

NME AWARDS NOMINATIONS REVEALED!
KASABIAN FOALS MUSE BIFFY ARCADE FIRE MY CHEM VOTE NOW!

SHOCKWAVES

NME
AWARDS
2011

29 JANUARY 2011 £2.30

NME

NEW MUSICAL EXPRESS

GLASVEGAS

ROCK'N'ROLL RETURNS

"We're bulletproof"



PJ HARVEY
AT WAR

*"More civil
unrest's coming"*



THE STREETS RIP

*Last orders
for Skinner*

I'VE SEEN THINGS
YOU PEOPLE WOULDN'T
BELIEVE. ATTACK
SHIPS OFF THE SHOULDER
OF ORION. I WATCHED
C-BEAMS GLITTER IN
THE DARK NEAR THE
TANNHAUSER GATE. ALL
THOSE MOMENTS WILL
LAST IN TIME! LIKE
IN GAIN! LIKE
TIME TO LIVE.

BRANDON
FLOWERS

VAMPIRE
WEEKEND

THE VACCINES

JOHN LYDON

CEE LO

EVERYTHING
EVERYTHING

OASIS

FREE

Awards
Posters

THE LIBERTINES

£2.30 29 JAN - 4 FEB 2011
US\$7.25 | £5.00 | CN\$6.50 www.nme.com

9 770028 636260 04 >

all originals





ONLY AVAILABLE AT





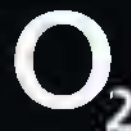
PRIORITY

Our customers can get Priority Tickets
to see Arcade Fire in Hyde Park
from 9am Wednesday 26 January.
On general sale 9am Friday

Text PRIORITY to 2020 for details

When Priority Tickets are gone, they're gone. Terms apply. Texts free from O2 mobiles. O2 customer pre sale ends 9am Friday 28 January.

We're better, connected



INSIDE THIS WEEK

29/01/2011



18

"OUR ALBUM'S LIKE YOUR OWN FACE"

GLASVEGAS GIVE US SOMETHING TO PONDER. UM, STILL NO IDEA



12

"I haven't played it to The Horrors yet"

WELL YOUR NEW SIDE-PROJECT IS OUT OF THE BAG NOW, FARIS!



30

"I HOPE THE UNREST CONTINUES"

PJ HARVEY STIRS UP THE NATION



8

Shockwaves NME Awards 2011 ~ nominations revealed

FIND OUT WHO MADE THE FINAL CUT AND HOW YOU CAN VOTE FOR THIS YEAR'S CONTENDERS...



41

"Endearing, obnoxious, respectful and genuinely funny"

THE JESSIE J JUGGERNAUT PICKS UP SPEED, LIVE...



24

"A SCION OF LOWER MIDDLE-CLASS SUBURBIA"

AS THE STREETS END, WE LOOK AT MIKE SKINNER'S LEGACY

PLUS

- 6 ON REPEAT
- 8 UPFRONT
- 13 VERSUS
- 14 RADAR
- 18 FEATURES
- 38 ALBUMS
- 41 LIVE
- 57 GIG GUIDE
- 62 THIS WEEK IN
- 63 CROSSWORD
- 64 FANMAIL
- 66 BRAINCELLS



28

"JUMPING ON MUSHROOMS FOR COINS?!"

EVERYTHING EVERYTHING STILL CAN'T GET OVER MARIO BROS

SAVE 35% ON A SUBSCRIPTION TO NME!

FREE delivery straight to your door

Go to NME.COM/newyoffer or call 0844 848 0848 and quote code 12H



ON REPEAT

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



PJ HARVEY

The Words That Maketh Murder
Arguably the stand-out track from her staggeringly good new LP 'Let England Shake', here Polly manages to juxtapose an exquisite, autoharp-led tune with nerve-shredding lyrics about the grim realities of war. More fun than it sounds. **Alan Woodhouse, Senior Sub-Editor**
[On www.twentyfourbit.com now](#)

LADYTRON

Ace Of Hz
The electro nearly-legends are back with a Best Of but this new track is as sublime and hooky as anything they've done. If they gave this to Cheryl Cole, it'd be Number One all year. Forget your souls, Ladytron, think of the cash! **Martin Robinson, Deputy Editor**
[On YouTube now](#)

WAKA FLOCKA FLAME

Rap Game Stressful
If Drake is the posh kid in class and Asher Roth and Lupe Fiasco are the nerds, then Waka Flocka Flame is the bully. Waka's essentially scared his way to the top of the rap's hierarchy, turning brawn-over-brains into a postmodern artform. **Jaimie Hodgson, New Music Editor**
[On www.thefader.com](#)

MOJO FURY

Colour Of The Bear
Biffy Clyro and Occansize support act bring a drum-heavy shout-fest of a track to the world's collective battered ear. They'll be touring with Hold Your Horse Is to celebrate the release of this second single - and what a sweaty, beer-stained trail of gigs that will be. **Abby Tayleure, writer**
[On YouTube now](#)

TROPHY WIFE

The Quiet Earth
The Oxford trio pull off the trick of being stupidly infectious while at the same time seeming discreet and reserved, by marrying Foals and Vampire Weekend's shimmering guitar riffs with singer Jody Prewett's gentle yearning vocals. Understated loveliness from beginning to end. **Tom Goodwyn, writer**
[On SoundCloud now](#)

CASSIUS

I Love You So (Skream Remix)
Screechy sirens played across each other at jarring time signatures don't scream limbs-in-the-air floorfiller, but Skream's light fingers have made it so. Cassius said when he heard the remix for the first time it made him feel 14 again. Same here. **Sam Wolfson, writer**
[On YouTube now](#)

PETE AND THE PIRATES

Winter 1
After creating some of the most understatedly hypnotic hooks of 2008, the Reading gawk-troupe seem to be doing it all over again. If their May-bound album extends 'Winter 1's promising wonk-pop further they could be probing their gangplanks deep into 2011. **Jamie Fullerton, News Editor**
[On NME.COM/blogs now](#)

GYRATORY SYSTEM

Pamplona
By day, Dr Andrew Blick is a constitutional historian in the halls of Westminster; by night, he makes wonderfully warped electronica as Gyrotory System. Oh, and his dad's in the band, too. Seek out 'Pamplona', from the forthcoming album 'New Harmony', and allow your neurons to be frazzled. **Ben Hewitt, writer**
[On thequietus.com now](#)



LADY GAGA

Scheiße
Potty mouth! This Teuton-tongued remix backs a creepy short film celebrating the appointment of Gaga's stylist Nicola Formichetti as creative director of the Mugler fashion house, and is the first taste of second album 'Born This Way'. Through brutal technoid synths, you can just make out a housey shimmer of a chorus. Shit, hot. **Emily Mackay, Reviews Editor**
[On YouTube now](#)

HEAD TO NME.COM FROM MONDAY TO LISTEN TO THE ON REPEAT PLAYLIST

TRACK
OF
THE
WEEK

BETH DITTO

I Wrote The Book

Oh, the disco, a sacred space where new freedoms can be carved out with the flick of a hip and the turn of a heel. A strobe-spangled altar where a warrior woman of righteous punk can reincarnate herself as a high-priestess of love-drunk hedonism under neon lights that spell 'NO POLITICS ON THE DANCEFLOOR'. Under the sure guidance of SMD's Jas and James, Beth Ditto is stepping into 2011 light of foot and deft of touch. Her new musical handbag could not even be more

housey on this standout track from her self-titled EP, but it's a granite-glossy abode she's built in revived and fabulous '90s dance label deConstruction (also once home to Kylie's first forays into divadom).

Beth Ditto is stepping into 2011 light of foot and deft of touch

Lyricaly, Ditters takes on the role of worldly-wise dispenser of hard-earned wisdom to the youthful and reckless, à la Candice Stone on 'Young Hearts Run Free', admonishing, "The world is full of good intentions/Paradise is full of lies". Yet warn you and caution as she may, the sounds suck you deeper into the nightclub underworld; the synths are gleaming, infinity-mirror deep and seductively spare and Beth's soul-stripping holier is toned down to a tense purr. Come on, chuck your jacket in the corner and join her on the floor...

Emily Mackay, Reviews Editor
[On YouTube now](#)

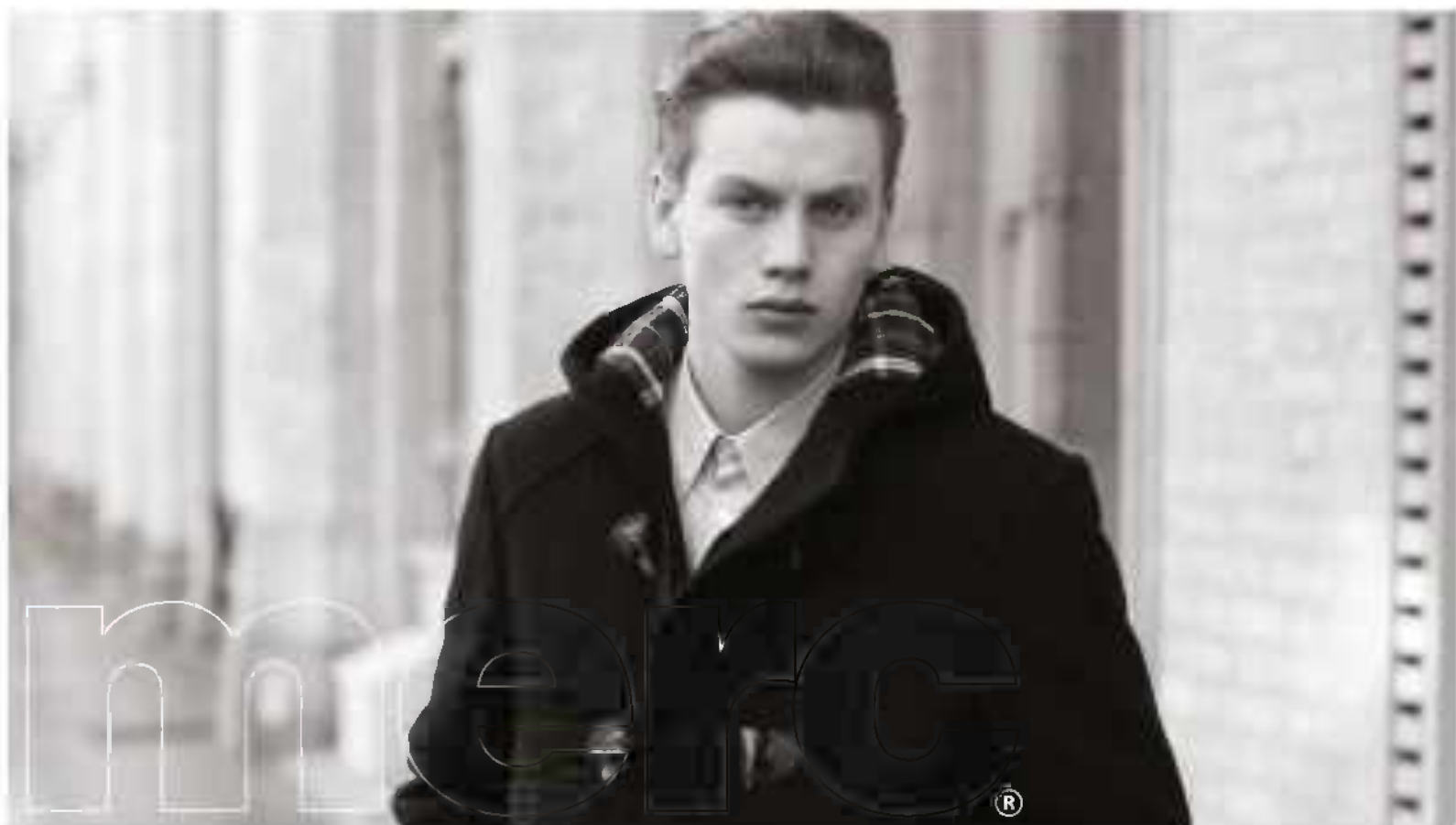
THE
WOMBATS

JUMP INTO
THE FOG

THE NEW SINGLE
OUT 24TH JANUARY

DOWNLOAD THE SINGLE FROM ITUNES
INCLUDING 3 BRAND NEW B-SIDES
AND THE FOG THE COOL CALDUM
...THE FOG THE COOL CALDUM

14th FEB 2011



Flagship Store: 10 Carnaby Street London W1F 9PF | www.merc.com



UPFRONT

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

Edited by Jamie Fullerton

"IT REALLY IS A FUCKING HONOUR!"

That's Tom Meighan's response – yes, the votes have been counted and we can now announce the nominees for the Shockwaves NME Awards 2011

MAIN EVENT

It's through these lists that dreams are made, hopes are shattered and plans for the biggest knees-up since the 'Screamadelica'

wrap party are settled – the nominations for the Shockwaves NME Awards have been finalised and are all over the next four pages, along with some words with the nominees.

This year Arcade Fire's mantelpiece looks in danger of buckling with the big awards, with the band up for four categories (Best International Band, Best Live Band, Best Album and Best Video). However, Foals are also in for an interesting night – they're up for five (Best British Band, Best Live Band, Best Track, Best Album, Best Album Artwork). Despite not releasing albums in 2010 previous awards hoarders Arctic Monkeys and Kasabian have still had a

strong showing, while a certain Liam Gallagher has managed to pop up in the Best New Band stakes with Beady Eye and Most Stylish, naturally (and Least Stylish...).

It has all been decided by *NME* readers and *NME.COM* users, who have been clicking frantically over the past few months to decide who deserves to be in with a shout at wrapping their claws around one of the prestigious middle finger salute gongs at the ceremony at the O2 Academy Brixton in London on February 23. But now we're at the sharp end of voting – head to NME.COM/awards to choose

who should come out on top.

Also check NME.COM/awards for news of Dave Grohl's Godlike Genius Award – with the Foo Fighters frontman who will pick up the prestigious honour at the ceremony then head with his band to the UK capital's Wembley Arena on February 25 to headline the NME Awards Big Gig.



Who's been framed? Kasabian's Tom Meighan, that's who

TOM MEIGHAN

Kasabian: Best British Band, Best Live Band

Shockwaves! Kasabian are up for Best British Band and Best Live Band. How does that feel?

"I'm gobsmacked! It's lovely that people give a shit, and it really is a fucking honour. It's *NME* isn't it! It's brilliant."

Have you had a good year personally?

"Yeah I have. We've played some amazing shows, headlined festivals, some people in the band have had babies and stuff – I'm godfather to Serge's child – so it's been great. I'm just

delighted. No, hang on, I'm fucking buzzing, not delighted! I've never used that fucking word in my life – do not put that word in! Put buzzing instead! [No chance... Adjective Ed – J]"

You've been up a few times on what are called the lists of the NME Awards?

"Sausages. Last year someone threw a slimy sausage in my eye while I was onstage. It was weird and it left me temporarily blinded! Actually, I think it's *NME*'s fault – you lot had hot dogs and burgers on the tables and stuff. Mind you, I don't really want a proper sit down meal at these things. I just want it all there in front of me."

Have you got a sausage you'd like to give the readers today?

"Yeah – tell him I'll stick a sausage in his eye if I see him this year! Actually, I'm not a mean man, so let's end all sausage violence now and let bygones be bygones"

Amen to that. Regarding the Best Live Band gong, you've heard rumours Kasabian are going to hitting the road again this year, right?

"We're gonna go back on the road in April or May, and we're going to be doing the small shows again – 1,000, 2,000 people a night. We never really thought of ourselves as a stadium band."

Muse and Coldplay are a stadium bands, but I think our music is a little bit too diverse for that. Saying that, somehow we get away with it though."

Can we expect new material?

"I think we'll play two or three new songs. Serge has written a song we can end on now apart from 'LSF' too. Maybe that's just me putting my balls on the table, but I hope we can do that. We'll see. All I know is we've been off the road for four months, and we start recording the album next month. So at least we're going out quick and not hanging around doing the fat Elvis thing, you know? I mean, imagine me like that..."



Win Butler and co. take a break from being nominated for awards

WIN BUTLER

Arcade Fire: Best International Band, Best Live Band, Best Album ('The Suburbs'), Best Video ('We Used To Wait')

So then Win, are Arcade Fire Best International Band?

"We are really happy when we get nominated, but we definitely don't get any of our self worth as a band from awards. The idea that you need to talk about how great you are in order to be great is a little foreign to me."

You're up for Best Live Band too. How did you suddenly become an 'arena' band without having a Kings Of Leon-style soft rock album?

"The music we make has always been made with an audience in mind, we really need that conversation with our audience to make music."

Who do you think are the best live bands in the world right now?

"I wish more people got to see Jay Reppard play before he died last year, because he put on some of the best shows I have seen in a while."

'The Suburbs' is up for Best Album too. Who would you like to see win, if not you?

"Either LCD or Owen Pallett in a dream world..."

The 'We Used To Wait' video where you can enter your own postcode and have a custom clip is up for Best Video too. What was the thought behind that?

"The idea was to try and use what is powerful about the web. Director Chris Milk had the idea of working with Google Maps to find a way of using that database of information. I think he was sick of making music videos that networks won't even play."

If you could give an NME Award to anyone who would get it and why?

"My grandpa Alvin Rey, who played in big bands in the '30s and '40s, for using auto-tune 75 years before it became popular."

SIMON NEIL

Biffy Clyro: Best British Band, Best Live Band

Simon - why do Biffy deserve the Best British Band Award?

"Nobody ever really deserves an award. We've had a shit-tonne of fun this year, so an award would be a megabonus."

Kasabian and Arctic Monkeys are also up for that award...

"That's 'cos they are consistently great on record and live, so it is certainly tasty being in that kind of company. It's about being creative and making amazing records."

You must be in with a good shout for Best Live Band, no?

"Well, we pride ourselves on being great live, and with all the shows we've played it would be shit if we weren't any good."



Simon (left) and Biffy Clyro: suited and booted in Battersea

SHOCKWAVES NME AWARDS 2011: THE NOMINATIONS

SUPPORTED BY SHOCKWAVES

(Last year: Muse)

- Arctic Monkeys
- Biffy Clyro
- Foals
- Kasabian
- Muse

BEST

INTERNATIONAL BAND

SUPPORTED BY T4

(Last year: Paramore)

- Arcade Fire
- Kings Of Leon
- My Chemical Romance
- The Drums
- Vampire Weekend

BEST SOLO

ARTIST

(Last year: Jamie T)

- Florence + The Machine
- Frank Turner
- Kanye West
- Laura Marling
- Paul Weller

SUPPORTED BY BOXFRESH

(Last year: Bombay Bicycle Club)

- Beady Eye
- Everything Everything
- Hurts
- The Drums
- Two Door Cinema Club

(Last year: Arctic Monkeys)

- Arcade Fire
- Biffy Clyro
- Foals
- Kasabian
- Muse

(Last year: Kasabian's 'West Ryder...')

- Arctic Fire - 'The Suburbs'
- Crystal Castles - 'Crystal Castles II'
- Foals - 'Total Life Forever'
- My Chemical Romance - 'Danger Days: The True Lives Of The Fabulous Killjoys'
- Two Door Cinema Club - 'Tourist History'

SUPPORTED BY NME RADIO

(Last year: The Big Pink's 'Dominoes')

- Cee Lo Green - 'Fuck You'
- Foals - 'Spanish Sahara'
- Gorillaz - 'Stylo'
- Janelle Monae (featuring Big Boi) - 'Tightrope'
- Mark Ronson & The Business Intl - 'Bang Bang Bang'

SUPPORTED BY NME TV

(Last year: Biffy Clyro's 'The Captain')

- Arcade Fire - 'We Used To Wait'
- Brandon Flowers - 'Crossfire'
- Chase & Status - 'Let You Go'
- Gorillaz - 'Stylo'
- My Chemical Romance - 'Na Na Na...'

(Last year: Glastonbury)

- Download
- Glastonbury
- Reading And Leeds
- T In The Park
- V Festival

(Last year: La Roux 'In For The Kill' (Scream remix))

- Crystal Castles - 'Baptism'
- Kele - 'Tenderoni'
- Plan B - 'Stayed Too long'
- Professor Green - 'Jungle'
- Tinie Tempah - 'Pass Out'

Last year: The Inbetweeners)

- Misfits
- Never Mind The Buzzcocks
- Peep Show
- Skins
- The Inbetweeners

(Last year: Inglourious Basterds)

- Get Him To The Greek
- Inception
- Kick-Ass
- Scott Pilgrim Vs The World
- The Social Network

(Last year: Rage Against The Machine)

- Gerard Way
- Julian Assange
- Lady Gaga
- Matt Bellamy
- Kanye West

VILLAIN OF THE YEAR

(Last year: Kanye West)

- Axl Rose
- David Cameron
- Justin Bieber
- Nick Clegg
- Simon Cowell

SUPPORTED BY SHOCKWAVES

(Last year: Lady Gaga)

- Brandon Flowers
- Hayley Williams
- Lady Gaga
- Liam Gallagher
- Noel Fielding

(Last year: Lady Gaga)

- Cheryl Cole
- Justin Bieber
- Ke\$ha
- Lady Gaga
- Liam Gallagher

(Last year: Jonas Brothers)

- Cheryl Cole - 'Messy Little Raindrops'
- Justin Bieber - 'My World'
- Katy Perry - 'Teenage Dream'
- Kings Of Leon - 'Come Around Sundown'
- My Chemical Romance - 'Danger Days: The True Lives Of The Fabulous Killjoys'

(Last year: Jonas Brothers)

- 30 Seconds To Mars
- JLS
- Jonas Brothers
- Kings Of Leon
- Tokio Hotel

(New category)

- Frank Turner
- Hayley Williams
- Kanye West
- Lily Allen
- Theo Hutchcraft

(New category)

- Carl Barât - 'Threepenny Memoir'
- Jay-Z - 'Decoded'
- John Lydon - 'Mr Rotten's Scrapbook'
- Keith Richards - 'Life'
- Russell Brand - 'My Booky Wook 2'

(50,000 capacity or lower - new category)

- Bestival
- Kendal Calling
- Latitude
- RockNess
- Underage Festival

(Last year: Kasabian's 'West Ryder...')

- Foals - 'Total Life Forever'
- Gorillaz - 'Plastic Beach'
- Klaxons - 'Surfing The Void'
- MGMT - 'Congratulations'
- My Chemical Romance - 'Danger Days...'

(Last year: Karen O)

- Alison Mosshart
- Emily Haines
- Hayley Williams
- Lady Gaga
- Shakira

(Last year: Matt Bellamy)

- Alex Turner
- Billie Joe Armstrong
- Domink Howard
- Jared Leto
- Matt Bellamy



BRANDON FLOWERS Most Stylish; Best Video ('Crossfire')

Hi Brandon – you've been nominated for Most Stylish but not Best Video. You must be chuffed with that.

"Some people would just shrug it off I guess. But I'd be lying if I said I *didn't* pay attention to style."

Fashion has always been important to you, hasn't it?

"It's always been important to me, but I'm hit and miss! Maybe I did something right this time."

Well, it's the time to get it. You still haven't quite reached there...

"Ha ha, no! I don't know if I ever will. I think it's gonna be put in the Hard Rock Café or something."

You're up against Liam Gallagher and I like him. Can you beat him?

"I would assume that Lady Gaga was more stylish than me *and* Liam. I'm kind of a combination of the two."

You might stand a better chance to win Best Video with 'Crossfire' than the other nominees.

"She loved the song and wanted to be involved! I've been lucky with how responsive people have been to a phone call! It's a very symbolic video."



THEO HUTCHCRAFT Hurts: Best New Band

Congratulations on your nomination! What do you make of the competition?

"Well, The Drums are good friends and we did the NME Radar Tour last year with Everything Everything. And being in a competition with Liam Gallagher is fun. Technically that's three Manchester bands in there, so Manchester's taking over the world again! Or at least, the new bands section of *NME*..."

You're the only 'pop'-ish act to get the vote – are you proud?

"It's a real victory. It's a public vote, isn't it? It's testament to the fact that pop music doesn't have to be cheesy and stupid. Our heart is as much in *NME* world as pop though."

Are you looking forward to your first NME Awards then?

"Well, I used to collect the NME Awards posters when I was younger – now we could be on one of those posters! And I've heard it's quite raucous – which it should be!"

Sadly you haven't been nominated in the Most Stylish category. Are you gutted?

"Ha! Not really. Look at us – we dress like supply teachers. Or old men!"

ROSTAM BATMANGLIJ

Vampire Weekend
Best International Band

So, you're up for Best International Band. Congrats! How does that feel?
"Good! man. It's always an honour to be nominated for any NME Award. But you can't take awards too seriously or it'll ruin you."

You beat the NME Awards last year for the first time, that's a big win, isn't it?
"Yeah, it does. Any awards that seem legit are worth having, so yeah, that makes it better."

You're up against Kings Of Leon, My Chemical Romance, The Drums and Arcade Fire. Do you like them?

"There are good things about all those bands. I follow the Kings Of Leon's drummer on Twitter. I like his attitude."

This year at the awards, is there a special star you'd like to meet?

"Laura Marling. I really like her record so it'd be great to meet her, I'm sure she's great."



CEE LO GREEN Best Track ('Fuck You')

'Fuck You' is up for Best Track, how does that feel?

"Any NME honour is great. To get anything would be fantastic."

You're up against Gorillaz in the category... stiff competition – are you confident you can beat Damon's gang?
"There ain't no beating involved. We're all on the same team. It's all about pushing music forward and there's nobody better than Damon for that."

If 'Fuck You' comes out on top, you'll be the first person ever to win for a track with a swear word in the title...
"Ha ha, that would be like the cherry on top. Very, very cool."



EMILY EAVIS Glastonbury: Best Festival

Hello Emily Eavis! You won the Best Festival gong last year. Are you confident you can take it home again this year?

"We had an excellent festival last year, an epic performance from Muse, Stevie Wonder on Sunday night was an incredible end to the festival, let alone all the other hundreds and thousands of brilliant performances. We felt it was a particularly good year, and the most fitting 40-year celebration we could think of, so we remain optimistic!"

How's it shaping up on Worthy Farm?

"Really good. Every day there's more confirmations and developments, it feels like it's moving on pretty fast. Hopefully, soon we'll have some announcements. This is the first year that a lot of the rumours aren't right."

We heard Prince, Coldplay and U2 as headliners. Is that right?

"I can't say how many you'd get right, not yet. But no, unfortunately you're not right."

Not completely right?
"No, you're not right..."



DEAN CHALKLEY, PIETER NYAN HATEM, TOM OXLEY, ED MILES, ANDY WILLSHER

ALEX TRIMBLE

Two Door Cinema Club:
Best New Band, Best
Album ('Tourist History')

Congratulations Alex, you're up for Best New Band! How does that sound?

"Pretty, pretty good. I've been working really hard so it'd be great to finally get some recognition for it."

You're up for Best Album too...

"To be nominated for Best Album is ultimate. It'd be amazing to win."

How do you make it so far?

"You've got to give 100 per cent. Keep pestering people and practise."

Any advice for fellow New Band nominee Liam Gallagher?

"Give up."

KELE

Best Dancefloor Filler
(*'Tenderoni'*)

So, Kele, 'Tenderoni': it fills dancefloors?

"I guess from the reaction to it when we play it live, people seem to lose their shit when we drop it so I think it must do, but as I've never been out when it's been played, I can't say for sure."

What makes a dancefloor filler?

"It's all about the bass. A good dance track can be so powerful and it's all about the space in the music. A really good dance track hits hard, it's very sexy and it really wants to make you shake your bits to it."

What do you think of the competition?

"I'm honoured to be nominated at all, doesn't really matter who the others are."

The nominations seem a good validation of your new solo dance direction...

"I guess so, yeah. As I said, I haven't been dancing in a while so I've kind of missed it. It's great though, I know how good that feeling is when you hear a song you really like in a club, so it's good people think of the track like that."

So what are you up to now?

"I'm moving to Manhattan in the next couple of weeks. I'm writing a book and I want to go somewhere and finish it."

Any plans with Bloc Party?

"That'd be telling, man. We had a meeting before Christmas and that was interesting, but I'm just focused on the book at the moment. I'm not thinking about anything like that right now."



JONATHAN MIERCE

The Drums: Best New Band



Hey Jon, The Drums are going to be holed up in New York recording when the ceremony takes place. Can we count on you guys to celebrate in style if you win?

"Um, I think it's really, really sweet that we've been nominated, and it's cool to get something that's voted for by fans... but I doubt we'll do much celebrating."

What? Why?

"Well, we're three really weird people who don't find joy in that sort of thing. All we do is sit around, walk around aimlessly, drink coffee and talk. And then at night we might record music."

You're living the dream.

"I know! Oh well, actually if we do win we will have a little toast and hang out. But at there is still work to be done."

You got the Philip Hall Radar Award last year... what are your memories of the Awards ceremony?

"That was our first real event. I've watched our interviews, but I don't remember giving them."

JOHN LYDON

Best Book (*'Mr Hatten's Scrapbook'*)

Congratulations John! You've been nominated for Best Book category at the NME Awards 2011!

"Oh, right. I'm not particularly overwhelmed by that. Come on, this is me here. I don't really give a toss about awards. I don't do this for competition — the wankers who do deserve every award they get."

OK, but's true, and you're a writer. Can David has written a book...

