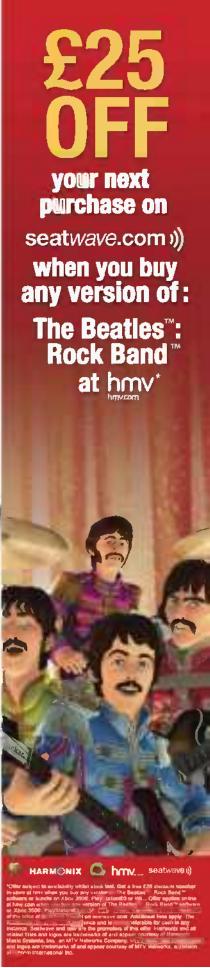
'PARIS IS BURNING' LADYHAWKE



"Theard this on the radio when I was driving into Manchester and thought, "Top chorus, this." I bought it and loved it.

It's cool disco – it sounds a bit New York '80s on the verses. Don't ever play it, 'cos I just can't stop dancing. Sometimes I hear it on the radio and I just stop and dance – wherever I am, even in a restaurant – and it really embarrasses the people around me."

Listen to Bernard's choices at WWW.NME.COM/BLOGS



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o,academy



A masochistic magfetishist writes

'm writing in to ask you to smooth the edges of the pages in this magazine. What happened was, I was out with my friends and I decided to buy NME. I read it at the local park but then couldn't be bothered to carry it around with me all day. So, I had this idea of stuffing it down my trousers. I now have paper cuts all down my bloody leg! Oh, by the way, what's happened to Mumford & Sons? Have they been kidnapped? Argh!!!!

Sam Pryce, Porthcawl

Have any other readers experienced similar agony from shoving a periodical down their trousers? I once foisted a copy of Readers' Digest down my Y-fronts and the results were gruesome. Mind you, Auto Trader in the keks resulted in only light dermabrasion. If there's a moral there, I'm not sure what it is — GH

MANCHESTER'S COURTEENERS: A MAN WRITES...

Talcon', the new effort from my first true love The Courteeners, dropped through my letterbox on Friday morning. I have to say, this IS the best album I've heard since being on this planet. In all my 16 years, the closest I've come to hearing perfection is either 'St Jude' or 'Revolver' (In that case just wait 'til you hear Babylon Zoo's 'The Boy With The X-Ray Eyes' – GH'). Every song is so strong, I just want to sing the words at the top of my voice. Even Courteeners-bashers NME gave it 8/10. Screw Owl City and Lady Gaga, this is music. Sean Atkinson, via email

Best of luck to them and their fighting spirit, but when a band starts getting called 'the next Elbow' like it's a good thing, I tend to run a mile (see also: that eternal trope 'the next Arcade Fire') – GH

LETTERS FROM THE RECENT PAST

I'd like to vote for Mumford & Sons as Best Band on the Shockwaves NME Awards 2010. However, this doesn't seem possible on your website as only five bands are shown, but according to the Mumford & Sons email I received, in which they invite us to vote for them, they should be listed as well. Is your website faulty? I am a Mac user and used both Safari and Firefox browsers but your website only shows five bands when there should be a way to vote for them as well. Please help ASAP.

Martina, via email

Martina, I typed key words from your query into Firefox's help function. This is what it told me: "Can't import bookmarks from Firefox on Linux to a Mac? Click here." Hope this sorts things. Good luck with voting last week — GH

FLORENCE: THE NEXT BIG THING?

I'm just writing to say how I can't understand how you don't often mention Florence And The Machine, You should write more about her in your mag. Guy Thompson, London

Guy, I typed your query into Firefox help, and it replied: "How do I migrate Firefox from XP machine to new Windows 7 machine? Click here." Sorted? – GH

ITALIANS DO IT BETTER?

I recently noticed a MySpace page where a fellow Italian bassist bragged about winning an NME Award 2009 for Best Video (myspace.com/msergiograzzini). I did not know that classical musicians could apply, and after a quick search on your web page I found out that the 2009 winners for Best Video were Last Shadow Puppets for 'My Mistakes Were Made For You'. Who was the actual winner? Carlo Felice Giuliani, via email

Certainly Carlo Felice. The real winner was Mr Sergio Grazzini. Last Shadow Puppets' 'victory' was a typographical error. However, when it got announced, it became necessary to follow through on the charade, as, when enraged, Alex Turner tends to talk with his fists — GH





VAMPIRE SUCKS, YOUNG BLOODS

Have Vampire Weekend seriously included Joe Jonas in their new video 'Giving Up The Gun'? As a VW fan who saw the band put on a great live show last weekend I don't like to criticise such great musicians, but seriously, Joe Jonas? Are they trying to go for a more hormonal teenage girl audience? Let's just say, if I see VW feature on Disney I know where I'll regretfully be throwing my copy of 'Contra'. Poor show Ezra, poor show. Matt Adams, via email

Joe Jonas in the 'Giving Up The Gun' video? Really? Beyond disappointed right now! Surely they could just let the music talk rather than getting the 'pretty' boy of pop to do a cameo! Aoiffe McCollum, Ireland

Firefox says: "Youtube HTML5 does not work in Firefox? Click here" - GH

I choked on my brew when I turned to page 41 of NME (February 20) to find Owl City's new album 'Ocean Eyes' had only been awarded 3/10. Have you actually listened to this album? It's an



upbeat, uplifting collection of clear lyrics, undistorted guitar and great melody. It's a refreshing change from gashfeatured 'artists' such as The xx, Kate Nash and My Chemical Romance. Del Colley, Hyde, Cheshire

Anyone else find it sinister that Owl City's album cover in Dubai's retardedly overbearing 7-star Burj Al Arab hotel, reportedly because the guy says that's where he'd most like to travel to/live? He's so vapid he makes Jack Johnson look like Richey Edwards -GH

PRETTY IN

Just wanted to say thanks to The Big Pink for their kind comments from NME (February 6). "The problem with the Muse tour was that the audiences were ugly... too many fat, ugly people". I mean, what a compliment! What a way to lose fucking popularity, bastards! By the way, I noticed you didn't come to Australia. That wouldn't be because you have no fans, would it? (Um, it's actually on the other side of the world, dear - GH) Everyone on other continents should consider this, and follow suit. RIP The Big Pink in Australia.

Ellissa Purser, That Muse Fan Who Ruined The Big Pink's Career, Australia

Time for a new regular column. Readers, please send in your best pictures of ugly Muse fans and Big Pink fans so that we can get to the bottom of this debate once and for all - GH

DREAMWORLD

Morning all. (Morning. Bit nippy out, isn't it?-GH) I'm sitting at my desk reading the new issue of NME and loving your piece 'Alice In Rock'n'Roll Land' (NME, February 20). One artist you missed was Donovan, not the Aussie

but the old hippy. His album 'HMS Donovan' is still one of the best albums I have ever heard. You should check out his version of Jabberwocky'. Tim Harris, Most Rock'n'Roll Librarian in the World, Brunel University

Donovan-not-the-Aussie? I think you are mistaken, Tim. I had a quick poll round NME Towers, and there's only one Donovan any of us can think of. He's a blond, Technicolor-dreamcoatloving Aussiemeister-general who used to step out with Dannii Minogue's sister. Readers, have any of you heard of this supposed 'other Donovan'? - GH

SEND US YOUR LETTERS

Email: letters@nme.com Post: The Letters Page, NME, Blue Fin Building, 110 Southwark St, London SE1 OSU. Or join the debate at NME.COM/blogs. Ch. and LOTW winners should email the same address to claim their prizes



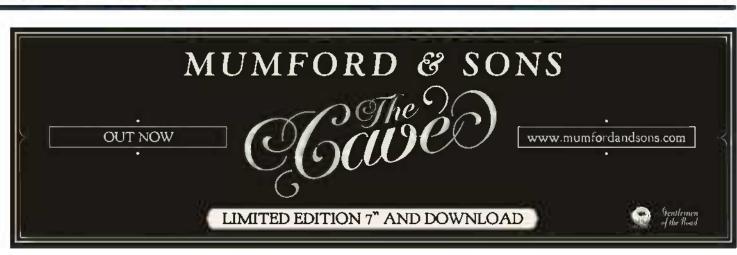
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ASHLEY, SHEFFIELD "This is me and my friend Rhys

with Serge from Kasabian after

their show in Sheffield"



FINDING THE BEST NEW MUSIC Edited by Jaimie Hodgson

NEED TO KNOW...

What: Conscious' rap minus the hummus

For fans of Nas, Jay-Z, Mos Def Download: Mixtape from the Radar blog

Life ain nuttin' but focus and philosophy for rap's next superstar

JAY ELECTRONICA

onscious rap. There you go. That's out of the way. Hey, wait! Stop. Take those Biros out of your nostrils... New Orleans' Jay Electronica isn't the kind of rapper that also does a nifty sideline in circus skills and could probably get duffed up by your high school RE teacher. "We live in a world where politics is put on you Spirituality is put on you. Philosophy is what we do to try and work our way through that," Jay dictates, sheltering from the rain in the doorway of the Islington photo studio where NME has cornered him this afternoon. "I'm anti political, antispiritual... but I'll take philosophical I like that. Look, we're philosophising right now."

The good news is that the tsunami of conscious rap music that's about to impact on these very shores. spearheaded by Jay, is one you can enjoy without feeling too trustafarian. Remember the fire and brimstone of Nas' debut 'Illmatic'? Well, Jay would be the first to admit that it's something that has stuck with him. He strives to be the Nas you can reach out and touch. "I remember going to see him live and having so many things to say to him afterwards and being frustrated at how it was the rapper 'thing' to get marched off the stage by security at the end of the show," he says, explaining the finale of last night's London performance, where he entered the crowd for a giant bro'down with the front rows. These days he has his idol on speed-dial.

Jay spent what feels like an eternity shut out. By record execs. By those around him By himself. Screw-faced, tunnel-visioned. Until he realised in 2004 that his approach to life, the universe, everything, needed a new direction. A new mission.

"I like to travel. But when you grow up in the projects you have to travel in your head. Then I real sed that I could go online and travel. I could speak to a guy from Oslo. Show him what my living room looks like, play him a song. But yet still I didn't know the faintest thing about my next door neighbour," he regales. "The internet made me realise how disconnected I am with the world we live in. I guess I realised the purpose of life was just

"I'm anti-political, anti-spiritual but I'll take philosophical"

connecting with people.

So for the past few years, Jay's abandoned the tired, fixed furrows of 'conscious' and 'street' rap, independent and commercial with a style that's 'hood but empowered, dramatic and emphatic. After a few mysterious web based semireleases he's nestled next to Gucci Mane as the most-talked-about underground rapper in, how they say, The Game. "Unity is the goal. Always. We all live on one ball of granite, water and dirt. But if you zoomed out and looked at the way we live, you wouldn't have thought we were all living on the same ball,"

New single 'Exhibit C' is the first true international underground smash of the teenics. A hallelujah cry of rap's new dawn. "A few years ago I might have said I didn't see eye-to-eye with certain areas of hip-hop, but not now. I fell in love with it all," he says. "The positivity, the negativity, the preaching, the violence." While he may have intelli rap king Talib Kweli on his BlackBerry messenger list, it's thug hop beat don Just Blaze who forges his tracks. Hence why everyone from Jigga to the hippest indies are vying for his signature.

Jay doesn't look like your regular breed conscious rapper. Hulking, intense, G'd up. But he's an eccentric. When he talks, he bubbles. He's always excited. He recently tweeted step-by-step updates of his girlfriend Erykah Badu giving birth to their

first child together, to a few raised eyebrows. We're forewarned not to ask questions about the missu. Odd then that he brings her up pretty swiftly when we ask after the bejewelled gold pendant hanging round his neck

where many rappers would rock an iced-out chain sporting their record company's logo. "I got it when we visited Nepal last year," he tells of shooting his notorious viral video prelude to the album many joked was the sort of conventional release he was not interested in making. "Erykah's real interested in all the meanings of these things, so she teaches me," he says pointing at the pendant's design. "See here it has this bird eating a snake? She says that it's swallowing up and digesting evil. It's about learning from mistakes and how what doesn't kill you makes you stronger. It's a powerful notion for me. It's got me here today and will push me forward, I hope. Where I come from in New Orleans we're taught to hold true the significance of symbols like this. Superstition ain't always a bad thing." Jaimie Hodgson





VOTE FOR TOMORROW'S BIGGEST ACTS

AND YOU COULD WIN TICKETS TO SEE THE HIGHER AND SEE THE

Supplement of the party of the

We've been scouring the country looking for the best unknown, underground, unsigned talent out there. Why? The once in a lifetime chance to do their thing on our new TV series, **Evo Music Rooms**, get mentoring from experienced industry pros and share the stage with some of the hottest acts around.

Now we need you to lend us your ear drums...no pun intended. Vote for your favourites before March 10th on evorusicrooms.com and you might just win a pair of tickets to the live recording of the TV show. Vote today at evorusicrooms.com

Closing date for votes is midnight on Wednesday 10th March 2010. See www.evomusicrooms.com for full terms and conditions.

force among the Cape Coloured community, but mainly, the ZA rap scene is still mired in 'consciousness' an endless litany of clichés sung by

over-earnest dudes. On the fringes, there's an emerging glitchy electro-rap scene, led by Playdoe and Sweat X. and incorporating the likes of Sedge Worble and 3CPU. But for young Afrikaaners, the primary mode of cultural communication remains through bands competing to get their home-produced videos on satellite Afrikaans rock TV station Mk69.

The nearest proper antecedent Die Antwoord's Zef has is the semi-ironic big-pimping Afrikaans rapper Jack Parow, who lives in the poor white suburb of Parow, 12 miles from the city centre ("That's four miles further than Eminem had to commute..."). It's

probably no coincidence that Parow and Tudor Jones began working together on speculative projects a few years ago.

Sibot is a producer who now comprises one half of the terrifyingly good Playdoe. He was Waddy's beat-maker through many of his early aliases. In 2001, they started Max Normal together, and quickly became the nation's premier hip hop act. But at the peak of their powers, Watkins Jones (aka Waddy) disbanded the group, claiming he was 'bored'. "A lot of people got really pissed off that Waddy almost made it, but killed it. He went on to do about 10 projects after that...". That was, until he arrived at Die Antwoord, an event he described as "like a revelation". In fact, Sibot doesn't reckon people should be too bummed out by the fact that Die Antwoord are 'fake'. "Those tattoos are real To cover yourself in prison gang tattoos is a bit hectic... but that's the kind of guy he is he throws himself into whatever he's doing. They're not 'fake', because Waddy is inhabiting that character entirely. He's living it," Indeed, on any given day you can see WTJ and Yo-Landi strutting the streets of Cape Town, living and breathing their performance piece. They play shows, have shitloads of fans, and have a slated album release on Sony.

Was it so strange that so many people took Die Antwoord at face value? Tudor Jones' ex-label boss, Honey B of African Dope records, doesn't think so. "I reckon Waddy is counting on most people being fast asleep. He's used to it. Listen to 'Wakey Wakey' from The Constructus Corporation - Waddy's been all over this one for years. He creates entire new worlds for fun before breakfast with as much effort as it takes most people to eat their Rice Krispies..."

Zef is the answer

Gavin Haynes investigates South Africa's biggest 'non-existent' scene, and the prolific man and bizarre truth behind it

atkin Tudor Jones is a man of many aliases. As you'd imagine any rapper whose birthname is Watkin Tudor Jones would need to be. Over the past 15 years, he's been Max Normal, The Constructus Corporation, Fucknrad and part of The Original Evergreens But in the end it only took one week in the life of the internet for him to find his place in the world.

Watkin Taylor Jones (with mice) and (inset) the

Enter The Ninja' video

The answer came in the form of Die Antwoord (literally Afrikaans for 'the answer'). WTJ's latest rap project ~ comprising him, under the alias Ninja, his superbabe white trash-styled wife (redubbed Yo-Landi Visser), and a progeriatric turntablist called DJ Hi-Tek - made a video for their track Enter The Nınja' (if you haven't seen it, go to the Radar blog now). In it, Ninja, shirtless and covered in prison tattoos, gives a spoken-word intro about how he represents all colours: "blacks, whites, coloureds, English, Afrikaans, Xhosa, Zulu-wat ookal [whatever else]" Then

the beat drops, and we are led into a rave-rap terrordome wherein Ninja explicates in English and Afrikaans, about how he is, well, a ninja... in a videogame ("One game, one life"), over stuttering gurn-synths, while Yo-Landi sings a terrifyingly crass hook.

Not long after glimpsing this, the world went bloody mental. It got picked up by influential meme-generators such as Boingboing.net, scooping 200,000

WATKIN TUDOR JONES HAD COMPLETELY FOOLED THE WORLD

YouTube plays within three days and three million hits on Die Antwoord's website in four days (resulting in vast fines to their ISP).

For the tastemakers, it was the naivety of the project that seemed exciting. Here was a South African act made up of white Afrikaans types, reconstituting Dirty South and the bottom of the dance

barrel into something charmingly guileless and vulgar. They thought they were Americans! They thought this was proper! Best Joke. Ever.