"Oh, The Libertines. I wrote it."

They said he died in drug-related circumstances in 2004 and then did some hip-hop stuff. I mean, I don't know what you're talking about.

"Figures. I thought they were alright, but then the drug paraphernalia got attached to them. I'm sorry, but for me, music is a lifetime commitment."

My Z's pretty well-known — and he's nominated for Best Book.

"I've never met him, but twice I've had to play a stage opposite when he was on. One was Coachella and one was in Poland, and both times I pulled an enormous crowd away from him. He certainly must have noticed."

Are you a fan?

"Eh? Come on! I'm afraid what he does is parody to me. Jay-Z's just nonsense."

What about Kanye's *'My Life'* autobiography?

"I've heard it's just full of kiss and tell stories about guns and drugs and women. Well, maybe that's his life, but I thought he had more depth to him than that. But I'll wait 'til I read it. Do you think I'll get the award then?"

Do you regret it?

"Maybe I'm secretly fearful of losing."

MARK RONSON

Best Track
(*'Bang Bang Bang'*)

'Bang Bang Bang' is up for Best Track, Mark. Will you stick a tenner on yourself?

"No! I would think Cee Lo's going to win. I remember when I won a Brit, Jamie T shouted 'Yes!' because he put £20 on me to win! So no, I think the best thing is not to expect to win, because then won't be disappointed."

That's a bit defeatist! Are you pleased you got nominated?

"It's cool. 'Bang...' was a good first single because it was so different to anything on 'Version'. Ariel Pink was guest reviewing the singles in *NME* the week it came out and even he said it was weird. When Ariel Pink says your thing is weird, it's a) hopefully a compliment, and b) probably genuinely weird."

Knowing you, we're expecting some collaborations to be born out this year's ceremony?

"(Coyly) Well, yeah... but no-one ever remembers anything the next day! And with the NME Awards, people tend to go just to get fucked up anyway. I think that's a good thing."



FARIS OPENING NEW '...EYES'

Heard the one about the goth-rock pin-up whose new band played their first gig to an audience of cardinals at the Vatican? Introducing The Horrors' frontman's 'other' band, Cat's Eyes...

IN THE WORKS

"Surreal isn't even the word... it was *terrifying*," gasps Faris Badwan. Along with his friend, the classically trained opera soprano Rachel Zeffira, The Horrors' frontman

has formed an entirely new band called Cat's Eyes. "Not as a side-project," he states, "but as something I can do at the same time as The Horrors yet be totally different with."

Despite coming from "completely different worlds," as the Canadian-born, Italian-raised and now London-based Rachel puts it, the two musicians bonded over a shared obsession of '60s girl groups after meeting through mutual friends in 2009. By last year, what started as a mixtape-based rendezvous (Faris sent Rachel The Shangri-Las and Velvet Underground; she

replied with Stanley Kubrick's fave composer György Ligeti) had morphed into a songwriting partnership, with the duo creating their "own little world" and cocooning themselves away at Peter Gabriel's Real World Studios and Abbey Road. There, they honed a host of new songs without even telling their friends – or bandmates, in Faris' case – what they were up to. "I haven't actually played Cat's Eyes to The Horrors yet," he admits slyly.

Now, though, a four-track EP, 'Broken Glass', is set for release on February 28, with the duo's self-titled album to follow in April. Faris and Rachel have already road-tested the project live, too. "I think we had the most extreme idea for a gig you could ever have,"

he laughs of that "terrifying" encounter. "Last December, we played a

THE DETAILS

Band: Cat's Eyes
Members: Faris Badwan, Rachel Zeffira

Releases: 'Broken Glass' EP out on February 28, featuring four songs including a re-worked Horrors tune, 'Sunshine Girls'. Album due in April

Recorded: Real World Studios, Bath, and Abbey Road, London
Producer: Steve Osborne (Doves, New Order)

secret gig at the Vatican. We were actually in the Basilica, with all the cardinals in the middle of a Mass. We didn't even tell them we were going to do it. We just booked under the name of a local choir, sang along with them and then started playing our song 'I Knew It Was Over' at the end." Faris adds that "the cardinals were totally into it," which bodes well for Cat's Eyes' debut UK gigs this March.

But as both he and Rachel stress, they aren't about doing things by the book. Faris: "We want to create events that are special, that feel unique... we don't really want to be playing in east London every night. I'm not doing this as a side-project, I see it as a band in its own right. That's the thing – I'm even more excited about the albums we're *going to* make than the album we've made."

Asked how much time they'll be investing in Cat's Eyes, both are resolute. "This really is a huge thing for me," says Rachel, while Faris is more prophetic. "We want to write a load of timeless songs, basically," he says. "We both see this as a band that can develop."

"I'm not doing this as a side-project, I see it as a band in its own right" **FARIS BADWAN**

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

DRY THE RIVER

Chasing Mumfords' tail, meet the folkies with punk blood in their veins

It's an absolute dive," says Peter Liddle, cheerily, when describing the cosy Monkees-style residence that all five members of Dry The River share in the insalubrious surrounds of Stratford, east London. "Imagine a student house but 10 times worse; I live on a mattress on the dining room floor," he adds. "We've got miraculously tolerant neighbours."

With a rehearsal room in the basement, you'd hope that they were, but for a band brought up on the hardcore racket of At The Drive-In and Refused, the sound that Dry The River make isn't as neighbour-torturing as you might expect. Despite all having spent their formative years playing in various local punk bands, their current project is a touch less abrasive. "I went off to uni in Bristol and wrote a bunch of acoustic songs in my room. It was just a natural thing—it wasn't a Road-To-Damascus kind of conversion," explains Peter of his sonic about-face. Initially recruiting transient musician mates to help him in the studio, the current

incarnation of the band have existed for a year and a half and are readying themselves to ride the crest of the post-Mumfordian folk boom, recording their debut later this year. If their demos are anything to go by, they'll be doing so with Fleet Foxy harmonies and delicate, pastoral melodies that explode into barnstorming, heady choruses which give a heads-up to Muse, Jeff and Tim Buckley and, oddly, on forthcoming single 'New Ceremony', Meat Loaf.

Literally, they trawl a rather different sea to the Loaf; for starters, we can't quite imagine the drivetime rocker crooning about dancing to the shipping forecast. Instead, the band bow down to the wise wordsmithery and religious imagery of Leonard Cohen. "I read an interview where he was saying he'd written about 50 verses for 'Hallelujah' and he was sitting in his hotel and beating himself up about it because he just couldn't quite get the words right." Hopefully, Dry The River will stay away from such self-flagellation over the coming months. They've every reason to. *Leonie Cooper*

NEED TO KNOW

- Peter was born in Norway to a British dad who worked on the oil rigs, and he didn't live in the UK until he was six
- Guitarist Matthew Taylor fractured his arm last year after falling off his bicycle. Thankfully the only thing it bugged up was the video for 'Bible Belt'
- Last year the band had some gigs in traditional folk music venues in the Outer Hebrides and coastal Scotland, mostly "playing to 20 fishermen"

The Buzz

The rundown of the music, videos and scenes setting the blogosphere on fire this week



1 CREEP FEATURING ROMY XX'S 'DAYS'

So far 'witch house' hasn't really been very house-y at all. Its devotees are apparently more concerned with casting sex spells on each other than making music that would actually work on club floors. Creep don't do much to deflect the scene associations – the cover art for this features a huge crucifix and they're from Brooklyn, and everyone from Brooklyn is a witch. 'Days' skittering percussion and ominous synths are pretty *de rigueur* too, but crucially they've nicked their snares from UK funky and their vocalist from the only guitar band who seem to care about what people are dancing to at the moment. Which is why this track's better than most being made by young depressed people with bones bursting out of their faces.



2 YOUNG BOYS' 'BRING EM DOWN'

As barbed-wire kisses go, they don't come much sloppier than 'Bring Em Down'. On their debut single, NYC's Young Boys run the Reid brothers' discordant pop through the gutter and out the downspout. Young they may be, but these boys sound wise beyond their years.



3 TALAY RILEY'S 'SERGEANT SMASH' VIDEO

R&B seems to have an eternal fixation with faux-military posturing, and continuing that grand lineage is Talay Riley, the UK's answer to Akon. Probably. This vid offers more bullet belts, drummer boys and phallic gun references than you can shake a long, hard pistol at.



4 BEAT CONNECTION'S 'SILVER SCREEN'

The last time Radar covered a surf-enamoured, percussion-themed indie pop duo they were called The Drums. If memory serves, they've done alright for themselves. Beat Connection's 'Surf Noir' EP isn't due to surface until April, but this tantalising teaser promises good things to those who wait.



5 THERAPIES SON

Finally, something coming out of California that doesn't require ingesting a foot-long doobie to make it passable. Therapies Son, aka Alex Jacob, might only be 19, but his latest, 'Touching Down', has the classic pomp and sparkle of an ornate Coney Island carousel with Grizzly Bear manning the crank.

BAND CRUSH



Darwin Deez

"We played a show in Worcester, Massachusetts with Ava Luna recently.

They totally surprised us and entertained us. There are two parts to this seven-piece's awesomeness: the three-girl harmony backing vocals, and the dirty-bass-and-funky-drum backbone."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

GHETTOTECH

This trusty Detroit sound is spawned from the city's gnarly 'ghetto house' culture, a sound reminiscent in some ways of early hip-house hybrids. Artists like Disco D and DJ Assault helped evolve the sound, fusing it with electro, and lashings of smutty porno samples. Ghettech has bled into untold scenes of the moment, like drag and juke.



YOUNG MONTANA?

THE CAMP BASEMENT, LONDON

FRIDAY, JANUARY 14

CAUGHT LIVE

The view from the edge of The Camp's fashionably dank Basement is a tableau of Friday night abandonment.

Venture into the fray and you're absorbed into club night Get Me's attractive crowd clad in baseball jackets, undulating to '90s reggae reverberating from the speaker stacks. If Young Montana? – the lone Jon Pritchard – is feeling any nerves at having to perpetuate the party mood, it's not readable on his immaculate bone structure.

But then, the young producer is used to shouldering expectation. Mary Anne Hobbs named Young Montana?

her favourite unsigned artist in 2010 – that's like getting talked up by James Cameron if you're into making home shorts. Accompanied by just a MacBook Pro and a controller borrowed from the future, Pritchard proves why his unsigned tenure was temporary. Opening with a lick of sub-bass – a slug to the gut – Pritchard proceeds to chop, deconstruct and layer elements of his glitchy, sample-laden

productions. Using fragments of sound like gels over light, he sculpts a set by turns abrasive and quicksilver; a tornado of muscle triggers that suggests the sickly grooves of Hudson Mohawke or the lopsided invention of Flying Lotus.

The similarities with LA's finest beat purveyor extends beyond the slippery BPMs and hip-hop stylings. Like FlyLo, Young Montana? makes cuing sound files on a laptop seem almost watchable, proof that bedroom producers practise their moves in front of the mirror too. When he introduces the medicated

He sculpts a set by turns abrasive and quicksilver; a tornado of muscle triggers

funk of 'Sacré Cool' the crowd respond with hearty approval, while 'Midnight Snacks' keeps the blood pumping to the nether regions. Still, picking out individual tracks isn't the point, and it's better – and easier – to succumb to the tumultuous permutations. A glance around, and everyone else has too. Mary Anne Hobbs is about to have some company in the Young Montana? fanclub. *Louise Brailey*

NME

DAVE GROHL MERCH

STORE



NEW MERCH ONLINE NOW

VISIT NME.COM/STORE

powered by:

bsimerch

NME RADIO

NOW AVAILABLE ON FREESAT CHANNEL 727
SKY 0184 • DAB DIGITAL RADIO* • NME.COM/RADIO



BEST TRACK AWARD SPONSORED BY NME RADIO
VOTE NOW AT NME.COM/AWARDS

Find us on

facebook

twitter

SCENE
REPORTCLENCHED
FISTS AND
DEVIL HORNS

Trash Talk's Lee Spielman buckles up for a punk and metal joyride



Since I last spoke to you we've been busy chilling hard and getting it together for our new record. We've been writing songs like madmen and our plan is to just record everything then figure out what the hell to do with it all. I've been listening to a lot of new bands too, and I've got lots to tell you.

My top pick this time is **Deaf Heaven**. They're a black metal band from San Francisco who only started a few months ago but people are already taking notice of them. I saw them in Santa Cruz when they played to about 20 people but scared the shit out of all of them! You need to check out 'Libertine Dissolves', from their new LP 'Roads To Judah'. Why? Because it sounds pretty and evil at the same time.

Also from San Francisco we have **Skin Like Iron**. They just put out a record on Six Feet Under Records titled 'Descent Into Light'. It's thrashy but with a darker side to it, and I'd say the song to check out by them would be 'Survival'.

I saw this next band in San Francisco a few months back, and they floored me. They're called **Mother Of Mercy**, and I'd go as far as to say they are your new soundtrack to headbanging. The track to hear ahead of all others would be 'Forever Night, Forever Mourning'.

Backtrack have this old-school, New York hardcore thing going on. I've only seen them once, but they're killing it right now. Their track 'Roots Of Evil' makes me want to dive off everything, throw a speaker... You know the feeling!

LEE'S
TOP 5

DEAF HEAVEN
'Libertine Dissolves'

SKIN LIKE IRON
'Survival'

MOTHER OF MERCY
'Forever Night,
Forever Mourning'

BACKTRACK
'Roots Of Evil'

DOWNPRESSER
'Age Of Ignorance'

Finally, there's a band called **Downpresser** who ride a fine line between metal and hardcore but they do it very well. They just released a new record on Triple B Records called 'Age Of Ignorance'. It's metallic hardcore but more hardcore than metal (none of that hair metal weird shit). It's music to smash things up to. I'd also seek out 'Underneath'. Oh, one more thing about them – they might be one of the only bands that keeps up with Trash Talk when it comes to smoking weed! Ha!

NEXT WEEK'S COLUMNIST:
Popjustice's Peter Robinson

5
TO SEE
This week's
unmissable new
music shows

MY FIRST TOOTH
Stereo, York,
January 26

FUNERAL PARTY
(below) O2 Academy 2,
Oxford, January 26

**TRIBES/LIFE IN FILM/
WILDER**
XOYO, London,
January 27

THE ABC CLUB
The Duchess, York,
January 28

CHARLES DE GOAL
Cargo, London,
January 28

TRIBES HIT
THE AIRWAVES

NME and Radio 1 team up for new band sessions

CAUGHT
LIVE

Ask a new band what they want out of being in a band – aside from an *NME* cover – and most will say, "A tourbus with a horned skull

painted down the sides please – with flames shooting out of its eyes". But prompt them further and most would say they'd like a session at the BBC's historic Maida Vale studios, the location of iconic recordings by The Beatles, Led Zeppelin and the never-ending procession of young men with bowl cuts and girl troubles who recorded sessions there for John Peel's show for over 30 years.

This year, *NME Radar* and Radio 1's *BBC Introducing...* have teamed up to gift a couple of new bands this opportunity. So *NME* Editor Krissi Murison and New Music Editor Jaimie Hodgson sat down with Radio 1's titan of new sounds Huw Stephens to pick out two bands to put into the studio to record sessions for the station. One of these new bands was Yaaks, who record their session later in the year, but first out of the traps were Camden's Tribes.

"I was instantly taken with them," says Huw of Tribes. "There's a lot of ideas and character in their music. I wanted to hear more."

For the band themselves, it was the fulfilment of a lifetime's dream to be entering the hallowed walls of the famous London studio complex.

"I've always wanted to do a session at Maida Vale," says Tribes' singer and songwriter Johnny Lloyd. "There's so much history there, and they're not shy in celebrating it either. I asked an engineer what room Black Sabbath

"I've always wanted to do a session at Maida Vale"
Tribes' Johnny Lloyd

recorded in and we got a tour of the entire building. It was so exciting and it's such a great place – and it doesn't hurt that the recordings that come out of there are second to none. I'm really chuffed with what's come out, I want everyone to hear it."

To keep Johnny happy, log in to bbc.co.uk/music/artists/002e9e4-4e04-4e6b-b488-249196cfbbf and hear it for yourselves.



Mother Of Mercy's audience take an unconventional view

"I CAN GO TO
NIGHT &
WHEDEA.
MAN."



BED AT NOWING IVE RS.

*It's been two years of drugs, breakdowns and crooning to goldfish, but **Glasvegas** frontman James Allan has emerged from the madness with a record that rings out with hope, fight and redemption. **Emily Mackay** meets a band reborn*

PHOTOGRAPH: GARY SMITH

From the esplanade that sweeps down from Troon harbour to the Ayrshire town's royal golf course, a pair of stony pupils look out into the Firth Of Clyde. There's no light on the dark water, but Britannia, standing atop a mountain of broken chains, a tiny winged Victory in her right hand, a palm in her left to salute triumph over death, keeps her eyes on the prize, staring out the night as she waits for the dawn to come.

In the warm, throwback interior of Troon's South Beach Hotel, another seemingly expressionless pair of eyes observes. James Allan of Glasvegas – Ray-Banned as always – white clad as of late, sits on one of the outrageously upholstered room's many plush sofas, and, much like any time he starts to talk, a circle of listeners forms as ripples around a stone dropped in water.

A guy is asking James what the new album's like. "It's hard to say," explains James. "It's like your own face. I mean, when you look in the mirror, what do you think?"

"I think, 'Looking good,'" the guy responds.

James is (very) momentarily non-plussed.. "You're not being serious..."

James Allan, even when he's joking, is *always* being serious. A few hours earlier, in the seldom-rocked environs of Troon Concert Hall, where scale-rocked models of Troon-built ships like The Pantaloon line the corridors, and your nostrils fill with the pervasive smell of Scottish municipal spaces (floor disinfectant and lentil soup), three new songs from Glasvegas' second album 'EUPHORIC // HEARTBREAK' were bearhugged like longterm lovers by a crowd of friends, family and



the faithful. New drummer, the Swedish Jonna Löfgren, propels the band forward with a fierce new momentum, and it's almost too good to have them back. During 'It's My Own Cheating Heart That Makes Me Cry', James lies back on the floor, as if trying to suck the moment up through the floorboards.

A few hours, a few circles, a few beers later, and the afterparty moves into the hotel bar. Chat turns to Ringo Starr and the unfortunate sexual proclivities of those bent high enough not to appreciate him, before the elderly barmen interrupts. "Can I tell my grandchildren that I was in the company of a band that are going to be one of the greats?" he asks. A few people yell assent. James turns and says, "You can tell them that we had the pleasure of being served by one of the world's great barmen." The old gent proceeds to regale us with tales of his days booking bands in Cumbernauld. James cedes the floor, and the band soon head bus-wards.

Next day, in a mild and brisk Glasgow, we reconvene in Chinaski's, a Charles Bukowski-themed bar on the edge of the city centre, whose menus bear his words: "Genius might be the ability to say a profound thing in a simple way." Would Charles approve of Glasvegas' surging new song with its declaration "*since my eyes saw yours If I'm your world/The world is yours*"? Who cares, frankly? The disdain of all the world's dead writers couldn't stand before a feeling so perfect.

The band are on bright form, bristling with energy, raring for round two. James' cousin and lead guitarist Rab Allan is hilarious, flirtatious, intensely excited about the new record, bassist Paul Donoghue speaking seldom but banging the nail whack through the board when he does. James, still in white, huddles close to the Dictaphone, switching between fast-and-furious fighting talk and dreamy flights of fancy where an explanation becomes another question, occasionally remembering to slow down and enunciate for the benefit of Jonna, who observes the boys' banter as serenely as a mountain.

The last couple of years, Rab explains, weren't always easy, and there were times when the band couldn't even remember why they were doing this.

Their new T-shirts pay tongue-in-cheek tribute to their singer's recently reported breakdown on the 2009 Kings Of Leon US tour, bearing the typewritten legend "all work and no play makes James a dull boy" in allusion to Jack Nicholson's paranoiac character in *The Shining*. On these dates, with their new songs, though, they're excited about playing music again. You couldn't get symbolism much clearer than James' adoption of white garb over black from the moment he stepped off the plane in Santa Monica to record the album. Blasting aside burnout, chemical excess and mentally frayed fish befriending escapades, *EUPHORIA* /// HEARTBREAK whings out with hope and fight.



Rather than pulling back from the bad times, it goes, James tells us, "deeper into the cave" pushing through darkness into light, seizing the sun while it lasts.

The album sounds "like a dream", and proffered photos of the beachside house that was their base look like the stuff of arm-pinching moments. There was to be no seaside rest and reverie from their formidable appetite for destruction though. Rab admits that "going to Santa Monica was just a continuation of what was happening. It was probably after that, I think, that things calmed down". Though James left behind Jacques and Cousteau, the two goldfish to which he found himself singing 'Close To You' in a hotel room, in Chicago (the latter has sadly since passed, and as to the former, he declares: "I've just cut all ties, I don't want the emotional baggage"), he set the tone on arrival in California by riding on the roof of a car down Sunset Boulevard. The pristine house gradually became a "mad

cave", and Paul stepped onto the sand precisely once, to retrieve an errant football. These careful students of rock iconography also ended up, quite brilliantly, at Lisa Marie Presley's birthday party, where James took the opportunity to explain the album's penultimate song, 'Lots Sometimes' to none other than Mrs Elvis.

"I tried to make him and Priscilla happen, but her bodyguards, Elvis' old bodyguards no less, were there," laughs Rab. "She said, 'Oh, he's kind of cute'. There were fluorescent lights, and James was all dressed in white, he looked like an angel, he was glowing."

'Lots...', like many songs on the album, is about the importance of not letting things slip away. Taking as its title an intriguingly ambiguous phrase from an email James received from a girl, it builds a litany of lovelorn near-declarations and backsteps, defences thrown up at the last minute. "I was saying, because I didn't want to admit to the person that I loved them. But I could say, '*The flowers in my garden still await your return/Lots but only sometimes/The evening breeze whispers your name in my ear/But just sometimes/I dot-to-dot with the stars to spell your name at night... but only sometimes*'. And at the last line, I'm basically on my knees. And the mountain's

AT A GLANCE

Formed: In Glasgow in 2003 by former professional footballer James Allan and his cousin Rab
Members: Lead singer James, guitarist Rab Allan, Paul Donoghue (bass) and new drummer Jonna Löfgren
Beginner's guide: 2008's self-titled debut was described by NME as "sonically perfect". Enough said, really



Viva Glasvegas (l-r):
Rab, Paul, James
and Jonna

***"You're not going to
be disillusioned.
That's our intention"***
James Allan

crumbling into the sea. And I'm saying, I don't want to live without you any more..." he pauses. "Sometimes..." The 'World Is Yours' sums up the *carpe diem* spirit of 'EUPHORIC // HEARTBREAK III'. Though the title alludes to the slogan adopted by Tony Montana in cocaine-mania gangster flick *Scarface*, the phrase has been magpie-thieved for more romantic ends, the only headrush in the melodic surges and flourishes of high-drama Bunnymen guitar. "I thought about like, if it was like the school disco, or if I met Jonna in a bar," explains James, "and I really loved Jonna, but I was too scared to say something, what would I say to her if I made it to that triumphant moment of approaching

someone and overcoming shyness?"

And what does Jonna, who sits quietly throughout, make of all this? It must be overwhelming to come into such an intense band, with three people so close. She makes a 'hmm, well' face. "The sunglasses are off for this one," jokes James, de-Banning for a moment.

"It's quite good that everyone knows each other so well, because... they know where they have each other," volunteers the fresh-faced young Swede. "Because everything is so new to me, it's good that something is ordinary to someone."

Do you ever get a chance to talk, Jonna?

"No."

Everyone laughs. "I mean, it must be difficult for someone coming in, whether she's from Sweden or Scotland," concedes Rab, "but I guess we feel very protective of her already, though it's only been a month or two... I've already threatened someone that I was gonna break his legs if he looked at her."

"Really?!" yelps Jonna, animated at last.

"I think I'm over-compensating, just like 'Are you OK, are you OK?'" says James. "I think it'll take a long time for me to get to know her... But she's fascinating, even

HERE'S DADDY!

The movies that
inspired the new record



Blade Runner

The words scrawled on James' chest on this week's cover come from the climactic scene of Ridley Scott's sci-fi noir masterpiece, as Harrison Ford confronts Rutger Hauer's dying replicant Roy, who, in a moment of clarity, utters this speech. The 'Tannhauser gate' has been the subject of much debate among film fans; apparently the screenwriter's invention (no mention is made in the Philip K Dick short story that inspired the film), it may allude to the German legend of Tannhauser, a knight who is seduced by sin but finds redemption in the end. Crucially, James has changed one word: the original speech ends 'time to die'.



Scarface

one of the great '80s gangster tragedies, Oliver Stone's screenplay and Al Pacino's portrayal of Cuban cocaine monster Tony Montana

is the stuff of a thousand catchphrases. The phrase 'The World Is Yours' is first spotted by Tony on an advertising blimp at the height of his ascent through the underworld, before he descends into bloody paranoia. It recurs at the end of the film, where, after a mansion shootout, Tony's dead body floats through a pool past a golden globe with a neon sign bearing the same words.



The Shining

Based on a Stephen King short story, Kubrick's haunted house/psychological thriller is powerfully terrifying beyond the usual jumps and thrills. Jack Nicholson is magnetic as a writer driven to the mental edge by malevolent forces while acting as winter caretaker at the Overlook Hotel. The words "all work and no play makes Jack a dull boy" are discovered by his wife typed over and over on hundreds of sheets, shortly before Jack loses his grip on reality and attacks her with an axe, following the advice of Lloyd, a spectral bartender, to "correct" her. James has however, confirmed that both his goldfish and the hotel bar to which he took them in Chicago were quite real.



James just loves the smell of fresh Ronseal

just visually... And I don't mean that in a sordid way."

Jonna gazes on, utterly unfazed. You can't help but feel she'll be a grounding influence more than just musically. Onstage, she propels the positive, optimistic energy of the new album. 'Euphoria, Take My Hand' embraces happiness, kissing off the heartbreak of the past with a chorus so massively, world-eatingly immediate that, as Paul notes, "You see people mouthing, because they

"I've threatened someone I was gonna break his legs if he looked at Jonna" James Allan

don't know the words, but they want to sing along." 'Shine Like Stars' exults unashamedly in joy, a dancing song with an urgent pounding beat that affirms, "Once my happiness looked so far away/Now it seems I'm here to stay/Now we'll shine like stars".

The light of joy, though, has been hard won out of the dark. James describes 'Euphoria...' as a song about choices, "and opposites. The crossroads, man, it's the choices. Vincent Van Gogh, *Wheatfield With Crows*. The past, man, and the choices you have."

'I Feel Wrong (Homosexuality Pt 1)' and 'Stronger Than Dirt' (Homosexuality Pt 2) pose different dilemmas, framed by a lyric James identifies as one of the most powerful he's ever written. The song took shape on the way home from a party where a confrontation arose around two friends James hadn't previously known were gay. "I thought I'd seen it all in terms of a love gained, a love lost, a love longed for. Or a love unwanted," he says. "But I heard one of the guys say to one of the other guys, 'I just can't feel at ease.' And the face, I'll never forget his face when he said it... And the other guy kind of held his hand and said, 'Don't worry, we'll get through it.' And when I saw that, it kind of blew my mind, because it was one of the most tender and romantic and fragile things I've ever seen in

my life... and in the second part of the song, the guy says, 'I'm going on/Can we stay together?'. It's really quite hardcore when we're singing it. It's always the most simple words..."

'Change', the song that closes the record, is also about letting go of the past, of shame, and choosing the future. It features a spoken-word performance from James' mother, who plays the role of a woman coming to collect her son from prison on release day, with James singing the part of the apprehensive boy, perversely afraid of the freedom he's longed for. The song features a sample of Maria Callas singing 'Casta Diva', an aria from Vincenzo Bellini's opera *Norma* that speaks of a fierce maternal love ("Return to me beautiful/In your first true love, I'll protect you/Against the entire world"). James' mum, whom he'd never heard sing before, was nervous about her performance, but it was James who found himself out of his depth during the sunrise recording in her Glasgow high-rise flat.

"I thought we were just gonna play the characters, and that'd be it and it would be fine," he explains. "Part of the thing that I'm saying to her is that I don't know if I can change, but I'll try and change for you. But I guess there's a lot of things I'm not that proud of in my own life. So when I was saying, 'I'm gonna change for you' I wasn't talking about prison. I was talking about that other stuff. And I didn't see that one coming... That's the hardest song on the record, I think, for me."

What kind of things did the performance stir up?

He pauses. "I guess not being a perfect son, insincerity, lies... But hopefully we ended up with something... not something tranquil, but something with a little bit of a breeze and not a gale-force wind."

Other things, too, that had been weighing on James' mind are shaken free, turned to light and air. Every time we've interviewed him, talk invariably turns to 'Daddy's Gone', and the guilt that followed writing such a one-sided account of a real story, and having it flung before the world, hurting feelings and being unable to take it back. The way that art inevitably cannibalises life as it creates. Through the process of writing 'EUPHORIA /// HEARTBREAK', it's a guilt that James has managed not only to exorcise, but turn to a strength.