The truth, however, was a lot more slippery than that. The joke, as it turned out, was as much on them. Pieces ran on Stereogum, The Guardian, on Viceland. com, on an infinity of blogs, flagging up Die Antwoord as the growlingly authentic voice of SA's white trash, and

earnestly discussing the musical scene they were leading: Zef. But in fact Watkin Tudor Jones had completely made the culture of Zef up. He fooled the world. Die Antwoord

was no more than a satırıcal performance piece acted-out by WTJ and his cohorts.

Certainly, the conditions exist within South Africa for Zef to be real. Cape Town - his home city - remains number two on the world's murder league table. The prisons are fetid sewers of gang culture. Rap's already the dominant























Best International Band
PARAMORE



























FROCK AND ROLLSTARS

Lily Allen didn't just rate the great and good on the red carpet for us – she also accused New Music Ed Jaimie Hodgson of shoplifting!

don't really get it when red carpets just become an opportunity for people to namedrop designers. The only time I become that kind of clothes

become that kind of clothes horse is when people pay me. I'm not about labels this evening – I'm adorned 100 per cent in vintage. I went out shopping this morning and bought all this from the same vintage dealer near my house. I've even done some customising; this head-piece – believe it or not – was originally a hat,

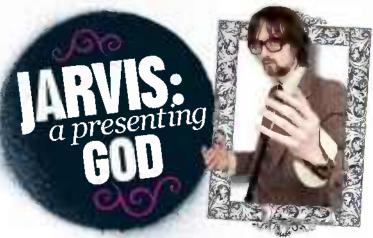
but I chopped it up into this Minnie Mouse number. I'm getting changed into an Ossie Clark for my performance with The Big Pink. It's from the '70s. "In terms of other people, I'm too self-absorbed most of the time to notice what anyone else is wearing. I was hoping for something more from La Roux this evening, to be honest. It's always the same with her. I want to see her in anything new – maybe some nice chunky trainers, that would look great on her. I noticed that Mark Ronson deserted his trademark colour-block suited awards look for something a bit more comfy. Who knows what it means? That man works in mysterious ways...

"Then there's Slash If there's one man on Earth that can pull that look off, it's him. If he'd rocked up in tracky bottoms and baseball cap I think there would have been a lot of disappointed people.

"I guess Kasabian are contractually obliged to turn up in that kinda army smoking-jacket vibe, that's the whole theme of this album, isn't it? It fits in with the artwork and everything. There's shitloads of bands doing that at the moment – Coldplay and Muse, too. Wow, I think we've spotted a trend, boys and girls. A bit of a dodgy trend really, considering war's pretty bad Unless you're an ethnic cleanser... But then, we don't like them, do we? Actually, tonight the Muse lot seemed to be trying something a bit different That jacket Matt has on is very, erm, interesting, it looks a bit like Willy Wonka's detuned TV set.

"Hey, so are you the NME fashion person this evening? What's this tag down here on your jacket? (Lily lifts up NME's suit jacket to reveal a shop alarm tag) Oh my god! You're not a fashionista, you're a fucking shoplifter! It's Peaches Geldof all over again! (NME mumbles some excuse about buying it from a sample sale and the assistant leaving it on) Alright, I'll let you off then.

Lily shows off her lampshade dress



You don't so much get the Pulp man to host your awards ceremony as hand it over and watch in horror/awe as he tears it up and reassembles it to his own genius ends. These were his presenting peaks...



BOBBY GILLESPIE ON WELLER

There was no lack of great speechifying, from Bernard Sumner announcing Best Dancefloor Filler ("Michael Jackson's out of the running. oooh, Jarvis isn't happy") to Damon Albarn's Top Of The Pops ramblings. And Jarvis' favourite? Jarvis: "Bobby Gillespie's for Paul Weller stands out for me. I know Bobby doesn't like doing things like that in public, so it made it even more heartfelt."



KESHA/COURTNEY LOVE/ KEITH LEMON

The night's most misplaced babe-in-the-woods? Chart-humping US emo-poppet Kesha Courtney Love wasn't exactly won over by her keg-party-hottie charms ("Kesha sucks," she announced), but Jarvis felt her pain. Jarvis: "I didn't hear what Courtney said, but I liked it when she and Keith Lemon came out to present an award."

JARVIS' MOTIVATIONAL TALK

Jarvis laid out his manifesto from the start: "What do you want your music to be about?' he asked. "This?" A slide of a business flow-chart "Or this?" An image of the Rough Trade shop. Yeah! Jarvis: "There was a time when I think that the Brits and NME Awards were quite similar. But that's changing, so I think it's important to make a case for alternative culture "



WORKING OUT

Backed by gymnastic dancers with hula hoops, Jarvis helped awards goers to avoid deep vein thrombosis, getting the blood flowing with a Mr Motivatorstyle workout backed by Metronomy's 'You Could Easily Have Me'.

Jarvis: "I did a little dance routine because I like to throw in things that are unexpected No-one wants to hear me rabbiting on about things all evening"





They're on fire!

Overcoming adversity to steal the show? That's all in a night's work for **Kasabian**...

t could so easily have ended, nay begun in tears. Last night's gig in Toulouse had to be cancelled; tonight three of the band are suffering the after-effects of some dodgy shellfish; today's flights into London are delayed by hours, so Kasabian barely make soundcheck; oh yeah, and drummer Ian's broken his middle finger, which means he's gonna be replaced by drum tech Loz. Who doesn't know the songs and is instructed by Serge to "just go for it" Us, worried? Yeah, maybe a little. But this is Kasabian we're talking about.

Following Jarvis' word association intro – "Kes, plus 'ab' plus Ian Brown. What's that give us?" - on strides Noel Fielding made up to the nines, flinging a severed head out into the audience with good natured relish, and we get the blunted, stunted hammer beats of 'Vlad The Impaler'. From the wings, Ian gets to watch his band be as incendiary as ever without him, the poor lamb. Later, in the green room, he foists his splinted digit into the air alongside Kasabian's Best Album Award. They are very, very happy, and in absolutely no mood for false modesties. "Fuck humble," slurs Tom Meighan as he approaches terminal meltdown in the photo studio, beer in hand. "Humble's a bullshit word..." He pauses. He searches. "...It's... fate."

A cheeky fag later, Tom's abuzz with love-ins. He makes a point of going over to The Big Pink ("Listen, what you doing? Let's party...") Bobby G is given the same treatment The Kasabian party continues on and on and on into the night, ending up at a private members' bar in the West End with Noel F, Courtney Love and Liam Fray. At this point Tom is still, as the song goes, on fire – desperately trying to get Ms Love's giant bouncer to arm-wrestle him.

In fact, he's probably still trying as you read this.





MATT BELLAMY MET SLASH

Still in shock after winning an Award other than Best Live Act, the Muse man is cornered by Hamish MacBain... and his guitar hero

e meet the two greatest rock quitarists of their respective generations in a secret corner of the O2 Academy Brixton where -- um .. not sure whether we're allowed to say this, but where one can sneak in a cheeky cigarette They have just been acquainted, and the

air is thick with smoke from a Special who shall remain nameless. Matt looks twitchy, and not because he's huddled together

with his guitar hero NME: Remember last year here, Matt? You started smoking again at the Awards last year, right here!

Matt: "Yeah, There's something about this little room that just brings it out in me. It's weird."

Slash: "I've just quit. For the second time. I'm trying to do a whole European promo tour without starting again."

Matt: "But you're tempted to start again in here, right? Slash: "It gives you that thing, yeah - you're right! You know how it happens, you just don't even notice. It's like, you just casually pick one up... I know what you mean.

I really want a cigarette now.

Matt: "It's the smell that just draws you in!"

So how was presenting an award to Muse, Slash?

Slash: "It was a very proud moment for me, I have to say, I was really glad to

You must have had some proud moments, though? How does it rate among them? Is it in the Top 10?

"WHAT'S HAPPENING LATER? I'M GONNA HOOK UP WITH **RONNIE WOOD"**

Slash: "(laughs) It's, er (looks at Matt)... up thereiz

Matt: (laughing even harder): "I somehow doubt that!"

Slash: "No, it is! Come on, man! And to do it here, too. Amazing."

Matt: "Well, I have to say, it was great for us. We've all been massive Guns N'Roses fans forever, and we played with Slash when he was in Velvet Revolver. Hopefully we'll hook up again. You've got your new band, right?'

Slash: "Yeah, we're doing festivals and stuff, starting in June, so I'm sure I'll run

What did you make of the Muse live experience, Slash?

Slash; "Yeah, man, mindblowing, These guys know how to put on a show." Matt: (to NME) "Anyway, come on... you got a cigarette, for fuck's sake?" I've only got one left, sorry.

Slash: "This interview's over otherwise!"

Matt: "Yeah, we're done here - we've taken care of business. Come on! It's an anniversary! You can give it to

me. surely?" Alright, alright, here you go. Slash: "Right, come on, let's have a bet:

how long until I start smoking again?" Yeah, alright. What d'you reckon, Matt?

Slash: "No (to NME), you give me a figure, and then I'll adjust the bet so I wirl."

Five minutes.

Slash: "OK, fuck it, I gotta start again in four minutes."

Right, come on - shall we try and at least do the promo bit, then? Who was the best person to work with on your star-studded new solo album?

Slash: "Lemmy was a good one. Working with Ozzy was, of course, amazing. Those guys are all heroes of mine, so it was great to do it Iggy. Kid Rock. Andrew Stockdale from Wolfmother was really cool, Everyone was. And no Scott Weiland [former Stone Temple Pilots and Velvet Revolver singer]! Er, don't take that the wrong way."

Matt, did you ever see Guns N'Roses? Matt: "Nah, I was just a baby. But

my older brother was a massive fan, so I was exposed to it. Best rock band of all time, surely!?"

Slash: "I dunno, your band's pretty fucking great"

So what are you chaps up to later? Slash: "I'm gonna go and meet up with Ronnie Wood."

Really? At his house?

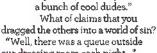
Slash: "Nah, I don't think so I want to go to a restaurant. I haven't eaten all fucking day!

So a late one, then?

Slash: "Yeah, something like that.'

Matt, can you match dinner with Ronnie Wood? What's happening?

Matt: "I've got, er, various options, which may or may not present themselves. But probably not, no "



"Well, there was a queue outside our dressing room each night..." smirks Milo.

Finally Jack from BBC appears for the love in. At far as being corrupted by The Big Pink goes, he was clearly a willing victim: "They left us little presents. I'm a singer, so that dri that you get at the back of your throat, that's not good. But, it's so nice."

Makes us proud. Yet spare a thought for the award-less Maccabees. Heading off, Orlando turns to NME and says, "Alright, I admit it... I'm gutted!"





CHEER UP MACCABEES!

The second, third and fourth-billed bands left with Awards. NME consoled the headliners



rlando Weeks is backstage at the Academy contemplating the bronze statue that members of The Big Pink, Bombay Bicycle Club and The Drums are clutching, and frowning. The Maccabees were the frickin' headliners on the recent NME Awards tour, yet they're the only ones from that bill leaving Brixton empty-handed "Orlando, aren't you angry?" NME asks He smiles sweetly and says, "Just playing with those other bands was my award "

Aw, a month or so on the road has turned everyone to goo. Fresh from winning the Philip Hall Radar prize, Jonathan Drums extricates himself from The Big Pink, and embraces Felix from The Maccabees like an old ally from the trenches. How long is it since you've seen each other?

"Three days," says Felix, "but I miss him already."

"ON THE AWARDS TOUR, I REALLY WANTED TO BE THE **GUY THAT HATED THE DRUMS"**

MILO. THE BIG PINK

"I have seen him, he's been in my dreams," says Jonathan, then, "We're family now. Family."

No-one knows where Bombay Bicycle Club are; they were last seen picking up the Best New Band award and inviting the entire audience to play a drinking game. What exactly happened to these nice lads? Well, it seems they had a bad influence ..

"I'd say The Big Pink tried to have the most fun possible... take from that what you will," says Felix.

And here they are, with their Best Track award, the leather-clad Milo and Robbie. The latter assesses it bluntly. "We were dreading the tour, to be

honest," he says. "We felt like we

6 March



THE SPECIALS FINALLY **CAME TO THE AWARDS**

Thirty years on the influential ska band get the recognition they deserve. Mark Beaumont cracks open the celebratory Yorkie bars

iffy rocked, Courtney smouldered and The Big Pink had pole-dancing androids with CCTV cameras for heads. But one band showed all these (um, relatively) young pretenders the meaning of 'awards show rockocalypse' with the sheer force and vigour of their amphetamine skank.

"It was a blast," says Specials guitarist Roddy Byers "We haven't done anything for a few months and getting back together for rehearsals was fantastic The set tonight was a laugh

It's not often you get to run onstage and do two numbers like that, usually you warm up into them It was great, really cool. It's the best [awards ceremony]. No

question." "Back in the day we never had the

opportunity to go to any awards so this is all new to me," adds guitarist Lynval Golding. "Thirty years later you're older, you can appreciate things like this. When you're young you're arrogant but at our age it's wonderful."

Have you been feeling the Outstanding Contribution love tonight?

Rod: "We've got a lot to be thankful for and I feel humble about the way people come up to us with tears in their eyes sometimes saying, "Thank you so much for getting back together again.' I've got a lot of feeling for our supporters."

Lynval. "You have to live through it and then years later you go back and reflect on it. We have touched people who weren't even born when we made our first record We'll never experience that again, it's once in your life.'

Rare is the act who have helped to mould the bedrock of modern rock, dub and hip-hop; The Specials are one of the worthiest recipients of the Teenage

Cancer Trust Outstanding Contribution To Music Award this side of the caveman who first stretched boarskin across hollowed tree. Can they see their own influence in music they hear today?

"Over the years, yeah," says singer Terry Hall. "It's really good to recognise your influences and move it on. I did some work with Tricky and he said for his first ever DJ spot he played our first album, both sides, that was it! He moved it on to what he does and that's lovely."

How about tonight's Best Solo Artist Jamie T - is he the latest generation of your urban storytelling?

Terry: "Bands always come through. I dipped out for a while because I wanted a movement or band to come through that was kids doing it Bands like The Streets have sort of done it and it's moved into a bit of a hip hop area, but that's what you want. With NME, the reason I don't mind being here tonight is because when I was 16 in Coventry it

was a bible, it was your only access. And you hope that kids in Southport or wherever today feel the same way." How did you feel about the ska-punk bands who cite you as an influence?

Clash. It's flattering."

"People were having a bit of a projected snipe at us as well," says Roddy of his band's reformation, "whether we were going to be a pastiche of ourselves. It turns out we weren't and what turns me on more is the fact that our fans have said that it was the right thing to do. They wanted us to do it I feel great coming out of this year."

Lynval. "Through the wonderful world of the internet, the fans out there actual'y got us back together. There was such a strong movement there. It's all about the people who love music."

How are you going to celebrate tonight? Party like it's 1981?

Roddy: "Discovery Channel."

Terry: "I'm going to a garage on the way home to get a Yorkie."

Lynval cracks up be aind his retro-mod shades. "I'm gonna drink enough for both of them!"



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Best of the speeches

So, you've just won an extended middle finger, what are your first words to the world?

"Hello, I've always wanted to read an Autocue, I've heard it's very difficult. The. Nominations for. Best. Festival are..."

Paul Smith, Maximo Park

"It was so important to me for so many reasons. I was in the audience for *Top Of The Pops* and I stood by this man [Terry Hall]. He had this amazing pair of moccasins on. As soon as I got back to Colchester, I had to get a pair"

Damon Albarn on seeing

The Specials

"He wrote some of the most beautiful and poetic songs about being young, working class and British. Most people in the music industry are cowards, but Paul's the real deal"

Bobby Gillespie salutes Paul Weller

"(Booing) Don't boo
Paramore. (Booing) Don't
boo Paramore. (Booing)
Alright, boo Paramore"
Rick Edwards from T4
after awarding Paramore
the Best International
Band trophy

"Alex and Jamie can't be here because they're auditioning for the prequel to *Twilight*"

ARCTIC MONKEY MATT HELDERS ON WINNING BEST LIVE BAND "Grrrrrowowl. I can't find Johnny Depp but I found Bobby Gillespie. Take a look at that there"

SHANE MACGOWAN TRIES DESPERATELY TO BE COHERENT

"Sorry Alex isn't here, he's milking wilderbeast in the Transvaal for a new kind of yak cheese. Thanks for this, it's probably the only thing I'll win this year"
Blur drummer and prospective Labour MP
Dave Rowntree on winning Best Live Event

"When you stop dreaming it's time to die. So we'll see you on the other side" Biffy Clyro on winning Best Video "I just wanna say, Ke\$ha sucks" **Courtney Love**

"Fuck all of you"

Jamie T accepts his Best
Solo Artist with grace

"Tonight's not about TV.
It's about music. Thanks to
Kasabian, The Cribs and
The Maccabees for giving
British music credibility"
James Buckley from The
Inbetweeners on winning
Best TV Show

The ones not handed out on the night

We couldn't fit them all in one evening. Sam Wolfson hails the rest of the award winners

ell, this is embarrassing. We only realised after Courtney Love had picked up her alligator skin poncho, but at the bottom of the NME Awards coat pile were a whole host of middle fingers we forgot to give out. So to make amends, here are the winners of awards we're going to have

winners of awards we're going to have
to pop in the post
First up, online props
go to Muse and
Radiohead who -

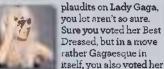
Radiohead who – despite the numerous votes for *ratemypuppy*. blogspot.com – won Best Website and

Best Band Blog respectively.

Inglourious Basterds won Best Film, which will surely cheer Quentin

Tarantino up when his film loses all its
Oscar nominations to Avatar.

While other awards have showered



Worst Dressed too. Clearly the jury is out on big red body tubes that make you look like a human tampon.

Readers had more unanimous feelings towards Disney sponsored siblings The Jonas Brothers, who won both Worst Band and Worst Album. We can only imagine what use three celibate teenagers would have for two awards shaped like fists...

If the boys are looking to win over NME readers, we recommend dressing like an 18th-century space duke. After all, it was Matt Bellamy who narrowly beat Wayne Coyne to Hottest Male and Kasabian who won Best Album Artwork for poncing it up on the cover of 'West Ryder Pauper Lunatic Asylum'.



Meanwhile, 32-year-old Karen O narrowly beat just-turned 20 Laura Marling to Hottest Female, proving what we already knew: you

lot are congar-loving horn dogs.

Beyoncé came a close second to winning Hero Of The Year after she ingeniously changed the word 'Baby' to 'Hauti' in the charity version of 'Halo'. But it was Rage Against The Machine who got the gong for showing us the true meaning of Christmas is actually dreadlocks and swearing.

N one will be more disappointed with the night's results than George



W Bush. After six consecutive years of winning Vilain Of The Year, this year he lost out to Kanye West, Imma Let You

Finish' West will join Bush and other previous Vi'lain winners Robbie Williams and Osama Bin Laden at our specially reserved table in hell.







HERE'S TO ALL THE INDEPENDENT LABELS.

JACK DANIEL'S TENNESSEE WHISKEY

Nº7

Not every show needs an encore. Please, drink responsibly.

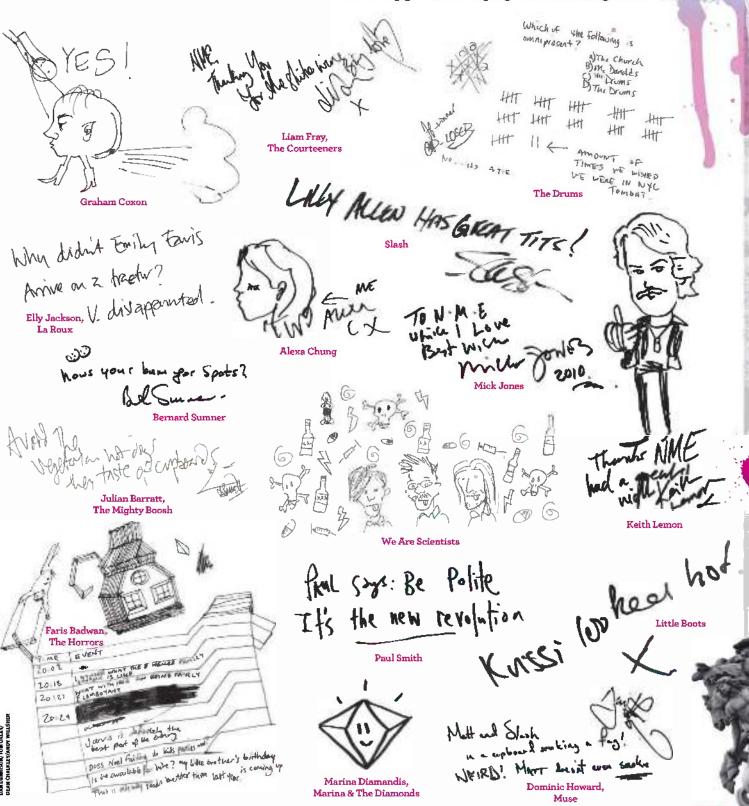
for the facts drinkaware.co.uk



Your comments please

NMAROS

What did the stars think of the awards? We've ripped out a page from our guestbook...



Aren't you

ON THE TELLY?

Yeah, we had rock stars, but resident TV head **James McMahon** wanted to hang out with them off the box



RUSSELL TOVEY

I would rather have my eyes plucked out by crows than miss a single episode of BBC3's Being Human, If you haven't seen the show yet, it's sort of like Rentaghost for adults. Its star, Russell Tovey, is with Little Boots up in our photo room. "I have no idea who he is," says Boots. Your loss, poppet; the 28 year-old former History Boy plays neurotic werewolf George Sands in the best homegrown drama currently on British TV. He's part of the Doctor Who gang too, popping up sporadically as Midsh pman Alonso Frame. In fact he was even earmarked as favourite to be the new Doctor by outgoing showrunner Russell T Davies shortly before it went to that fucking foetus instead.

"I was considered," says Russell, supping a Red Bull, "but apparently I wasn't right this time around (pulls sad face). Write to the BBC!" I will be And you should, too.

MAT HORNE

Five random tweets sent by Mat during the awards. 1) I swapped numbers with Matt Bellamy. Don't know why. 2) I had a fag with Slash. 3) I talked to Damon Albarn and Mick Jones. 4) I bought La Roux a bottle of champagne and she didn't return the favour. 5) Ellie Goulding is lovely. SHUT UP MAT. WATCH THE SHOW.



KAYA SCODELARIO

The last three series of Skins have been some of the most misunderstood (and brilliant) TV ever. This new series is just hollow-headed shit. Still Kaya, who plays Effy and is pictured here with Shameless' Elliott Tittensor, is thinking about her role in new Brit gang movie Shank. "I haven't seen it yet," she says. "I hope it gets the right message across."



JAMES BUCKLEY

I love The Inbetweeners.

James Buckley, who plays the guy who says 'clunge' a lot, loves The Cribs. He wants them to win tonight (despite them not being here). But does James Buckley like me? "I tell you who's my least favourite NME writer – Peter Robinson. He's just a horrible, horrible person to talk to. I spoke to him on the phone and he's really mean and negative. I definitely like you more than Peter Robinson."



KEITH LEMON

I spoke to the man formally known as Bo Selectal's Avid Merrion for 10 minutes of glorious nonsense: "What does brrrap brrrap mean? I think it means you're going to get shot up the cunt. Sorry, Craig David. Actually, my brother's gay. He didn't know he was gay until I came home one day and I came home ock in his mouth. Hey, do you like Simple Minds? I do."

A bit of a **Blur...**

No secret performance this year; **Blur** just turn up, tune in, and chill out



hat a difference a year makes. At the NME Awards 2009 we got the first Blur performance in nine years, when Damon and Graham dropped by to sing This Is A Low. Twelve months on and they have of course disbanded once more. but are all present again tonight - minus the cheese-making bassist one, sadly - to pick up the Best Live Event Award for their Hyde Park shows last summer. "It's not as stressful as last year," notes Graham. "It's quite relaxed Although I've had a lot of Red Bull and no food?

Dave Rowntree is in another zone "Tve got an exam tomorrow so I can't really let my hair down," he warns us. "So I'm going to pick up the award,

"IT'S QUITE RELAXED ALTHOUGH I'VE HAD A LOT OF RED BULL AND NO FOOD"

GRAHAM COXON

say some nice things, meet some old friends and then run off, to swot like an idiot."

Thus it's left to Damon to get into the spirit. "we been rehearsing all day," he says with a cheeky grin, "so it's quite nice to come down to Brixton and relax a bit with some mates."

And 'relax' he does. In-between sharing a crafty indoor fag with Lily Allen and constantly sneaking out to the pub to watch his beloved Chelsea lose to Inter Milan in the Champions League, it is Damon who presents The Specials with their Teenage Cancer Trust Outstanding Contribution To Music Award. And in doing so, delivers the night's most impassioned speech.

So... same time next year, chaps?

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MARINA MET BIFFY

Jaimie Hodgson finds out exactly what went down when the Biffy Clyro boys teamed up with Marina Diamandis

hat's that? The sound of a whole mountain range crumbling beneath the force of unfathomable wind? Oh no, it's Marina Diamonds) teaming up with Biffy Clyro

for perhaps one of the most incongruous – but most booming – collaborations in awards history, on Biffy's 'Many Of Horror'. But what brought the kook-pop princess and the blustery Scot-rock titans together? And how the hell did the banter go down? We caught up with Biffy Cliamonds as the stage sweat was still drying on their faces to find out.

NME: So whose big idea was this then? Simon Neil- "Very much ours. When we were first approached to play we were really excited about the idea of teaming up with someone unlikely. So when I heard Marina's voice I just knew we could do something special together,

such an incredible tone and sense of power to her voice. But so melodic and tender at the same time. The first thing I heard was 'Mowgli's Road', and from that moment I knew we had a truly amazing artist on our hands and to work with her was a no-brainer."

"I WAS SCARED SHITLESS. I THOUGHT THEY MIGHT THROW ME OUT OF A WINDOW"

MARINA DIAMANDIS

Marina, how much were you aware of them?

Marina Diamandis: "I knew the name, sorry Simon! Haha. I'm such a dunce. My musical knowledge is appalling. But I did a lot of homework very quickly and totally fell in love with what these boys do. I just think it's a total classic of a song. I really do."

Who picked the track? Marina: "Them! I wanted 'Mountains". Simon: "I know you did! Originally we thought about doing a low-key version of 'Mountains', but we got scared because we were very conscious of not wanting to water down what we're about, so we decided to just blast it out full-on." Were you ever a rocker, Marina? Marina. "I wasn't an anything! Not a rocker or a grunger, I just like music, and with regards to Biffy, I was just really into the words and his delivery. So bold and honest, simple and effective." How was the 'down time'? Marina: "I must admit I was scared shitless beforehand. I had all these ridiculous elichés of big, bad rock stars in my head! I thought they might throw me out of a window or something."

Simon: "Were we a disappointment?"

Marina: "Ha ha ha, no! You were all very sweet and kind and really looked after me."

Simon: "We usually feel quite touchy about inviting someone into our fold, the chemistry in that

kind of situation is what it's all about. I'm not sure we'd consider working with Madonna for instance, I can't see sparks flying there. But we got on great with Marina. I think you can just instantly tell if someone's heart is in what they do and if they're making music for the right

reasons. We're from
Scotland and she's from
Greece and Wales, she
makes pop, we make
hard rock, but it's that
approach to what we do
that makes all those
d'fferences meaningless".
So is this the start
of a beautiful friendshi?
Are you gonna

collaborate again?
Marina: "I'd love to work with
them again. No doubt about that.
I'd actually love to write a song
together, they're such strong
writers with incredible ideas.
(Pauses) I think there
could be much more to
come from this team!"

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SO PAUL, WHEN ARE WE GOING SHOE SHOPPING?

...and other probing questions posed to the Modfather, recipient of our Godlike Genius Award, by the assembled stars at our ceremony

n etiquette dilemma arises when you're talking to Paul Weller. Do you address him using the imperial Weller'? Is The Modfather too formal or not formal enough? Should we go so far as to call him 'Your Modjesty'? As it happens, p'nin old 'Paul' is sufficient, though the man himself admits, "I've kind of gotten used to The Modfather now... I can definitely think of worse things to be called!" Weller is in

jovial

spirits today, the day after the ceremony. Perhaps it's due to the fact that, unlike almost everyone else who was at the awards, he doesn't have a hangover: "I did my bit and went home," he explains. He does, however, face an inquisition by the great and good assembled at the awards on a host of subjects ranging from the follicle to the philosophical...

MATT BELLAMY Muse



How does it feel to be a Godlike Genius? Paul: "I didn't feel much like one when I woke up this morning. It was quite a nice feeling though, being a Godlike Genius for the day. Matt Bellamy can talk anyway - he's played two nights at Wembley fucking Stadium!"

EDWYN COLLINS



You've progressed a lot since back in the day, haven't you?

"Yeah, but reinvention is the responsibility of any

artist. You've got to develop, you've got to change, haven't you? Who'd want to stay playing the same sort of music forever? I certainly don't. To me, you're not much of an artist if you're not taking any risks."

NME: Is that the thinking behind the collaborations on your new album?

"Definitely, man. It's not always physically possible to do it, but as much as you can you should be trying to push the boundaries and see where else you can go. There have been different periods where I've been stuck in a rut, then other times I've gone very much forward, I think. That's just the nature of it, but, either way, you should always be looking to progress and take the music somewhere else."

GEM ARCHER

Oasis



Where does it all come from and where does it all go?

"It comes from me being a little kid in 1966 and

hearing the radio and just falling in love with the whole thing. The way the music sounded, the way the bands looked, the attitude in their interviews. I suppose in a way I've never grown up because I still feel like that little kid. Being in a band is a brilliant thing. It's a noble profession."

NME: Could you ever envision a time where you wouldn't be making music? "No. I couldn't even imagine getting to the age that I am. The fact that I'm where I am and still doing it makes me think that, aside from keeling over and dying, I'll never stop making music If anything, I think I'll get more far out and experimental in my old age. That idea excites me, the possibilities of what I could do.. "

MICK JONES



How did the monkey gland treatment work out for you?

"Haha! I think that's a backhanded compliment...

hopefully what Jonesy means by that is that I'm not looking too bad for my age. I hope that's what he means anyway. But yeah, the treatment's working, mate!"

SIMON NEIL



Which one do you prefer, The Jam or The Style Council?

"I prefer my new record. But I'll

probably always give you that same answer: whatever record I'm working on at the time, that's what I'm into."

ORLANDO WEBGS

The Maccabees



Who did the painting behind you in the video to [The Style Council's 1984 single] 'Shout To The Top'? It looks

somewhere between a Stanley Spencer and an LS Lowry.

"I have no idea, mate! I'm sure there'll be someone, some trainspotter out there, who'll know the answer to that, but I ain't got a clue."

GRAHAM COKON



When are we going shoe shopping?

"Anytime you like, Graham! That man is always welcome to

come shoe shopping with me, all he has to do is name the time and place and I'll be there."

DAVE ROWNTREE

Blur



Who does your hair these days?

"At the moment, it's a very lovely Greek lady called Helen."

JACOB GRAHAM The Drums



How important is a good haircut? And is it more or less important than a good pair of shoes? "They're both equally

important, but the hair maybe edges it. Your hair is an attitude, really, isn't it? It's a statement. To me, they're both very important."

DAMON ALBARN Blur/Gorillaz



What did you think of Sex & Drugs & Rock & Roll, the Ian Dury film? "I thought it was brilliant, a great bit of film-making.

Funnily enough, I saw Damon there, we went to see it at the same picture house."

LIAM FRAY

The Courteeners



How the fuck do you get away with looking so cool and so young all the time?

"I have a health regime

these days, I didn't for quite a long time. I'm extremely lucky, because I caned it for a long time. I used to think keeping fit and going to the gym was really boring, but not any more. Now it's more of a buzz, a different kind of high."

NME: You're arguably just as much of a fashion icon as you are a musical



dress for wyself. There are a few outfits that I'll lok back at and go, 'What was I hinking?' but don't regret hem at all. You've got to stand by hese things."

Maximo Park



How do you feel about the song 'Uh Huh Oh Yeah'? I bought the cassette single when it came out and that was

my first introduction to your music. "I really like it. I haven't heard it for some time but it's a good little funky tune It's alright, innit?"

NME: That song is from your first solo album, prior to that you'd had a bit of a lean period. Were those the darkest

days of your career?
"Yeah, they were. It was the first time m my life where I wasn't doing anything, I didn't have a record deal and I felt a certain kind of displacement. But, in certain kind of displacement. But, in hindsight, I did get up my own arse towards the end of The Style Council so I think I needed that period."

ELLY JACKSON La Roux



How do you feel about going grey and would you ever start dyeing your hair? "I was dyeing it up until a

year ago, maybe more. There's no shame in it. So long as you don't end up with an old man's red-hen barnet or anything. I'm just thankful I've still got some!"

IULIAN BARRATT

The Mighty Boosh



You must get asked about 🚍 reforming The Jam all the time, but I want to know when The Style Council are coming

back? I loved them.

"Haha! I'm not into any sort of reformations, man, so I think - no. actually, I know - it'll never, ever happen. The Jam ain't gonna happen either, I've made that pretty plain."

NME: Do you think The Style Council are due a reappraisal?

"People have become a bit kinder in the last few years. The history books have been rewritten to say nobody ever liked The Style Council, which is bollocks. But it's been slightly rectified in the last few years, people are definitely looking upon us in a kinder light."

TOM MEIGHAN

Kasabian



How do you get to be so good at your age? "I think it helps that I'm still really passionate about music, just buying it and listening to it. Whether it's old or

new, it doesn't matter to me. It's all from the same source. There are a lot of people my age who just aren't fans anymore, a lot of musicians who get to their thirties and just stop listening to music, and that's just fucking weird to me. I can't imagine my life without it! But it does seem to happen to a lot of 'elder' musicians, they just lose interest. It's always been the opposite for me."