"You can go to it in a negative way and say I know that my father felt bad enough about the past and stuff, but then the amount of people that have come up to me and said, 'That song means a lot to me because it's my

life and all that' is unbelievable, all over the world, man," he explains. "And it's the same with these ones. I don't think it's up to you as a songwriter or as an artist to decide where your song's going to stop, what you want people to see or hear. Because when a kid picks that up off the shelf, and spends their money, at least I can go to sleep at night knowing that I've shed tears, man, and I've thought the most romantic thoughts... I've put myself to the limit in that moment. So you can justify your role, almost, in... making little songs." He smiles wryly.

One 'little song' that grew directly out of this process of James finding faith in his own artistry again was 'Dream, Dream, Dreaming' which he describes as "a love song to my father and his brother", an attempt to tell another side of his father's story. The song is about James' uncle, after whom he was named, and who hanged himself when James was in his early teens. "I was thinking about the song 'Mister Sandman', you know, 'Mister Sandman, bring me a dream' and it's a really,



DANNY NORTH, TAKESHI SUGA



New member Jonna shows off her drumming chops

really sad song. And I thought about The Everly Brothers, (their version of) 'All I Have To Do Is Dream', and what those songs were saying was that for some people, the closest they're gonna get to the lover that they want or to getting something that's gonna ease that pain or just a bit of release, they do it through a dream, and I thought that was the saddest thing. But then I thought if that's all somebody's got, man, then that's all somebody's got and that's that."

The song creates a space in dreams where missed moments can happen. "When you put a melody, and you put a rhythm, and you put a sound and you put a voice," James tries to explain, "people go to chapel and sing hymns for belief, and it takes them into another place, you know..."

Not just 'Dream, Dream, Dreaming', the whole album they describe as sounding "otherworldly", although James also promises, "I've never heard a more electrifying, thunderous-sounding record in my whole life." The whole thing reaches for that other place where moments, whether right on the cusp, slipping away, or already gone, can be seized. "You know when I was lying on the stage last night?" he asks us. "If it all ends tomorrow, nobody can ever take that away from me. Because when I was lying back, I could kind of feel the whole stage vibrating and I could hear the melody... that little world that you go into in moments like that, you feel like you are the centre of your own little universe. The little place that you go to in your daydream is quite a wonderful place. And if that's your intention, the chances are you're going to be quite bulletproof. You're not going to be disillusioned. And that's our intention."

Out on the esplanade, Britannia too keeps her eyes fixed, waiting for the dawn to come again out of the darkness. It always does

Listen to Glasvegas' comeback track 'The World Is Yours' at NME.COM/blogs and let us know what you think. Then tune into NME TV on January 26 at 9.30pm for a Glasvegas Vs White Lies video special

THE VACCINES

POST BREAK-UP SEX • OUT NOW • THEVACCINES.CO.UK

THURSDAY 7TH APRIL • LONDON ELECTRIC BALLROOM • WWW.GIGSANDTOURS.COM • ON SALE: 26TH JAN



End Of THE ROAD

As Mike Skinner calls time on *The Streets*, Barry Nicolson celebrates the man who chronicled a generation's drinking and drugging, and wonders where now for Britain's favourite geezer

PHOTOGRAPH: KEVIN WESTENBERG

Though it spat a lot of well-warranted lyrical bravado, Mike Skinner's aims for his 2002 debut 'Original Pirate Material' were basically pretty modest. He wasn't unduly interested in critical plaudits, massive crossover success, or shagging pop stars. The comparisons to Pepys and Dostoyevsky were way off his radar. And he really couldn't have cared less about going on to influence a generation of indie musicians. Those things came later, of course, but all Mike Skinner really wanted to do was to make a great UK garage record.

The irony of 'Original Pirate Material' was that – true to its four-minute manifesto – it pushed things forward to an unrecognisable point in pop music, far, far beyond the stylistic confines of UK garage. Almost a decade after its release and, aside from the superlatives, we still don't have a word to denote exactly what it is; it's not garage, it's not R&B, it's not even hip-hop. Outstanding, magnificent, masterful, seminal... these words will simply have to suffice.

As the release of fifth album 'Computers And Blues' looms and The Streets' self-imposed retirement draws near, however, it's worth putting some perspective on the last 10 years, lest we take the passing of one of this century's truly innovative acts lightly.

Cast your mind back to 2001. Craig David and So Solid Crew are the big noises in the UK's 'urban' (inverted commas are mandatory) scene. The former seems as interested in goatee maintenance as he is in music, and the latter – despite a handful of admittedly brilliant early singles – are obsessed with

the sort of macho posturing that Eminem has already rendered pretty much redundant. There's not a lot out there that resonates with the average person and their average existence.

Enter Mike Skinner, a doe-eyed, Burberry-shirted Brummie singing about Benson & Hedges, Vauxhall Novas, Nintendo 64 and the everyday inanity that fills your 24 hours.

"Think I'm ghetto?" asked the most pertinent lyric of The Streets' debut single 'Has It Come To This?'. "Stop dreaming". Right there is one facet of The Streets'

AT A GLANCE

Who: The Streets is Mike Skinner's baby, although singers Leo Ithenacho and, more recently, Robert Harvey (formerly of The Music) have made key contributions over the years

When: 2000-2011

Key Release: 'Original Pirate Material' (although 'A Grand Don't Come For Free' runs it damn close)

FYI: Skinner recorded his debut album in his bedroom on his laptop; apparently, if you listen closely enough to opening track 'Turn The Page', you can hear his mum telling him, "Turn the music down, it's dinner time!"

genius, that Skinner – as a scion of lower middle-class suburbia – felt no need to sex-up the basic truth of life in Blair's pre-9/11 Britain: it wasn't bad, just boring.

Let's face it – most of us have never dealt drugs, owned a gun, or lived in a ghetto. And neither had Skinner, who made a point of rapping about things you believed he'd actually done, the booze-fuelled kebab shop bust-ups, the lost weekends in Amsterdam, the post-club spliff... it all rang true, for the simple reason that you knew it probably was.

According to Mike himself, "All this stuff about get the girl and drink champagne on the dancefloor... it sounds nice to my ears, and I like that bassline, but sorry mate, I don't know what you're talking about. The idea behind 'OPM' was to be someone who was, on the one hand, very English, but at the same time a bit like Nas, and could come up with these cool-sounding couplets about all the weed that gets smoked and the little adventures that you go on."

If Skinner's subject matter sounded dishwasher-dull on paper, on record it was anything but: his brand of lyrical vérité found wit and wonder in the most

The Streets' first
London gig was in
1998. Now signed,
back up to 140...



The debut...

And what a debut. NME's Mark Beaumont on a groundbreaking introduction



ORIGINAL PIRATE MATERIAL

(2002)

The Strokes, the Libs, Yeah Yeah Yeahs... Nine years ago, the rock sewers were writhing. But the pop oracles of the *NME* office remained unblinking - we were hungry for the nefarious beats of garage, as exciting a development in UK rap as The Strokes were in rock. But garage didn't want to get consumed. Oxbridge-educated hacks from Stoke Newington tried *really hard* to pretend to like So Solid Crew, but the suspicion, aggression and machismo just built barriers. So when "Day in the life of

a geezer" first pumped out of the office stereo, golden gates of accessibility suddenly sprang up. The sharpness and soulfulness of garage remained, but vulnerability shunted out violence, the voice of the everyman drowned out the gnashings of the ghetto. 'OPM's' publand malaises of downing pints, pulling girls, chuffing spliffs and fighting nutters gave UK rap a new, *likeable* voice to which the whole nation could relate.

If the talk of Carling, *Gran Turismo*, mushroom benders and home-built bongos was dotted with references to Jung and metaphors of raves as gladiatorial

battles, it only served to spotlight the poeticism, homespun philosophy and intelligence that's so rarely acknowledged in the working classes, outside the more Homeric episodes of *EastEnders*. Early Streets gigs were the multi-cultural social stew that every community arts festival dreams of - Jamie T and Arctic Monkeys stood alongside garage and grime MCs, all taking notes. We could all feel it: 'OPM' didn't just reflect 21st century Britain, it dissected it and danced in the entrails. Urban met art down there on The Streets, and the music they made was, well, *beautiful*.

The classic...

The follow-up blew our tiny minds, as this 9/10 review from '04 proves

A GRAND DON'T COME FOR FREE

(2004)

The pressure is on for Mike Skinner to produce the magnum opus of the genre they call 'not-really-rapping-just-sort-of-talking-about-shit-over-some-beat-or-other'. And he not-really-raps-just-sort-of-talks-about-shit like a good'un.

This is a not-so-difficult second album. 'A Grand Don't Come For Free' isn't a rap odyssey fusing Prokofiev with free jazz, dancing bears and the works



of Proust on ice. It's the original Pirate Material part two. But better. A sorry, but occasionally celebratory, life-in-an-album tale of a stoned loser called Mike, his broken TV, and the mystery of a missing £1,000. You could call it a 'concept album' but that would suggest an eyebrow-raising arty agenda.

On first listen, 'Fit But You Know It' is the obvious single. Nothing else is as immediate as 'Don't Mug Yourself' or 'Weak Become Heroes' from his debut. A great first single, it takes a guitar chug and a boozy rant and combines them to joyous effect. Close your eyes, put four moptops in suits in the picture, and you could easily imagine it as an early Beatles song.

Some critics have compared the music of The Streets to the films of Ken Loach, a director who has made a career out of

selling working-class misery as a form of redemption for middle-class viewers. But what makes humans human is our ability to triumph over adversity. The humour within everyday life (the reason why *Coronation Street* will always be better than *EastEnders*, no arguments at the back) is apparent within Skinner's craft. It's happened to all of us.

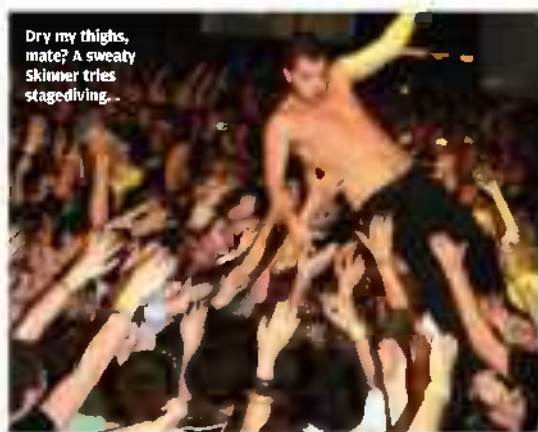
'A Grand Don't Come For Free' is proof that 'Original Pirate Material' wasn't a happy fluke. It doesn't matter if continued success distances Skinner from 'the streets'. His talent is as an observer, a chronicler and – oh bollocks, the broadsheets were right – a poet. In his wry commentary, Skinner proves far more effective than any doomsayer. In normal England, life's (a little bit) shit. And don't we know it? **James Snodgrass**

Eight more of these and even you might start to look good to Mike...



mundane of places, and his kitchen-sink style slowly started to seep into indie, through the likes of Kaiser Chiefs, Jamie T, Lily Allen and Arctic Monkeys.

Original 'Pirate Material' was an album that spoke with its own voice, that revelled in its idiosyncrasies that sounded like nothing before it. 'A Grand Don't Come For Free', however, was at least its equal. If 'OPM' was The Streets' most influential record, its 2004 follow-up was their most accomplished;



Dry my thighs, mate? A sweaty Skinner tries stagediving...

a brilliantly executed concept album that took The Streets to a new commercial level and gave them a taste of national ubiquity with the utterly inescapable 'Dry Your Thighs'. The album prompted Eng Lit Professor John Sutherland to write a breathless, 2,000-word dissection in *The Guardian*, comparing its author to Pepys and Dostoyevsky and concluding that, "Skinner's world, one has to say, is horrible. It lacks culture, learning, grace, courtesy, spirituality, ceremony, direction, aspiration, occupation. All it has is vitality."

Skinner's world, of course, was rapidly changing. He admitted as much himself at the time of the album's release: "When you listen to 50 Cent," he said, "you're hearing a guy who you imagine goes around getting shot, and he doesn't, really – well, he did, but now he's doing pretty much the same thing as I am: being interviewed, collecting awards, going to parties. And the big question is, how to hang on to that excitement you had before becoming successful, without pretending you're still doing things you're actually not?"

His next, 'The Hardest Way To Make An Easy Living' – perhaps The Streets' only true artistic misstep – made

WITH MIKE SKINNER, IT ALL RANG TRUE. BECAUSE IT PROBABLY WAS

no attempt to pretend, but despite the sublime cocaine psychosis of 'Prangin' Out' ("This time I'm drying my eyes, and a fucking n woblod") and the title track's glimpse at the behind-the-scenes

chaos of The Beats, he seemed to have misplaced his muse. 'Everything Is Borrowed' rediscovered it to an extent, but his move away from mockney minutiae to something more thoughtful and philosophical didn't translate commercially.

It was around the time of 'Everything Is Borrowed's' release that Skinner announced his plans for retiring The Streets. Recently, he has cited a lack of inspiration as the main reason behind his decision, and spoken with a level of cynicism and a lack of sentimentality that surprises: how can something that meant so much to so many mean so little to him? But real artists rarely get dew-eyed about moving on, that's for their audience.

It's true that Skinner's sphere of influence extends further into the world of indie than it does rap, where his sensibilities marked him out as something of a square peg. True innovators are at a premium, however, and Mike Skinner will always be one of those. So let's put our classics on and savour the last dance, shall we?

Skinner up: The Streets' best lyrics

"Oh, the pizza's here, will someone let him in please?/We didn't order chicken, not a problem, we'll pick it out/I doubt they meant to mess us about/After all, we're all adults, not louts" **'The Irony Of It All' ('Original Pirate Material')**

"I don't remember any of what I just thought at all/Or the conclusion prior to when I forgot it all/I'm

panicking a bit, getting frightened of fuck all/So nursing my bruise I drink right from the bottle"

'The Hardest Way To Make An Easy Living'

"For billions of years since the outset of time/Every single one of your ancestors survived/Every single person on your mum and dad's side/Successfully looked after

and passed on to you life/What are the chances of that, like?"

'On The Edge Of A Cliff' ('Everything Is Borrowed')

"Where's my phone, have I got it?/Oh, this is a crock of shit, I've lost the fucking thing/Oh, here it is in my pocket/But the battery's nearly flat, gotta call quick snap – Oh shit, the battery is flat" **'It Was Supposed To Be**

So Easy' ('A Grand Don't Come For Free')

"See, I reckon you're about an eight or a nine/ Maybe even nine and a half in four beers' time/ That blue Top Shop top you've got on is nice/Bit too much fake tan, though, but yeah you score high"

'Fit But You Know It' ('A Grand Don't Come For Free')

"I'll show you the secrets, the sky and the birds/ Actions speak louder than words/Stand by me, my apprentice/Be brave, clench fists"

'Turn The Page' ('Original Pirate Material')

"Out of the club around three, to the takeaway/ The shit-in-a-tray merchants/Shop's got a special penchant for the disorderly/Geezers

looking ordinary and a few looking leery/Chips fly round to the sound of the latest chart entry"

'Geezers Need Excitement' ('Original Pirate Material')

"Simone was moaning and that about me playing away on this holiday/She was watching the box at her dad's house/There, preparing spliffs away as

and beyond...



THE HARDEST WAY TO MAKE AN EASY LIVING

(2006)

The most critically maligned of The Streets' back catalogue, 'The Hardest Way To Make An Easy Living' is an album not without its moments, but it doesn't pack the emotional wallop of its predecessors. And, frankly, how could it? After all, this is Skinner's dreaded post-fame record, and like fame itself, it's ultimately a little hollow and not quite as satisfying as it should be.



EVERYTHING IS BORROWED

(2006)

The best album of his career, 'Everything Is Borrowed' eschewed the prang and kebab references in favour of humanist parables and atheist

philosophies inspired by Richard Dawkins' *The God Delusion*. It's an understated and undervalued album that didn't connect commercially, but did mark a crucial turning point in Skinner's artistic progression.

COMPUTERS AND BLUES

(2007)

Upon signing his record deal, Skinner envisioned the five Streets albums to be listened to as a sort of boxset. In that case, 'Computers And Blues', featuring (as he puts it) "a little bit of everything", seems to serve as an addendum, running the gamut from the geezerish ways of old on 'Going Through Hell', the humanist musings of 'Roof Of Your Car', 'Trust Me's' amused bemusement at the modern world, and moments of naked emotion like 'Blip On A Screen'. Though there are few references to The Streets' demise, there's a loose theme of growing up and moving on, and it bookends a remarkable career rather beautifully.



I'm smacking glasses down at George Best's best session rate"
'Stuck In The Middle' (A Grand Don't Come For Free)

"On your birthday when mum passed the forks and spoons/I put my head on the table, I was so distraught with you/ You tidied your things into the bin the more poorly you grew/ So there's nothing of yours

to hold or to talk to"
'Never Went To Church' ('The Hardest Way To Make An Easy Living')

"You'll leisurely learn how to lie and pretend/ To service your love and rely on your friends/ This could be fraught, but it's all I got taught/ And I don't want to make it up as I go along with yours"
'Blip On A Screen' ('Computers And Blues')

"Mike" It's Scorsese on the menu. He wants his next mafia movie shot in Dgbeth..."



What next for Mike Skinner?

More blogging? The movies? Dry your eyes, mate, he'll be back

Rap retirements are historically short-lived, but Mike Skinner's decision to call time on The Streets carries an authentic air of finality. Given his reputation as an artist who moves forward and not back, to return to it five or 10 years down the line would be an out-of-character act we simply can't see happening.

Next up – if things go according to plan – is the film he's written, details of which are slowly starting to trickle out. Skinner (who will direct) describes

it as a "punchy thriller", set in a hospital and which will probably be released through his website. It is definitely not, he insists, "The story of a guy who eats kebabs and goes to nightclubs."

At the very least, however, we hope he maintains his online presence and keeps posting his brilliant, off-the-cuff tunes and video blogs. And production

is always an option, too, although he admitted to *NME* last year that, "What I really enjoy is being a mixing engineer, but that's not something that labels are interested in having me do."

It's difficult to imagine Skinner never releasing another album's worth of music, but at this point

it seems distant enough to render speculation pointless. There's also the question of the form that music would take: would Skinner want to get back on the major-label

treadmill, or release it himself? Expect things to become clearer in the weeks and months following the final Streets tour.

Keep an eye on *NME TV* for a video of Mike Skinner's best moments. *Time For Heroes: Mike Skinner is on at 10pm on Jan 31 and The Streets video special will be screened at 11pm on February 2*

IT'S DIFFICULT TO IMAGINE SKINNER NEVER RELEASING ANOTHER ALBUM

REALITY BITES



*With one foot in the gutter and one in the loopy future,
Everything Everything prepare for the Shockwaves NME
Awards Tour by telling **Dan Martin** how to keep it real in 2011*

PHOTOGRAPH: **MICHAEL BROWN**

SHOCKWAVES
NME
AWARDS
2011
TOUR

Show us a man first thing on a rain-splattered Monday morning on what is statistically the most depressing day of the year and we'll show you him in all his unedited reality. So it is with Everything

Everything singer Jonathan Higgs. We're talking about his band's returning single 'Photoshop Handsome', a jaunty oddball that is getting a deserved second shot at chart notoriety. It is, on the surface, a withering critique of celebrity magazine airbrush culture, something that has only intensified since the song first emerged two years ago. But there is more...

"It's imagining what it would be like if you really were like that – you really were one of those creatures and how much of a person you could be... and then thinking about computer games and the value of life in computer games, and how you can constantly reappear as this thing that only has one purpose within a very small world that just has no other options apart from to live, or die, or jump over this thing. And if that's the same as being a magazine creature, you just have this one option to be that weird fake thing. Over and over and over again until that person just is... well, that is what they are. What that must be like to be that person and wake up with your weird silicon face."

Here is an existential quandary you could not fake. The song's signature line – "I will gain an extra life" – is more than just a cool lyric. The motivations and self-worth of Sonic The Hedgehog are the sorts of thing that preoccupy Jon on a daily basis.

We join Jonathan, along with Jeremy Pritchard (bass, impressive fringe), Alex Robertshaw (guitar,

cameras, and we won't know what is real."

Jeremy clearly has heard this kind of talk before. "People will have their eyes still. To look at actual people."

"Yeah, but if there was a thing like on Facebook that would automatically make you look loads better, people would buy it, wouldn't they?"

"But they're still going to be able to see someone in real life aren't they? Well at least I fucking hope so." Jon considers this. "They could call it Facetime."

"This is Facetime right here!" He turns to NME, deflated. "This is my position in the band, to be the apologist for the real world."

"Meatspace. That's what it would be."

"Or as Jon calls it, The Real World."

Are we trying to suggest a robot uprising is on the way?

"There's no strange sci-fi conspiracy but I think humans dispensing with the need to communicate with each other face to face is interesting. But no, *The Terminator's* probably not going to happen."

Of all of the class of 2010's brave endeavours to bring the brains back to indie rock,

Everything Everything were the ones who remembered that the pursuit is chiefly supposed to be fun. They're Foals with smiley faces dressed by American Apparel, and their debut LP 'Man Alive' was among the year's best, a psychedelic riot of post-punk stabs, 4/4 dynamics, afrobeat flourishes and operatic peaks. They found themselves the most-likely-to of a generation of Manchester-based bands finally free from baggy shackles and underachievement. They found fans in Take That

on one hand, and reinvented the album live with a full orchestra with the other. But with their scattergun approach to genre and hapless wide-eyed confusion about modernity they're often tagged with that most dangerous of subheads: 'quirky'. And 'quirky', as they realise, is the enemy of progress. "It does annoy us a bit," nods Jeremy. "There's nothing

wrong with eccentricity or eclecticism when it's real and when it's not contrived. But with that comes this idea that you're not taking it seriously or you're having a laugh. It really isn't like that with us."

"There's far worse labels to pick up," reasons Alex. "Boring. 'Self-indulgent'. 'Traditional!'"

Jon: "It's hard not to be seen as quirky next to the song we just heard on the radio on the way here where the lyric was just about going to the pub and being drunk. So if you're not saying that, you're being quirky. Except you're not. You're being inane."

And indeed, with 'quirky' comes the equally precarious flipside: 'intelligent'.

Jon: "But is the pop that we do intelligent or is it just that everything else is getting really stupid?"

Jeremy: "We try very hard to be not clever-clever because left to our own devices we probably would."

Maybe it's just that they keep finding themselves playing next to 3OH!3 at festivals. But Everything Everything have just as many hazards to overcome as the little blue hedgehog.

"The reason people still talk about The Smiths," says Jeremy, "is that they didn't concentrate on the whole 'living on a yacht in the Bahamas' subject matter of their peers. In that sense, maybe a label is a good thing."

The Shockwaves NME Awards Tour kicks off in Glasgow on February 3. For tickets head to NME.COM/tickets. Plus get all the latest news, photos and videos from the tour as it happens at NME.COM/awards

KINGS (AND QUEEN) OF THE ROAD



Jon's verdict on his Shockwaves NME Awards Tour buddies

THE VACCINES

These guys are everywhere at the moment and everyone seems to have an opinion on them.

What's yours?

"They seem to be doing pretty nicely for themselves..."

Is the guitar band really back?

"It's very direct music which is no bad thing. It's bang! – two minutes. Whatever it is about them is really exciting people, of all ages as well really. It's just raw." *They're the only straight-ahead guitar band on the bill – will they be OK?* "Well, they're on first, aren't they? So it'll probably be OK. Then you've got us who are a slightly weirder version of a guitar band, and then it goes boom. Yeah, I think things will be fine."



MAGNETIC MAN

Are you 'down' with the dubstep?

"I like them probably more than their solo albums, which probably means I'm more of a mainstream dubstep fan. Which is no bad thing."

Will it be a case of 'my lights show's bigger than your lights show'?

"Well, it'll be them and Crystal Castles if it is. We're not even gonna try. We're bringing a candle. And a little laser pen. Like a bad prop from *Red Dwarf*. Nah actually it would be a pretty good prop from *Red Dwarf*."

They have a reputation for 'the rave'. Do you plan on being led astray?

"I should hope so! Yeah, show the skinny indie boys a thing or two!"



CRYSTAL CASTLES

So, what's the verdict on this pair?

"We met them once and had what turned out to be quite a lengthy conversation. It was at Latitude

and the show descended into proper punk violence. I think there may have been bloodletting."

What about the music?

"I like how it goes from completely barbaric chaos to something that's quite melodic, sweet little pop. I like the way that they're able to be a punk band without any of the traditional trappings of the punk band, like Sex Pistols T-shirts or whatever. It's every bit as brutal as going to see Napalm Death or something."

Who would win in a fight out of you and them?

"We'd let them win. We'd just sit there in honour."



EVERYTHING EVERYTHING

This is you! Are you looking forward to the tour?

"Oh yes! We did the Radar one, that was kind of the Early Learning Tour. So it's quite a step up."

Where are you most looking forward to playing?

"Glasgow is always a big one for us. They go mental. And obviously we've got two nights in Manchester. But we're quite fortunate because we're from all over the place, so about three of the cities will qualify as hometown shows."

"THERE'S NO STRANGE SCI-FI CONSPIRACY. THE TERMINATOR'S PROBABLY NOT GOING TO HAPPEN" JONATHAN HIGGS

babyface) and Mike Spearman (drums, evil genius potential) in a rented north London rehearsal space as they approach the zero hour for their star turn on this year's Shockwaves NME Awards Tour. But this Sonic issue just won't rest.

"I've never been able to do Sonic," announces Alex. "It's just too fast. It's too Japanese and weird for me. Mario was alright, because it was a bit slower."

Jon is not having this. "That's even *weirder*! Japanese pretending to be Italian? Now *that* is a strange premise."

"The whole jumping on televisions for rings..." Alex is visibly shuddering.

"Yeah, but jumping on mushrooms for coins?" He shakes his head. "You guys are weird."

And then Jeremy enters the debate. "Mario was weird; it was like some hippy. You eat mushrooms that make you fly. This is what our generation was sold."

It bears repeating that Everything Everything are not even stoned this morning.

Have you found yourself photoshopped much since breaking big, Jon?

"Oh loads. Probably more than we even realise. I don't mind. It's just part of how we process images these days. It's interesting. It's quite *fun*. I'm not trying to say with that song that something evil is going on, it's more just, 'Look, this is happening, and isn't it weird that we humans do that?' It's the same with music production. It's gonna be interesting when you can photoshop film without it taking forever. When you get the news just looking completely unrealistic. And then it'll get built into

NO MAN



PJ Harvey — her beach holiday didn't quite turn out as anticipated

US AND

Confrontational from the outset, PJ Harvey's new album tackles war and bloodshed with eye-popping honesty. And, as she tells Emily Mackay, there's more conflict on the way...

PHOTOGRAPHS: SEAMUS MURPHY, CAT STEVENS

The United Nations was established in 1945 in the wake of the Second World War with the explicit aim of establishing international peace. Not sure if you've noticed, but so far, they haven't quite cracked it.

Grisly depressing conflict follows grisly depressing conflict in a deadening cycle of stupidity, ignorance and prejudice, the wheel grinding down again into the gutter of human nature. There are currently at least 32 ongoing wars worldwide. You may also recall the UN's role in the run-up to the 2003 invasion of Iraq, where the 11th sternly worded resolution was batted aside like feathers by both the Iraqi authorities and, finally, the US and UK governments, who pressed ahead without UN authority.

So when, during 'The Words That Maketh Murder', PJ Harvey coos "*Why don't I take my problems to the United Nations*" you can be sure her sweet tones mask a bitter irony.

Harvey's eighth solo album, 'Let England Shake', is and has been from the moment she very deliberately debuted its title track in front of Gordon Brown on *The Andrew Marr Show* last year, a confrontational record. It's not only a record about conflict, but one steeped in years of anger. Though rather than ranting and railing alone, she subtly calls to session an alternative United Nations of voices and stories.

"I was trying to present different ways of looking at things through using different perspectives or adopting different viewpoints," explains Harvey, thin and white, black-curled and black-suited in the depths of an enormous sage-coloured Chesterfield sofa in the bookcase-flanked Green Room of the appropriately named Gore Hotel in west London. Oil paintings of Edward VII and Dame Nellie Melba flank a happily crackling fireplace as she nurses her tea. The room hums with history. "I knew instantly that I wanted it to have a very communal feeling. I wanted many, many voices on it and I knew that before I even began to write the words."

The voices that sing softly but implacably from 'Let England Shake' are those of victims, soldiers, the bereaved, finding blood-soaked common ground, "*a bank of red earth dripping down death*" where "*arms and legs were in the trees*". Specific battlefields call to each other across the years and continents.

"My whole proviso for my viewpoint for this record came about from wondering if there was such a post as Official War Song Correspondent," she laughs. "Because I know there are war poets and war artists, and I thought well, where are the war songwriters?"

The realm of geopolitics is unusual for Harvey, one of

Britain's best, and most consistently fascinating songwriters; her work has often throbbed with darkness and violence through her 20-year career, but on an individual level, as with the vengeful, twisted or broken scratchings of 'Dry', the haunting histories of 'Is This Desire?', and even in the personal, romantic exuberance of 'Stories From The City, Stories From The Sea'. You might think she'd missed the boat for an anti-Iraq War album, but that's not what 'Let England Shake' is, at least not entirely. And Polly's a more political creature than you might imagine.

"I've followed it every day, always, of my life," she asserts keenly. "I've always been profoundly affected by what's happening in the world, politically, socially and on all levels. But I hadn't ever approached that in my songwriting before at any great depth like I have with this record. I knew if I was going to start to try and approach such huge subject matter, I had to have the skill with the language to do that, and I didn't feel that I was still at that stage as a songwriter. And I've been writing now for many, many years, and something in me felt like I could now begin to try and approach this."

There has been much recently for a faithful follower of current affairs to digest, and Harvey was fascinated by the struggles of the coalition government, and the fierce student demonstrations over fees. "We're living in very turbulent times, very

exciting times," she nods. "And I'll be really... curious to know where we go from here. I think we'll be in for a lot more civil unrest."

Were you sympathetic to those who turned to more violent protest? Peaceful protest doesn't seem to work that well if the anti-war demonstrations that preceded the Iraq invasion were anything to go by...

She pauses. "That's a difficult one to answer. People are obviously, myself included, extremely angry about many things. And that's going to show itself in different ways. Particularly if we are feeling silenced or unable to express ourselves properly. So I can understand it from that point of view. I can't imagine myself being a violent person. But I can understand how that can happen."

Harvey's skill for empathy served her well in her role as war songwriter, mentally embedding herself in the world's conflict zones; in writing the music for the album she listened to folk songs from troubled nations across the globe; Russia, Cambodia, Iraq, Vietnam. "I wanted it to have a quality of unifying, somehow, in the music to bring people together and to have an uplifting quality to it in some way, even though the words are so weighty." Those weighty words, stark and terrifying on the page without the ►

"THERE ARE WAR POETS AND WAR ARTISTS, BUT WHERE ARE THE WAR SONGWRITERS?"



Polly, you're great at songwriting, but shit at shadow puppetry

"THERE'S A WAVE OF UNREST ACROSS SOCIETY, AND PEOPLE ARE MAKING THEMSELVES HEARD. I ONLY HOPE THAT CONTINUES"

cohorts Mick Harvey and John Parish providing other instrumentation and backing chants. The album has a dark, melodic warm richness that allows its awful images to sneak up on you unawares.

"It takes more time in them travelling into you and then they're there, and then you realise what the words are. But only when you're singing along to them." She laughs manically. "Which I quite like."

The result is an album that unsettles and uplifts, leaves you confused, sad, but oddly energised. It's an album for unsettling, energetic times, where news of the government's decision to simply abandon the promised curbs on bankers' bonuses that helped elect them (while public services are slashed) jostle alongside reports on the most rebellious parliament since 1945 and an increasing sense of public exasperation.

If Harvey foresees a restless 2011, she's careful not to pinpoint specific issues or name names, ever deft at dodging dogma.

"I could make an enormous list, I think so much is going to happen," she says. "But I'm not going to make any grand predictions here, and I'm not a politician..." she smiles firmly. "But I do feel that there's a wave of unrest across society, and that people are making themselves heard. And I can only hope that that continues because I think that it's really important that we are heard, and I think it's really important that people question the vague language that politicians use, and scrutinise that language, and maintain a sense of independence in their own spirits and their own hearts."

For PJ Harvey, if we're not a nation united, or a United Nations, we can be united in dissent, and in music. And maybe give England, wherever that is, a little shake.

For a video interview with PJ Harvey talking us through her new record at NME.COM/video

warm chords of Harvey's autoharp, were even more painstakingly wrought, Harvey reading stacks of books and online accounts of the First World War (particularly on the disastrous and bloody Gallipoli campaign, which Harvey found "full of comparisons, especially to recent wars in Afghanistan and Iraq"). "I did a lot of research for this album, I needed to," she says soft-voiced and serious. "I wrote words prior to the music, completely separately for a period of about a year-and-a-half to two years, and discarded many, many things. And I wrote as if I were trying to write poetry, as if I were trying to make the words work on the page or work to be read out by another person, not just my voice. It had to work on all levels."

Harvey studied the few songs that she felt addressed heavy subject matter successfully, such as 'Strange Fruit', written by Abel Meeropol and made famous by Billie Holiday, drawing from their lyrical economy "concentrating on leaving things unsaid". And so, in a beautiful, brutal, fog-hazed field of vague images and no easy answers, the listener finds themselves marooned now on Battleship Hill, lost perhaps in the Crimea, gazing on the blasted remains of Nagasaki, maybe... 'Let England Shake' traverses a world that's unified in pain, nowhere and everywhere at once. "A song like 'Written On The Forehead' is very much about modern-day Iraq. And 'Bitter Branches' again, I feel inhabits a different era, maybe in Russia, a different world. 'In The Dark Places', that might be Bosnia. You don't know where it is. I was wanting to show the way history repeats itself, really and so in some ways it doesn't matter what time it was, because this endless cycle goes on and on and on."

Let England Shake' has no simple message, no doctrine, and offers no specific hope or signposts.

Remedies, never were/Remedies, not within my reach, Harvey sings on 'England', concluding that "cruel nature has won again" in 'On Battleship Hill'. The only redemption comes in the the boundless beauty in its music, which deliberately offsets the bleakness of its scenes. "I was very aware of not wanting to sing the words in a way that was going to add more weight to them," Harvey says, "because I felt like I would fall into sounding too dogmatic or self-important."

The album was recorded live in a Dorset church using a ramshackle kit pieced together with old drums owned by Harvey's grandfather and the gentle chord progressions of her autoharp, with longtime Harvey



Autoharp for the people: Polly's new favourite instrument is all over the new album

DISPATCHES FROM THE FRONTLINE

PJ Harvey colours in the details of five key tracks from 'Let England Shake'

The Last Living Rose

"A reflection on this country, seeing it up against other countries. I was very pleased with the words of that song because it does feel very picturesque, very filmic in a way."

Hanging On The Wire

"There are many collections of letters and writings and interviews with First World War survivors. That story built

out of reading many different accounts and trying to put myself in the position of being a voyeur to that actually happening, and how would I relate that in song."

On Battleship Hill

"Battleship Hill was the place of a particularly bloody battle. But the whole of Gallipoli was pretty much a bloody battlefield. The 'scent of

thyme' was because it grows wild in Gallipoli."

England

"The sample is a Kurdish love song, sung by a woman called Kaseem Miro. It's a beautiful, beautiful song, that I was listening to at the time of writing the album. I felt like there was a possibility there to marry the two, in the way our voices meet at certain points and somehow bring those two

different worlds together."

Written On The Forehead

"The sample on this is from 'Blood And Fire' by Niney The Observer. Something about the feel of what he was saying felt akin to what I was trying to reach for. So when it came to actually making the music, it was natural to me to see in some way if that would fit with it."





The Shockwaves NME Awards 2011 are only a month away. So to celebrate the launch of this year's nominations, we look back at some of the massive acts that have been crowned NME's Best British Band in the past. Did someone say free bar...?



OASIS

NOEL WHITTON

JUNE 2009

BEST BRITISH BAND 2009

MUSE

NEW ORLEANS, OCTOBER 2010

NME BEST BRITISH BAND 2010



RADIOHEAD

BY JAMES LOCKYER

NEW YORK, SEPTEMBER 25/01

NME BEST BRITISH BAND 2001



THE LIBERTINES

NINE BEST BRITISH BAND 2004





SONIC EDITIONS

—Limited Edition Music Photography—

NME

Sonic Editions presents:
The NME Collection

35 original images from the pages of NME.
Available as limited edition prints for the
first time from only £45.

An iconic collection including Kasabian, Blur & Killers
by legendary NME photographers Andy Willsher,
Dean Chalkley and Tom Oxley.

Visit SonicEditions.com/NME

NME

TV

AVAILABLE ON SKY CHANNEL 382



BEST VIDEO AWARD SPONSORED BY NME TV
VOTE NOW AT NME.COM/AWARDS



REVIEWS

ESBEN AND THE WITCH, HERCULES & LOVE AFFAIR

Edited by Emily Mackay



CHAPEL CLUB

PALACE (LOOG/UNIVERSAL)

Brooding fivesome have requisite charm and sweet subtlety, but cover it in screeds of metaphor and frothy allusion



Back in *NME* days of yore, there was a regular feature called *Portrait Of The Artist As A Consumer* where bands talked about things that tickled their cerebral fancy. Perhaps you can tell from its James Joyce-indebted title that it was quite the platform for intellectual cock-wagging. Nick Cave would tip Bergerac (the 17th century French dramatist, not the TV crime series);

Dadaism, Tarkovsky and Nietzsche were namedropped with great gusto. Nothing was deemed wrong then with trying to better oneself through voracious consumption of art, but then somewhere, perhaps with the arrival of Oasis, being a clever dick became something to hide. To be working class was to be 'real', and anything else walked around with a big stick up its behind trying to be something it wasn't – and what's worse than to be seen trying?

Unfortunately for Lewis Bowman and Chapel Club, proudly displaying your smarts is still perceived as a tad vulgar in certain quarters. You'll know

Being derided for being smart is silly, but then so is being smart for smart's sake

by now that Lewis fancies himself as quite the rock'n'roll *flâneur*, a self-proclaimed poet given to bold, hubristic proclamations the likes of which even Johnny Borrell would advise avoiding these days. There are no less than five flouncy, shoehorned references to Greek mythology on 'Palace'; you could not count all its gloomy metaphors and similes on both your fingers and toes. All of this would be wholly cyc-roll-inducing if it weren't for the fact that these grand statements are all delivered with a likeable uncertainty – a nervous backwards glance to check whether a rock star would say such things, making 'Palace' a portentous kingdom helmed by a conflicted prince wriggling in his throne.

Former single 'All The Eastern Girls' probably says it best. It's charming, spacious and sparkling, possibly the finest production moment on an often flat record (shame on you, Paul Epworth), a paean to getting swept off one's feet by the beauteous maids who emanate from fancy St Martins College Of Art. Lewis admits that he "acted like I was your saviour/The shepherd instead of the lamb". Faced with lovely ladies, he gets in a muddle where his default reaction is one of verbose verbal diarrhoea, never letting apples be apples and desperately trying to impress.

Amidst epic, zooming walls of guitar scree on 'After The Flood', he details a walk through the countryside, with "the pines/Hung like reconsidered suicides/From the red palms of mountainsides". He goes on to compare clouds to swans, then makes the baffling mental leap to a Greek myth about Zeus disguising himself as a swan and raping Helen Of Troy's mum. You don't need us to get our inner Lynne Truss on to point out that this is a semantic nightmare followed by a break fast of scrambled metaphors. It's a shame Lewis feels the need to be so wordy, because when he's not hamstrung by metaphor and spurious allusions to mythology, he's a fine lyricist.

You'll already know 'O Maybe I', a succinct navigation of the moral compass between sleazy crapulence and settling down. And when the band stop wielding epic soundscapes for their own sake, they hit the odd pocket of masterful subtlety, as on 'The Shore' – lyrically, a trudge through a seaside town (thank you, seagull noises) on a socking great comedown; musically, a sighing litany of heavy-limbed, emotive guitar slumps.

Being derided for being smart is silly, but then so is being smart for smart's sake. If Lewis would just stop looking over his shoulder and realise that he's perfectly good at evoking the timelessness of romance and confusion without trussing it up in meaningless poetry, if the band scraped away the torrential bluster in favour of more subtlety, then their next record could be a portrait of artists. As it stands, they're not there yet. **Laura Snapes**

DOWNLOAD: 'O Maybe I', 'All The Eastern Girls', 'The Shore'

See a video interview with the group at NME.COM/artists/chapel-club

CHASE AND STATUS

NO MORE IDOLS VERTIGO



In the dustbin of humanity you will find Saul Milton and Will Kennard – two dullards guilty of producing the most offensive sub-music since

Kosheen. Making the kind of vacuous dumb'n'bass backdrops that have made Pendulum a band synonymous with shiteness, this London duo have enlisted a heap of likely goons (including Tempa T) and some shameful appearances from folk that should know better (Dizzee Rascal, Cee Lo), in a bid to cover up their electronic ineptitude. Despite Cee Lo's vocal guidance ('Brixton Briefcase'), you almost black out from the terrible before coming to and realising you're too good for this soulless nonsense. **Ash Dosanjh**

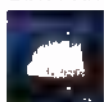
DOWNLOAD: Some Magnetic Man instead

1

LITTLE COMETS

IN SEARCH OF ELUSIVE LITTLE COMETS

DIRTY HIT



This year's up'n'coming crop may be white-hot right now, but Little Comets have cooled off since they first shot into our skies. Long-time coming debut 'In

Search...'s pop patchwork feels fragmented in places; 'Her Black Eyes' is too slow, too soon and 'Intelligent Animals' sounds jetlagged. But when they pick the pace up, a sonorous Geordie knees-up fills space and dissipates any dullness; 'Tricolour' is a light-speed lyrical anthem while 'Joanna' is an ode to guilt and shame is familiar; 'Joanna, Joanna, it's the morning and it still doesn't feel right'. If Little Comets played to their strengths they could burn far brighter.

Chris Mandle

DOWNLOAD: 'Joanna'

6

SKEPTA

DOIN' IT AGAIN

BOY BETTER KNOW/3 BEAT



One-time grime talent turned straight-up X Factor standard pop star Skepta can barely be bothered anymore, it seems. 'Doin' It Again' features a lazy

and cynical production job – witness Auto-Tune slathered over the cracks like Artex on the walls of a house built too close to a cliff edge. Beyond the sonics, the lyrics are embarrassingly piss-poor as well. "The game is like a box of Roses/Because when they're done with the chocolate the rapper gets thrown away", he spits in a rare moment of insight. This is the sound of grime destroying itself – not helped by the fact that in the US, Odd Future are making this shit feel, ooh, about 30 years old. **John Doran**

DOWNLOAD: Earl Sweatshirt's 'Sweatshirt'

3

SEEFEEEL

SEEFEEEL WARP



Although their five-year existence in the '90s never elevated London's Seefeel past 'respected among

electronic nerds' status, time has shown their hazy, gauzy muddle of ambient techno and shoegaze to be impressively forward-thinking. Having reformed a couple of years back, they've earned the right to another piece of pie. The band now feature Boredoms' drummer EDA and the irrepressible DJ Scotch Egg, and this finds them more whacked-out than times past: it's recognisably 'rock', for the most part, but either heavily improvised or sliced to confetti in the studio. Seefeel have kept their ears open to fresh sounds, and deserve the same courtesy. **Noel Gardner**

DOWNLOAD: 'Dead Guitars'

7

FACES TO NAMES...

What the reviewers are doing this week



JOHN DORAN

"Two weeks into No Stimulants January, there has been much bursting into tears. Depression vanquished by the instigation of the awesome Three Pizza Thursday."



LAURA SNAPES

"Stricken by poverty, I have been getting my inner Heston on, and as such can confirm that 'DIY curry gravy' (brown rice, old roasted carrots) is fucking disgusting. Roll on February."



ALEX DENNEY

"Watching helplessly as New Year optimism dissolves into bouts of self-neglect. Figuring out how to get closer to PJ Harvey. Nursing a man-crush on actor Paul Rudd. The usual."



BEN HEWITT

"Spent my week fretting over what to write here, as I will never be as righteous as Doran, as suave as Denney or as good at cooking as Snapes. I did meet PJ Harvey, though..."

ESBEN AND THE WITCH

VIOLET CRIES 4AD

Brighton's spooked trio go medieval on your asses. Rich, epic and elegant, this is gothic, not goth. Got it?



The recent resuscitation of all things goth has been an American obsession, with handsome bloodsucking movie stars swaddling the mainstream and the vamped-up visages of Zola Jesus *et al* peering from the fringes – and it's a revival that has largely failed to take on these shores. Sure, there was 2008's brief flurry with Scum, O Children and co, and there are still those flocking around Whitby decked out in their Siouxsie & The Banshees garb. But for the rest of us, all that gloomy pouting and posturing seems a bit passé.

Disregard what you've heard, then, about Brighton trio Esben And The Witch being the UK's newest vault creatures – because, crucially, they're gothic rather than goth, and possessed of a much more beguiling aesthetic. To immerse yourself in 'Violet Cries' is more akin to entering a Ye Olde English fairy tale than some trashy vampire fiction, like discovering a weighty, weathered tome that lies under several thick inches of dust and recounts a distant age. On opening track 'Argyria', for example (about the condition that causes the skin to take on a bluish hue after exposure to silver) singer Rachel Davies mutates into an eerie group of disembodied spirits and "metallic voices, gleaming white and breeding light", while on 'Light Streams' she vows to "hunt the one that burnt out the beacon" in a voice that wavers from stern to histrionic.

There are no hackneyed pop hooks here, either – instead, the twitching electronic pulse of 'Hexagon IV' and overlapping whispered echoes of 'Chorea'. But that doesn't mean that 'Violet Cries' is without some more straight-up bangers as well. 'Marching Song', long a staple of live sets, offers a war cry that's been left to fester on a blood-soaked battlefield for centuries, with Davies pounding a solitary tom-tom to lead the way into some doomed crusade. Yet it's a metaphysical conflict, too, as love and war become criss-crossed ("Your veins are my trenches") and lust mingles with violence ("The mud is thick with desire"). 'Eumenides', meanwhile, is twice as long, but no less arresting. Soft, almost choral openings interchange with rumbling thunder before culminating in Davies yelling: "Silver bullets! For sinners' hearts!"

No doubt there'll be some impatient souls who clamour for more tunes with immediate impact (especially since singles 'Skeleton Swoon' and 'Lucia, At The Precipice' were deemed superfluous), but demanding such fare from 'Violet Cries' would be like asking Gordon Ramsay to serve you up some beans on toast: there's a far richer and more refined set of treats on display here than any of the band's contemporaries could rustle up. Esben And The Witch, then: gothic, not goth, and making the latter seem like just another four-letter word. **Ben Hewitt**

8

DOWNLOAD: 'Argyria', 'Marching Song', 'Eumenides'





HERCULES & LOVE AFFAIR

BLUE SONGS MOSHI MOSHI

No Antony Hegarty this time, but Andy Butler's second effort takes the disco party heaven-wards



According to Roman legend, Hercules copped his supernatural powers off the gods, toking hard at Hera's holy teat and becoming a mythical figure into the bargain.

Flash forward a few millennia and pretty much the same thing happened to Andy Butler, the Denver-born DJ whose Hercules & Love Affair floored critics in 2008.

Reared on the divine milk of early house and disco pioneers like Larry Levan and Arthur Russell, the outfit's eponymous debut was helped along by emotional vocal contributions from pal Antony Hegarty.

Hegarty's since made way for new recruits Sean Wright and Aerea Negrot, but for Hercules' second outing Butler handles the transition admirably well. Take lead single 'My House'; all lashing, minimal percussion and sweaty exhortations which recall some long-lost classic from Belgian new beat maestros Technotronic.

The Europhule influence resurfaces in 'Painted Eyes' moody, 'Blue Monday'-ish

groove and the Kim Ann Foxman-sung 'I Can't Wait's' minimal acid house, while Bloc Party's Kele Okereke sounds sexy on the pumping, Italo-house pop of 'Step Up'.

Soulful highlight 'Leonora' wears its Peech Boys influence with characteristic good taste, while 'Answers Come In Dreams' docs oddball pop by way of early Brian Eno. 'Boy Blue' and the title track are stranger still, strewn as they are with acoustic guitar, marimba and flutes like some West Coast folk record from the '70s. Then the party's closed out with a stark rendition of classic house anthem 'It's Alright', Foxman injecting his vocals with just the right measure of bruised feeling.

It's an elegant, graceful footnote to a fascinating record which, while fighting shy of classic status, confirms Hercules as more elegantly suffused with the pleasures and pain of being mortal than any of their peers right now. **Alex Denney**

DOWNLOAD: 'Leonora', 'My House', 'Step Up'

The 'My House' video is at NME.COM/video now

MEN

TALK ABOUT BODY COLUMBIA

If you were JD Samson, one-third of Le Tigre, the most beloved feminist electro-pop band of the last decade, what would be your next step? Some less fun, less sophisticated electro-pop with a dated, vaguely DFA feel and gender politics so subtle you call your band MEN? Clue: no. Samson's talk was of "the radical potential of dance music", and this is an album that desperately needs the extra lift of performance. The disco-punk sass of 'Off Our Backs' is worth a distracted hip-shake, but 'Credit Card Babie\$' and 'Who Am I To Feel Free' recall Chicks On Speed at their most irritating more than Samson's past ventures. **MEN** in rubbish shocker... **Emily Mackay**

DOWNLOAD: Le Tigre's 'Feminist Sweepstakes'

THE GO! TEAM

ROLLING BLACKOUTS WICHITA

So wearing are The Go! Team in their relentless wilful eclecticism, their grindingly annoying playground chants and their bursts of trapped-wasp hyperactivity, that it seems remarkable that this is only their third album - maybe their crate-digging inanity somehow has the power to make time stretch. 'Rolling Blackouts' sees them doing what The Go! Team do: flailing and yelping like meth-addicted Energiser bunnies, which, as you may have figured, is not a compliment. At least, on the bug-eyed likes of 'TORNADO' and 'Bust Out Brigade', they sound like they're enjoying themselves, but if you're not, then that's kind of a criticism too. **Pete Cashmore**

DOWNLOAD: Some sedatives

THE RIDER
What we're reading and watching



DVD

Mr Nice

As far as drug smugglers go, you'd be hard pushed to find one more glam than Howard Marks, aka Mr Nice, who in his Oxford days discovered that selling dope was much more lucrative than teaching. This acclaimed biopic is more myth than moral, but addictive nonetheless.



Exhibition

Hipstamatics

Woozy, fidelity-shy Hipstamatic photos have transformed the world of shitty phone cameras for the better.

This exhibition showcases 157 of the best photos taken on the app - the number of Hipstamatic 100 analogue cameras originally produced in the '80s.

Orange Dot Gallery, Bloomsbury, free entry



Film

Hereafter

The now-octogenarian Clint Eastwood's latest features Matt Damon as a factory worker able to communicate with the dead. Creepy stuff, and, excitingly, bits of it were shot just down the road from NME Towers!

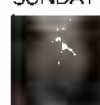
SINGLES
This week reviewed by
FRANKIE FRANCIS
Frankie & The Heartstrings



DAVID LYNCH

GOOD DAY TODAY

SUNDAY BEST



Is there anything this chap can't do? Me and our guitarist Michael are obsessed with Lynch - so much so that we tried to make the start of our album a bit of a homage to *Twin Peaks*. This sounds like early Moby and Laurie Anderson, and it's a bit faster than I like my electronic music but it still sounds great.

DAVE ID

ONLY ME I CAN SAVE

UK7



This isn't really my thing, but I like the song more as it moves through. The production isn't that great and to me it feels a bit soupy where beats are getting lost under lots of other tracks. It won't get to Number One, but he probably doesn't care about that. I'm sure if this sort of music tickles your fancy you could enjoy this one.

THE PHOENIX FOUNDATION

BUFFALO

MEMPHIS INDUSTRIES



Firstly, this video is well worth checking out. The song is quite uplifting too. I can hear a few bands in this, the beat reminds me of 'All Night Disco Party' by Brakes, and the reverb-y vocal melody sticks in your head. It trots along nicely, building slowly but surely into a splashy end.

THE VACCINES

POST BREAK-UP SEX

COLUMBIA



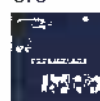
This song reminds me of 'When I'm With You' by Best Coast, which I prefer to be honest. I don't think it matters what I say about this song, I'm sure

these cheeky chaps are going to the top whether you like it or not.

THE STREETS

GOING THROUGH HELL

679



I think it's about time we took a step back and gave a round of applause to Mr Skinner, if this is his last outing as The Streets. I loved the first album and every time I hear a track off it I'm immediately taken back to travelling home from college on the bus. If his last album, which this is from, does the same for someone else, it's a good thing.

METRONOMY

SHE WANTS

BECAUSE MUSIC



These guys are a few albums in now, and by the sounds of it still pushing that indie pop/electronic sound in the right direction. This track is dark and mysterious yet it has funk and groove. This is unmistakably Metronomy and that's great.

Watch a video interview with Frankie & The Heartstrings on NME.COM now

LIVE

MONA, FIXERS, SMOKE FAIRIES

Edited by Emily Mackay



JESSIE J

COALITION, BRIGHTON SATURDAY, JANUARY 15

Award-winner; teeny-popper; diva of our dreams; which one will she be tonight? We're confused

Jessie J, you may have heard, has got great potential. Not just great, award-winning. Double award-winning, in fact, with both the BBC's Sound of 2011 and the Brits' Critics Choice accolades under her perfectly trimmed bob. That's some damn fine potential.

In order to court votes for those awards, though, she's had to be every kind of singer to every kind of person: a faux-American brat one minute, a mewling singer/songwriter the next. Fine when you're hiding behind your YouTube channel, potentially awkward when you're in a Brighton seafront club on a Saturday night performing to 200 screaming teenage girls.

They don't seem bothered, mind. From

the moment J is on stage, 20 minutes before her set, dancing to Luther Vandross behind the DJ booth, they lap up her swagger. They comply when she asks for them to throw clothes at her and scream like hyenas when she sings 'Happy Birthday' to one girl, who seemingly everyone knows.

More importantly, she proves she's not a one-trick pony. 'Nobody's Perfect' is even better than 'Do It Like A Dude', a huge don't-fuk-with-me ballad that Beyoncé would kill for.

Much of the rest though, is music for children and mums. 'Stand Up', a catchy but meaningless ballad, is filled with

the sort of vapid self-affirmation that verges on the Scientologous. It would make a decent track on a Hannah Montana album, but the idea that this

In order to win awards she's had to be every kind of singer to every kind of person

is the best new music has to offer is both dismal and a lie. Next single 'Price Tag' would be deemed too wimpy for *Glee*. It also doesn't help that, throughout, her guitarist Ben is scoring the douchebag hat-trick: white man's overbite, eyes closed during every song and furious David Gray headshaking.

And then, just when everything's turning into a gap year trip to *Camp Rock*, we're back with 'Do It Like A Dude's snarling, twisted, intelligent pop and you can't believe it's the same girl.

A great songwriter, which she is, is able to get in the mind of the artist they're writing for. The problem is Jessie has continued to do that with her own material, so tonight she's playing different characters and some of them are brilliant. Her saving grace, and the only sense of continuity tonight, is what she says between songs – a rapport with her fans that's endearing, obnoxious, respectful and genuinely funny. If J can harness her big-balled personality and project it consistently, then somewhere, under those personas, is some potential. *Sam Wolfson*



MONA

UNION POOL, BROOKLYN SUNDAY, JANUARY 16

Tennessee's stadium wannabes test themselves in enemy territory. Results inconclusive

These days, the road to being bigger than Bono (Mona's stated aim) goes through Brooklyn – a place where the dreams of countless wannabe rock'n'rollers have been eroded by this town's indifference. Tonight, Mona know they're in for a real test. "I know we're a bunch of rednecks from Nashville but c'mon, Brooklyn, give us more than that," spits singer Nick Brown, in a sassy attempt to get the crowd on his band's side early on. The real persuading, though, is in the first few songs, all of which whizz by in a blur that comes stunningly close to justifying their status as 2011's Best New American Import. Both 'Trouble On The Way' and 'Teenager' come at you like airborne shots of adrenalin, brimming with the kind of choruses that you can cash in at the bank. Mona then decide to unveil their arena ambitions with 'Lines In The Sand' – a

towering piece of whiskey-stained soul that could stop traffic. For this dazzling quarter of an hour, the band seem like

instant stars rather than just hot prospects.

Perhaps inevitably, this blitzkrieg of brilliance isn't sustainable. Nick's wide-eyed energy and rock-star shapes disappear as they plod through the soft-rock filler 'Say You Will' and by the time the uncoil the U2-by-numbers 'Cloak And Dagger', it seems like all four of them can't wait to get it over with so they can go onto something better.

And they do exactly that with epic closer 'Lean Into The Fall', which takes their debt to Kings Of Leon to wonderfully dramatic heights and wins over Brooklyn's indie sceptics. But Bono is a rock star *all* of the time and if they ever hope to surpass him, Mona will have to figure out a way to do the same. **Hardeep Pbul**

VIEW FROM THE CROWD



Suzanne, 23
"I thought they sounded absolutely amazing tonight and Nick Brown is such a charismatic frontman. I actually feel pretty lucky to be here because the next time they come to New York, they're going to be playing in a much bigger venue than this."

WHAT'S ON YOUR RIDER?



Tennis
"There are big words on the top of our rider that say: 'We would rather have takeaway dinner!' Venues in America subtract huge expenses on whatever you request... We try to keep it simple."

THE BOXER REBELLION

THE LEXINGTON, LONDON TUESDAY, JANUARY 18

Everyone loves a good underdog story, but The Boxer Rebellion's journey from no-one-gives-a-shit outsiders to flavour-of-the-month pop tarts and subsequently hey-maybe-these-guys-can-write-a-tune barely matters. Tonight their performance of new album 'The Cold Still' in full shows they're far more than That Band In That Drew Barrymore Film; what's more, it's clear all their past troubles – illness, disappointment, random outbreaks of Alan McGee – are now behind them. Could they grow into a new low-down and dirty Elbow?