Mod! Show us magic

It takes just six songs for Paul Weller to prove why he's a Godlike Genius

gal. That's the word that best escribes Paul Weller's ppearance tonight. Between his Godlike Genius acceptance speech and the set he closes the night with the man utters only four or five well closen sentences his presence alone is enough to inspire awe. As Arctic Monkey Matt Helders tells us before the Modfather takes the stage "Weller's already answered all of my questions

That doesn't mean he can't raise eyebrows, of course; his band tonight not only features Oasis' Gem Archer, but My Bloody Valentine's noisemaker-in-chief Kevin Shields and the song they open with, the swirling psychedelia of '7+3 Is The Striker's Name' (from new album 'Wake Up The Nation'), has Shields' noisy stamp all over it. Even this late in his career, when the lifetime achievement gongs are being handed out, Weller's still evolving.

Then comes the old familiar stabs of bottled-lightning guitar that herald 'Start!', and the rowdiest NME Awards in recent memory gets even rowdier as we spy Bobby Gillespie The Drums, Tom Meighan and assorted NME staffers giddily bopping around like 10-year-olds The new album's title track and 'From The Floorboards Up' follows, Weller strutting and shaking around with a youthful anger and energy that makes a mockery of his 51 year-old birth certificate

It's the last two tracks that absolutely confirm if indeed confirmation were needed - that we are in the presence of greatness As we edge closer every day to a Tory

government, the Thatcher-era polemic of 'Eton Rifles' and 'Town Called Malice have never sounded so vital and urgent. Or timeless, for that matter. And that, after all is the ultimate requirement for those we bestow the title of Godlike Genius upon. As Steve Lamacq pointed out on the intro tape played just before the master takes the stage, if you've picked up a guitar in the last 30 years you're already a child of Weller

And as the man himself says after Bobby Gillespie and Mick Jones' glowing introduction: "It's about fucking time." Barry Nicolson



A MESSAGE TO YOU, HAITI

Or why **Shane MacGowan** and friends have us digging deep into our pockets all night

o soon after Simon Cowell's aspartame take on REM's already quite maudlin 'Everybody Hurts', our appetite for public emoting and charity music is, frankly, low.

Thank Christ, then, for Shane
MacGowan, rolling onstage in a black beaver hat clutching a framed picture of Bobby Gillespie (who he wrongly ident fies as Johnny Depp), muttering something no one can understand, then cutting politely to the video debut of his single in aid of Haiti's earthquake victims.

But what a video it is, the first sight of

But what a video it is... the first sight of the making of MacGowan's charity cover of Screamin' Jay Hawkins' T Put A Spell On You' is a moment that cuts through the festivities, and reminds all present that there's nothing bad about musicians getting together to raise money to stop people's lives being shit.
"It's got Nick Cave on it, it's got Bobby
Gillespie, Glen Matlock from the
Pistols," MacGowan told NME earlier.
"Johnny Depp, he's a great guitarist. We
just rented a studio and banged it out."

Originally the brainchild of MacGowan's partner, journalist Victoria Clarke, the single has drawn a phenomenal response – Depp flew from the US to record his part, while Clash legend Mick Jones, who produced the track, told us, "Shane just phoned up all his mates and said do you wanna do this thing for Haiti that I'm bringing out? So I said, 'Of course."

There is no Lenny Henry moment; no dust-covered, weeping children, just buckets being passed around. And there's no quibbling with the studio footage of Mick Jones, MacGowan, an



enthused and hip-slinking Bobby G and even burlesque poppet Paloma Faith hollering away like a bluesy mama. Far from Cowell-esque self-congratulation, this is closer to the self-conscious but determined star-studded jams of the 'Red Hot+Blue' Aids benefit albums or the 'Help' series: charity music that isn't looking at itself in the mirror. Flashing through the footage you catch glimpses of brilliance; is that Kim Bloody Gordon,

thumbing her bass in the background? Chrissie Hynde, purring away alongside a majestic Nick Cave? Yes. Verses and choruses shared, the cover of this swampy blues masterpiece sounds organic, sexy, brilliant and charged with genuine purpose. They have our hands in our pockets before we even know what we are doing. The record hits the shops on March 1. We suggest you do the same.

OUR FAVOURITE MOMENT

The Big Pink and Lily Allen have been friends forever. We like how they play together



fall the awards collaborations, one remains shrouded in mystery and rumours up until the moment it is slapped before our very eyes. Who on Earth could everyone's favourite drone pop mess heads, The Big Pink, have lured into their tangled web of sin? Who is so mahoosive that the omnipotent powers that be deem it fun enough to keep their identity a secret? Not as hard as one might think. A quick trawl into the band's murky past will have revealed one superstar's name entrenched in their roots.

So as Brixton buckles from the rib-rattling force of their breakthrough smash 'Dominos' – now officially the Best Track of 2009 – it couldn't have been more fitting an entrance, as none other than Ms Lily Allen slides on stage right, in one helluva LBD.

You must know the history: Lily, Milo and Robbie Cordell have all been bezzies since they were, er, born; Lily and Milo's dogs are siblings, Lily lived in Robbie's spare room until mid-last year, and before Milo and Robbie formed the band the trio did a Radiohead remix, their first ever collab as The Big Pink, Basically, Lil's an extended member. But incest doesn't always breed amazingness, as we know all too well. However, with the venue's foundations still reeling from THAT glacial avalanche of a main refrain and all eyes now fixed on one lady, what is her response to her brother from another-mother's call? "You're so vain, I bet you think this song is about you, don't you? Don't you?" Latching Carly Simon's iconic proto-Girl power hook onto Big Pink's indie-ladz-on-tour fist-pumper chorus, we have NME's very own wet-dream 'Summer Nights'. The fact that rumours have circulated about the 'status' of Robbie and Lil's 'relationship' only adds extra irony to the boy-girl battle Suddenly the band's soul is fusing with Lil's sniping powder-pop tones, and all the trashy tabloid tittle-tattle fades into utter significance as the audience salute two of our nation's current very best.

As the cleaners sweep up, the Mighty Boosh man shares his thoughts

At all previous NME Awards the shattered, whiskey-sodden husks of the staff have gathered together over the last dregs of Lily Allen's booze stash at 5am to have a group therapy session entitled What We Have Learned. In this drunk summit we each announce the most eye-molesting example of debauchery we've seen all night and discuss how we can avoid ever seeing normally restrained and reasonable human beings deprave themselves to such sordid degrees again. This year, however, as a key step in our rehabilitation, we've handed this thankless closing task over to the mimitable Noel Fielding, who has been viewing the 2010 NME Awards through his own surrealist polo-eye. On that note, here's what Noel learned ton ght:

- "Courtney Love shares a wardrobe with Old Gregg."
- "Mark Ronson still wants to make a seven-inch with Captain Cabinet."
- "La Roux is actually an upright unicorn."
- "Paul Weller is still the coolest man in the world, what a harrout!"
- "I haven't drunk since Christmas, I'm off everything I've learned that when you don't drink or do drugs your workrate goes through the chimney."
- "Liam from The Courteeners has got a really weak handshake. I was expecting a real Manchester grip, but it was weak."

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- "Andy from Razorlight best haircut ever."
- "Kasabian's dressing room is a dungeon. There's water on the floor, there's no mirrors and there's a dungeon keeper on the door who said that he was going to have a wank."
- "I learned that the bridge that I tried to walk on when I played with Kasabian is made of polystyrene and I thought I was going to break my neck"
- ■"Jarvis is quite a good host. I loved his aerobics, they were amazing."
- "I saw The Specials backstage, they were amazing, really humble and polite. They are legends. We need ska back."

- "I saw The Big Pink's dressing room and it was in a better place than Kasabian's, so I had a little look but I didn't recognise anyone in there. It was just old ladies."
- "Courtney Love had the best dressing room. She's got the pent rouse suite up on the roof. We've got to present an award together, like the indie Dempsey & Makepeace."
- "I came as Vlad The Impaler, but I can't get the make-up off, there's no sinks anywhere. I've got it on all night. Not so frightening in a panda jumper."
- "We probably won't win our award, we're up against Kurt Cobain [they did win, for Best DVD]."

Thank you...

Andy Prevezer, Barbara Charone, Barefoot, Barfly, Caz Beashel, Channel 4, Claire Moon, Df Concerts, Dominos Pizza, HMV, Hoop La La, Jagermeister, James Campano @ Plan B, Jarvis Cocker, Jeannette Lee, Jerad Pepal Jessica Park, Kate & Kelly @ Stoked, Louise Stevens, MCD, Mercedes Benz for the cars, Metropolis, Montgomery Ellis, Murray Chalmers, Mywardrobe.Com, O2 Academy Brixton, Pam Ribbeck, Paul, Alice & all @ Reality, Pauline @ Foxy Events, Phoebe Sinclair, Polly Birkbeck, Red Bull, Remedy Productions, Sailor Jerry, Seatwave, Shockwaves, Siyan, SJM, Teenage Cancer Trust, Terri Hall, Tim, Dan & all @ Acclaim, Toby @ Solutions, Tuborg, USC, Youth Music

MMF COM

Watch backstage interview with all the winners – including a shambolic chat with a slight worse-for-wear Kasabian – at NME.COM/video. Plus, browse through a photo gallery at NME.COM/photos. Oh, and download the Best Dancefloor Filler – Skream's remix of La Roux's 'in For The Kill' – at NME.COM/mp3blog.





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We might not be sure who or what they are any more, but we're sure about the tunes

poll organized by the price comparison website Confused com in 2009 listed foreign call centres as the number one thing British people found most confusing. Racist bastards. But there can be no argument about numbers 2 (algebra), 4 (why Cheryl Cole is still with Ashley) and 5 (the plot of Donne Darko). We'd bet the fluff in our pockets that Gorillaz feature somewhere in said list next year.

At the dawn of the decade, they're a complicated sell: neither a coherent take on the 'virtual band' premise rolled out upon on their 2001 debut, nor yet a project it seems Albam feels comfortable putting his face to.

Last month NME attended an album playback in an east London studio complex. Before we could listen to the record we were invited to watch a series of animated shorts – the intention being "to provide context to the creation of the new album". We watched. We stroked

our chin. We pondered an animation of Murdoc at the helm of a racing car. Then we watched reportage of Damon at work in the studio, pulling together the impressive roll-call of guests on 'Plastic Beach': R&B legend Bobby Womack, Swede pop newbies Little Dragon; human ballbag Lou Reed, and more.

The videos posed more questions than were answered. If Gorillaz are a 'virtual band, then why were we shown footage of Damon in the studio? Has the group's name just become a working title for an interchangeable collective of talent that Albarn likes to make music with? Urn, can someone pass the Aspirin?

It's a good job, then, whatever 'Gorillaz' tneams now, that the tunes are so good. You will have already heard clubby lead-off single 'Stylo' – frankly phenomenal caterwauling from Bobby Womack and all – is the closest you're getting to a 'Clint Eastwood' or 'DARE', the record instead largely preferring the template of daisy age hip-hop (check out De La Soul/

Gruff Rhys pair-up 'Superfast Jellyfish' for the record at its most loved-up) to the askew alt.pop that characterized previous Gorillaz records. This is a record that lollops through a marathon of warm melody. It's not a brisk experience-the album runs in excess of an hour; it's 18 tracks long; it has an intro and an outro yet it's the first record we can remember on recent release schedules that actually fulfils the duties of an album. This means Snoop Dogg guesting Welcome To The World Of The Plastic Beach' delivers you seamlessly to Lou Reed's 'Some Kind Of Nature' - the album's best song, sort of like Belle And Sebastian playing calypso and the wooziest of moments on a nonemore woozy LP - with a distinct absence of chaff in between. Musicians can moan about albums not being enjoyed in their entirety all they want - but it would help if they didn't write three good songs to download, and seven shit ones to not It's a sad day when we have to give props to Gorillaz for merely creating their own world; that should, after all, be the USP of all long-player album releases

The package all this comes in thoughthe videos, the illustrations, the back story, Gorillaz as a current concept – everything other than the music essentially – has us pondering whether Albarn still believes in the idea of a virtual band; whether running around a Hyde Park stage with real humans last

summer has made him miss making music with skin on display. Last year Jamie Hewlett even admitted to being "bored of drawing these characters". All of which prompted the thought most prevalent in our mind when we walked away from that east London playback last month. Which was that whereas Gorillaz was once an escape pod from the fame (and frustrations) Blur brought him, perhaps Albarn may now be finding working with the framework of a Gorillaz record equally constrictive. Coming out from behind the screens only to reassume the role of 'Damon Albarn' as just one guest musician among many (but guest of whom... aargh) is another clever sidestep out of the limelight.

So what is Gorillaz at the start of a new decade? Perhaps it's a shroud for cowardice. Perhaps it's a safety blanket of which it's time to let go. Perhaps it's stopping Damon Albarn from being the popstar he was born to be. What it definitely still is, though, is good music. James McMahon

DOWNLOAD: 1) 'Some Kind Of Nature' 2) 'Superfast Jellyfish' 3) 'Glitter Freeze'



Read the band's track-by-track guide to the new album at NME.COM/blogs



Over the last half-decade, Warp has shifted its focus, from standard-bearers for innovative electronic music to an outlet for

bookish indie and dense math-rock. Meanwhile, some of its old guard just carry on through the undergrowth of the outer limits. Here is five years of collaborations between Mark Clifford, of '90s dance-with-guitars pioneers Seefeel, and tricksy raver turned avantcomposer Mira Calix. It's on the latter's own label rather than Warp, which may tell you something, and its crackling tones require concentration and perhaps a darkened room. Rarely could 'Lost Foundling' be deemed 'dance music', yet ventures in the opposite direction - flirtations with shoegazey wobbliness - pay off. Noel Gardner DOWNLOAD: 'Beethaven'

TITUS ANDRONICUS THE MONITOR (VEHOCAL)



Titus, gloriously, adhere to по plan. Step one: release a staggering debut about being young and lost. Step two: release a concept-

driven follow-up about the American Civil War...ish. See? And while their bravado is to be applauded - few are the bands who can make "You will always be a loser" sound joyous, as on 'No Future Part Three: Escape From No Future' there's a bloodymindedness on 'The Monitor' that is equally infuriating and invigorating. The former because it ambles where it should race, as in 'A Pot In Which To Piss', and the latter because the majority of the album, especially 'A More Perfect Union', tells a macro tale writ small where massive disasters become personal crises. Imperfect, and attractively so. Rob Parker DOWNLOAD: 'To Old Friends And New'

SUGABABES SWEET? (MINTERSHAR AMI)





The human body regenerates completely over a period of seven years, meaning you're literally not the same

person you were in 2003. With the replacement of sole remaining founder member Keisha Buchanan by Jade Ewen in September last year, Sugababes pulled off the same trick three times in 11 - and 'Sweet 7' leaves us hankering after the good old days. This being the group's first record since signing with Jay-Z imprint Roc Nation in the States, it shares the Europop/Auto-Tune fixations of the US mainstream du jour: 'Get Sexy' sounds like a lazy, latter-day Timbaland joint, and 'About A Girl' is a slice of future-house from Lady Gaga's chum RedOne. But time was we could expect more than bland consistency from the Sugababes - shame. Alex Denney DOWNLOAD: Something off 'Three'

ALPHABEAT THE BEAT IS IPOCYDORI



Two years ago, Alphabeat, a Danish six-piece apparently played by the cast of Lazytown, were heralded as the future of

pop. Then, despite their debut charting in the Top 10. EMI dropped them for financial reasons. Now signed to Polydor, they're back with the abrupt musical swerve that is 'The Beat Is...'. What that ellipsis leads on to is Shannon, Black Box, Madonna and, in its most dubious of moments, Whigfield. Alphabeat have bravely stripped away all the bubblegum that originally made them popular in favour of the Eurodance years of the late-'80s/early-'90s. The result is stronger than you might think, but too inconsistent and devoid of depth to stand out on a battlefield where Gaga rules all. Stephen Kelly DOWNLOAD: 'The Right Thing'

KRIS DREVER MARK THE HARD EARTH DAVIGATORS





The second solo offering from one third of cult folk tour de force LAU opens with the self-penned title track. A eulogy to the

weather, its simple restrained melody and uncomplicated arrangements set the pace for the rest of the album. As with debut album 'Black Water', Drever never strays far from the traditional folk template. Re-imaginings of old folk numbers ('0' A' The Airts', "The Banks Of The Nile") nestle among tracks from contemporary rock, country and Americana artists ('This Old Song' by Caleb Klauder, 'Shining Star' and 'Wild Hurricane' by Sandy Wright). An extremely mellow album, while hardly groundbreaking, it's quietly beautiful in places. Ideal music for the campfire though, not your iPod, Tessa Harris DOWNLOAD: 'Freedome Come A Ye'

SOLEX VS CRISTINA MARTINEZ + JON SPENCER AMSTERDAM THROWDOWN, KING STREET SHOWIDOWN (SECRES SEE)



Jon Spencer has always been a bit of a pervert, croaking and slurring through his own Blues Explosion like a man busy

smearing stains upon sorry leather strides. That's no dig - the scent of stale genesis splatter is a good fit for the primordial rock slop Jon's revered for. This collaboration with guitar-wrestling wife Cristina Martinez and Dutch electronica person Elisabeth 'Solex' Esselink finds Spencer lusty, but backed with a street funk hustle which makes that lust more interesting. The two women seem to regard Spencer with the amused scorn teenage sisters reserve for little brothers, albeit one warbling, "Baby won't you realise/I wanna hang out you 'til I die". Kev Kharas DOWNLOAD: 'Don't Hold Back'



You are about to enter a universe you've never before been to. Be prepared...

ou are already living in a dystopia. The grind of work, imagined nocturnal terrors and urban paranoia. And what are we offered to help us cope? Every town centre is buried beneath the same retailer neon. But we also have Sisterworld Liars fifth album was inspired by Angus Andrew's return to the US from Berlin. Settling with his bandmates in Los Angeles, Andrew became fascinated by the contrast between the violence he encountered on a day to day basis and the white toothed grin of the City Of Angels' culture of optimism. The trio have always written albums that create worlds to pose questions: this time they ask how the hell do we find a sense of

solace in the face of this horror?