Granted, 'Both Sides Are Even' and 'Cause For Alarm' are slightly overwrought, and veer towards self-indulgence rather than the sky-scraping emoting they clearly aim for, but 'No Harm' and the glistening 'Doubt' boil confidently. Frontman Nathan Nicholson has the whole mysterious bluesman thing down, but the way he takes 'Locked In The Basement' by the scruff of the neck and howls it into submission and turns 'The Runner' into a molasses-thick hymn suggest given larger stages than this, he could whip up something deliciously dark. 'Caught By the Light' and the punchy, warlike encore 'Semi-Automatic' throb with rustic charm and energy. But while they might not be changing lives tonight, there's the sense that yeah, we'll be seeing them again. And considering they're a journeyman band about to release their third album, the fact they even have a future – and this is a given – speaks volumes, and loudly. **Rob Parker**

AUSTRA

OLD BLUE LAST, LONDON TUESDAY, JANUARY 18

Katie Stelmanis' name should be passed like a treasures secret from lip to lip. A contemporary of Owen Pallett on Toronto's queer/DIY music underground, she's classically trained, has guested on Fucked Up's last album, and under her given name, has released a handful of records that have showcased her gargantuan voice. If she remains a best-kept secret, her new band, Austra – pronounced 'Owstra' – ought to change that. Featuring raven-haired twins on backing vocals, a Cold Cave-type in sleeveless leather jacket glowering at his synth like it



just dissed his mum, and Stelmanis sporting a bleach-blond Zola Jesus look, they tick numerous 'nu-goth' boxes, but defy all lazy reference to be the most fully-formed new band you've seen in too damn long. 'Darken The Pulse' and 'Lose It' bind folk incantations, pagan rhythms and icy synthgaze, while debut single proper, 'Beat & The Pulse', proves Austra are built for the club. Only a fool would ignore them. **Louis Pattison**

VIV ALBERTINE'S LIMERENCE

BRIXTON WINDMILL, LONDON MONDAY, JANUARY 17

Limerence is a psychologist's term for a state of being in love. As opener, 'Don't Believe In Love', attests, however, ex-Slits guitarist Viv Albertine is fed up with everything that pertains to amour. An atheist post-feminist, of a certain age, this brittle frontwoman makes no reference to her '80s band, The Slits, or to the memory of the late Ari Up, who died recently. Instead, she and the rest of her all-female troupe (one violinist, one keyboardist and auxiliary guitarist, all backing vocalists) grind out melodic songs with a pointed absence of conventional rhythm. There are no drums, or indeed bass, in tonight's incarnation of Limerence's ever-shifting line-up, just spindly melodies for Albertine's angry and poignant songs. 'Needles' brings back the summer of '76, pre-Slits, when Albertine was in a band with Sid Vicious and Palmolive called The Flowers Of Romance, and is an anti-heroin lament. 'Fairytale' gets darker still; a sexualised 'Little Red Riding Hood'-type nursery rhyme about a loss of innocence.

The harmonies that balefully swathe 'Couples Are Creepy' are also present on 'Confessions Of A Milf'. The latter, which was recently re-worked as a Christmas single, portrays a domestic nightmare, with a woman suffocated by traditional roles and the trappings of luxury. Even when Viv Albertine comes close to sketching out a regular love song on 'Never Come', it's in the past tense. And there's the rub. She's extravagantly and excellently anti-love. **Dele Fadele**

FIXERS

O2 ACADEMY, OXFORD SATURDAY, JANUARY 15

Cosmic! Oxford's own space-pop alchemists show exactly why they jacked in the day jobs

It was that great sage Ferris Bueller who said it: "Life moves pretty fast". Well the hands turn even faster for Fixers. Only a few months ago the band would have been confused for bicycle mechanics in their hometown of Oxford; two weeks ago they were in these very pages playing down fame with jokey, oversized ambitions; and tonight they're back from London after recording a Radio 1 Live Lounge session to tell us they quit their jobs the day before. It's like time has been compressed by some sort of astral can-crusher.

But not only is the free-and-easy life only right for these space cadets, this gig does feel like a homecoming. Oxford's enthusiasm is staggering. Most in the packed room haven't heard of Broadcast's Trish Keenan, who Jack dedicates the set to, but their appreciation of Fixers' screwy celebratory pop confirms that fans' ability to stomach strange alchemies is rather stronger than it once was.

The oscillating sounds of Silver Apples in opener 'Crystals', the serotonin-

VIEW FROM THE CROWD



The parents of Jack Goldstein, and drummer Michael "Fish" Thompson
"We're so proud of them. We've been friends for 12 years and it's amazing to see them doing this. We'd follow them around the country if we could. We've enjoyed their other write-ups. Will they be OK with this?"

friendly rush of Animal Collective in 'Another Lost Apache', the choice to infuse every step with 'Feel Flows'-era Beach Boys, the grubby post-house pulse and the clanging, reverb-loaded moments that suggest a fondness for Fever Ray on 'Who Says Boys' – these are the whirling undercurrents that make Fixers' cascading, festival-ready harmonies and cloud-bursting melodies so wonderful and intense. They sound like cult member weirdoes next to the Americana bands on the fusty all-day bill that goes before them.

Jack turns the night into a frenzied Pentecostal mass by the final, wailing 'I Am The Cosmos', head tilted back as he rocks a rather low-key take on farmer's son indie-boy chic. On this evidence, though, they'll be in natty space-age threads soon enough. *Chris Parkin*

O₂ customers can get Priority Tickets to O₂ Academy Oxford up to 48 hours before general release. Just register at o2.co.uk/priority. *While Priority Tickets are popular they are subject to availability.*

O₂



SMOKE FAIRIES

JAM, BRIGHTON MONDAY, JANUARY 17

Intense, intimate and adventurous folk-gothery from the wyrd sisters – mind your heads, though

Under the dastardly low ceilings of Jam's basement, Katherine Blamire and Jessica Davies somehow manage to make what must be a Top Five contender for the UK's Biggest Live Venue Design Failure actually work to their advantage. They do so by using the head-grazing surounds to create a startling intimacy in which their Southern (English) gothic vision lingers like post-party whisky fuz. "Is anyone too tall to stand in here?" asks Jessica, as the crowd titter in the direction of their lanky Frank Zappa-styled violinist.

Announcing from the stage that this is only their first headline tour of the UK, it's hard to believe that it's taken so long for Chichester's Smoke Fairies to get this far, especially considering their brilliance as a live proposition and the fact that these old schoolmates have been playing together for yonks.

Anecdotes about busking outside Woolworths when they were younger and having the staff poke them with sticks through vents ("That was when you knew it was time to move on and let the panpipe people take over," explains Katherine) prove that things have

changed for the duo, who released their first proper album, 'Through Low Light And Trees' last autumn.

Initially slapped with the 'new folk' tag, there's more to their complex sound than just fiddles and ye olde harmonies. The Jethro Tull timing in 'River Song' definitely wouldn't be seen in Laura Marling's repertoire and neither would the brief-but-brilliant prog escapades that slip into 'Storm Song'.

As the backing band leave the stage, a pin-drop quiet welcomes 'Erie Lackawanna', which highlights the essence of the duo's appeal – their ability to be simultaneously tender and tough, while 'Living With Ghosts' shows they share Anna Calvi's keen ear for lost highways and warped Americana.

A nameless new song, despite its talk of tornado warnings, is sonically lighter than much of their moodier material, with a joyous, ringing chorus that proves they can do chirpy just as well as they can do doom and desire-laden atmospherics. Even so, it's the darker side of Smoke Fairies that is the most thrilling. *Leonie Cooper*



ROCK SOUND
EXPOSURE TOUR

DINOSAUR PILE-UP

The XCERTS
JAPANESE VOYEURS

FEBRUARY 2011

THURSDAY	17	BEDFORD ESQUIRES	01234 340 120
FRIDAY	18	BOURNEMOUTH CHAMPIONS	08444 77 1000
SATURDAY	19	BRIGHTON AUDIO	01273 325 440
SUNDAY	20	TUNBRIDGE FORUM	0844 811 0051
TUESDAY	22	CAMBRIDGE HAYMAKERS	0844 811 0051
WEDNESDAY	23	BIRMINGHAM O ₂ ACADEMY3	0844 477 2000
THURSDAY	24	LONDON RELENTLESS GARAGE	0844 811 0051
FRIDAY	25	BRISTOL O ₂ ACADEMY2	0844 477 2000
SUNDAY	27	GLASGOW KING TUTS	0844 4999 990
MONDAY	28	NEWCASTLE O ₂ ACADEMY2	0844 477 2000

MARCH 2011

TUESDAY	01	LEEDS COCKPIT	0113 245 5570
THURSDAY	03	MANCHESTER ROADHOUSE	0161 832 1111
FRIDAY	04	YORK DUCHESS	0844 811 0051
SATURDAY	05	SOUTHAMPTON JOINERS	023 8022 5612

BUY ONLINE: GIGSANDTOURS.COM | 24HR CC HOTLINE: 0844 811 0051

DINOSAURPILEUP.COM • THEXCERTSBAND.COM • MYSAPCE.COM/JAPANESEVOYEURS

THREE WAY ROTATING CO HEADLINE TOUR

ROCKSOUND

CHASE AND STATUS
LIVE

PLUS GUEST

YASMIN &



'NO MORE IDOLS' TOUR

MARCH 2011

WED	09	SOUTHAMPTON GUILDHALL	023 8063 2601
THU	10	CAMBRIDGE CORN EXCHANGE	SOLD OUT
FRI	11	LONDON ROUNDHOUSE	SOLD OUT
SAT	12	YEOVIL WESTLANDS	0844 811 0051
SUN	13	NOTTINGHAM ROCK CITY	SOLD OUT
TUE	15	BRISTOL O ₂ ACADEMY	SOLD OUT
THU	17	GLASGOW ABC	0844 4999 990
FRI	18	LEEDS O ₂ ACADEMY	SOLD OUT
SAT	19	MANCHESTER ACADEMY	SOLD OUT

BUY ONLINE: GIGSANDTOURS.COM | TICKETMASTER.CO.UK | 24HR CC HOTLINES: 0844 811 0051 | 0844 826 2826

'NO MORE IDOLS' NEW ALBUM OUT NOW

INCLUDES 'END CREDITS', 'HEAVY', 'LET YOU GO' AND 'HYEST HYPE'

WWW.CHASEANDSTATUS.CO.UK | WWW.MYSAPCE.COM/CHASEANDSTATUS

AN SJM CONCERTS PRESENTATION BY ARRANGEMENT WITH WME & JMD MANAGEMENT

JHO

SJM Concerts by arrangement with The Agency Group presents

BRITISH SEA POWER

FEBRUARY 2011

Mon	07	Cardiff Clwb Ifor Bach	029 2022 2199
Tue	08	Bristol Thekla	0370 444 4400
Wed	09	Birmingham Library @ HMV Institute	0844 248 5037
Thu	10	Nottingham Rescue Rooms	0845 413 4444
Sat	12	Leeds Met University	0113 244 4600
Sun	13	Glasgow Arches	0844 429 9890
Mon	14	Newcastle Tyne Theatre	0844 4839 9890
Tue	15	Manchester Ritz	0161 832 1111
Sat	19	Leeds Stanley Theatre	0844 477 2000
Sun	20	Cardiff Junction	01222 511 611
Mon	21	Nottingham The Waterfront	0844 811 0051
Sat	24	Nottingham The Waterfront	0844 811 0051
Fri	25	Portsmouth Wedgewood Rooms	023 8266 3011
Sun	27	London HMV Forum	0844 847 2405



buy online at gigsandtours.com | 24hr cc hotline 0844 811 0051

With a Dine and Dash now www.britishseapower.co.uk

SJM Concerts by arrangement with The Agency Group presents

DOES IT OFFEND YOU YEAH

plus guests **Tripwires & HOUNDS**

WED	02	THURSDAY	03	0844 811 0051
THU	03	FRIDAY	04	0844 811 0051
SAT	05	SUNDAY	06	01733 310 383
SUN	06	MONDAY	07	01273 60 6312
MON	07	TUESDAY	08	0113 245 5570
TUE	08	WEDNESDAY	09	0870 264 3333
WED	09	THURSDAY	10	0844 477 1000
FRI	11	FRIDAY	12	0844 499 9990
MON	14	SUNDAY	15	0844 477 2000
TUE	15	MONDAY	16	0115 9464 583
WED	16	TUESDAY	17	0844 477 2000
THU	17	WEDNESDAY	18	0844 477 2000
FRI	18	THURSDAY	19	0161 832 1111
SAT	19	FRIDAY	20	01772 893 000
MON	21	SUNDAY	22	0870 264 3333
TUE	22	MONDAY	23	0870 264 3333
WED	23	TUESDAY	24	0870 444 4400
THU	24	WEDNESDAY	25	020 8549 5871

buy online at gigsandtours.com | 24hr cc hotline 0844 811 0051

SJM Concerts & Eat Your Own Ears by arrangement with Primary Talent International presents

METRONOMY

April

Thu	14	Nottingham Rescue Rooms	0845 403 4444
Fri	15	Norwich Waterfront	0603 508 050
Sat	16	London O ₂ Shepherd's Bush Empire	0844 477 2000
Sun	17	Portsmouth Wedgewood Rooms	023 8266 3011
Tue	19	Brighton Digital	0844 477 1000
Wed	20	Oxford O ₂ Academy2	0844 477 2000
Thu	21	Cardiff Clwb Ifor Bach	029 2022 2199
Fri	22	Wakefield The Hop	0844 477 1000
Sun	24	Newcastle O ₂ Academy2	0844 477 2000
Mon	25	Edinburgh Cabaret Voltaire	0844 400 0000
Tue	26	Aberdeen Tunnels	0844 400 0000
Wed	27	York The Duchess	0870 000 0000

buy online at artisticket.com

www.metronomy.co.uk

www.twitter.com/metronomy



LIVE

BEADY EYE



DEBUT ALBUM "DIFFERENT GEAR, STILL SPEEDING" OUT 28 FEB 2011



IN ASSOCIATION WITH SJM CONCERTS, METROPOLIS MUSIC, REGULAR MUSIC, PCL, CML & MCD BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL

APRIL 2011

11	NOTTINGHAM ROCK CITY	0845 413 4444
12	LIVERPOOL GUILD OF STUDENTS	0844 477 2000
17	BELFAST ULSTER HALL	02890 334455
18	EDINBURGH CORN EXCHANGE	0871 220 0260
20	NEWCASTLE O ₂ ACADEMY	0844 477 2000
21	LEEDS O ₂ ACADEMY	0844 477 2000
23	NEWPORT CENTRE	0844 811005
24	WOLVERHAMPTON CIVIC	0870 320 7000
26	SOUTHAMPTON GUILDHALL	023 8063 2601
27	BRIGHTON CENTRE	0844 847 1515

BUY ONLINE:

WWW.BEADYEYEMUSIC.COM

WWW.GIGSANDTOURS.COM / WWW.TICKETMASTER.CO.UK

24HR C/C HOTLINE: 0844 811 0051 / 0844 826 2826

MAXIMUM 4 TICKETS PER APPLICANT

TICKETS ON SALE:
FRIDAY 28 JANUARY AT 10AM

suede

Performing their classic works live...
'Suede', 'Dog Man Star' & 'Coming Up'

19/05/11

①



20/05/11

②



21/05/11

③

Thursday 19 May^①
Friday 20 May^②
Saturday 21 May^③LONDON
O₂ ACADEMY
BRIXTON

0844 477 2000

Buy online at: www.gigsandtours.com
24hr credit card hotline: 0844 811 0051LIMITED DELUXE SEASON TICKET
FOR ALL 3 SHOWS AVAILABLE
FROM WWW.GIGSANDTOURS.COMRemastered 2CD+DVD sets of all
5 albums available in Junewww.suede.co.uk

Absolute.



Presented by SJM Concerts in association with 13 Artists

TICKETS
ON SALE AT 9AM
FRIDAY 28 JANUARY

PETER DOHERTY

MAY

03	LEAMINGTON SPA ASSEMBLY ROOMS	01925 523 001
04	LEICESTER O ₂ ACADEMY	0844 477 2000
05	BRISTOL O ₂ ACADEMY	0844 477 2000
06	OXFORD O ₂ ACADEMY	0844 477 2000
08	CAMBRIDGE JUNCTION	01223 511 511
09	FOLKESTONE LEAS CLIFF HALL	0844 847 1776
10	LONDON O ₂ SHEPHERDS BUSH EMPIRE	0844 477 2000
11	SOUTHAMPTON UNIVERSITY	0844 811 0051
13	NORWICH UEA	01603 508 050
14	BIRMINGHAM HMV INSTITUTE	0844 248 5037
15	LIVERPOOL O ₂ ACADEMY	0844 477 2000
17	NEWCASTLE O ₂ ACADEMY	0844 477 2000
18	MANCHESTER ACADEMY	0161 832 1111
19	LEEDS O ₂ ACADEMY	0844 477 2000
20	GLASGOW BARROWLANDS	08444 999 990

24 HOUR TICKET HOTLINE: 0844 811 0051 | GIGSANDTOURS.COM | ARTISTTICKET.COM | GIGSINSCOTLAND.COM

TICKETS ON SALE 9AM FRIDAY 28 JANUARY

A METROPOLIS MUSIC & DF CONCERTS PRESENTATION BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL

THE BRAVERY

TRANSCENDENT FICTION ROYAL CHAINS

FOREIGN OFFICE STAGECOACH
(5 FEB ONLY) (5 FEB ONLY)

February

- 01 LONDON Hoxton Bar & Kitchen
020 7734 8932
- 02 BIRMINGHAM O₂ Academy2
0844 477 2000
- 03 GLASGOW O₂ ABC2
0844 477 2000
- 05 NEWCASTLE O₂ Academy 2
0844 477 2000
- 06 NOTTINGHAM Rescue Rooms
0845 413 4444
- 07 PORTSMOUTH Wedgewood Rooms
02392 863 911
- 08 LONDON Hoxton Bar & Kitchen
020 7734 8932
- 10 BRISTOL Thekla
0845 413 4444
- 11 CAMBRIDGE Haymakers
01223 511 511
- 13 MANCHESTER Ruby Lounge
0161 832 1111
- 14 LEEDS Brudenell Social Club
0113 245 4650
- 15 LONDON Hoxton Bar & Kitchen
020 7734 8932
- 22 LONDON Hoxton Bar & Kitchen
020 7734 8932

24 Hour Ticket Hotline: 0844 811 0051 | Book online: www.gigsandtours.com
www.thebravery.com

A Metropolis Music presentation by arrangement with X-ray

ESBEN AND THE WITCH

PLUS GUESTS
TROPHY WIFE
(JAN 31ST FEB 9TH ONLY)

JANUARY

- 31 BRISTOL LOUISIANA 0117 929 9008
- ## FEBRUARY
- 01 BRIGHTON PAVILLION THEATRE 01273 709 707
 - 03 NEWCASTLE OTHER ROOMS 0844 477 2000
 - 04 EDINBURGH SNEAKY PETES 0844 847 2487
 - 05 NOTTINGHAM RESCUE ROOMS 0845 413 4444
 - 07 SHEFFIELD HARLEY 0114 275 2269
 - 08 BIRMINGHAM HARE & HOUNDS 0871 230 0070
 - 09 LONDON XOYO 0870 264 3333

NEW DATES ANNOUNCED

APRIL

- 01 SOUTHAMPTON JOINERS 02380 632 608
- 02 OXFORD JEKCHO 0845 413 4444
- 03 LIVERPOOL KAZIMER 0870 264 3333
- 04 GLASGOW STEREO 0844 847 2487
- 06 LEEDS COCKPIT 2 0113 245 4650
- 07 MANCHESTER ST PHILIP'S CHURCH 0161 832 1111

24 HOUR TICKET HOTLINE: 0844 811 0051
WWW.GIGSANDTOURS.COM

THE DEBUT ALBUM 'VIOLET CRIES' RELEASED 31ST JANUARY
WWW.ESBENANDTHEWITCH.CO.UK

A METROPOLIS MUSIC, EYE & TOL PRESENTATION
BY ARRANGEMENT WITH BARTISTS

Metropolis Music
by arrangement with Coda present

THE VACCINES

Thursday 7th April

**LONDON
ELECTRIC
BALLROOM**

0844 811 0051
gigsandtours.com

On sale: 26th Jan

thevaccines.co.uk

THE SPECIALS

UK TOUR 2011

TUESDAY 11 OCTOBER
WOLVERHAMPTON CIVIC HALL
0844 820 7000

WEDNESDAY 12 OCTOBER
WOLVERHAMPTON CIVIC HALL
0844 820 7000

SOLD OUT & SATURDAY 15 OCTOBER
MANCHESTER APOLLO
08444 777 077

SUNDAY 16 OCTOBER
HULL ARENA
0844 811 0051

TUESDAY 18 OCTOBER
GLASGOW SECC
08444 000 000

FRIDAY 21 OCTOBER
NOTTINGHAM CAPITAL FM ARENA
08444 124 024

SUNDAY 23 OCTOBER
PLYMOUTH PAVILIONS
0845 146 146

MONDAY 24 OCTOBER
CHELTENHAM RACECOURSE
0844 811 0051

TUESDAY 25 OCTOBER
BRIGHTON CENTRE
0844 847 1818

THURSDAY 27 OCTOBER
BOURNEMOUTH
INTERNATIONAL CENTRE
0844 870 3000

FRIDAY 28 OCTOBER
CARDIFF INTERNATIONAL ARENA
02920 22 44 00

SATURDAY 29 OCTOBER
COVENTRY RICOH ARENA
0844 811 0051

THURSDAY 03 NOVEMBER
LONDON
ALEXANDRA PALACE
0844 811 0051 | 020 7794 0022 | 0844 844 0444

24 HOUR TICKET HOTLINE: 0844 811 0051 OR BOOK ONLINE: GIGSANDTOURS.COM SEETICKETS.COM
A METROPOLIS MUSIC, WOLVERHAMPTON CIVIC HALL, RHP & OF CONCERTS PRESENTATION IN ASSOCIATION WITH E-BAY

BROTHER



FEBRUARY

- 13 LANCASTER LIBRARY
- 15 STOKE UNDERGROUND
- 16 WREXHAM CENTRAL STATION
- 17 LEEDS COCKPIT
- 18 MANCHESTER RUBY LOUNGE
- 19 BIRMINGHAM FLAPPER
- 21 CAMBRIDGE ARU
- 22 LONDON BORDERLINE

01524 560 700

01782 206 000

0870 444 5556

SOLD OUT

SOLD OUT

SOLD OUT

08450 508 258

SOLD OUT

APRIL

- 11 READING PLAY*
- 12 YEovil ORANGE BOX
- 14 YORK STEREO*
- 15 SHEFFIELD LEADMILL*
- 16 MIDDLESBROUGH UNCLE ALBERTS*
- 17 GLASGOW KING TUTS*

0844 871 8803

0870 264 3333

0844 477 1000

SOLD OUT

0870 264 3333

08444 999 990

MAY

- 06 GLOUCESTER GUILDHALL*
- 07 OXFORD O₂ ACADEMY2*
- 08 SLOUGH WEST WING ARTS CENTRE*
- 09 NORWICH WATERFRONT*
- 11 ALDERSHOT WEST END CENTRE*
- 12 PORTSMOUTH WEDGEWOOD ROOMS*
- 14 SOUTHEAST CHINNERS*
- 17 CARDIFF CLWB IFOR BACH*
- 18 BRISTOL FLEECE*
- 19 NOTTINGHAM RESCUE ROOMS*
- 20 NORTHAMPTON ROADMENDERS*
- 21 WOLVERHAMPTON SLADE ROOMS*
- 23 LONDON HEAVEN
- 24 MANCHESTER ACADEMY 3*
- 25 LIVERPOOL O₂ ACADEMY2*
- 26 LEEDS COCKPIT*
- 29 EDINBURGH CABARET VOLTAIRE*
- 30 ABERDEEN DRUMMONDS*
- 31 DUNDEE DOGHOUSE*

01452 503 050

0844 477 2000

0844 811 0051

01603 508 050

01252 330 040

02392 863 911

01702 467 305

0844 477 1000

0117 929 9008

0845 413 4444

0844 811 0051

0870 320 7000

0844 847 2351

0161 832 1111

0844 477 2000

0844 811 0051

08444 999 990

08444 999 990

08444 999 990

TICKETS AND TOUR INFORMATION AVAILABLE FROM ACIDLOVE.NET

0870 264 3333 | 0844 811 0051 | SEETICKETS.COM | ARTISTTICKET.COM | GIGSANDTOURS.COM

*RESCHEDULED SHOWS, ORIGINAL TICKETS REMAIN VALID

***TICKETS ON SALE 9AM THURSDAY 27 JANUARY**

A METROPOLIS MUSIC, SJM CONCERTS, OF CONCERTS & KILIMANJARO PRESENTATION
BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL

DOWNLOAD THE DEBUT SINGLE

'DARLING BUDS OF MAY' NOW FROM ITUNES



The WOMBATS

MARCH RE-SCHEDULED DATES - ORIGINAL TICKETS VALID

FRI	04	MANCHESTER ACADEMY	
SAT	05	NEWCASTLE O ₂ ACADEMY	
SUN	06	DUNDEE FAT SAM'S LIVE	08444 999 990
MON	07	EDINBURGH HMV PICTURE HOUSE	08444 999 990
WED	09	LEEDS METROPOLITAN UNIVERSITY	
THU	10	BIRMINGHAM HMV INSTITUTE	
FRI	11	SHEFFIELD LEADMILL	
SUN	13	NORWICH UEA	
MON	14	LONDON HMV HAMMERSMITH APOLLO	0844 844 4748
THU	17	CARDIFF SOLUS	
FRI	18	BRISTOL O ₂ ACADEMY	

24 HOUR TICKET HOTLINE: 0844 811 0051 OR BOOK ONLINE: WWW.GIGSANDTOURS.COM
TICKETS ALSO ON SALE VIA: WWW.THEWOMBATS.CO.UK | ARTISTTICKET.COM | CROWDSURGE.COM

A METROPOLIS MUSIC, SJM CONCERTS, OF CONCERTS & KILIMANJARO PRESENTATION BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL

JUMP INTO THE FOG OUT NOW | TECHNO FAN RELEASED MARCH 28TH
THE WOMBATS PROUDLY PRESENT | THIS MODERN GUTCH RELEASED APRIL 11TH
THEWOMBATS.CO.UK | MYSPACE.COM/THEWOMBATSUK



MONA

FEBRUARY 2011

19 LANCASTER LIBRARY 01524 580700
20 WOLVERHAMPTON SLADE ROOMS 0870 320 7000
21 LONDON GARAGE (NME SHOW) **SOLD OUT**

MARCH 2011

07 STOKE ON TRENT SUGARMILL 0115 945 4593
08 LIVERPOOL O₂ ACADEMY2 0844 477 2000
09 GLASGOW KING TUTS 08444 999 990
11 LEEDS COCKPIT 0113 245 4650
12 OXFORD O₂ ACADEMY2 0845 413 4444
13 BEDFORD ESQUIRES 01234 340 120

ONLINE: SEETICKETS.COM | TICKETWEB.COM
ALT-TICKETS.CO.UK | EVENTIM.CO.UK
NEW SINGLE 'TEENAGER' RELEASED FEBRUARY 28TH MONATHEBAND.COM
A KILIMANJARO & METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH CAA

THE BOXER REBELLION

PLUS GUESTS WE ARE AUGUSTINES

MARCH

THU 03 EDINBURGH CABARET VOLTAIRE 0844 4999 990
FRI 04 LEEDS COCKPIT 0113 245 4650
SAT 05 NORTHAMPTON ROADMENDER 0115 900 500
SUN 06 MANCHESTER THE RUBY LOUNGE 0870 264 3333
TUE 08 BRISTOL FLEECE & FIRKIN 0844 811 0051
WED 09 BIRMINGHAM HMV INSTITUTE 0844 248 503
THU 10 LONDON HEAVEN 0844 871 8803

ALSO AVAILABLE FROM: WWW.KILILIVE.COM | 0844 871 8803

NEW ALBUM 'THE COLD STILL' RELEASED 7TH FEB 2011
WWW.THEBOXERREBELLION.COM

A KILIMANJARO, METROPOLIS MUSIC & DP CONCERTS PRESENTATION

KILIMANJARO, BARLEY & FRIENDS
BY ARRANGEMENT WITH ITS PRESENT

THE JOY FORMIDABLE

PLUS GUESTS THE CHAPMAN FAMILY + AIRSHIP (LONDON)
spotlight kid (LEEDS)

JANUARY 2011

Sat 29 LONDON BORDERLINE **SOLD OUT**
FEBRUARY 2011
Tue 01 BOURNEMOUTH OLD FIRE STATION 0244 477 2000
Wed 02 BRISTOL THEKLA 08713 100 000
Thu 03 BIRMINGHAM O₂ ACADEMY2 0844 477 2000
Fri 04 MANCHESTER CLUB ACADEMY 0161 832 1111
Sat 05 GLASGOW KING TUTS 08444 999 990
Mon 07 EDINBURGH ELECTRIC CIRCUS 08440 999 990
Tue 08 NEWCASTLE O₂ ACADEMY2 0844 477 2000
Wed 09 LEEDS COCKPIT 0113 245 4650
Fri 11 SHEFFIELD PLUG 01142 413 040
Sat 12 CAMBRIDGE ST. PAULS 01223 511 511
Sun 13 LEICESTER O₂ ACADEMY2 0844 477 2000

MAY 2011 - RESCHEDULED DATE
TUE 10 LONDON KOKO 0844 871 1111

ALSO AVAILABLE ONLINE FROM: KILILIVE.COM & USUAL OUTLETS
THE ALBUM 'THE JOY OF FORMIDABLE' NOW THE JOY OF FORMIDABLE.COM

THE DUKE SPIRIT

TOUR FEB 2011

GUILDFORD BOXEROOM
LONDON HEAVEN NME AWARDS SHOW 0871 230 1094
SOUTHAMPTON TALKING HEADS 0870 264 3333
LEEDS BRUDENELL SOCIAL CLUB 0113 275 2411
GLASGOW CAPTAIN'S REST 0141 332 7304
EDINBURGH SNEAKY PETE'S 08444 771 000
MANCHESTER SOUND CONTROL 0161 236 0340
CARDIFF CLUB IFOR BACH 029 2023 2199

TICKETS ALSO AVAILABLE FROM: WWW.KILILIVE.COM | 0844 871 8803

WWW.THEDUKESPIRIT.COM



Thursday
03 February
LONDON
RELENTLESS
GARAGE

TICKETS: INFO
WWW.THE-FLY.CO.UK
DOORS 7PM - ON STAGE 8PM

NEW ALBUM
Thank You Happy Birthday
out March 20th
www.myspace.com/casethetheelephant



KILIMANJARO, SJM CONCERTS, PCL, DF & ACADEMY EVENTS BY ARRANGEMENT WITH ITS PRESENT

COLD WAR KIDS

PLUS GUESTS

FEBRUARY 2011
SUN 20 MANCHESTER ACADEMY 2 0161 832 1111
MON 21 GLASGOW GARAGE 0844 871 2487
TUE 22 BIRMINGHAM O₂ ACADEMY2 0844 477 2000
WED 23 LONDON KOKO **SOLD OUT**

MAY 2011
EXTRA DATE ADDED DUE TO PUBLIC DEMAND
MON 16 LONDON O₂ SHEPHERDS BUSH EMPIRE 0844 477 2000

ALSO AVAILABLE FROM: KILILIVE.COM | 0844 871 8803
NEW ALBUM 'MINE IS YOURS' OUT NOW
WWW.COLDWAR KIDS.COM

KILIMANJARO BY ARRANGEMENT WITH ITS PRESENT

YOAV

FEBRUARY
22 GLASGOW NICE AND SLEAZY'S 08444 999 990
23 BIRMINGHAM KITCHEN GARDEN CAFE 0871 230 0010
24 LONDON LEICESTER SQUARE THEATRE 0844 847 2475
25 MANCHESTER DEAF INSTITUTE 0844 871 8803
28 NOTTINGHAM RESCUE ROOMS 0845 413 4444

MARCH
01 BRISTOL THEKLA BAR 0845 413 4444

TICKETS ALSO AVAILABLE FROM:
WWW.KILILIVE.COM | 0844 871 8803
WWW.YOAVMUSIC.COM
THE NEW ALBUM 'A FOOLPROOF ESCAPE PLAN' OUT FEBRUARY 2011

SHOCKWAVES
NME
AWARDS
2011
SHOWS

METRONOMY

GIGGS + COCKNBUKKID
Tuesday 01 February

SOLD OUT

GANGOFFOUR

JOHN & JEHN + WILD PALMS
Wednesday 02 February

LONDON HEAVEN
0844 847 2351

Los Campesinos!