The answer is formed in the shape of one of the nastiest cleverest and strangest albums you're going to hear this year. While the contemporary vogue in American music is for washes of euphoria and the pretty, carefree beat, 'Sisterworld' is an axe slicing through the neck of an ostrich that has its head buried deeply in the sand. Always known for their constant reinvention and a love of percussive brutalism, 'Sisterworld' is built awkwardly from constituent parts that clash against each other, creating tension and eventual violent sparks. Therefore each track represents a different element of the LA dichotomy 'Scissor' has the terror of failure to save a loved one depicted by yomping riffs and Liars' first, and superbly integrated use of strings and piano. In 'Here Comes All The People' violin and abstract twanging noise backs Angus' musing on "counting victims one by one before a suffocating riff spirals down. 'The Overachievers' Nirvana esque caterwaul is as scathing

as its lyrical evisceration of the middle class yippies who think that weed and a bio car is the right on response to LA's harshness. In 'Proud Evolution' Liars reflect the relentlessness of city life with a nodding beat and background hums Best is the album's astounding fulcrum Scarecrows On A Killer Slant', which sounds like an electrical substation disintegrating and posits a scumclearing revenge fantasy. How can they be saved from the way they live every day? The answer? Stand them in the street with the gun AND THEN KILL THEM ALL".

But it'd be a big mistake to interpret the unsettling musical attitude and Angus Andrew's at times despairing vocals for nihilism. It might be in these times that Sisterworld is too aggressive a record for ears grown overly sensitive from a diet of drippy musical platitudes, but the key to opening the Sisterworld is to realise that escapism isn't just about raising arms to the god of sonic hedonism, it's about confronting reality, giving it a violent shake and moving on When your nightbus home is beset by phantasmagorical drunkards with beady, threatening eyes, when your ears are bashed by mendacious line managers and eyes beset by the violence of news/advert/news, then this incredible album is your passport to a better place. Luke Turner

DOWNLOAD:1) 'Scarecrows On A Killer Slant' 2) 'The Overachievers 3) 'Proud Evolution'



Watch the dark and disturbing video to 'Scissor' at NME.COM/video



James Mercer and Danger Mouse's unlikely collab works nicely

f any tech-rock odd couple stand a chance of 'doing a Postal Service', it's Broken Bells. The Shins' James Mercer has the melodic skills to baby-proof the gnarliest beats and Danger Mouse - as his work with Beck and Gnarls Barkley proves - knows how to drape a tune in regal electronic robes. Sure enough, this laid-back collab presents Broken Bells as the musical Mighty Boosh - a pairing that shouldn't exist, yet gel perfectly. Mercer's dreamy acoustics are given DM's lush '70s block party vibe. The pace never moves past 'drowsy', the imagery never transcends 'opaque'; this is the music Homer Simpson might hear as he slips into a fantasy of eating marshmallow Fugees. Single 'The High Road' finds DM

adding hazy retro swirls and bloops to Mercer's impeccable one-step-off-centre songwriting. 'The Ghost Inside' combines loping funk bass, boho synths, falsetto hooks and handelaps - you can almost hear Dandy Warhols filing a plagiarism lawsuit in the background. Mercer's elusive tunes unfurl, crocuslike on each listen and DM even indulges in his love of The Beatles again: 'Sailing To Nowhere' melds the Fabs' 'Long, Long, Long' and 'Strawberry Fields Forever' into Lennon's 'Oh My Love'. 'The Fey Album', anyone? By the time they switch between Mercer's itchy Costello-isms and DM's Morricone fuzz-trumpet interludes on 'Mongrel Heart' it's easy to see what

each of them gets out of BB. DM gains

more Grammy-friendly crossover kudos while Mercer sidesteps that pesky 'new Crowded House' tag for another year. As a record that buries its subtle pleasures in a retro-cool fug, however, what you get out of The Shins Go Dance depends on what you put in. Fabulous BBQ muzak for the beanburger-muncher, a diaphanous treasure trove for those with Krypton Factor powers of concentration. But, Postal Service fans, don't expect to dance or anything. Mark Beaumont



Watch an interview with Broken Bells at NME.COM/video now

VARIOUS ARTISTS COLD WAVES AND MINIMAL ELECTRONICS (ANGULAR)



This compilation of pioneering electronic music details the moment when Europe's punks got their allenated mitts on

synths and distilled Futurist fury into arpeggiated basslines and one-finger melodies, with the itchy theatricality of Linear Movements' 'Night In June' or the stern experimentalism of Ruth's 'Polaroid/Roman/Photo' still bristling with a vitality refusing to be obscured by the chart assimilation and shitty haircuts that followed. For anyone wanting to delve into electronic music's history but lacking the inclination to go crate-digging in Belgian charity shops, this is a viable, and probably preferable, alternative. Louise Brailey DOWNLOAD: Linear Movements 'Night In June'

FURSAXA MYCORRHIZAE REALM (ATP RECORDINGS)





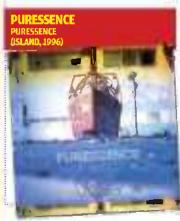
Tara Burke may not sound like a fitting name for someone who makes music as creepy as this Philadelphia freak-folk

muso, but we can't all be called ira Wolf Tuton. Still, on her latest album as Fursaxa, Burke melds full moon harp plucks, droning cello and seemingly a recording of a family of owls into what sounds like early Liars on a Nico comedown. You'll like it if: you spend weekends walking through glens, admiring follage, stopping for real ale and warming yourself at a man-made campfire. You'll love it if: you spend weekends walking through woodland glens wearing a dress made of potato sacks, starting conversations with shrubs and calling yourself 'Squirrel Baggins', Jamie Fullerton DOWNLOAD: 'Poplar Moon'

UNSPUN HEROES

THIS WEEK...

Luke Lewis eulogises some Manchester sons sadly overlooked by the Britpop boom



GGING UP BURIED TREASURE FROM THE DEPTHS OF OUR COLLECTIONS

ormed in 1991, Puressence are the great lost Manchester band. Arriving just too late to capitalise on the Madchester boom, where idols The Stone Roses articulated the E-fuelled transcendence and bravado that characterised that scene, Puressence sketched the bleak comedown that followed, all icy atmospheres, cavernous reverb and self-doubt.

That sense of loss, of arriving out of time and after the event, coloured everything the foursome did. The artwork of their debut album came plastered with images of rusting urban decay – a nod to their hometown's post-industrial slump, with shades also, perhaps, of desolate communist Poland, where singer James Mudriczki's family had fled from, a generation before.

And it was Mudriczki's voice that made Puressence so unique - an unearthly, soaring instrument that belied his geezerish demeanour, and meshed enthrallingly with guitarist Neil McDonald's echoing guitar lines,

The Roses articulated E-fuelled transcendence, Puressence sketched the bleak comedown

recalling U2 circa 'October'.

Those qualities came together in devastating fashion on opening track 'Near Distance' - a startling, everbuilding epic, punctured with incongruous scally dialect ("Some little scabby young thing sucks me dry"),

making it surely the greatest song ever written about searching for meaning in the wet streets of Manchester.

Of course, this being the height of Britpop, such expansiveness tended to be mocked as "bluster" by an

unsympathetic music press. But here again, Puressence's timing was out. Not long after, the qualities that made Puressence so unfashionable – soulful Northerners playing the Big Music – became a recipe for lasting success for the likes of Elbow and Doves.

It didn't help that the band became overly slick on subsequent albums, losing some of their chiliy, forbidding uniqueness. But this magnificent debut album – by turns both plaintive and gutturally anthemic – still stands as a towering miserablist masterpiece.

PARADOIR PICTURES PRESENT

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THROUGH

THE GIFT SHOF

A Banksy film

The world's first street art disaster movie













IN CINEMAS MARCH 5th







SUNDAY SERVICE



WE ARE SCIENTISTS/ THE CHAPMAN FAMILY BARFLY, LONDON SUNDAY, FEBRUARY 21

unday. The Sabbath day. A day for rest, for long walks and home-cooked roasts, for sitting around with family you spend the rest of the week trying to avoid, half-heartedly laughing over an interchangeable string of ITV dramas starring Amanda Holden grinning vacantly around a safari/hospital/detective agency. A day for watching a wired northerner try to throttle himself with a mic lead while spitting lyrics about "fucking you over" and "fucking you around"? Well, it may not be typical etiquette but, heck, we'll take The Champin Family's visceral post-punk noise assault over an episode of Wild At Heart any day. Channelling the bleak nihilism of Joy Division with the cathartic Intensity of Killing Joke, the likes of 'Kids" jagged outbursts and a claustrophobic, snarling 'Lies' are a thrillingly vital proposition, while bassist Pop stalks the stage with the kind of possessed demeanour that makes even his gagging bandmate seem positively sprightly in comparison; it's slightly unsettling and a little unpleasant, but in the most gloriously satisfying of ways.

However, if the Chapmans are the surly kids in the back row carving lyrics into the desk, then tonight's secret headliners We Are Scientists are surely the clowns down the front drawing cocks on the blackboard. Strung together with the kind of witty repartee that's become as synonymous with the band as the songs themselves, the three-piece tonight use the titchy confines of the Barfly primarily as testing ground for their forthcoming third album material. Tight, aggressive and full of anthemic choruses, the live previews allude to an exciting return to form after 'Brain Thrust Mastery"s slightly sketchy offerings, but it's the nostalgic brilliance of oldies 'This Scene Is Dead' and 'The Great Escape' that remind us just how slick the Scientists can be and by the time they reach 'Nobody Move, Nobody Get Hurt' it's shit-eating grin o'clock. Not bad for a rest day, eh? Lisa Wright

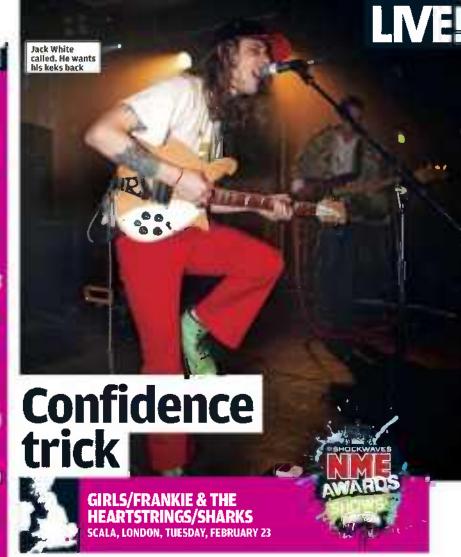
SHORI SETS

JOANA AND THE WOLF THE SOCIAL, LONDON, 23/02/10

Remember when wolves were all the fashion in band names? Aids Wolf. Wolf Eyes, Wolf And Cub, er, Wolfmother, It's al Gold and Crystals these days, but Joana Glaza is barking up no-one's tree but her own, accompanied by her band, The Wolf. In 'Tiger', her incredible siren's song coaxes the crowd in with each careful, quivering octave. 'Demon's Bride' whispers meek and playful, clashing beautifully with the demonic caterwauls of 'Purple Nights'. There may not be a full moon tonight. but Joana and her lupine alliance howl to the rafters regardless. Chris Mandia

SHEAD WATE CAPTA 1 ESY, GLASGOW, 23/02/10

The lead singer may look like Man Utd's Edwin van der Sar and the lyrics may sound like double Dutch, but close your eyes tight and you soon drift away into the deep psychedelic haze and euphoric Americana that seeps out of the stacks, 'Red Sea, Black Sea' sounds like the battle cry of American Civil War soldiers and 'Century Eyes' is what we imagine punk sounds like on the sweeping open plains of Texas. For the most part the crowd stand in utmost silence. heads lost in the depth and beauty of the music. We leave feeling Zen. Jamie Crossan



San Fran oddballs Girls ditch the awkward kookiness while keeping the nerdy charm

ver since Edwyn Collins closed the curtains on the Awards Tour with The Maccabees last weekend, NME appears to be having difficulty yanking him from the limelight. Lip-curled and foppishly bobbing a halfshaven, half-Shockwaves-sponsored quiff to the punk funk rattles of 'Hunger', a Collins clone circa 1983 straddles the stage. But before we have a chance to squint and work out if the man up there with Frankie & The Heartstrings really is Collins himself, he's now Morrissey, rolling his eyes to the heavens, draping his microphone lead around his lapel and grappling at his heart to the melancholy 'Fragile'. OK so he's in danger of having one too many Heartstrings to his bow, but Frankie Francis hurdles personalities and genres in a leather jacket, collar upturned and adolescent hips snaking the mic stand

Like stirring and solid Gaslight Anthem-ish Leamington Spa punkers Sharks, though, at least they're busting with confidence. Now there's a word we didn't think we'd be using in the same paragraph as tonight's headliners Girls, who, when we last saw them play four months back, were hunched-up balls of crippling awkwardness, brilliant yet wincing to be serenading their bedroom walls instead. So when 'Laura' – now swelling with full-blown harmonies and rainbows of 'Wouldn't It Be Nice'-esque keyboards from new member Matthew Kallman – tears open the set, flutters of joy bound about the sardined crowd. A huge drum-walloping intro to 'Morning Light', frontman Chris Owens' Elvis Costellocroons and unabashed declaration that new track 'Lysandre' is "the best I've ever written" affirm that the San Fran oddballs have finally fully grown into their own songs.

Yet, they continue to convey that fragile anguish and nerdy charm for which we initially fell. They're still white and pasty, and that lump sticks to the back of Owen's throat when he sings the heart-wrenching 'Hellhole Ratrace' lyric: "I don't want to cry my whole life through". The crowd wail along, a boy behind us laments: "I put this on a mixtape for my ex" and Owen begins to slowly but surely fall into line beside the lakes of Jarvis Cocker as a true outcast and genius frontman.

As the set wraps up, bassist Chet JR White whacks his tongue hard into his cheek and bursts out: "We're not nominated for an NME Award but The Big Pink, er, really deserve it "Catty? Yes. Unnecessary? Certainly. But if anyone deserves to be a little bit cocky for once, it's this lot. Camille Augurde



YEASAYER/JAVELIN HEAVEN, LONDON THESPAN AND THE STATE OF THE STATE OF

TUESDAY, FEBRUARY 23

Two bands of Brooklyn buddies confuse and excite

t's fun, nay, fundamental for music fans and critics to consolidate how they think of bands by lumping them together, then tying them up with a bow in the form of a catch-all moniker. Most of the time the work reasonably effectively: if I say I like 'indie' you can guess my tastes might span the gamut from Test Icicles to Talking Heads, but I'm probably not referring to JLS. Yet sometimes this system fa ters and tags become redundant. Don't be tempted to tie tonight's dual freight-train of Javelin and Yeasayer to the same tracks, Brooklyn-bred wagon-buddies playing synth-psych disco. Turning the oddly fragmented natures of these two bands into something simple and recognisable would be to miss the effects that they actually cause on impact: sonic

fission that opens a wormhole in the timel ne of trends and confounds the boundaries of the pop pigeonholing we're used to.

As post-ironic apostles of escapism, Javelin are 30 years of material culture having snowballed forth from the '80s heyday of synth, and combusting in your face You can only swallow the guilt that comes with loving their deadpan discotopiaand hope the world ends before anyone finds out.

Yeasayer's staging of 'Odd Blood's foreign familiarity - the least expected and most oddly executed 'crossover' of the year so far - begins with the slow delivery of understated album opener 'The Children', Trust these awkward buggers to open with confusion. Like gameshow host and contestant, Chris

Keating turns out in his Sunday best and Anand Wilder's in a camo jumpsuit, yet neither Chris' evangelical charm or Anand's gospel wail form the basis of any gig you might have predicted No need to try and understand too hard, though - they sound great, with dance friendly new tunes such as 'ONE' juxtaposing in a deliciously weird way against older missives from 'All Hour Cymbals'. Rather than too much of a good thing, it's almost too much of lots of different good things; there's no consistent way to respond to this onslaught of baffling brilliance. A triumphant 'Ambling Alp' represents the peak of what turns out to be a learning curve - Yeasayer's secret is that if you try to pin them down, you can't help but let them get away. Alex Hoban



WONKEY MAGIC



aturday night at Matter is not for the faint-hearted - we're jammed in so tightly we feel a wave of existential angst as individual identity succumbs to the amorphous mass bulging at the venue's brushed steel seams. Exacerbating this is Bristolian bass-botherer Joker, his sudden segue from serated dubstep into Dead Prez's 'Hip Hop' makes the already crowded dancefloor a gauntlet of white boys throwing gang signs.

The main room hosts more pleasant sights, as Simlan Mobile Disco's James Ford and Jas Shaw, dressed in we're-all-about-the-music black shirts and flanked by vintage equipment. slam into the pile-driving synths of 'Sleep Deprivation' showing levels of enthusiasm for pulling a cable out of one place in the modular synthesizer and putting it in another that is quite frankly unhealthy in well-developed adult males. Pleasingly, the newer material is fleshed out in a club environment, the prolonged gratification of 'Audacity Of Huge' and '10,000 Horses Can't Be Wrong' make up what they lack in emotional substance with an ability for getting people to shove their hands skyward and sing along to bleeping noises. SMD respond by teasing out the breakdown of 'The Hustler' before an encore of 'Cruel Intentions' devolves into a maelstrom of deafening synth squiggles which is fun, but also like reliving all your clubbing epiphanies in one go, giving you one big is-it-or-isn't-it-a-heart-attack? moment.

It falls to Green Velvet - techno's favourite Christian - to sustain these unfeasible levels of energy, his set of grizzly techno and frazzled electro climaxing with him picking up the mic to sing his hit 'La La Land'. The wry delivery only encourages us to hang on to the moment a bit longer before our serotonin levels gurgle dry and we head shamefaced back to the normality of cloakrooms and taxi ranks. Temporary pleasures they may be, but if tonight proves anything it's that they're the sweetest kind. Louise Brailey

TOOTH

GALLE T. LONG BIN 12/02/10 **Gum Takes Tooth** are aural terrorists: suspected of crimes against logic. noise is their weapon of mass confusion. It takes a few seconds for the Hackney-based three-piece to violently assault the senses with what seems like the soundtrack to Guantánamo Bay interrogation techniques. Thomas Fuglesang and Valentina Magaletti eyeball each other over their drumkits. beating out a paroxysm of tribal drums. The war cry comes from Jussi Brightmore who regurgitates

ALESSI'S ARK BUNGAL!

a white noise of

electronics while

screaming. Noise

have been warned.

monsters: you

Tom Ward

BEA S, S II TEIELD 22/02/10

Armed only with guitar and voice. Alessi Laurent Marke initially struggles to be heard over the idle drinker chit-chat. Delicately crafted folk music in a bustling free entry bar mightn't be the most logical of combinations. but there's an undenfable purity to this 19-year-old Londoner's songs that draws even the casual observers into her kooky, dreamlike world. Comparisons with Joanna Newsom are understandable but tonight's highlight, 'Hummingbird'. suggests Alessi is carving her own niche. Rob Webb



Wearing their retro/rave influences on their sleeve, the '80s are back in London town

ust as Ashley Cole is probably texting to an undercover News Of The World reporter (disguised as an underwear model) as we speak, it's all about the package. You might expect Egyptian Hip Hop to be a new Pharoahe Monch or Cleopatra, but they're one of those bands who cunningly sound nothing like their name suggests. There's a Sphynxian sway to them but it's dancing behind seven veils of proto-indie slackergoth noise; the sound of The Cure collapsing on to Pavement.

Now Delphic, they know about presenting full packages. Tonight, retro-modernist aesthetic merges with techtronic power punch as explosively as The Gatekeeper shagging The Keymaster (Ghostbusters reference, ask your dad - '80s Film Ed). Swathed in blue lights it is, after all, Monday – they take to a stage slanted with the neon undercar tubes nicked off a Gary Numan tourbus from 1982 and unleash Godzillectro, a rampaging beat beast chewing up massive chunks of granite rock guitar. This is 'Clarion Call' and it gives way to the computerised vowel-stutter of 'Doubt', the

popplest homage to their Mancunian dance eritage on debut album 'Acolyte', a title that all but accedes to their cultural debt to New Order and Underworld.

Teeth have been gnashed over Delphic's ability to meld the pop edge of the former with the hardcore techno thump of the latter, but tonight they mingle seamlessly. 'Doubt' drifts away into a sinister trance anthem before unravelling the sort of melodic electro coda guaranteed to get Bernard Sumner's moobs jiggling, 'This Momentary' descends deep into the hard house jungle for several minutes, then just when you think you're lost in this impenetrable undergrowth of beaty noise, a clearing appears ahead where the ecstatic clatterpop of 'Counterpoint' is raving with the devil in the pale moonlight.

By the time the pounding aciiiid pump of encore 'Acolyte' transcends all 'Technique' comparisons - and the '80s revival in general there's no talk of dance/rock crossovers here Just a bunch of blissed'n'blitzed retro-ravers reaching for their imaginary whistles. Mark Beaumont



Their name may look to America but these Geordie lads offer a deeper brand of Brit rock

hat would Alex Turner make of the shivering spectators huddling in the caverns of Cargo tonight to watch Detroit Social Club? A random question, you might think, but one can only imagine the ire a man who made his name spitting bile at pseudo-Americans swaggering around provincial towns with their 'Fake Tales Of San Francisco' might have for these northern rockers bearing no lineage to the Motor City. Despite their midwestern moniker, the only way this lot could be trumped in the Geordie stakes is if, now that Cheryl Cole's finally given Ashley the boot, she cloped with Paul Gascoigne to produce her own five-a-side football team

NME ponders this conundrum as Young
Rebel Set try to warm up the audience with
their ramshackle folk-punk, closely followed
by the shimmering guitar pop of Goldhawks.
Both succeed in nudging the mercury up a few
notches – Goldhawks, in particular, are so
FM-friendly that their twinkling melodies
could be distilled and sold to Steve Wright as

Viagra – but it's left to Detroit Social Club to really set the night ablaze. Opening track 'Kiss The Sun' is a maelstrom of thundering drums and sleazy guitars, capable of making you fly higher than Icarus while frazzling your brain in the process. Frontman Dave Burn prouettes around the stage, fists clenched and arms aloft, conducting the pounding terrace-style refrains of 'Prophecy' and 'Forever Wonderland' which seem destined for giant stadiums and drunken singalongs.

Yet as huge as these rabble-rousing choruses are, it's the dark, dirty undercurrent to Detroit Social Club that makes them so incendiary. 'Silver' is a warped psychedelic brew of voodoo chanting and twisted riffs, while 'Mind At War' is a filthy blues-rock beast reminiscent of Primal Sercam

"For the people that have labelled us just another lad-rock band, I hoped we've proved we cut a little deeper than that," says Burns before launching into the colossal crescendo of 'Sunshine People'. On this form, it's hard to argue, even Alex Turner would have difficulty disagreeing with that. Ben Hewitt

SHOR SETS

TINCHY

02 ACADER 1, 2 MANCHESTER, 11/02/10

East London's rep in the north tonight is naturally pimped up. Sporting his own clothing range, Stryder makes the point that looking flash is essential to his manner, Proof that being a male rapper with a small frame - just over five foot - is no obstacle for dominating the pop charts, Stryder is the UK's biggest selling male artist of '09, yet his live persona doesn't rely on hit singles to satisfy the crowd's video phones. It's a confidence and connection with his youthful audience that allows him real rap star status. Like another famed Bow talent, this pop/rap crossover is huge. Kelly Murray

Xfu Xfu

ISLINGTON MILL, SALFORD, 23/02/10

Getting through a Xiu Xiu album requires a nihilistic frame of mind, and tonight's show initially promises the same. Opening with 'Black Drum Machine', a cheery meditation on child abuse, mainman Jamie Stewart and live collaborator Angela Seo clang with po-faced discord. But a the set progressed, a defiant energ comes to the fore. with even the suicide contemplating 'I Luv The Valley (OH!) acquiring a bizarre singalong quality. Stewart would hate the idea, but this is as close to a "play the hits" show as he's ever likely to get. Bracing stuff. John Tatlock



THEY'RE COMING BACK TO SAVE US



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THURSDAY, FEBRUARY 18

t's nice to be back," grins Craig Wellington, as he surveys the sea of giddy fans at high tide jostling for unattainable space. Yet, smiles or not, The Sunshine Underground owe us a performance tonight. Being a fan of

owe us a performance tonight. Being a fan of the band has proven to be quite the waiting game considering it's been three and a half years since their last album. Time may well be a great healer when mourning your dead labrador, but our oh-so-fickle music industry is an entirely different animal. The thin line between the barnstorming debut and 'difficult' second can be a tightrope made of spaghetti for many bands, as reputations can be forgotten quicker than a pot-head's shopping list. Luckily for TSU though, the shaky basslines and seductive electronic beats of 'Raise The Alarm' seem to have lasted the test of time and the new tunes from the just-released 'Nobody's Coming To Save You' are going down Well too; their army of supporters chant along to opener 'Coming To Save You' and irrepressibly catchy new single 'We've Always Been Your Friends'.

Earlier, post-punkers Wild Palms do their best to inspire a crowd of people tapping away at their mobiles, rousing a wholly different, steelier and sterner atmosphere that suggests they'd get on rather well with fellow Awards Show-ers These New Puritans. Cosmo Jarvis, on the other hand, woos the crowd with his gravel-gargling huskiness and hook-heavy ditties, sounding like a Mike Skinner and Billy Bragg side-project.

But it's TSU's angular anthems of old that incite the most hysteria on and offstage – 'Commercial Breakdown' sees Craig pogoing around the stage and not even a slow, stripped-down version of 'Borders' can calm the vigour of the chaotic crowd.

The night reaches its apex with closer 'Put You in Your Place', as an extended intro drops into electric splendour, sparking a neverending production line of crowdsurfers. Oh, we've missed you, TSU. Sam Rowe

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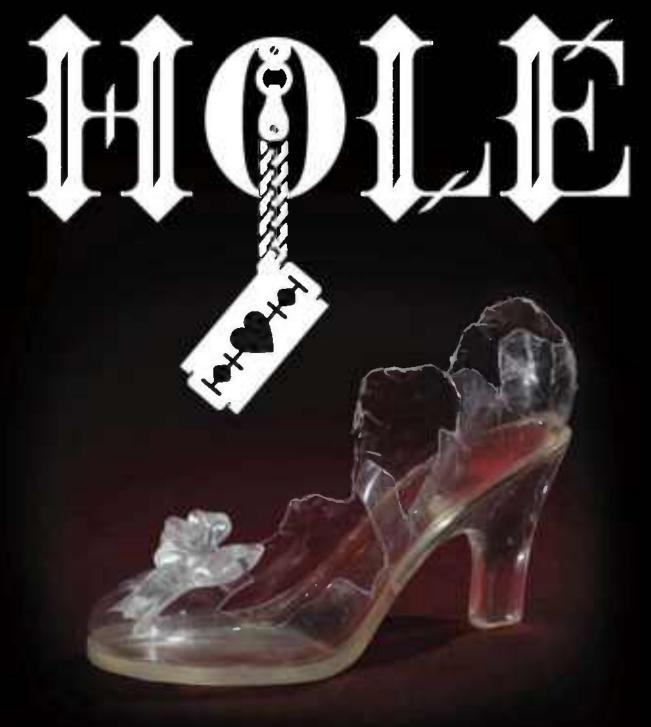
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"The song that gets the most praise is 'Feeling Jane'. But we're now writing new material."

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"Yeah, as time's gone on we've thought we're onto something, and we've all agreed that we're going to give it a big shot. We're still young, only 24, 25,"

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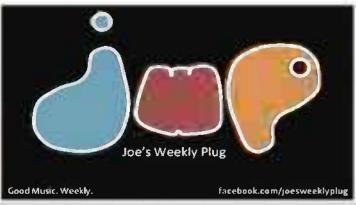


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WANT TO SOUND LIKE... THE SPECIALS



Brandon Kennedy, 21, Dublin: "I've just started playing bass. How do I play in the style of The Specials?"

THE SOUND

While the Coventry combo's effect on Britian's socio-political and cultural landscape in the late-70s and early-'80s should never be forgotten, neither should the fact that The Specials were a cracking band. Underpinning It all were Horace Panter's basslines, which followed normal ska rules (more of which later) when needed, as well as incorporating reggae, Motown and punk attitudes and techniques.

THE GEAR

Horace likes to play a Gibson Thunderbird bass nowadays. However, when he was recording classic Specials tracks such as 'Ghost Town' and 'Too Much Too Young' he used a Fender Precision plugged into a Ampeg B-15 amp.

IN THE STUDIO

Elvis Costello produced the band's first album, and the bass sounds were recorded using a combination of mic-ing the amp up to record the sound as well as taking the amp out and recording direct into the mixing board. What's the difference? Well, recording direct gives you a pure clean sound that allows you to manipulate the sound easily (eg adding effect. compression). On the other hand, while an amp isn't going to be as clean, if you're going for a bit more of the punch and growlyou get from speakers

THE TECHNIQUE

it can't be beaten.

If you've been studying your scales then ska songs should be quite logical

NEXT WEEK: Yeasaver

Words by John Callaghan from...



as they involve 'walking' basslines. For example, if your guitar player is playing A, D and G chords, start out on the root note of the first chord and play the notes up or down the neck ('walking') so that you're hitting the root note of the second chord by the time your guitar player changes chords. Another similar tactic loved by Horace is the octave riff, where you start on, for example, E, and end the riff on an higher or lower E note. A reggae style you should also Incorporate is the 'one drop', which involves listening to the third beat in the bar, where the drummer drops out or goes for his snare. Learn to play on this beat, or just before/after it and you'll soon have the feel.

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PICK OF THE WEEK...





CATS AND CATS AND CATS

WHERE: LONDON CATCH (FRI)

Mining a path of intricate math-pop with twinkling folk, Cats... gear up for the release of their debut LP 'If I'd Had An Atlas'. They support London noise-monsters Bitches. NME.COM/artists/cats-and-cats-and-cats

RADAR STARS

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WHERE: CARDIFF BUFFALO BAR (WED), SHEFFIELD PLUG (SAT)

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NME.COM/artists/french-horn-rebellion



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PICK OF CLUB NME

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Blood Red Shoes Rescue Rooms 0115 958 8484 The JB Conspiracy Maze

0115 947 5650

The Stranglers Rock City 08713100000

First Aid Kit Jercho Tavem 01865 311775

Doll & The Kicks Cellars 0871 230 1094 Wild Beasts Wedgewood Rooms 023 9286 3911

The Good Natured Oakford Social Club 0116 255 3956

Los Campesinos!/Swanton Bombs/ tales a contrasy occasions (44)

SOUTHAMPTON Arra Can Flyy . cir are 50 biol 22 5617 STORE ON TREMT

Headrash sugarni II (1.46/21499) TUMBRIDGE WELLS Errors The Forem/1971 277 OL

The 335/Hundred Streams Bull &

Sylosis The Duchess 01904 641 413

MARCH 4

Blaze Bayley Limelight 028 9032 5942 John Shelly And The Creatures Auntie Annie's 028 9050 1660

Angle Stone 02 Academy 0870 771 2000 WA The Miserable Rich Glee Club 0870 241 5093

Blood Red Shoes Thekla 08713 100000 Little Fish Louisiana 0117 926 5978

Tom McRae Junction 01223 511511

Eighth Wave Barffy 029 2066 7658 +14

The Grunts Crane Lane Theatre 00353 21 427 8487

Lucy Wainwright Roche Cyprus Avenue 00 35321 427 6165

Vader Whelan's 00 3531 475 9372

The Aichonauts/The Plimntons/ **Burnout 27 Bannermans** 0131 556 3254

Two Door Cinema Club Roisin Dubh OD 35391 586540

JumpersKnee 02 ABC2 0141 204 5151 WA

Picore 13th Note Cafe 0141 553 1638 Red Light Syndrome Stereo 01415765018

Idlewild Guildhall Arts Centre 01452 503050

Imperial Leisure Boileroom 01483 440022

Paul Carrack International Centre

The Alan Wormald Band New Roscoe 0113 246 0778

The Bacchae Royal Park Cellars 0113 274 1758

Finley Quaye Stylus 01132 431751 La Shark Hi Fi Club 0113 242 7353 Newton Faulkner 02 Academy 0870 771 2000 WA

The Phenomenal Nandclap Band Nation Of Shopkeepers 0113 203 1831

Cafe 0116 262 5050

Towers Of London/The Heroes Music

Noisettes O2 Academy 0870 771 2000 WA

Cheating The Reaper/Rob Gallagher And Overhaul/Black Bart/Jukebox Gynsy Duhlin Castle 020 7485 (773)