SUMMER CAMP + GROUPLOVE
Wednesday 02 February
LONDON O₂ SHEPHERDS BUSH EMPIRE
0844 477 2000

THE DUKE
SPIRIT

BIG DEAL + TAPE THE RADIO
Thursday 03 February
LONDON HEAVEN
0844 847 2351

MYSTERY JETS

FICTION + TRIBES + BABESHADOW
Wednesday 09 February
LONDON O₂ SHEPHERDS BUSH EMPIRE
0844 477 2000

WHITE LIES SLEIGH BELLS

CROCODILES + MIRRORS
Friday 11 February
LONDON O₂ SHEPHERDS BUSH EMPIRE
SOLD OUT

TEETH + MEN + LINDY
Monday 13 February
LONDON O₂ SHEPHERDS BUSH EMPIRE
SOLD OUT

THE BEES

MIKE KINAWUKA + ALEXANDER
Monday 14 February
LONDON UNION CHAPEL
020 7403 3331

THE NAKED +
FAMOUS

WOLF GANG + SPARK
Tuesday 15 February
LONDON HEAVEN
SOLD OUT

ISOBEL CAMPBELL
AND MARK LANEGAN

CHERRY GHOST + SEA OF BEES
Tuesday 15 February
LONDON O₂ SHEPHERDS BUSH EMPIRE
0844 477 2000

edwyn collins

TWO WOUNDED BIRDS + THE MAXWELLS
Wednesday 16 February
LONDON O₂ SHEPHERDS BUSH EMPIRE
0844 477 2000

NOAH AND
THE WHALE

CLOUD CONTROL + PLANET EARTH
Thursday 17 February
LONDON KOKO
0844 847 2258

MILES
KANE

YOUNG BUFFALO
Thursday 17 February
LONDON O₂ SHEPHERDS BUSH EMPIRE
SOLD OUT

FRANK
TURNER

PLUS GUESTS
Friday 18 February
LONDON HEAVEN
SOLD OUT

YUCK

CULTS + GUARDS
Friday 18 February
LONDON HEAVEN
SOLD OUT

CARL BARÂT

THE HEARTBREAKS + FOREIGN OFFICE
Sunday 20 February
LONDON O₂ SHEPHERDS BUSH EMPIRE
0844 477 2000

ALEX WINSTON

SPARKADIA
Monday 21 February
LONDON NEW PLAYERS THEATRE
020 7403 3331

MONA

NEON TREES
Monday 21 February
LONDON O₂ SHEPHERDS BUSH EMPIRE
SOLD OUT

FRANKIE &
THE HEARTSTRINGS

THOSE DANCING DAYS + VERONICA FALLS
Monday 21 February
LONDON HEAVEN
0844 847 2351

WARPAINT

TWIN SHADOW + THE NEAT
Monday 21 February
LONDON O₂ SHEPHERDS BUSH EMPIRE
SOLD OUT

CARIBOU

FACTORY FLOOR + WALLS
Tuesday 22 February
LONDON O₂ SHEPHERDS BUSH EMPIRE
0844 477 2000

LES SAVY FAV

PULLED APART BY HORSES + YOUNG LEGIONNAIRE
Tuesday 22 February
LONDON HEAVEN
0844 847 2351

Tickets available from www.nme.com/tickets | www.gigsandtours.com | www.ticketmaster.co.uk
24hr CC hotline 0871 230 1094 | 0844 811 0051 | 0844 826 2826

A Metropolis Music presentation

Includes a 50p charity donation to Teenage Cancer Trust (registered charity 1062559 in England & Wales, SC039757 in Scotland)

Follow us on Twitter #nmeawards or visit www.nme.com/awards



A LIVE NATION AND SJM PRESENTATION IN ASSOCIATION WITH CAA

THE NAKED + FAMOUS

TUESDAY 15 FEBRUARY
LONDON HEAVEN NME SHOW

FRIDAY 20 MAY
**LONDON O2
SHEPHERDS
BUSH EMPIRE**

0844 477 2000

BUY ONLINE AT LIVENATION.CO.UK
AND GIGSANDTOURS.COM

WWW.THENAKEDANDFAMOUS.COM



NEW SINGLE 'YOUNG BLOOD'
OUT 07.03.11
THE ALBUM 'PASSIVE ME AGGRESSIVE YOU'
OUT 14.03.11

GOOD TIMES TOUR

ALOE BLACC & THE GRAND SCHEME

APRIL

26 BIRMINGHAM HMV INSTITUTE 0844 248 5037
27 MANCHESTER ACADEMY 3 0161 832 1111
28 GLASGOW ORAN MOR 0844 499 9990

MAY

1 LONDON SCALA 0207 403 3331
2 BRIGHTON CONCORDE 01273 873 311

Buy online at livenation.co.uk
and gigsandtours.com

www.aloeblacc.com

A Live Nation, SJM, OF and One Finance presentation in association with BODA Agency



GLASVEGAS

MARCH

1	EDINBURGH LIQUID ROOMS	SOLD OUT
2	GLASGOW QMU	SOLD OUT
3	LONDON HEAVEN	SOLD OUT
21	PORTSMOUTH WEDGEWOOD ROOMS	023 9282 4355
22	BRISTOL THEKLA	0870 444 4400
23	WOLVERHAMPTON SLADE ROOMS	0870 320 7000
25	BOLTON SOUNDHOUSE	0844 811 0051
26	WAKEFIELD BAINE LANE WORKING MENS CLUB	0844 477 1000
27	SUNDERLAND THE INDEPENDENT	0870 264 3333

Tickets available from artistticket.com / livenation.co.uk / gigsandtours.com

New Album 'EUPHORIC /// HEARTBREAK\\'\\' Out 4th April

A Live Nation, SJM, DHP and Regular Music presentation by arrangement with Primary Talent International

www.glasvegas.net



EAT YOUR OWN EARS BY ARRANGEMENT WITH PRIMARY TALENT PRESENTS

CAT'S EYES

MARCH

14 MANCHESTER ST PHILIPS, WITH ST STEPHEN CHURCH

15 GLASGOW ST ANDREWS CHURCH

18 LONDON AMADEUS CENTRE

TICKETWEB CO UK / 0844 477 1000

SEETICKETS.CO.UK / 0870 264 3333 ARTISTTICKET.COM / 0844 871 8820

WWW.CATSEYESMUSIC.COM WWW.EATYOUROWN EARS.COM

CAT'S EYES 'BROKEN GLASS' EP OUT FEBRUARY 28 ON POLYDOR

ON SALE TODAY



DREADZONE



FEBRUARY

THU 10	LINCOLN DRILL HALL	01522 873 894
FRI 11	WORCESTER MARRS BAR	01905 613 336
SAT 12	DERBY THE BELL	0843 208 0500
FRI 18	GLOUCESTER GUILDHALL	01452 503 050
SAT 19	BILSTON THE ROBIN 2	01902 401 211

MARCH

FRI 11	HERTFORD CORN EXCHANGE	01992 442 992
SAT 12	TUNBRIDGE WELLS FORUM	0870 264 3333
FRI 18	BRIDPORT PALACE THEATRE	01308 424 901
SAT 19	BRIGHTON KOMEDIA	0845 293 8480
THU 24	GUILDFORD BOILERROOM	01483 440 022
FRI 25	FOLKESTONE QUARTERHOUSE	01303 858 500
SAT 26	HITCHIN CLUB 85	01462 432 767

NEW STUDIO ALBUM EYE ON THE HORIZON OUT NOW

www.dreadzone.com | www.facebook.com/dreadzone | www.myspace.com/gregdread



NME
AWARDS
2011
BIG GIG

FREE DAVE GROHL
NME 'GODLIKE GENIUS' MAGAZINE
WORTH £4.99 WITH EVERY TICKET*

FOFO FIGHTERS

CEE LO PREN

SOLD OUT
Band of Horses

**NO
AGE**

Friday 25th February
London Wembley Arena

www.gigsandtours.com

www.ticketmaster.co.uk

www.nme.com/tickets

0844 811 0051 / 0844 826 2826 / 0871 230 1094

Boxfresh



NME.COM/AWARDS

*Magazines will be distributed on the evening of the NME Awards Big Gig. To collect your copy you must attend the event
SJM Concerts and Metropolis Music by Arrangement with WME

Ocean Colour Scene the moseley shoals tour

playing
the whole
classic
album

FEBRUARY

SOLD OUT 9	NEWCASTLE O ₂ Academy ¹	0844 477 2000
Thu 10	LLANDUDNO Venue Cymru ²	01492 872000
Fri 11	CARDIFF Uni ²	02920 230130
Tue 15	SOUTHAMPTON Guildhall	02380 632601
Thu 17	BRISTOL O ₂ Academy ¹	0844 477 2000
Fri 18	LEEDS O ₂ Academy	0844 477 2000
Sat 19	LIVERPOOL Guild Of Students ¹	0844 477 2000
Mon 21	NORWICH UEA ⁵	01603 508050
Tue 22	NOTTINGHAM Rock City ⁴	08713 100 000
Thu 24	ABERDEEN Music Hall ³	0871 220 0260
SOLD OUT 25	GLASGOW Barrowland ³	0871 220 0260
SOLD OUT 26	BIRMINGHAM O ₂ Academy	0844 477 2000

London O₂ Brixton Academy Sat 10th December 0844 477 2000

24 HR HOTLINE: 0844 338 0000 www.bookingsdirect.com

(agency & c/card bookings subject to booking fee) L.O.

1-ACADEMY EVENTS

ART AND INDUSTRY

SHOWS NOT PROMOTED BY 3A ENTS

2-PUSH 3-REGULAR MUSIC 4-DHP 5-VENUE

AAA

3A Ents, SJM Concerts, DF and Mean Fiddler by arrangement with Primary Talent International presents



BEN FOLDS | LONELY AVENUE TOUR

FEBRUARY 2011

SAT 19 BIRMINGHAM HMV INSTITUTE 08442 485037
SUN 20 LONDON HAMMERSMITH APOLLO* 08448 44 47 48
TUES 22 SOUTHAMPTON GUILDHALL* 02380 632601
THU 24 MANCHESTER O₂ APOLLO 08444 777 677
FRI 25 GLASGOW O₂ ACADEMY 08444 999 990
SAT 26 SHEFFIELD O₂ ACADEMY 0844 477 2000

24 HR TICKET HOTLINES:

0844 871 8820 www.artisticket.com

*0844 338 0000 www.bookingsdirect.com

(agency & c/card bookings subject to booking fee)

BENFOLDS.COM



NEW ALBUM
BY BEN FOLDS & NICK HORNBY
LONELY AVENUE OUT NOW
ON NONESUCH RECORDS

Weller live

special guests

THE RIFLES

NEXT WEEK

THURSDAY 3RD
FEBRUARY

ABERDEEN
AECC P&J ARENA
08444 77 9000

FRIDAY 4TH
FEBRUARY
NEWCASTLE
METRO RADIO ARENA
0844 493 6666

paulweller.com



24 HR TKT HOTLINE 0844 338 0000

WWW.THETICKETFACTORY.COM/PAULWELLER

AGENCY & C/CARD BOOKINGS SUBJECT TO BOOKING FEE

'WAKE UP THE NATION' NEW ALBUM OUT NOW

CAA

AAA

NEXT WEEK



'A stunning
reinvention of
Yeats's poetry.'
Irish Times

THE WATERBOYS present

AN APPOINTMENT
WITH MR. YEATS

FEBRUARY 2011

Tue 1 LIVERPOOL Philharmonic 0151 709 3789

Wed 2 COVENTRY Warwick Arts Centre 024 7652 4524

Thu 3/Fri 4 LONDON Barbican 020 7638 8891

24 HR TKT HOTLINE: 0844 338 0000 www.bookingsdirect.com

(agency & credit card bookings subject to booking fee)

www.mikescottwaterboys.com

AAA

SHOCKWAVES
STYLISH ATTRACT PLAY

NME AWARDS 2011 TOUR

CRYSTAL CASTLES CRYSTAL CASTLES MAGNETIC MAN EVERYTHING EVERYTHING THE VACCINES

Thu 03 Feb
Fri 04 Feb
Sat 05 Feb
Mon 07 Feb
Tue 08 Feb
Wed 09 Feb
Fri 11 Feb
Sat 12 Feb
Sun 13 Feb
Tue 15 Feb
Wed 16 Feb
Thu 17 Feb
Sat 19 Feb

Glasgow O2 Academy
Manchester Academy
Manchester Academy
Newcastle O2 Academy
Nottingham Rock City
Leeds O2 Academy
Norwich UEA **SOLD OUT**
Birmingham O2 Academy
Cardiff Uni Great Hall
Bristol O2 Academy **SOLD OUT**
Bournemouth O2 Academy
Brighton Dome
London O2 Academy Brixton

08444 999 990
0161 832 1111
0161 832 1111
0844 477 2000
0845 413 4444
0844 477 2000
01603 508 050
0844 477 2000
029 2078 1458
0844 477 2000
0844 477 2000
01273 709 709
0844 477 2000

Tickets available from:
www.nme.com/tickets or 0871 230 1094
www.gigsandtours.com
www.ticketmaster.co.uk
24hr CC hotline 0844 811 0051 / 0844 826 2826

An SJM Concerts presentation in association
with DF concerts and Metropolis Music
All tickets include a 50p donation to Teenage
Cancer Trust (registered charity 1062559 in England
and Wales, SC039757 in Scotland)





Live and Unsigned

in partnership with



musicradar.com
The No.1 website for musicians

BANDS & ACTS WANTED

THE UK'S BIGGEST
NATIONAL MUSIC COMPETITION
FOR BANDS AND ACTS

WWW.LIVEANDUNSIGNED.UK.COM

access to music



NATIONAL OPEN DAY

@ the UK's leading popular music college.

SATURDAY 5 FEBRUARY

Birmingham . Brighton . Bristol . Lincoln

London . Manchester . Norwich . York

Find out about our exciting range of FE courses and apprenticeships.
Tuition is free for 16-18s and those on benefits. Apply online!

accesstomusic.co.uk

0800 28 18 42 . info@accesstomusic.co.uk

BAND AID

No dilemma is too big or small for NME's
Resident Cognitive Disputational Resolutionist
(aka Agony Uncle) Pete Cashmore



SENSORY OVERLOAD

Our bassist has put together a mad montage of images to project onto us during gigs. I think it detracts from our music. Can you have too much visual?

Sight And Sound, Manchester

"Too much visual", eh? There's an album title if ever I heard one. This is a perfect way for an average band to beef up their stage act - this is called 'The Inspirational Carpets Phenomenon' - and harks back to the halcyon days of Pink Floyd's multi-media barrages. However, in this age of reduced attention spans, it is possible that it will distract people from the music. So my advice is: keep it up, and don't bother writing any decent songs. *Uncle Pete*

HE THRUSTS TOO MUCH!

Our lead singer's stage moves are -- how to put this? -- very "crotch-centric". Can a frontman be too heavy with the thrusting and the grinding?

Shrinking Violet, London

The purpose of this is, of course, to make the ladies in the crowd aware that the leader is a rampant stag with rutting on his mind. But in this post-feminist age, anything involving the forcible offering of a penis is frowned upon - indeed, this is why nobody in Warpaint is talking to me any more. A simple sticker saying "Warning: stage show may include suggestive hip enthrustment" on your flyers should cover you against any legal action. *Uncle Pete*

WHO GETS PAID?

How should a new band sort out the matter of who gets the money for the songs? Our guitarist writes everything but we want to make sure we get what's ours.

Skint Bassist, Dublin

You need to get some songs down on paper then, matey! You may as well offer to give some of my fee for this column (all £12 of it) to other people just because they read it out in public. And Uncle Pete needs that money for his nightly two bottles of red. Honestly, you kids nowadays, you all want something for nothing. *Hic. Uncle Pete*

Fancy having your band problems solved once and for all? Just send your musical quandaries to bandaid@nme.com, and Uncle Pete will endeavour to assist

BAND SERVICES

CLOTHING & ACCESSORIES

Simply Superb T-Shirts & More!

BIG SALE NOW ON!

45 Vinyl Insert!

Rock Out With Your Cock Out

Grohl for President

The Smiths Tour 1983

100's of Exclusive T-shirts and Hoodies

Big range of girls slimfits

Secure On-Line Ordering

Full Money Back Guarantee

Get **10% discount!** Type in 'nme2' at checkout

Call **FREE** on: **0800 035 0241**

www.tshirtgrill.com

Join us on Facebook

RECORDING STUDIOS

Mill Hill Music Complex
0208 906 9991
London NW7

Established 1979
Rehearsals from £3.50-£18 per hr (inc PA and full backline)
Recordings: Large live rooms, great drum sound, Apple Mac GS & Soundtrax desk all from £16-25 per hour
PA's, 2 Backline for hire
Main Dealers for Fender, Ibanez, Laney + many more at great prices
Storage available - cupboards to shipping containers
Free Strings, Drumsticks, Soft Drinks or Pringles for New Customers (check website for full details of offer)
10 Minutes from M1/M25
5 mins walk from Mill Hill B&B
Thameslink, 20 mins by Train from Kings Cross. No stairs & a Park
www.millhillmusic.co.uk

Producer Paul Tipler
AT Unit 13 Studios

Idlewild, Placebo, Elastica, Stereolab, Eighties Matchbox, Sky Larkin, Forward Russia, Reuben.

www.tipler.co.uk
07930 483737

BonaFideStudio

recording and rehearsal studio
London EC2: open 24/7

demos + singles + albums + voice overs
+ SE tutorials + Live and midi +
Production + Mixing + Red book
mastering + more...
Recording from £12.50 p/h incl engineer
Rehearsals from £5 p/h incl btl
www.bonafidestudio.co.uk
020 7684 6360 or 020 7684 6361

CHAT

DATE CHAT
MEN: 0871 908 9919
GAY: 0871 908 9944

18+. Helpline 0844 944 9844. Network extras apply. Live calls recorded. SP: 4D.

WOMEN CALL FREE*
0800 075 9128

*1800 + Free from BT Landline

CHAT OR DATE
10p
PER MIN

0872 100 1002
18+. Helpline 0844 944 9844. Network extras apply. Live calls recorded. SP: 4D.

TUITION

LEADING VOCAL COACH

To the famous

www.pank2opera.com
Tel: 020 8958 9323

AWESOME MERCHANDISE

1000+ COLOUR T-SHIRTS £18.99

1000+ COLOUR FLYERS & 1000+ COLOUR POSTERS £24.99

VALUE SOURCE OF PRINT AND MERCHANDISE

THE UK'S BEST CUSTOM ARTWORK SERVICES

STICKERS, T-SHIRTS, TOTE BAGS, BOTTLE OPENERS, MAGNETS, FLYERS, POSTERS, BUSINESS CARDS, PRINTS, PVC BANNERS, LIGHTS, ELECTRONICS, T-SHIRTS AND MUCH MORE...

AWESOME MERCHANDISE
WWW.AWESOMEMERCHANDISE.COM

TEL: 0114 275 5667
83 BARKSTON HOUSE - CROFTON STREET
LEEDS - LS11 9RT - UNITED KINGDOM

To advertise here phone
Nicola on 0203 148 2989

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



GREAT ESCAPE

Starts Brighton various venues, May 12

DON'T MISS

Oh, we do like to be beside the seaside! Especially when it's for the delightful Great Escape. The first list of bands to be announced comprises electro fiends Friendly Fires, sludgy sirens Warpaint, new queen of the dancefloor Katy B, '80s addict Twin Shadow, our new obsession Tribes, cocky gobshites Brother, pixie folk type Villagers, and Manc lads Dutch Uncles. Then there's Gorillaz' mates Little Dragon, masked wonder SBTRKT, earnest lovelies Big Deal, and newness abounds from The Holidays, Bonjay, Said The Whale, The Soft Moon, Seekae and DZ Deathrays. And there's still about 333 more bands to be announced. Look out for an announcement about the burgeoning stars of the NME Radar Stage too... NME.COM/festivals



GROUPLOVE

STARTS: London
Shepherds Bush
Empire, Feb 2

L.A. band join stellar bill for this Shockwaves NME Awards Show. NME.COM/artists/grouplove



SUEDE

STARTS: O2 Academy
Brixton, May 19

Brett Anderson and co play their first three albums in full in the capital over three nights. NME.COM/artists/suede



BRIGHT EYES

STARTS: Glasgow Oran
Mor, Feb 8

Emo's original poster boy visits for a short jaunt before returning to the Albert Hall in June. NME.COM/artists/bright-eyes



HARRYS GYM

STARTS: London Social,
Feb 8

The Norwegian dream-pop band's new album is called 'What Was Ours Can't Be Yours'. Selfish types then. NME.COM/artists/harrys-gym



MEN

STARTS: London
Lexington, Feb 8

Ahead of supporting Sleigh Bells on their Shockwaves NME Awards Show, JD Samson et al 'Talk About Body' at the Lexington. NME.COM/artists/men



MOGWAI

STARTS: London
Hoxton Bar & Kitchen,
Feb 9

By the time you read this, you will probably have to harvest your eyeballs to get into this minuscule show. NME.COM/artists/mogwai



THE NAKED AND FAMOUS

STARTS: London
Heaven, Feb 15

Our new favourite Kiwi cutesies headline a Shockwaves NME Awards Show with Wolf Gang. NME.COM/artists/the-naked-and-famous



MARK RONSON

STARTS: London
Roundhouse, Feb 16

Ronson pulls together the stars of his 'Record Collection' for this shindig. We'd love to see the rider for that show... NME.COM/artists/mark-ronson



ROUNDHOUSE RISING

STARTS: London
Roundhouse, Feb 21

Prepare for a week of excellent music workshops and shows from Dels, Prizes and more. NME.COM/festivals



DANANANAN-AKROYD

STARTS: Middlesbrough
Uncle Albert's, Feb 25

The Glaswegian outfit return – their second album is due out soon. NME.COM/artists/dananananaykroyd



ATP I'LL BE YOUR MIRROR

STARTS: London
Alexandra Palace,
July 23

PJ Harvey joins Grinderman, Liars and co at ATP's new festival. NME.COM/festivals



RIHANNA

The O2 Arena,
London, Nov 15

RiRi adds four additional dates to her mammoth UK arena tour. We make it 19 shows now... NME.COM/artists/rihanna

PRIORITY

Our customers can get Priority Tickets to thousands of gigs across the UK up to 48 hours before general release.

Text PRIORITY to 2020 to register. When Priority Tickets are gone, they're gone. Terms apply.

O₂

PICK of the WEEK

What to see this week? Let us help



ESBEN AND THE WITCH

STARTS: Bristol Louisiana, Jan 31

NME
PICK

For all that Technicolor animation studios try to be all-knowing and subversive about fairy tales, none of the bigwigs have ever dared channel one of the genre's most traditional elements: the true dark side. Even if they did, chances are they couldn't do the wicked genre justice; not as well as Esben And The Witch do anyway. Their debut album, 'Violet Cries', hits the same day as this tour starts, yet it feels wholly not of this time – featuring twitchy, Gothic numbers about death by silver poisoning, and seeping historical inference and ancient whispers like a dusty old tome. To spend time in its company is like visiting an abandoned museum at night, where trinkets and skeletons beguile with the paranoia that some wicked spirit could bring them back to life. You can practically hear old Walt quivering in his coffin...