Club Smith The Wilmington Arms 020 7837 1384 The Constellations Underbelly

0207 613 3105 **Doll & The Kicks Barfly** 0870 907 0999 +14

Dynamo Garage 229 Club 020 7631 8310 Errors Scala 020 7833 2022 First Aid Kit Union Chapel

020 7226 1686 Full Moon Wolfs Imperical Club

0871 230 1094 Gabby Young Bloomsbury Ballroom

020 7404 7612 Gang of Villains Rhythm Factory

020 7247 9386 Glago 02 Islangton Academy 0870 771 2000 WA

High Valley High Monto Water Rats 020 7837 4412

Humphrey Brown/Beyond Reason/The Dirty Reds Bull & Gate 020 7485 5358

Is Tropical/Glasser/Milk The Lexington 020 7837 5387 Joey Cape 02 Academy 2 Islington 0870 771 2000 WA

John Hegley With The Choir With No Name 93 Feet East 020 7247 6095 Julia Johnson Troubadour Club 020 7370 1434

JLS Apollo 0870 606 3400 Little Dragon Garage 020 7607 1818 Los Campesinos!/Swanton Bombs McCluskys 020 8541 1515 Mann Friday Halfmoon 020 8780 9383

Mobius Loop/The Joe Public/ Euphoria Audio/The Civvies Hope & Anchor 020 7354 [3]2

Nuala Meme/Esther Dee/David Ryder Prangley/Maleficient/ The Dopbones Dome 020 7272 8153 Peaking Lights Barden's Boudoir 0770 865 6633

Reader's Wives/Friends/The Welcome Committee Windmill 020 8671 0700

Renegade Sound Bar Music Half 020 7613 5951 Richmond Fontaine Bush Hall 020 8222 6955

Russell Joslin 12 Bar Club 020 7240 2622

Saint Jude 100 Club 020 7636 0933 Spectrum 7 Rocket 020 7753 3200 Spiers & Boden Luminaire

020 7372 7123 Tabloid Vivant Good Ship 020 7372 2544

We Walk On Ice The Rest is Noise 020 7346 8521

Wild Beasts/Erland & The Carnival/ Lone Wolf KOKO 020 7388 3222 Z-star Borderline 020 7734 5547

Brendan Benson Academy 2 0161 832 1111 The Heartbreaks Ruby Lounge

0161 834 1392 **Local Natives** Club Academy 0161 832 1111

Mumford & Sons Academy

0161 832 1111 The Ran Tan Waltz Night And Day

Cafe 0161 236 1822 Trail Printworks 0161 385 9000

The View Deaf Institute 0161 330 4019 The Witch And The Robot Roadhouse 0161 228 1789

The Futureheads/The Courteeners 02 Academy 0870 771 2000 WA Lady Gaga Metro Radio Arena 0870 707 8000

Morses Brawii Arts Centre 01603 660352

Carlene Carter Maze 0115 947 5650 Madouken! Rescue Rooms 0115 958 8484 **Havseed Divis Rock City**

ορασορί ε ίζεο James McCartney Bodega Social Club 087131000000

The Antiers Jericho Tavern 01865 311775

Stiff Little Fingers Wedgewood

dd/mm/www/Mice Harley 0114 275 2288

Better For Nothing/Roman Android Grapes 0114 249 0909

The Longest Day Jomers 023 8022 5612

Diablo 13 The Vrc 01793 535713 The Sound Crew 12 Bar 01793 535713

Frightened Rabbit The Duchess





= 14 AND ABOVE =16 = 16 AND ABOVE

MA = ALL AGES WA = UNDER 14S WITH AN ADULT

FRIDAY MARCH 5

Join Jon Hillcock from 5pm as Darwin Deez drops by for a catch-up about his UK shows and single 'Radar Detector'



Reverend & The Makers Warehouse 0844 847 2319

The Volt Holes 01225 404445

Christy Moore Odyssey 028 9073 9074

Two Boor Cinema Club Stiff Kitten 028 90238700

The xx OZ Academy 2 0870 771 2000 WA Lady Gaga LG Arena 0321 780 4133 Shy Child O2 Academy 3 0870 771 2000 WA

The Antiers Hanbury Baliroom 01273 605789

Voodoo Six Freebutt 01273 603974

Exkwers The Cooler 0117 945 0999 Noisettes 02 Academy 0870 771 2000 WA Zammo Louisiana 0117 926 5978

Victoria & Jacob Portland Arms 01223 357268

Hayseed Dixie Beachcomber 01472.812666

New Young Pony Club Inside Out 01325 381238

Through Solace The Victoria Inn 01332 74 00 91

David Gray Olympia

00 3531 679 3323 Fleid Music Crawdaddy 00 3531 478 0225 Verona Riots Whelan's (Upstairs) 00 3531 475 9372

The Albion/The Steals Bannermans 0131556 3254

A Fight You Can't Win Wee Red Bar 0131 229 1442 Copy Haho Sneaky Pete's

0(3) 225 1757 **The View** Bongo Club 0131 558 7604

The Magic Hatstand Cavern Club 01392 495370

The Automatic/Straight Lines
Princess Payrlion 01326 21/222

Floors And Walfs/Elephants/Polka Party Quarterhouse 01303 245799

Ultan Conion Roisin Dubh 00 35391 586540

Paul Carrack Sage Arena 0870 703 4555

Corpses 13th Note Cafe 0141 553 1638 It Bites 02 ABC2 0141 204 5551 WA Laurent Garnier 02 Academy 0870 771 2000 WA Local Natives King Tut's Wah Wah

Hut 0141 221 5279 Southern Culture On The Skids 02 ABC 0870 903 3444 WA The Unwinding Hours Stereo 0141 576 5018

Vader Ivory Blacks 0141 221 7871

Exio Bolleroom 01483 440022

Finley Quaye Square 01279 305000

Hail Animator Cockpit Room 2 0113 244 3446 Joey Terrifying Packhorse

0113 245 3980 Loose Covers New Roscoe

0113 246 0778 **Nick Harper** Brudenell Social Club 0113 243 5866

The Phenomenal Handclap Band Nation Of Shopkeepers 0313 203 1831 Scars On 45 Codkpit 0113 244 3446 Trail Milo 0313 245 7101

Tubelord Firebug 0116 255 1228

The Stranglers 02 Academy 0870 771 2000 WA



LONDON RTYBULLETS + THI

L2 DIRTY BULLETS + THE CONSTELLATIONS

0207 388 3222

NOTTINGHAM

LIAM LEVER + SKETCHES + HEROES OF SWITZERLAND PROSECUTE

01158 486200

The Vardict 02 Academy 2 0870 771 2000 WA

dd/mm/yyyy/Islet The Lexington 020 7837 5387

Angle Stone Apollo 0870 606 3400 Arthur Rigby & The Baskervilles The Wilmington Arms 020 7837 1384

The Berettas 93 Feet East 020 7247 6095

Bitches/Cats And Cats And Cats Catch 020 7729 6097 Bizzy/Wooden Pigs Dublin Castle

020 7485 1773 Brendan Benson KOKO 020 7388 3222 Dan Reed Union Chanel

020 7226 1686 The Homosexuals/Fiction/La Shark The Victoria 0871 230 1094

The Victoria 0871 230 1094 Husky Rescue 02 Academy 2 Islington 0870 771 2000 WA Idlewild Watershed 020 8540 0080

020 7372 7123

The Polar Bear Club Underworld 020 7482 1932 Power Of Dreams Luminaire

Red N Pink/The Doggs Hope & Anchor 020 7354 1312

The Rifles Garage 020 7607 1818 Rocket Number Nine Cafe Oto 0871 230 1094 Silicon Kid Barify 0870 907 0999

Sixty Watt Bayonets Good Ship 020 7372 2544 Sonic Tramp Barden's Boudon

Sonic Tramp Barden's Boudon 0770 865 6633 Stiff Little Fingers Forum

020 7344 0044 Vyvienne Long Bull & Gate 020 7485 5358

The Winter Olympics/Motel
Tijuana Windmill 020 8671 0700

Analena & The Orchids Night And Day Cafe 0161 236 1822 Books Ruby Lounge 0161 834 1392 Dizzee Rascal/Lily Allen Evening

News Arena 0161 950 5000 Eighth Wave Roadhouse 0161 228 1789 Frightened Rabbit Club Academy

0161832 1111 The Hornblower Brothers Islington Mil 0871230 1094

Passion Pit Academy 016i 832 illi Plugs/Egyptian Hip Hop Deaf Institute 016i 330 4019

The Stocks Academy 3 0161 832 HII1

Richmond Fontaine Whitworth Centre 01629 733 678

Heavens Basement/Dear

Superstar Rock City 08713 100000 Plastician Stealth 08713 100000 Race Horses Bodega Social Club 08713 100000 The Sharm Knees Maze

The Sharp Knees Maze 0115 947 5650

Tom McRae 02 Academy 2 0870 771 2000 WA

Little Fish Cellars 0871 230 1094

Amys Ghost Rising Sun Arts Centre 0118 986 6788

Bravado Boardwalk OLI4 279 9090 Tlesto Hallam FM Arena OLI4 296 5520

Errors Joiners 023 8022 5612 Our Lost Infantry Hamptons Bar

07919 253 508 The Lucky Generals 12 Bar

01793 535713 **Nat Rocket Science** The Rolleston 01793 534238

Ghosts in Mirrors The Forum 08712 777101

Hot Club De Paris Escobar 01924 332000

SATURDAY

MARCH 6

If you're in search of the ultimate indie clubbing soundtrack tune into All Mixed Up, a brand new show with Firas, from 10pm





Frightened Rabbit West End Centre 01252 330040

Riton Moles 01225 404445

Bentiey Rhythm Ace Laverys 028 9087 1106 Christy Moore Odyssey

Christy Moore Unyssey 028 9073 9074 Field Music Pavillon 028 9024 6971

Kenny Mathieson Stiff Kitten 028 90238700

Hadoukeni 02 Academy 2 0870 771 2000 WA

Power Of Dreams Flapper 0121 236 2421 Ramona 02 Academy 3 0870 771 2000 WA

The Whip Soundhouse 0871 230 1094

Doll And The Kicks Audio

Tom McRae Concorde 2 01273 673311 White Hills/Pontiak Engme Room 01273 728 999

COI Thekla 08713 100000 Errors Start The Bus 0117 930 4370 First Ald Kit Louisiana 0117 926 5978

Sound Of Guns Portland Arms Di223 357268

Dirty Revolution Barfly 029 2066 7658 The School Clwb Ifor Bach

The School Clwb Ifor Bach 029 2023 2199

Sylosis The Box 01270 257 398

Coco Montoya Flowerpot 01332 204955

Domino Bones The Priory 01302 730 764

Erland & The Camival Crawdaddy 00 3531 478 0225

Lucy Walnwright Roche Whelan's 00 3531 475 9372 Ocean Colour Scene Olympia 00 3531 679 3323

Two Door Cinema Club Button Factory 00:3531670 9202

Richmond Fontaine Cabaret Voltaire 0131 220 6176 Cate Le Bon Stereo 0141576 5018
Lisa Mitchell King Tur's Wah Wah Hut
0141 221 5279
Lost In Oxygen 02 Academy
0870 771 2000 WA
Passion Pft 02 ABC
0870 903 3444 WA

Tom Hingley Globe 01457 852417

So Many Dynamos Boileroom 01483 440022

Deaf Havana Square 01279 305000

Vanilla Nightmare Club 85 01462 432767

The Beatleaders The Owl 0113 256 5242

Blood Red Shoes Cockpit 0113 244 3446 The Crookes Nation Of Shopkeepers 0113 203 1831

Midgar Carpe Diem 0113 243 6264 The Sirioins Royal Park Cellars 0113 274 1758

To Kill A King Brudenell Social Club 0113 243 5866

Danny & The Champions Of The World Dolans Warehouse 90 35361 3!4483

The Courteeners Guild Of Students 0151 794 6868 Paul Carrack Philharmonic Hall

0871 230 1094 **Shades Of Rhythm** 02 Academy 2 0870 771 2000 **WA**

Adelaide's Cape/Pete Roe Luminaire 020 7372 7123 Alasdair Roberts Cafe Oto

0871 230 1094

The Ball Band Quintet Sun In The Sands 07977533260

Billy Bragg UEU 020 7664 2000 Courtney Pine Union Chapel 020 7226 1686

Dave Matthews Band The O2 Arena 0870 701 4444 Imicus/Resist/Tallulah Fix/

Stuntman Mike Hope & Anchor 020 7354 1312 Jackson's Warehouse/Wrapped In Plastic/Calico/Git Dublin Castle

020 7485 1773
Jeremy Jay The Rest Is Noise
020 7346 8521
Let's Wrestle 93 Feet Fact

020 7247 6095 Lost Aura Barfly 0870 907 0999 Lymyrd Skymyrd Apollo

0870 606 3400

Peter Andre Indigo @ The Q2 Arena
0870 701 4444

Piald KOKO 020 7388 3222 The Rileys Bush Hall 020 8222 6935 Rob Sparx Rhythm Factory 020 7247 9386

Rough Science/Zalinski/Creatures Of Love Bull & Gate 020 7485 5358 Rum Shebeen Phoenix 020 7580 8881 The Sunday Drivers 02 Academy 2 Islington 0870 771 2000 WA Sweet Gorilla Halfmoon 020 8780 9383

The EX Academy 2 0161 832 1111 El Diablo's Social Club Deaf Institute 0161 330 4019

Fun Lovin' Criminals Academy 0161 832 1111 Greg Griffin Ruby Lounge

0161 834 1392 11 Bites Academy 3 0161 832 1111 Shy Child/Floone Roadhouse 0161 228 1789

Woodenbox Westgarth Social Club

Local Natives 02 Academy 2 0870 771 2000 WA Wild Palms Dog & Parrot 0191 261 6998

Nat Johnson And The Figureheads Bodega Social Club 08713 100000 Picore The Art Organisation 03159 241440 Trivium/Chlmaira Rock City 08713 100000

Extovers Jencho Tavern 01865 311775 Little Fish 02 Academy 2 0870 771 2000 WA

Ezlo Cellars 0871 230 1094

Hayseed Dixle 53 Degrees 01772 893 000

The Apples Oakford Social Club 0116 255 3966

French Horn Rebellion Plug 0114 276 7093 Heaven 17 Leadmill 0114 221 2828 The Ratells Grapes 0114 249 0909

The Stranglers O2 Academy 0870 771 e_50 W SOUTH MAPPY OB Vocator Ste Juners 023 1000 5612

The Lamburgham (2 har of 24 535713

The Hearthreaks Escobar 01924 332000 Hellbent Forever Snooty Fox 01924 374455

Mumford & Sons Wulfrun Hall 0870 320 7000

Pegasus Bridge The Pheasant 01905 27022

The Automatic/Straight Lines The Orange Box 01604 239100

Glamour Of The Kill Fibbers 01904 651 250 +14 Panic Room The Duchess

01904 644 413 Young Believers/Skylights/The Rising Hours/The Melodicas New Reed City Screen Basement Bar

GET IN THE

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

SUNDAY MARCH 7

Heart Shaped Things Moles 01225 404445 REDECRI

Dave King Esquires 01234 340120 BELFAST

Lucy Wainwright Roche Spring & Alrbrake 028 9032 5968

Ocean Colour Scene Queen's University 028 9024 5133

INDIAMENTAL AND Club Smith Hare And Hound:

0121 444 2081 Husky Rescue O2 Academy 3 0870 771 2000 WA Oblituary O2 Academy 2

0870 771 2000 WA BRIGHTON

A Certain Ratio Concorde 2 01273 673311

Glft Of Gab Freebutt 01273 603974 BRISTOL

Hadoukent Thekla 08713 (00000 No Guts No Glory Louisiana 0117 926 5978

CAMBRIDGE Dag For Dag Portland Arms 01223 357268

Errors Barffy 029 2066 7658 +14

Clement Marfo & The Frontline Beachcomber 01472 812666 CORK

Danny & The Champions Of The World School Of Music 0871 230 1094

Dieudonne Button Factory 00 3531 670 9202 EDINBURGH

Killa Kella The Electric Circus 0131226 4224

Mark Morriss The GRV 0131 220 2987 Still Flyin' Sneaky Pete's 0131 225 1757

GLASGOW

The Dangerfields 13th Note Cafe 0141 553 1638 Jagged Edge Arches 0141 221 4001

The Kissaway Trail (ing Tut's Wah Walt Hut 0141 221 5279

GLOUCESTER

The Automatic/Straight Lines Guildhall Arts Centre 0:452 503050 **GUILDFORD**

Power Of Dreams Boileroom 01483 440022 LEEDS

Fun Lovin' Criminals 02 Academy 0870 771 2000 WA The Grand Wazoo Hi-Fi Club

0113 242 7353 Lisa Mitchell Cockoit Room 2 0113 244 3446

LIVERPOOL

The Mission Bables OZ Academy 2 0870 771 2000 WA LONDON

Albert Lee Band Halfmoon 020 8780 9383

Ben Waters 100 Club 020 7636 0933 Deadly Circus Fire/Hail Of Abuse/ Hellbent & Hammered Bull & Gate 020 7485 5358

Olzzee Rascal/Lify Allen The Q2 Arena 0870 701 4444 Levi Roots Ja22 Cafe 020 7916 6060

The Landon Improvisers Orchestra Cafe Oto 0871 230 1094 Long Bone Trio/Kow You Know You're Alive/The Doggs Dublin

Castle 0 D 74, 1773 Sebastian Waldejer 12 Bar Club 020 7240 2622

020 7482 1932

Summerlin Baifly 0870 907 0999 Tankcsapda Dingwalls 020 7267 1577 Viki Vortex & The Cumshots Monto Water Rats 020 7837 4412 Wisdom in Chains Underworld

MANCHESTER

The Miserable Rich Deaf Institute 0161 330 4019

Slayer Academy 0161 832 1111 Stereophonics Evening News Arena 0161 950 5000 White Hills/Pontlak Ruby Lounge

0161 834 1392

NEWCASTLE Emille Automn 02 Academy 0870 771 2000 WA

Mumford & Sons University 01912612606

NOTTINGHAI The Phenomenal Handclap Band Bodega Social Club 08713 100000 Rox Lee Rosy's Tea Room

(Hed) PE Rescue Rooms 0115 958 8484

Stiff Little Fingers O2 Academy 0870 771 2000 WA PORTSMOUTH

Chris T-T Cellars 0871 230 1094 Tom McRae Wedgewood Rooms 023 9286 3911

SHEFFIELD

Lady Gaga Hallam FM Arena 0114 256 5520 Newton Faulkner City Hall

0114 278 9789 SOUTHAMPTON

The Faux Joiners 023 8022 5612 STOKE

Trivium Keele University 01782 621111

STOKE ON TRENT **Delphic Sugarmill 01782 21**4991 TUNBRIDGE WELLS James McCartney The Forum

08712777101 WOLVERHAMPTON Reavens Basement Little Civic 0870 320 700

Lau Fibbers 01904 651 250 +14

Volte



MONDAY MARCH 8



Richmond Fontaine Brudenell Social

We Walk In Straight Lines/The

Kings Mojo 0844 549 9090

& Anchor 020 7354 I312

Chris Olley 12 Bar Club

Moguis/Police Squad/The Fall Of

Calista Robertson/Stuntmen Hope

Children Collide Monto Water Rats

Dag For Dag Garage (Upstairs)

Katie Malco/Elena Malamou

Dublin Castle 020 7485 1773

Finntrol | OZ Islington Academy

Windm II 020 8671 0700

0670 771 2000 WA

020 7734 5547

Dawn Kinnard/Catherine Payer/

Filthy Nights/Static From Stereo

Forever The Sickest Kids Borderline

Francois And The Atlas Mountains

Slaughtered Lamb 020 8682 4080

The Glassband 93 Feet East

Club Q113 243 5866

LIVERPOOL

020 7837 4412

020 7240 2622

0871 230 1094

Colour Shapes And Sounds Moles 01225 404445

RELEAST

Alberta Cross Auntie Annie's 028 9050 1660

BRMINGHAM

Errors Flapper 0121 236 2421 Lisa Mitchell 02 Academy 3 0870 771 2000 WA

BRIGHTON Viv Albertine The Albert 01273 730499

BRISTOL Frightened Rabbit Thekla

08713 100000 The Stranglers 02 Academy 0870 771 7000 WA

الوجب و Bfood Red Shoes The Electric Circus 0131 226 4224

Lucy Walnwright Roche Voodoo Rooms 0131 556 7060

Grizziy Bear Sage Arena 0870 703 4555 GLASGOW

Club Smith Captain's Rest 0141 331 2722 Fun Lovin' Criminals 02 ABC 0870 903 3444 WA Killa Kela King Tut's Wah Wah Hut 0141 221 5279 +14

GUILDFORD Midgar Boileroom 01483 440022 The xx Stylus 01132 431751

02072476 Hatcham Social Hoxton Square Bar & Kitch en 0 to 7613 **0709** Les Claypool KOKO 020 7388 3222 The New Governors Barfly 0.00 0.00

Serena Maneesh/Engineers/Solar Flares The Lexington 020 7837 5387 Shogun Kunitoki Cafe Oto 0871 230 1094

Slayer Forum 020 7344 0044 MANCHESTER Cate Le Bon Deaf Institute 0161 330 4019

NEWCASTLE The Kissaway Trail Cluny 0191 230 4474 Oblituary 02 Academy 2

0870 771 2000 WA **HODBINGS**

Passion Pit UFA 01603 505401 NOTTINGHAM

The Courteeners Rock City 08713100000 Lady Gaga Trent FM Alena OB444 124 624

OKFORD The Automatic O2 Academy 2

0870 771 2000 WA The International Jetsetters Jericho Tavern 01865 311775

PORTSMOUTH Canterbury Cellars 0871 230 1094

SHEFFIELD Audio Bullys OZ Academy 2 0870 771 2000 WA

(Hed) PE Corporation 0114 276 0262 SOUTHAMPTON

Puresist Joiners 023 8022 5612

Tubelord Sin City 01792654226 TUNBRIDGE WELL

Avenge Thee The Forum 08712 777101 WAKEFIELD

White Horizon Escobar 01924 332000

MARCH 9

BELFAST Fairport Convention Black Box 00 35391 566511

_BIRMING HANI
The Kissaway Trail O2 Academy 3
0870 771 2000 MM
Turin Brakes Glee Club
0870 241 5093
You Me At Six O2 Academy
0870 771 2000 MM

BRIGHTON Idlewild Concorde 2 01273 673911 Memory Tapes Freebutt

01273 603974 RRISTOL

Blakfish Louisiana 0117 926 5978 The Courteeners 02 Academy 0870 771 2000

0870 771 2000 WM. Dag För Dag The Cooler 0117 945 0999

Two Door Cinema Club Thekla 087i3 100000 CAMBRIDGE

Juideh Camara/Justin Adams Junction 2 01223 511511

Colours Of One Barfly 029 2066 7658 +14

COLCHESTER
The Automatic/Straight Lines Arts
Centre 01206 500900

Tom McRae Cyprus Avenue 00 35321 427 6165

DERRY Sylosis The Victoria Inn 01332 74 00 91

DUBLIN

Dave Matthews Band The Q2

018198888

EDINBURGH
The xx Studio 24 0/31 558 3758
Club Smith Sneaky Pete's
0/31 225 /757
Grizzly Bear Queen's Hall

0131 668 2019

GLASGOW

Daniel Stevenson 13th Note Cafe
0141 553 1638

Obituary 02 ABC 0870 903 3444 WA

The Brute Chorus Boileroom 01483 440022

LEEDS
A Loss For Words Cockpit Room 3
01/3 244/573

Ervors Brudenell Social Club 0113 243 5866 Gift Of Gab Mine 0871 230 1094

Kit Downes Wardrobe 0113 222 3434 Shal Hulud Joseph's Well

LIVERPOOL Mumford & Sons 02 Academy 0870 771 2000 WA LONDON

Emit Bloch/Adam Donen
Slaug te 11 b 020 8682 1080
The Exposed Cro 5 Kings

Finish Him!/Man Of Kinn/Fortune Favours The Brave/Hellfire Dublin Castle 020 7485 1773 If She Floats The Gaff 020 7609 3063

James Miccartney Hoxton Square Bar & Kitchen 020 7613 0709 Joe MicPhee Cafe Oto 0871 230 1094 Johannes Moser 100 Club

020 7636 0933 Kate Threifali Troubadour Club 020 7370 1434 The Night Code 93 Feet East 020 7247 6095

The Phenomenal Handclap Band Cargo 0207 749 7840 Seven Year Xismet Barfly 0870 907 0999 +14 She Keeps Bees The Lexington 020 7837 5387

Stayer Forum 020 7344 0044 Tenebrous Llar/Todd/Lynch Rider Lulu Windmill 020 8671 0700 Tiffany Page Garage 020 7607 1818 The Tomorrow Men Hope & Anchor 020 7354 1312

The Vismets Monto Water Rats 020 7837 12



BRIGHTON THE KENSINGTON

01273 606906

White Hills/Po__lak/ The Notorlous Hi-Fi Killers Luminaire 020 7372 7123 Wolf Gang/Darwin Decs/Children Collide White Hoat & Madame o Jo's 020 7742 42473

020 7734 2473

The 69 Eyes 02 Islington Academy
0870 771 2000 WA

MANCHESTER_____ Andy Gallagher & Overhau!

Roadhouse 0161 228 1789 Katatonia Arademy 3 0161 832 1111 NEWCASTLE

A Day To Remember University 0191 261 2606 Fun Lovin' Criminals O2 Academy 0870 771 2000 WA

Impulse 11 02 Academy 2 0870 771 2000 WA The Notebook Venue 0191 232 1111

NORWICH
The Invisible Arts Centre

01603 660352 NOTTINGHAM Audio Bullys Rescue Rooms

OLIS 958 8484

]Lisa Mitchell Bodega Social Club
08713 400000

Passion Pit Rock City 08713 100000 0XFORD

Frightened Rabbit O2 Academy 2 0870 771 2000 WA Hadouken! O2 Academy

O870 7/1 2000 WA

Skindred Viedgewood Rooms 023 9286 3911

SMEFFIELD Emille Autumn Leadmill

0114 221 2828 Killa Kela Plug 0114 276 7093 Stereophonics Hallam FM Arena 0114 256 5620

SOUTHAMPTON Middlenamekill Joiners 023 8022 5612

Golden Tanks Horn 01727 853143

Race Horses Fibbers 01904 651 250



300KING NOW



THE BIG PINK

STARTS: 0 0 00 ACADEMY, MAY 7

Fresh (If that's the right word) from the Shockwaves NME Awards Tour, the London band go it alone. NME.COM/artists/the-big-pink



THE BRIAN JONESTOWN MASSACRE

The ever-prolitic Anton Newcombe heads to the UK to promote his band's new album "Who Killed Sgt Pepper?". NME.COM/artists/the-brian-jonestown-massacre



THE TWILIGHT SAD

The Glasgow outfit head out on the road with second album 'Forget The Night Ahead'.

NME.COM/artists/the-twilight-sad



ELLIE GOULDING

ST/M=2CH 25

The electro starlet gets ready for the release of her debut album 'Lights' with her own headline tour.

NME.COM/ar the ending



THE FUTUREHEADS

TIL 100 1 26

Sunderland's finest head out on the road to promote their rather ace new album 'The Chaos'. NME.COM/artists/the-futureheads



RIHANNA

G ARENA, MAY 7

Not for the faint of heart. The protégée of Jay-Z hits the UK with her last album 'Rated R'.

NME.COM/artists/rihanna



GOOD SHOES

PR

The four-piece indie popsters from Morden tour their excellent new album 'No Future No Hope'.

NMSE.COM/artists/good-shees



THEM CROOKED VULTURES

The rock supergroup head back to the UK following the release of their self-titled debut, Do not miss.

NME,COM/artists/them-crooked-cultures



SUEDE

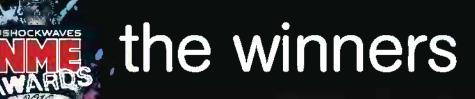
Tuesday U.B, MARCH 20

The reformed Britpop legends have now announced two warm-up shows ahead of their Teenage Cancer Trust gig. NME.COLI/artists/suede

O₂ customers can get Priority Tickets to thousands of gigs nationwide up to 48 hours before general release. Just register at o2.co.uk/priority When Priority Tickets are gone, they're gone. Terms apply.









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ADVERTISING

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Win an Xbox 360 and Van Halen **Guitar Hero game**

ollowing in the fret-steps of Metallica and Aerosmith. Van Halen are the latest hard rock legends to be honoured with their very own Guitar Hero game. Out now on Xbox 360, PS3 and W11, it features 25 Van Halen tracks to get your fingers around as well as a selection of songs by bands influenced by the California rawk legends. So you can strum to Weezer, Billy Idol and Foo Fighters too. We've got an Xbox and a copy of the game to give away to one lucky winner as well as four copies of Gustar Hero: Van Halen to offer to four runners up. To be in with a chance of winning, answer the below question correctly:

What is Van Halen frontman David Lee Roth's nickname?

To enter the competition go to NME.COM/win*



THE NME CROSSWORD

WIN A BAG OF

1+9A Dev's welcoming honeytrap. from which he's just released 'Marlene'

(4-2-5-4-2-4-3)

(4-2-4-2-4-3)
O Albums 'On Main Street'
by The Rolling Stones or 'On
Mainstream' by Matchbox 20 (5)
11-23D Former frontman of The

Velvet Underground (3-4)
12+19D "We the people fight for our existence/We don't claim to be perfect but we're free", 2002 (6-2-

13 Soft Cell posed a question with

this song (4)
15 She's had a relationship with

Milke Snow (6) 16 (See 4 down) 20 Brazilians on a 'Donkey' (3) 21 Fleetwood Mac were absolutely all over the place with this number (10)

22 (See 14 down) 24+28D A curry² No, I ordered something different for Kenickie

26 Member of Kasabian is part of the wiser generation (5) 27 Indie band formed in the *80s 27 inde dain formed in the SOS having got into The Beatles (3) 28 Relax in a very cool way with John Lee Hooker's '___Out' (5) 29 Member of Slade is in the clear

30 Band who are in the middle of releasing 26 singles in the space of 52 weeks (3)

31 Their hits included 'All Right Now' and 'Wishing Well' (4)

32 Alex _____, Into Jungle but still able to 'Feel The Sunshine' (5)

CLUES DOWN

1 Small things kept hidden in The Passion Pit (6-7) 2 My Chemical Romance's final

lyrics are known to many (6-4-5) 3"I'm so giad that she's my little girl/She's so giad she's telling all the world", 1964

4+16A Weezer were in denial following the success of 'Buddy Holly' (3-2-4-2)

5 Sixtles hitmakers whose frontman Eddy Grant was on a par with other members (6) 6 Their hits included '20th Century Boy' and 'Jeepster' (1-3)
7 Stevie Wonder for Glastonbury? Here's his own personal hope

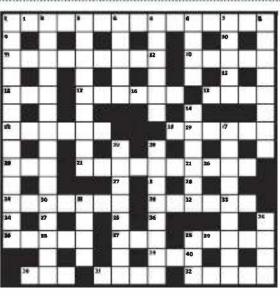
8+25D Uncle Bert gets confused with ELO - it's an REM number

14+22A During an NME interview in 1994 he carved '4 Real' into his arm (6-7)

17 Donovan hit that had a touch of 17 bonovan nit that had a tou the blues (9) 18 They were 'Being Brave' sounding at home in Are You Being Served? (8) 19 (See 12 across) 23 (See 11 across)

25 (See 8 down)

28 (See 24 across)



FEBRUARY 6 ANSWERS

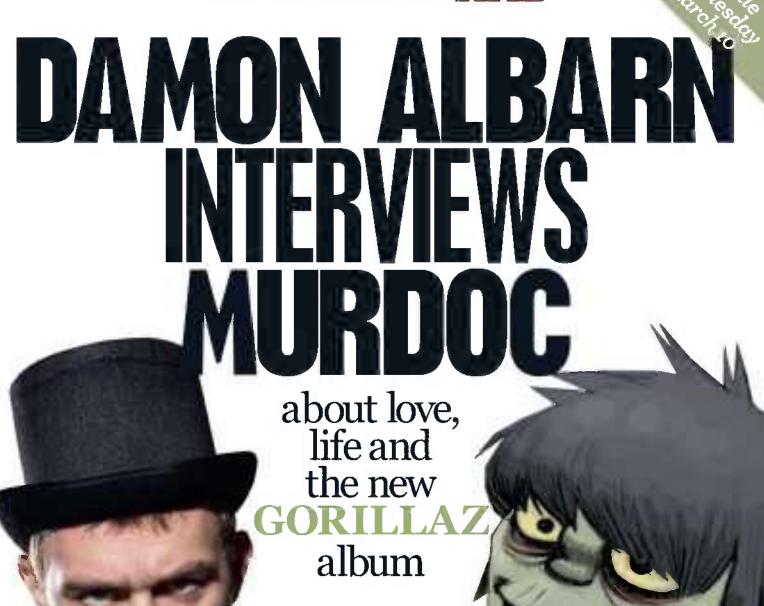
1+29A No Distance Left To Run, 8 Waiting, 9 Bubbles, 11 Are You Normal? 12+250 La Bamba, 13 Duke, 15 Stay Sick, 21 Rather Ripped, 22 Egan, 24 Bleed It, 25 B.E.F., 27 LFO, 31 Sambora, 32 Side, 33 Fans,

1 News And Tributes, 2 Drive, 3+26D Ship Of Fools, 1 News And Hilbridge, 2 Drive, 3 2205 July 61 32 4 Argent, 5 Cabaret, 6 Library, 7 Fall, 10 Shark, 14 Kabe, 16 Apple, 17 Sade, 18 Coda, 20 British, 23 Galaxy, 28+19D Otis Redding, 30 Red.

COMPILED BY Trevor Hungerford

6 March 2010 11 73

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