NME.COM/artists/esben-and-the-witch



Everyone's Talking About ANIKA

STARTS: London Lexington, Jan 26
Bands whinging about their riders would be nothing compared to Anika's hardships as a political journalist in Berlin. Lucky for us, she's now turned to music, and her uneasy combo of dub and ESG-like attitude is more punishing than any band strife.
NME.COM/artists/anika



Don't Miss MOGWAI

STARTS: Stirling Tolbooth, Jan 26
When the prizes for Album Title Of The Year are doled out, expect Mogwai to be first in line for the brilliantly belligerent 'Hardcore Will Never Die, But You Will', their seventh. They might be approaching 16 years in the tooth, but they're definitely not softening with age.
NME.COM/artists/mogwai



Radar Stars WU LYF

STARTS: Glasgow Arches, Feb 1
It's time for the reckoning as WU LYF play their first UK shows outside of Manchester. Are they just an elaborate hoax? Can they make good on the demos we've got our grubby little mitts on so far? We're pinning all our hopes on the enigmatic heavy poppers, so let's bloody well hope they can.
NME.COM/artists/wu-lyf

WEDNESDAY

January 26

BATH

The Raydlators Bell
01225 460426

BIRMINGHAM

Attack Attack/Tandy Hard

02 Academy 2 0870 771 2000

The British Kicks/Soccer 96

02 Academy 3 0870 771 2000

Bully Wee Band/Soccer 96 Red Lion

0121 444 7258

Forever Living Dead/Soccer 96

Asylum 0121 233 1109

BRIGHTON

Salter Cane/Crowns On The Rats

Orchestra/Squadron Leaders

Prince Albert 01273 730499

The Walkmen/Treetlight For

Sunlight Concorde 2 01273 673311

The Street Dogs/The Mahones Croft

0117 987 4144

BRISTOL

Mama Rosin/The Lucky Strikes

Thekla 08713 100000

CARDIFF

Dopamine/Becca Fox Clwb Mor Bach

029 2023 2199

Regime The Globe 07738 983947

CHELMSFORD

Brides/God Damn Kids/The

Sanction Barhouse 01245 356811

EDINBURGH

Nuala Kennedy/Cammy Robson

Captain's Bar

Jonny/Wye Oak Monto Water Rats

020 7837 4412

K-X-P The Lexington 020 7837 5387

The Lost Brothers Slaughtered

Lamb 020 8682 4080

Luke Haines Hoxton Pony

0871 9624530

MR RVC Scala 020 7833 2022

The Real McKenzies Borderline

020 7734 5547

Spy Catcher Bull & Gate

020 7485 5358

Yellow Wire The Bowery

020 7580 3057

GATESHEAD

Richard Thompson/Emma

Pollock/King Creosote Sage Arena

0870 703 4555

GLASGOW

Spectrals Captain's Rest 0141 331 2722

The View King Tut's Wah Wah Hut

0141 221 5279

The Wilders/Furnace Mountain/50

Lions Old Fruitmarket 0141 287 5511

LEEDS

Dana Falconberry/Oh Rulu

Oporto 0113 245 4444

The Jeffrey Lewis & Peter Stampfel

Folk Band! Brudenell Social Club

0113 243 5866

Sick Puppies Cockpit 0113 244 3446

LEICESTER

Allo Darlin/The Mai 68s Musician

0116 251 0080

LONDON

Adam Ant 100 Club 020 7636 0933

Anika The Lexington 020 7837 5387

Bracewar/Foundation Purple Turtle

020 7383 4976

The Cheek Of Her Rhythm Factory

020 7247 9386

CW Stonelking Garage

020 7607 1818

The Foreign Office/Dead Models/

Klito Take Proud Galleries

020 7482 3867

Francobollo/Sister Gracie/Kypile

The Bowery 020 7580 3057

Gang Of Four Rough Trade East

0207 392 7788

Gin Panic/Anison/Ex-Libras/Wayter

93 Feet East 020 7247 6095

Hawthorn Good Ship 020 7372 2544

Jim Stapley/Dead Monroe/Skinny

Machines Monarch 0871 230 1094

Joey Nelson Big Chill House

020 7427 2540

Laura Cantrell Monto Water Rats

020 7837 4412

The Lost Brothers Slaughtered Lamb

020 8682 4080

Madison Violet Borderline

020 7734 5547

Man Like Me XOYO 020 7729 5959

The Mars Patrol Barfly

0870 907 0999

Mona/Claire Maguire KOKO

020 7388 3222

Noah & The Whale/Ben Howard/

Alice Gold Bush Hall 020 8222 6955

Rue Royale/This Is The Kit Sir

Richard Steele 020 7483 1261

Saul Williams Hoxton Square Bar

& Kitchen 020 7613 0709

Scarlette Fever Punk 0871 971 5418

Scoundrels/Holden/The Jacquerie

Catch 020 7729 6097

Sons Of The Sand New Cross Inn

020 8692 1866

Steve Wynn Garage (Upstairs)

0871 230 1094

Three Cane Whale Old Queen's Head

020 7354 9993

Turiz Social 020 7636 4992

Vls The Spoon The Lion

0208 977 3199

Wanderdown/The Sonic Jewels/

Twin Brother/Twisted Harmony

Dublin Castle 020 7485 1773

MANCHESTER

Smoke Fairies/Sea Of Bees/

Pablo's Finest Hour Ruby Lounge

0161 834 1392

Twin Shadow Deaf Institute

0161 330 4019

Usher Evening News Arena

0161 950 5000

NEWCASTLE

Band Of Horses/Goldheart

Assembly/Mojave 3 02 Academy

0870 771 2000

JLS Metro Radio Arena

0870 707 8000

Woodpigeon/Withered Hand Cluny

0191 230 4474

NORWICH

Justin Currie/Heidi Spencer

Waterfront 01603 632717

Missing Andy Brickmakers

01603 441118

NOTTINGHAM

Ivryl/Dave Giles Rescue Rooms

0115 958 8484

OXFORD

Funeral Party 02 Academy 2

0870 771 2000

SHEFFIELD

The Vaseline/Schwervon Leadmill

0114 221 2828

SOUTHAMPTON

I Dream In Colour/Birdpen/

New Broadcast Group Soul Cellar

023 8071 0648

Metronomy Joiners 023 8022 5612

STIRLING

Mogwai Tolbooth 01786 274000

WINCHESTER

The Brute Chorus Railway Inn

01962 867795

YORK

My First Tooth Stereo 01904 612237



THURSDAY

January 27



Egyptian Hip Hop,
Bush Hall, London

ASCOT

The Stellar Thieves Jazz At The Station 01344 876006

BIRMINGHAM

Alasdair Roberts/Duotone

Glee Club 0870 241 5093

Usher NIA 0121 780 4133

Vault Of Eagles 02 Academy 3

0870 771 2000

BRIGHTON

Drum Eyes/Cold Pumas/The Sticks

Prince Albert 01273 730499

Tonight We Fly/Harry & His

Heartless Sleeve The Hope

01273 723 568

The Vaseline/Schwervon Coalition

01273 726858

BRISTOL

Heather Peace The Tunnels

0117 929 9008

Metronomy/Conan Mockasin

Thekla 08713 100000

CAMBRIDGE

Justin Currie Junction 01223 511511

Missing Andy/Wideboy

Generation/The Iconyx Haymakers

01223 367417

CANTERBURY

Callous/Screaming For Daylight/

Rise Above/The Ashes Beer Cart

Arms 0871 230 1094

CARDIFF

Huwie Price The Globe

07738 983947

Paul Carrack St David's Hall

029 2087 8444

Walter Schreifels Clwb Ifor Bach

029 2023 2199

EDINBURGH

Calum Wood Captain's Bar

0141 565 1000

Aerials Up/First Charge Of

The Light Brigade The Arches

0141 565 1000

Band Of Horses/Goldheart

Assembly/Mojave 3 02 Academy

0870 771 2000

Roxy Music SECC 0141 248 3000

Sick Puppies King Tut's Wah Wah

Hut 0141 221 5279

Twin Shadow Captain's Rest

0141 331 2722

LEEDS

Allo Darlin'/Just Handshakes

(We're British) Oporto

0113 245 4444

The Resonators Duck & Drake

0113 246 5806

Smoke Fairies Brudenell Social Club

0113 243 5866

LONDON

Adam Ant 100 Club 020 7636 0933

Ani DiFranco 02 Shepherds Bush

Empire 0870 771 2000

Anna Calvi Hoxton Hall 020 7739 5431

Anoraak/Mat Motte Bull & Gate

020 7485 5358

Benni Hemm Hemm/Mumansk/

Monte The Lexington 020 7837 5387

Billy Vincent/Kevin Pearce/

RightClickSaveAs Arch Angel

020 7938 4137

Charli XCX/Kof Arts Club

020 7460 4459

Clare Maguire Hoxton Square Bar

& Kitchen 020 7613 0709

Common Objects/John Butcher/

Angharad Davies Cafe Oto

0871 230 1094

Cosmo Jarvis Monto Water Rats

020 7837 4412

The Dandies Proud Galleries

020 7482 3867

Dog Is Dead Old Queen's Head

020 7354 9993

Echogram/Beat Milk Jugs/The

Granddaughters Dublin Castle

020 7485 1773

Egyptian Hip Hop/Dutch Uncles

Bush Hall 020 8222 6955

Fantastic Mr Fox/Star Slinger Old

Blue Last 020 7613 2478

The Feuds The Bowery 020 7580 3057

The Fruitful Earth/Movas Basement

World's End 020 7281 8679

Gracious Few Barfly 0870 907 0999

G&G Sindikatas Cargo 0207 749 7840

Let's Buy Happiness/The

Collectable Few/The Escapists

MacBeth 020 7739 5095

The Little Picture House/

Quintessence/Beneath The Beach

93 Feet East 020 7247 6095

Locust Ridge Saints Windmill

020 8671 0700

Mama Roslin/The Lucky Strikes

Borderline 020 7734 5547

Pulled Apart By Horses/Mona/

The Midnight Beast Coronet

020 7701 1500

Rhythm & Wordplay Hope & Anchor

020 7354 1312

Tribes/Life In Film/Wilder XOYO

020 7729 5959

The Trophy Hearts Rhythm Factory

020 7247 9386

The Would-Be-Goods/Tigercats/

A Fine Day For Sailing Jamm

020 7274 5537

MANCHESTER

Attack Attack/Hopes Die Last/

While She Sleeps Academy 2

0161 832 1111

Bastions/Bisonhammer Ruby

Lounge 0161 834 1392

Funeral Party Academy 3

0161 832 1111

Jun Tzu Deaf Institute 0161 330 4019

Mad Sin Gullivers 0161 832 5899

The Real McKenzies Night And Day

Cafe 0161 236 1822

Switchoff Retro Bar 0161 274 4892

NEWCASTLE

Cattle & Cane/Face The Ocean/

Revolver Head Of Steam

0191 232 4379

The Cult/Masters Of Reality

02 Academy 0870 771 2000

Suzi Wong/Moonlight Valentino

Trillians 0191 232 1619

NORWICH

Dim Goddess/Danny Whitehouse

Olives 01603 230500

Sarah Gillespie/Gilad Atzmon

Arts Centre 01603 660352

OXFORD

One Direction The Regal

01865 241261

PORTSMOUTH

Ivyrise/Dave Giles Wedgewood

Rooms 023 9286 3911

STOCKTON ON TEES

The Jeffrey Lewis & Peter

Stampfel Folk Band! Waiting Room

01642 780465

SWANSEA

The View Sin City 01792654226

TUNBRIDGE WELLS

Devil Sold His Soul/Heights

The Forum 08712 777101

WINCHESTER

I Know Kung Fu Railway Inn

01962 867795

YORK

The Standbys/The Likely Lads

The Duchess 01904 641 413

Steve Wynn Basement

01904 612 940

FRIDAY

January 28

ABERDEEN

We Were Promised Jetpacks

Snafu 01224 596 111

BARNLEY

Burden/Curari/Skariett Riot

Lucorum 01226 299921

BELFAST

Entombed Spring & Airbrake

028 9032 5968

BIRMINGHAM

Band Of Horses/Goldheart

Assembly/Mojave 3 02 Academy

0870 771 2000

Hey Colossus/Ultraphallus Wagon

& Horses 01221 772 1403

BRIGHTON

Beardymen Pier 01273 709709

Justin Currie Komedia 01273 647100

Pope Joan/Nullifier/Ilness Prince

Albert 01273 730499

Vive La France The Hope

01273 723 568

BRISTOL

Andy Votel/United Vibrations/The

Lifelines Croft 0117 987 4144

Angel Up Front Bunch Of Grapes

0117 987 0500

Devil Sold His Soul 02 Academy 2

0870 771 2000

The Johnsons Golden Lion

0117 939 5506

Lonely Tourist/The Kick Inside

Golden Guinea 0117 987 2034

RSVP Thunderbolt 07791 319 614

Tin Pan Gang Fleece 0117 945 0996

CAMBRIDGE

Kyrb Grinder/AR/Unit 9 Portland

Arms 01223 357268

CARDIFF

Alexandra Burke International Arena

029 2022 4488

A Foreigner's Journey Millennium

Music Hall 029 2040 2000

DUNDEE

Moanin' Jim Morrice's Shoe Shine

Boys Doghouse 01382 227080

EDINBURGH

Aaron Shanley The LOT 0131 225 9924

The Oates Field/Eagleowl/Gummi

Bake Voodoo Rooms 0131 556 7060

Tom Oakes Captain's Bar

Walter Schreifels Cabaret Voltaire

0131 220 6176

GLASGOW

Allo Darlin' Captain's Rest

0141 331 2722

Attack Attack! Cathouse

0141 248 6606

A Day To Remember 02 Academy 2

0870 771 2000

Capitals/MegaMegaMan/Kvetch

13th Note Cafe 0141 553 1638

Dalmh 02 ABC2 0141 204 5151

Funeral Party/Flashguns King Tut's

Wah Wah Hut 0141 221 5279

Housse De Racket Sub Club

0141 221 1177

The Jeffrey Lewis & Peter Stampfel

Folk Band! Two Wings Mono

0141 553 2400

Laurent Garnier/Siam The Arches

0141 565 1000

Roxy Music SECC 0141 248 3000

LEEDS

Arun Ghosh Seven Arts 0113 262 6777

Fuschi-3 Duck & Drake 0113 246 5806

Man Like Me Nation Of Shopkeepers

0113 203 1831

Halcut 100 Indigo@ The O2 Arena

0870 701 4444

Hinterland Windmill 020 8671 0700

The Hysterical Injury The Victoria

0871 230 1094

Ice Black Birds Proud Galleries

020 7482 3867

I Am Kloot/Steve Mason

02 Shepherds Bush Empire

0870 771 2000

Johnny Throttle Garage (Upstairs)

0871 230 1094

Kalros 4tet St Giles' Church

020 7638 5403

The Kubricks Dublin Castle

SATURDAY

January 29

James Blake
Origin, Aberdeen

ABERDEEN

Funeral Party The Tunnels
01224 211121
James Blake Origin 01224 626 080
Mogwai Lemon Tree 01224 642230

BELFAST

Emerald Armada/The 1930s/
The Cael Collective McHugh's
028 9050 9999
Simian Mobile Disco Stiff Kitten
028 90238700

BIRMINGHAM

Alexandra Burke NIA 0121 780 4133
Herolca/The Illuminations Actress
& Bishop 0121 236 7426
Jakepipe/Two & Elights/Pargeters
02 Academy 3 0870 771 2000
Kyrb Grinder/AR Flapper
0121 236 2421
Luv Injection/David Rodigan Drum
0121 333 2400
Melanie Pain HMV Institute
0844 248 5037

BRIGHTON

The Baghdaddies Komedja
01273 647100
Black Box Techno/Nell
Landstrumm Concorde 2
01273 673311
Curly Hair/Mary Hampton/
Jane Bartholomew Prince Albert
01273 730499
High Rankin/Milk Teeth Coalition
01273726858

BRISTOL

The Bones Prom 0117 942 7319
The Johnsons Reckless Engineer
0117 929 0425
Tin Pan Gang/Maps And Legends
Fleece 0117 945 0996

CAMBRIDGE

Chasing Melfina/No Plan B/
Between The Seasons Corner House
01223 352047

CARDIFF

Evening Mouse/Scott Rudd Pot Caf
02920 251 246
I Am Kloot Millennium Music Hall
029 2040 2000

CHELMSFORD

The Slums/Thieves Of Time/
The Overwrought Barhouse
01245 356811

DUNDEE

Billy Mitchell/Dode Contreras/Nell
McLaren Doghouse 01382 227080

EDINBURGH

Allan Johnston Captain's Bar
Andrew Weatherall/Ivan Smaghe
Cabaret Voltaire 0131 220 6176
Teddy Thompson Queen's Hall
0131 668 2019

GATESHEAD

Reservoir Dogs Azure Blue
0191 478 4326

GLASGOW

The Cult/Masters Of Reality
02 Academy 0870 771 2000
Isolysis Ivory Blacks 0141 221 7871
John Cooper Clarke The Arches
0141 565 1000

Little Comets/The OK Social Club
King Tut's Wah Wah Hut 0141 221 5279
Usher SECC 0141 248 3000

GRIMSBY

Buzzcocks Auditorium 01472 311311

LEEDS

Invisible Cities/We Sell Seashells
The Library 0113 2440794
Twin Shadow Cockpit 0113 244 3446

LEICESTER

Ictus/Skan Musician 0116 251 0080
The Rassodocks/Citizen Smith/The
Pursuit The Donkey 0116 270 5042

LIVERPOOL

JLS Echo Arena 0844 8000 400

LONDON

Buraka Som Sistema XOYO
020 7729 5959
Cats In Paris/My First Tooth/The
Olympians/Stairs To Korea Windmill
020 8671 0700

Doyle & The Four Fathers/Broken
Vinyl Club/Attack Horse Dublin Castle
020 7485 1773

Et Tu Bruce/La Rebila Fam Enterprise
020 7485 2659
Foster & Glivan/The Moulettes/
Gwyneth Herbert Montague Arms
020 7639 4923

Frontiers/Day Of The Sirens Purple
Turtle 020 7383 4976

The Irrepressibles/Gabby Young
& Other Animals Barbican Hall
020 7638 8891

Ivoryise/Dave Giles 02 Academy 2
Islington 0870 771 2000
The Joy Formidable Borderline
020 7734 5547

Justin Townes Earle/James
Walbourne Union Chapel
020 7226 1686

La Belle Epoque Underbelly
0207 613 3105

Letherette/Young Montana/
S Maharba Old Blue Last
020 7613 2478

The London Dirthole Company/
Pop Skull/Lion For Real Zigfrid Von
Underbelly 020 7613 1988

Mad Sin/Frantic Flintstones Garage
(Upstairs) 0871 230 1094
Peven Everett/Zepherin Saint
Garage 020 7607 1818

Random Hand/Anti Vigilante
Underworld 020 7482 1932
The Skanxx/Red Faced Robot/The
Coolers Hope & Anchor 020 7354 1312

The Top Cats Half Moon
020 7274 2733

The Vaccines Kings College
020 7834 4740

MANCHESTER

Allo Darlin' Night And Day Cafe
0161 236 1822
Mr Scruff Band On The Wall
0161 832 6625

The Satellite Towns/Mark
Villarosa/The Straight Laces
Roadhouse 0161 228 1789

MIDDLESBROUGH

The ABC Club/Ginogs County/Port
Authority Westgarth Social Club
01642 242164

The Brute Chorus/Russell The
Wolves Unde Albert's 01642 230472

NEWCASTLE

Attack Attack! 02 Academy 2
0870 771 2000

Bone Idle Pumphreys Cellar Bar
0191 2603312
Fyreom/The Karma Heart/Kamino
Fire Venue 0191 232 1111

Maps And Atlases Other Rooms
0191 261 9755
Martin Stephenson/Steve
Wynn/Dammy Wilson Cluny 2
0191 230 4474

Skinflint Star Inn 0191 222 3111
The Wilders/Kentucky Cow
Tipsters Cluny 0191 230 4474

NORWICH

Smoke Fairies/Sea Of Bees Arts
Centre 01603 660352

NOTTINGHAM

Ballboy Chameleon 0115 9505097
Darkest Hour/Protest The Hero/
Born Of Osiris Rescue Rooms
0115 958 8484

In Isolation/Bad Pollyanna Old
Angel 0115 950 2303

Proxies Stealth 08713 100000
Sick Puppies Rock City
08713 100000

We Are The Ocean/Straight Lines/
Giants Rescue Rooms 0115 958 8484

OLDHAM

Spectrals The Castle 0161 345 6623

OXFORD

Kenny Ken/Bryan Gee/Jumping
Jack Frost The Regal 01865 241261
Mama Rosin Bullingdon Arms
01865 244516

Vicars Of Twiddly/Evokateur/
Above Us The Waves Wheatheaf
01865 721156

The Wombats/Trophy Wife/
The Good Natured 02 Academy
0870 771 2000

POOLE

Feame Mr Kyps 01202 748945

READING

Black Candy Store Face Bar
0118 956 8188

SHEFFIELD

The Classics New Barrack Tavern
0114 234 9148
The Gentlemen Harley
0114 275 2288

Primary 1 Plug 0114 276 7093

SOUTHAMPTON

Marseille Joiners 023 8022 5612

TUNBRIDGE WELLS

Your Demise/Lower Than Atlantis
The Forum 08712 777101

WINCHESTER

Abigail Washburn & The Sparrow
Quartet Railway Inn 01962 867795

YORK

Walter Schreifels Fibbers
01904 651 250

SUNDAY

January 30

BATH

Jackie Leven Bell 01225 460426

BRIGHTON

Stuart Warwick/Us Baby Bear
Bones/Birdengine Prince Albert
01273 730499
Summer 3 The Hope 01273 723 568

BRISTOL

Abigail Washburn & The Sparrow
Quartet Thekia 08713 100000

Band Of Horses/Goldheart
Assembly 02 Academy 0870 771 2000
Melanie Pain/The Siddy Bennett
Band/Heather Rose Fleece
017 945 0996

Radio Banska Colston Hall
0117 922 3683

CAMBRIDGE

Anna Neale/Tom Copson
CB2 01223 508 503

CARDIFF

Attack Attack! Clwb Ifor Bach
029 2023 2199

EDINBURGH

Bobby Nicholson/Eddy Hanson
Captain's Bar
Broken Records/Freeance Whales
Liquid Room 0131 225 2564

Maps And Atlases Sneaky Pete's
0131 225 1757

EXETER

I Am Kloot University
01392 263519
Walter Schreifels Cavern Club
01392 495370

GATESHEAD

Teddy Thompson/David Ford
Sage Arena 0870 703 4555

GLASGOW

The Brute Chorus/Two Zebras King
Tut's Wah Wah Hut 0141 221 5279
Fran Healy/Joel Plaskett Old
Fruitmarket 0141 287 5511

John Grant St Andrews In The Square
0141 222 2128

The McClusky Brothers/Martin
Stephenson 02 ABC2 0141 204 5151
Mogwai Grand Ole Opry
0141 429 5396

Raul Male 02 ABC 0870 903 3444

LEEDS

The Blades Duck & Drake
0113 246 5806
Taking Dawn Cockpit 0113 244 3446

LIVERPOOL

Usher Echo Arena 0844 8000 400

LONDON

Ben Marwood Wilmington Arms
020 7837 1384
Circus Town/The Ralphs/Bare
In The Woods Dublin Castle
020 7485 1773

Darkest Hour Garage 020 7607 1818
Gaspacho Dingwalls 020 7267 1577
Justin Currie/Held Spencer Union
Chapel 020 7226 1686

The Kemistry/Mikill Pane Old Blue
Last 020 7613 2478
Little Caesar/The Fury Underworld
020 7482 1932

Rough Science Bull & Gate

020 7485 5358
Silent Screams/Despite My Deepest
Fear Barfly 0870 907 0999

MANCHESTER

A Day To Remember 02 Apollo
0870 401 8000

The Cult/Masters Of Reality
Academy 0161 832 1111

Luke Leighfield/Gavin Mart
All Hallows Church 0161 428 2804

Roxy Music Evening News Arena
0161 950 5000

NEWCASTLE

Mojo Hand Star Inn
0191 222 3111
Sandy & The River Devils The Tyne
0191 265 2550

NOTTINGHAM

We Are The Ocean Rescue Rooms
0115 958 8484

OXFORD

Richard Thompson New Theatre
0870 606 3500

SHEFFIELD

Sick Puppies Leadmill 0114 221 2828

SOUTHAMPTON

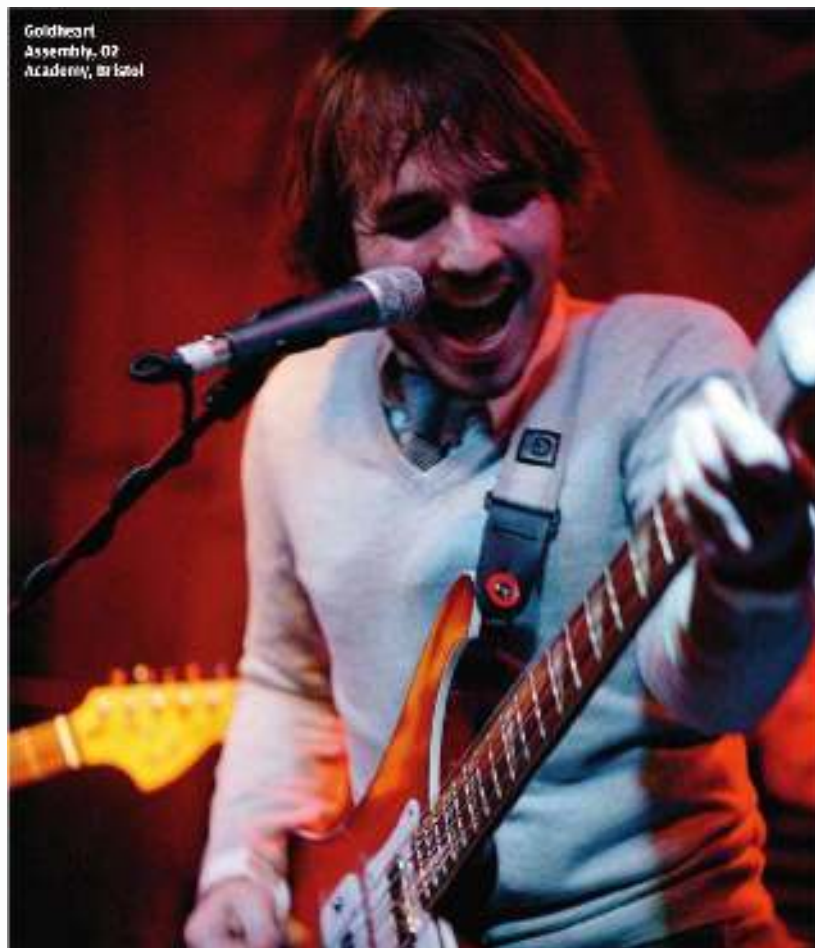
Get Dexter/Yogo Kid/Thinking For
Tuesday Brook 023 8055 5366

WINCHESTER

Bleech Railway Inn
01962 867795

YORK

Leigh Mary Stokes Stereo
01904 612237

Goldheart
Assembly, 02
Academy, Bristol

GET IN THE GIG GUIDE!

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

MONDAY

January 31

Band Of Horses,
O2 Academy, Leeds



BATH
Freight Bell 01225 460426

BELFAST
Funeral Party Stiff Kitten
028 90235700

BOURNEMOUTH
I Am Kloot Old Fire Station
01202 503888

BRIGHTON
Mama Ros'n Prince Albert
01273 730499

BRISTOL
Esben And The Witch/Trophy Wife
Louisiana 0117 926 5978
Paul Carrack Colston Hall
0117 921 3683
Periphery O2 Academy 2
0870 771 2000

CAMBRIDGE
Cam Deas CB2 01223 508 503
Walter Schreifels Haymakers
01223 367417

CARDIFF
Allo Darlin 10 Feet Tall
02920 228883

EXETER
Devil Sold His Soul Cavern Club
01392 495370

Smoke Fables Phoenix
01392 667080

GLASGOW
CW Stoneking/Brownbird Rudy
Relic King Tut's Wah Wah Hut
0141 221 5279

GUN/ANAVRIS O2 ABC2 0141 204 1151

LEEDS
Band Of Horses/Goldheart
Assembly/Mojave 3 O2 Academy
0870 771 2000

LONDON
Abigail Washburn & The Sparrow
Quartet Slaughtered Lamb
020 8682 4080
Daniel Brayson/Reuben McKenna
93 Feet East 020 7247 6095

The Dead Beggars Club/The
Roseville Band/The Host Factory
Dublin Castle 020 7485 1773
Fran Healy Dingwalls 020 7267 1577
Hans Lilberg Cadogan Hall
020 7730 4500

Jeff The Brotherhood CAMP
Basement 0871 230 1094
Joe Pug Garage (Upstairs)
0871 230 1094
Kites Social 020 7636 4992

Midnight High/Catherine Okada
Hope & Anchor 020 7354 1312
Rodeo Massacre/Sunbirds Old Blue
Last 020 7613 2478
See/Feel Kings Place 020 7520 1485
Sketches Monto Water Rats
020 7817 4412
Taking Dawn Barfly 0870 907 0999

Two Fingers Of Firewater/Ahab
The Lexington 020 7837 5387

MANCHESTER
Little Comets Academy 2
0161 212 1111

NORWICH
Richard Wood Arts Centre
01603 660352

NOTTINGHAM
Alexandra Burke Royal Centre
0115 948 2525

OLDHAM
Dan Michaelson & The Coastguards
The Castle 0161 345 6623

OXFORD
Debbie Bond/3rd Degree LeBum
Bullington Arms 01865 244516

PORTSMOUTH
Attack Attack! Wedgewood Rooms
023 9286 3911

TUESDAY

February 1

BIRMINGHAM

Man Like Me/Full English
HMV Institute 0844 248 5037

Periphery O2 Academy 3
0870 771 2000

BOURNEMOUTH

The Joy Formidable Old Fire Station
01202 503888

BRIGHTON

Esben And The Witch/Trophy Wife
Dome 01273 709709

Wire Konradia 01273 647100

CAMBRIDGE

Allo Darlin Haymakers 01223 367417

CARDIFF

Devil Sold His Soul Cwlb Ifor Bach
029 2077 2199

GLASGOW

Angels & Airwaves/The Neon Trees
O2 ABC 0870 903 3444

Forever Living Dead Ivory Blacks
0141 221 7871

Gun/Anavris O2 ABC2 0141 204 5151

WU LYF The Arches 0141 565 1000

LEEDS

Ben Weaver Santiago 0113 244 4472

LEICESTER

Megson Musician 0116 251 0080

LIVERPOOL

The Waterboys Philharmonic Hall
0871 230 1094

LONDON

The Bravery Hoxton Square Bar
& Kitchen 020 7613 0709

Codes In The Clouds/Rival Consoles
Macbeth 020 7739 5095

Fur/Future Groove Arts Club
020 7460 4459

Jim Noir Garage 020 7607 1818

John Adeleye/Blaze Blackheart

Embassy Club 0871 230 1094

Junip Scala 020 7833 2022

La Sera Madame Jojo's 020 7734 2473

Maps And Atlases XOYO

020 7729 5959

Matthieu Chedid O2 Shepherds Bush
Empire 0870 771 2000

Shockwaves NME Awards Show

Metronomy Heaven 020 7930 2020

Roxys Wardrobe Bu 1 & Gate

020 7465 5358

Tom Fun Orchestra/Carmen

Townsend Arch Angel 020 7938 4137

The View Old Blue Last 020 7613 2478

Walter Schreifels Borderline

020 7734 5547

The Wilders Slaughtered Lamb
020 8682 4080

Wilko Johnson/A Genuine
Freakshow The Lexington

020 7837 5387

MANCHESTER

Band Of Horses/Goldheart
Assembly/Mojave 3 Academy

0161 832 1111

NEWCASTLE

A Day To Remember O2 Academy 2
0870 771 2000

OXFORD

Joan As Police Woman O2 Academy
2 0870 771 2000

READING

Roddy Woomble SUB89
0871 230 1094

SHEFFIELD

Alexandra Burke City Hall
0114 278 9789

YORK

Fairport Convention Grand Opera
House 01904 671818

Runaround Kids/The Spills Stereo
01904 612237

Teddy Thompson/David Ford
Fibbers 01904 651250

Metronomy,
Heaven, London



PRIORITY

Our customers can get Priority Tickets to thousands of gigs across the UK up to 48 hours before general release.

Text PRIORITY to 2020 to register. Phone 01904 671818 for more info. Free of charge. Tickets subject to availability.

O₂

THIS WEEK IN 1969

THE DOORS GO SOFT, GREEN GETS HITS, ERIC MOANS

New Musical Express EVERY WEEK

FLEETWOOD PHONE IN FROM L.A.

AMEN ANDY'S MODEST AMBITION

CLAPTON Talks about future with WINWOOD

THE GIRL MOST LIKELY JEANNIE C. RILEY

●Jethro ●'Hair' ●Holly ●Dusty ●Meet Marmalade

TOUCH ME

Last September they came... saw... were... conquered! Last December Granada Television... your on film of their... session... Roundhouse concert... and the other times... reached for their... telephones... They are coming back... this year - soon - but... meanwhile... a new million-selling single... TOUCH ME (b/w Wild Child) EKS 45050

the doors

MORRISON NOT RISIN'

Recording of The Doors' fourth album is nearly complete. The ad on the first page of this week's NME is for 'Touch Me' – the single that in December became their third US Number One. As well as being successful, though, this single has raised eyebrows among fans and critics for its excessive use of brass and strings. And this is a sign of things to come.

Drunk and stoned most of the time, Jim Morrison is a mess and producer Paul Rothchild is being forced to put the album together by splicing whatever takes he has. He likes the idea of reinvigorating the band's sound with outside performers and so, against the will of the band, swamps the sessions in more brass and strings. The band are not getting on, either: Jim Morrison won't sing words by Robbie Krieger (on 'Tell All The People'), but the biggest issue of all is the fact that the band have allowed Buick to put 'Light My Fire' in their ads. Without consulting Jim.

Thus when 'The Soft Parade' comes out, it is derided by fans as "Las Vegas lounge music". The band disown it, too, and the writing credits make it emphatically clear exactly which member has written which song.

The effortlessly successful '69 that this NME cover implies never materialises.

ALSO IN THE ISSUE THAT WEEK

• It's revealed that The Monkees' first single as a trio – 'Teardrop City' – is actually a song they recorded over two years earlier

• Ian Anderson of Jethro Tull is pleased girls are now getting into the underground scene. "Plain ordinary girls working in shops and offices, typists and secretaries – they come and see us and seem to like the music"

• The headline on an interview with Jerry Wexler is: "Team work is the secret of Atlantic's soul success"

• Number One in the LP Chart is The Seekers' 'The Best Of The Seekers', in front of 'The Beatles' and 'Yellow Submarine'

• The musical 'Hair' is described as "not a shocking piece of permissiveness, merely a contemporary musical which doesn't conform to the accepted standards of theatre presentation"

• A classified advert for the "Bergen Method" promises to "increase your height by inches!"

NME

NME EDITORIAL
(Call 020 3148 ext 1)

Editor Krisl Morrison
Editor's PA Karen Walter (ext 6864)
Deputy Editor Martin Robinson (ext 6871)
Assistant Editor Hamish MacBain (ext 6894)
Associate Editor Paul Stokes (ext 6862)
Features Editor Mike Williams (ext 6854)
Reviews Editor Emily Mackay (ext 6866)
Assistant Reviews Editor Laura Snape (ext 6860)
News Editor Jamie Fullerton (ext 6858)
News Reporter Matt Wilkinson (ext 6863)
New Music Editor Jamie Hodgson (ext 6856)

Art Director Giles Arbery
Designers Tony Ennis, Rhian Clugston
Picture Director Marian Paterson (ext 6889)
Acting Picture Editor Zoe Capstick (ext 6889)
Acting Deputy Picture Editor Maelaine Macrae (ext 6888)
Picture Desk Intern Fran Hergessell

Production Editor Sarah Lotherington (ext 6879)
Senior Sub-Editors Kathy Ball (ext 6878),
Alan Woodhouse (ext 6857)
Sub-Editors Nathaniel Cramp (ext 6881),
Tom Plinck (ext 6875)

NME.COM
Editor David Moynihan
Deputy Editor Luke Lewis
Assistant Editor Tim Chester
Picture Editor Sarah Anderson (ext 6852)
Producer Will Hawker (ext 6909)
Senior Video Producer Phil Wallis (ext 5374)

ADVERTISING
4th Floor, Blue Pin Building, 110 Southwark Street, London SE1 0SU
Group Advertising Director Andrew Goldsmith (ext 6700)
Group Advertising Director's PA Tribha Shukla (ext 6733)
Digital Media Business Director Andrew Sanders (ext 6716)
Head Of Agency Sales Rob Freeman (ext 6708)
Commercial Dev Manager Neil McSteen (ext 6707)
Ad Manager Chris Dicker (ext 6709)
Display & Online Sales, Record Labels Adam Bullock (ext 6704),
Hollie-Anne Shelley (ext 6725)
Live Ads Executive Emma Martin (ext 6705)
Sponsorship & Brand Solutions Director Peter Edwards (ext 6723)
Sponsorship & Brand Solutions Managers Jade Bousfield (ext 6706),
Chris Dehane (ext 6724),
Rob Hunt (ext 6721)
Sponsorship & Brand Solutions Project Co-ordinator Kylie Wallis (ext 6726)
Head Of Insight Andrew Marrs (ext 6645)
Insight Manager Verity Amos-Piggott (ext 6732)
Regional Business Development Manager Oliver Scull (0161 872 2152)
Ad Production Alec Short (ext 6736)
Classified Sales Manager Nicola Jago (ext 2608)
Classified Sales Executive Nicky Da Silva (ext 2989)
Classified Ad Copy Chloe Wood ng (ext 82612)
Syndication Manager Nicola Beasley-Suffolk (ext 5478)
Subscriptions Marketing Exec Samantha Wood (ext 6298)

INNOVATOR – INSERT SALES

Ad Manager Zoe Freeman (ext 3707)
Account Executive Roxanne Billups (ext 3709)

PUBLISHING

Group Production Manager Tom Jennings
Production Controller Lisa Clay
Head Of Marketing Tim Pearson (ext 6773)
Marketing Manager Elle Miles (ext 6775)
Events Assistant Tom Dobbs (ext 6778)
PR Manager Anna Gawan (ext 5405)
Group Digital Editor, Inspire Men & Music Anthony Thornton
International Editions Bianca Foster-Hamilton (ext 5490)
Publisher Faith Hill (ext 6833)
Editorial Director Steve Sutcliffe
Director of Digital Development Kevin Heery
Digital Development Manager Mike Dixon
Publishing Director Paul Cheal

© IPC Inspire
Production of any material without permission is strictly forbidden

IPC INSPIRE When you buy Inspire, you help the environment.

SUBSCRIBE TO NME. Call +44 (0) 844 846 0846. Subscription rates: one-year rates (51 weekly issues) UK £187.50, Europe £140, United States \$260 (incl. postage), rest of the world \$275 (incl. postage). Payment by credit card or cheque (payable to IPC Media Ltd).

Credit card holders (UK only) only: 0844 846 0846. Write to: NME Subscriptions, IPC Media Ltd, PO Box 272, Waverley Road, West Sussex, BN16 3PS, UK. Tel: +44 (0)1330 3330 233 (open 7 days a week, 9am-5pm UK time), fax +44 (0)1330 3330 233. Email: ipcsub@ipcmedia.com. Periodicals postage paid at New York, NY. Postmaster: Send address changes to NME, Attn: Fulfillment, PO Box 272, Waverley Road, West Sussex, BN16 3PS, UK.

BACK ISSUES OF NME cost £4.50 in the UK, £5.50 in the EC, \$6.50 in the rest of the world. Includes postage and are available from John Denton Services, The Rack Lanes Department, PO Box 772, Peterborough PE2 6WA. Tel: 01733 355770. Email: backissues@johndentonservices.com or visit www.jdc.com/uk

LEGAL NOTICE: NME is published by IPC Inspire, 4th Floor, Blue Pin Building, 110 Southwark Street, London SE1 0SU. NME must not be sold at more than the recommended cover price shown on the front cover, registered at the Post Office as a newspaper. All rights reserved and reproduction without permission strictly forbidden. All contributions to NME must be original and not duplicated to other publications. The editor reserves the right to alter or modify any letter or material published. IPC Media or its associated companies reserves the right to reuse any submission, in any format or medium, without limitation. NME is published by IPC Media Ltd, registered in England, company number 02061111, 110 Southwark Street, London SE1 0SU.

THUNDER HAS BEEN HAPPENING

NME's Nick Logan is trying to interview Fleetwood Mac's enigmatic guitarist Peter Green, but is told by the international operator that it may be tricky because the cable to their hotel "is wet and in a bad way". Eventually he gets through, and is told: "We are not worried about people saying we have gone commercial. We're not going over to all hit numbers in the same way that we are not going over completely to 12-bar numbers."

SLOW HAND'S BLUES

Eric Clapton is feeling a little sorry for himself in this NME exclusive feature. "I expect this year to really drop out of it completely, publicity-wise, press-wise," he sniffs. "I am now virtually in a position where I have nothing to say to anybody: what my plans are, what I eat for breakfast and all that. Even my most faithful fans will give up sooner or later." The interview continues in this manner, until the final question: What did you have for breakfast, Eric? "Porridge," he replies.

THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford



A BAG OF NME SWAG



CLUES ACROSS

- 1 New single overcomes White Lies (6-4-2)
 8+11A+37A King Crimson name-dropping themselves into the royal household (2-3-5-2-3-7-4)
 10+28D Stop the clocks - I've finished with Oasis (2-5-4)
 11 (See 8 across)
 14 This Bernard Butler single can remain (4)
 16 Fun Lovin' Criminals' frontman (4)
 18+13D Early '70s TV pop programme that went like a rocket when Ayesha presented it (4-3)
 20 Lou Reed album kept in rubber lining (6)
 21 "Stop! I said it's all happening again/We're all wasting away, we're all wasting away". 2006 (6)
 23 A bit of a stampede to get a Wilco album (1-1)
 24 (See 3 down)
 26 Friend with superb album from Chapel Club (6)
 27 Jim ____, singer-songwriter who's released a 'Zoooper Dooper' EP (4)
 28 Otis Redding and Carla Thomas with a 'down-and-out' hit (5)
 31+19D Mr TA Mower is upset by Grinderman's new single (4-5)
 32 "All over La Jolla, at Waimea Bay, everybody's gone surfin', surfin' ...". Beach Boys (1-1-1)
 33 "End of a century, oh it's nothing special/... on the TV, everybody's at it". Blur (3)
 35 Adopted surname of Gary Webb, born March 3, 1958 (5)
 36 As Yorkshire artist/producer Christopher Mercer is better known (5)
 37 (See 8 across)

CLUES DOWN

- 1 Band now playing at the 'Valhalla Dancehall' (7-3-5)
 2 Obtain a portion from Lykke Li (3-4)
 3+24A The chosen ones are lifeless on solo album from System Of A Down's Serj Tankian (5 3-4)
 4 Rob ____, vocalist with Matchbox 20 or Ray ____, veteran member of The Moody Blues (6)
 5 "And there won't be snow in ____ this Christmas time", from "Do They Know It's Christmas?" (6)
 6 Old rock band to remain in Peru forever (1-1-1)
 7 Band that partnered David Bowie on hit 'Under Pressure' (5)
 9 He's married with children and has album by Black Flag (6-3)

- 12 Sandra confused with Amy about a singer-songwriter (4-5)
 13 (See 18 across)
 15+35D Girl to get refusal from '60s band The Zombies (4-3-2)
 17 Arthur ____, frontman of legendary band Love (3)
 19 (See 31 across)
 20 Hit single for Ben Folds Five that gave them something to build on (5)
 22 Ash single, or is LP a possible alternative (7)
 25 So bond was broken by drummer for The Field Mice who split in 1991 (6)
 28 (See 10 across)
 29 "Well, I saw Uncle John with Long Tall Sally/He saw ____ Mary coming and he ducked back in the alley", Little Richard (4)
 30 "All I wanted was a kick about in the ____", from Glasvegas' 'Daddy's Gone' (4)
 34 In exodus to get hold of Elliott Smith album (1-1)
 35 (See 15 down)

Normal NME terms and conditions apply, available at NME.COM/terms.

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, February 1, 2011, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SL.

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

DECEMBER 18-25 ANSWERS

ACROSS
 1 Sleigh Bells, 7-47A Take The Skinheads Bowling, 15 Real Wild Child, 16 Night, 17 Not In Love, 19 Identity, 20 Andy Rourke, 21 Shine On, 23+88D End Times, 24+25A Great White, 26+64D In The Morning, 28 Twang, 32 Horses, 34+84A House Of Love, 36 Robyn, 38+72A Keep The Car Running, 39 Hurts, 41 Vaselines, 46+86D Push The Button, 51 Doubleback, 54+49A Dusk Till Dawn, 56+63A No Age, 57+73A Grey Britain, 58 Apeman, 59 Summerteeth, 64 Mya, 66+107A Puff Daddy, 67 Constellations, 70 Horn, 71 Idol, 74 Cut, 75+81A Gerard Way, 77+14D The Drowners, 78 Innuendo, 80 Lyla, 82 Blur, 87 East, 89 Grease, 90 Music, 93 Union, 94 I'm Easy, 96 Ament, 97 ESCM, 101 Tug, 104 Arms, 106 Howdy, 110 Roy C, 111 Love, 112 Anyway, 113 Red, 114 Hot Chip, 115 Sing.

DOWN
 1 Surfing The Void, 2 Erase Me, 3 Go With The Flow, 4 Bell tower, 5 Luck, 6+98A Science Of Silence, 7 Teddy Picker, 8 King Of The Road, 9 Tiger, 10 Entreat, 12 Nothing, 13 Emile, 18 EPMD, 22 Gibb, 27+31D Eat To The Beat, 29+11D We Could Be Kings, 30 North, 33 So Sick, 35 UK Subs, 37+44A+102A Nineteenth Nervous Breakdown, 40 Regan, 42 Neil Young, 43 Signal Fire, 45 Sawdust, 48 OK Go, 50+74D London Calling, 52 Been It, 55 Ugly, 60 Milltown, 61 Reality, 62+53D Has It Come To This, 65 Ain't No Easy Way, 67 Cradle, 68 Subways, 69 Vice, 75 Goo, 76 Adore, 79 Nieve, 83 Renegades, 85 Friend, 90 My Patch, 91 Car Wash, 92+105D New Moon, 95 An, 98 Ooh La, 99 Layla, 100 Nude, 102 Byrd, 103+106A Daft Punk, 108 Pop, 109 KLF.



POP - A COMPLETE HISTORY!



FANMAIL

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

Edited by Kev Kharas



LETTERS@NME.COM



FACEBOOK.COM/
NMEMAGAZINE



TWITTER.COM/
NMEMAGAZINE



NME.COM/BLOGS

The Big Issue

Keeping us locked in email battle this week...

Win!
THE LETTER OF
THE WEEK WINS
£50 TO SPEND AT
zavvi.com



JOURNO WANKERS

To: NME

From: Sam Cornforth

With your next awards ceremony coming up, I have an idea to propose to you. As NME is a people's magazine and the Shockwaves NME Awards is voted for by us, the readers, why not let us present one of the awards this year? Naturally, this should be decided by a competition in years to come, but since we're the founders, I nominate myself and my friend to present an award.

NME's response...

To: Sam Cornforth

From: NME

Thanks for your letter, Sam. But us, the people's magazine? Not likely! Come February 23 we'll all be too busy snorting drugs you've never heard of off the phantom limbs of rent boys with rock

royalty to worry about the common man - KK

From: Sam Cornforth

To: NME

Oh well, worth a try. So when are the limited tickets available for sale? I wish to watch such a great spectacle in person.

From: NME

To: Sam Cornforth

Are you industry? - KK

From: Sam Cornforth

To: NME

Nope, an 18-year-old kid.

From: NME

To: Sam Cornforth

The best kind of kid. Y'know I'm joking, right? No-one here's really that much of an arsehole. For full real-life awards deets head over to NME.COM/awards - KK

Get in touch at the above addresses. Winners should email letters@nme.com

HOLY WARS

From: R. Tidd

To: NME

Reading that this year's winner was Dave Grohl (NME, January 29) filled my belly up with an immense amount of pride. No, not pride... what's the word? Oh, I know, embarrassment. What the fuck are you thinking? Foo Fighters are one of the worst bands in the US, and whoever keeps comparing Them Crooked Vultures to Led Zeppelin is surely only going on the basis of the two bands' T-shirt designs. Grohl is a great drummer but someone needs to keep a sharp eye on him and wring his neck whenever he gets within three feet of a guitar. When has a drummer fronting a band turned out good? Ringo Starr? Keith Moon? Phil Collins? Dave Grohl? That's what I thought. Get your shit together.

From: NME

To: R. Tidd

Whatevs, our shit is well together, Tiddo. The first two Foo's albums are solid platinum all-time classics. And that song 'Smells Like Teen Spirit', not exactly a stinker, is it? Who would you have given the award to then, smartarse? - KK

From: R. Tidd

To: NME

If you want to give it to an American, how about Jack White? He is simultaneously in The White Stripes, The Raconteurs, The Dead Weather and a solo artist. He did a documentary with Jimmy Page and The Edge, made a record with country legend Loretta Lynn, has an upcoming album with Danger Mouse and Norah Jones and even did a Bond movie theme tune (it wasn't any good, but they can't all

be winners). He's sitting on top o' the world!

From: NME

To: R. Tidd

Is it fair to take into account all of Jack's previous achievements while ignoring the band that made people care about Dave Grohl in the first place? My best friend Carl would have died for the Foo Fighters back in 2001, and no-one even knew who Jack White was back then. Thanks for your letter, R. It has served to reaffirm our belief that we made the right choice. Have some free music money - KK

DAY BUS

From: Joe Holyoake

To: NME

Despite harking on about the new 'night bus' sound The xx and James Blake spend their time making, I couldn't find any mention of the 'day bus' scene in your New Music issue (NME, January 8). You know what I mean, right? It's like night bus but more irritating and with less space, and all the vocal melodies are samples of Arriva employees refusing to give you a junior ticket. Not that you can hear any of that, as the static blare of the old weirdo who's sat next to you to tell you a story about his bowel problems drowns it all out.

From: NME

To: Joe Holyoake

We would have mentioned it, Joe, but after an emergency committee meeting we decided that Nero didn't deserve a place in the magazine - KK

From: Joe Holyoake

To: NME

Nero? I don't get it. Spell it out for me, as I'm a bit of a cretin.

From: NME
To: Joe Holyoake



From: Joe Holyoake
To: NME
That makes even less sense to me. I just thought you'd misspelled NERD.

From: NME
To: Joe Holyoake
NERD ride asses that look like spaceships, not the 141 to Wood Green. You clearly aren't the 'day bus aficionado' you purport to be, Joe. Over - KK

BOYS ALIKE

From: Vicki Collins
To: NME
Jonathan Pierce looks like Sarah Harding.

From: NME
To: Vicki Collins
Cheryl Cole looks like James Righton, Nadine Coyle looks like James Blake, Nicola Roberts looks like Edward Larrikin and Kimberley Walsh has Matt Helders' eyes. What's your point? - KK

From: Vicki Collins
To: NME
THEY'RE ALL MEN IN DRAG!!!

From: NME
To: Vicki Collins
You still would though, right? :) - KK

GAGA VERSUS TURNER

From: Smige
To: NME
There was one shocking omission in your feature on "every important release of 2011" (NME, January 15). You are undoubtedly aware of Frank Turner, as proven by your enjoyable interview with him last month, so to overlook his new record in your list strikes me as extremely negligent. The new material he's been playing live recently is very promising, and I have little doubt his fourth LP will be a contender for Album of '11. Sort it out, NME. On an



STALKER

From: Jati
To: NME
Vampire Weekend and me in a hotel lobby in Jakarta. All wearing local necklaces!

unrelated note, I see you found time to write a nice piece on Lady Gaga's new album. It's good to know your priorities are in check.

From: NME
To: Smige
Smige, Smige, Smige, Smige. It's weird, but whenever we're told to "sort it out" or accused of not having "priorities in check", the person lecturing us always points to some dullard with an acoustic guitar as evidence of what music should "really be about". They never seem to like Gaga or Rihanna much - KK

PITY PARTY

From: Jodie-Mae Finch
To: NME
Even though they aren't a stereotypical 'NME band' - or maybe because they aren't - I think you should write more about My Passion. On first listen their album 'Corporate Flesh Party' didn't really impress me, but my friends took me to one of their gigs and it completely won me over. Now when I hear them on record I completely get it, they're brilliant! After Green Day and The Cribs, they're the best live group I've ever seen. They're lovely people and deserve all their success. Excited for the new album, so up the Passion!

From: Lauren H
To: NME
You gave Anna Calvi's album a 9 and White Lies' a 6? You make me sad :(

From: NME
To: Jodie-Mae Finch, Lauren H
So Jodie-Mae is a big My Passion fan, while Lauren wrote in to complain about the lowly '6' White Lies' latest masterpiece was awarded by our reviewer.

As fans of emotionally ostentatious goth music, I thought the two of you could knock your heads together and come up with a few ideas for how we could feature both bands in the mag - perhaps we could get them in to man the phones at The Samaritans one night and have a competition to see which band saves the most lives? Or we could just get them to swap their own lives and see if anyone notices. Cheers - let me know on this one... - KK

NEAR-LEE MAN

From: Jordan
To: NME
As much as I hate Brother's big-headed lead singer, I just can't help loving their music. Every song I've heard ('Darling Buds Of May', in particular) is brilliant! As much as I enjoy reading the abuse Lee aims at other bands, I don't feel he has the right to mouth off just yet (NME, January 8). Is he just doing it to get them noticed? Maybe he'll have earned it after their debut gets to Number One!

From: NME
To: Jordan
I don't think the concept of 'earning' the right to talk about other bands is something that Brother would understand very well to be honest, Jordan.

Anyway, isn't that why people like them? Because they're not polite, anonymous hipsters sucking up to polite, anonymous bloggers on the internet? - KK

From: Jordan
To: NME
I guess so. It just doesn't seem like such a good idea appearing in a magazine such as NME and slagging off readers' favourites such as Mumford & Sons and The xx. I wonder if they'll bump into any of the bands they've criticised at the Shockwaves NME Awards?

From: NME
To: Jordan
I hear Marcus Mumford saddling up his goat for battle as we speak - KK



STALKER

From: Olivia
To: NME
Me with Scott from Frightened Rabbit after their Belfast show. Stalking in the snow. Ha ha, so worth it!

SAVE 35% SUBSCRIBING TO NME

FREE delivery straight to your door

Go to NME.COM/newyoffer or call 0844 848 0848 and quote code 12H

SHOCKWAVES *Vote now*

Voting is now open for the Shockwaves NME Awards 2011. Go to NME.COM/awards to register your votes. Meanwhile, here's Justin Young from The Vaccines with his selection:

JUSTIN YOUNG, THE VACCINES

BEST BRITISH BAND: BELLE AND SEBASTIAN
BEST INTERNATIONAL BAND: EELS
BEST SOLO ARTIST: CAT POWER
BEST NEW BAND: COLOURS
BEST LIVE BAND: HEALTH
BEST ALBUM: 'LISBON' - THE WALKMEN
BEST DANCEFLOOR FILLER: TELEPHONE - LADY GAGA & BEYONCE
BEST FESTIVAL: HOP FARM
BEST TV SHOW: EASTBOUND & DOWN
BEST FILM: THE KIDS ARE ALRIGHT

The ceremony takes place at O2 Academy Brixton on February 23 after the Shockwaves NME Awards Tour has finished up (featuring Crystal Castles, Magnetic Man, Everything Everything and The Vaccines - see NME.COM/tickets)

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

BILLY BRAGG

QUESTION 1

Your first band, Riff Raff, released a single called 'I Wanna Be A Cosmonaut'. What's the difference between an astronaut and a cosmonaut?
"An astronaut is American, a cosmonaut is Russian. It was a conscious effort. Everyone wanted to be an astronaut but being a cosmonaut seemed pretty punk. Have you ever seen a Russian spaceship? I wouldn't even go to the shops in one of them, let alone to the moon and back. They look like they've been built by my dad in his shed."

Correct

QUESTION 2

How much did you pay to buy your way out of the Army after three months in '81?
"£175. It's one of those things I'll never forget - the price of my freedom! The British Army is a volunteer army so at any point you can apply to leave, but you have to pay back the amount it cost to train you. I'd only done very basic training - how to throw a grenade, jump in a ditch and get up far too early, so £175 seemed a fair old bargain."

Correct

QUESTION 3

You are referred to as 'The Bard Of Barking', after where you grew up. Which British electronic band had a 2010 album called 'Barking'?

"You've got me there."
Wrong. Underworld

QUESTION 4

What colour shirt are you wearing on the front cover of your 2006 book, *The Progressive Patriot: A Search For Belonging*?

"Fuck! Where did you get these questions? I think I'm wearing a brown jacket but the shirt... you've really got me now."

Wrong. Red

"Why am I wearing a red shirt? Am I trying to send a message?"

QUESTION 5

Your song 'A New England' starts with the lyrics: "I was 21 years when I wrote this song/I'm 22 now, but I won't be for long". Which Simon & Garfunkel track



Do like to Bragg: Writer, singer, NME cover star, Nice Love tee, too

begins with exactly the same lines?
"Leaves That Are Green". When I wrote that song, I never thought one day Kirsty

MacColl would put it in the Top 10. I was 21 when I wrote it and I'm a huge Simon & Garfunkel fan so it just seemed like a nice line to put in."

Correct. From 1966's 'Sound Of Silence'

QUESTION 6

What did you have banging around your neck on the front of

NME in the issue dated June 29, 1991?
"A male sex symbol. 'Sexuality' was in the charts, wasn't it?"

Correct. Do you remember the pun?
"Essex Nan?"

No. 'Essex Symbol. Would you shag Billy Bragg?'

"We were young in those days!"

QUESTION 7

How does 'The Milkman Of Human Kindness' translate into Japanese?
"I got a friend of mine to translate the lyric sheet that came with the Japanese version. It translates as 'The Delivery Man Of Human Love'. I kind of like that. It's more poignant than the original!"

Correct

QUESTION 8

Which band - who performed at Prince Charles' 30th birthday party in 1978 and were even guests at his wedding

to Lady Diana - have you covered?

"Flipping 'eck, that's very odd! Was it The Men They Couldn't Hang?"

Wrong. The Three Degrees. The track was 'When Will I See You Again'

"And it's your fault! I wouldn't have touched them with a bargepole if it wasn't for NME. You got me to record a celebration for the 40th anniversary of the charts where you had to record a Number One [1992's 'Ruby Trax' - Compilation Ed]. I really wanted to record a song by Bernard Bresslaw [Carry On... actor - 1970s British Comedy Film Ed] but he'd never got to Number One, so I thought I'd do something disco."



QUESTION 9

The Levi Stubbs from 'Levi Stubbs' Tears' on 1986 album 'Talking With The Taxman About Poetry' provided the voice of a man-eating plant in which film?
"Little Shop Of Horrors. What a great voice he had. Even when he was a man-eating plant he still sounded soulful!"

Correct

QUESTION 10

Which of your songs namechecks a popular brand of vacuum cleaner?
"It's the 'The Short Answer' [off 'Workers Playtime']. 'While you and I sat down to tea I remember you said to me/That no amount of poetry would mend this broken heart/ But you can put the Hoover round if you want to make a start!'"

Correct

Total Score
7/10

"That's not bad at all! There are some things you remember that remain wonderfully clear. Other things, you just put to one side."

Coming Next Week

OUT
WEDNESDAY
FEBRUARY
2

WANNA GET LOADED? 'SCREAMADELICA'



**THE 50 DRUGGIEST
ALBUMS EVER**
*From 'Revolver' to
'Surfing The Void'*

GRUFF RHYS
*His '...Shampoo'
concept album*

KASABIAN
*The boys make
a sit-com!*

FUNERAL PARTY

GOLDEN AGE OF NOWHERE

THE DEBUT ALBUM



INCLUDES: NEW YORK CITY MOVES TO THE SOUND OF L.A. JUST BECAUSE & FINALE

OUT 24.01.11

CD/DOWNLOAD

www.funeralpartymusic.com