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AND IT WAS
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THE VACCINES, ER, HYPE UP THEIR DEBUT RECORD

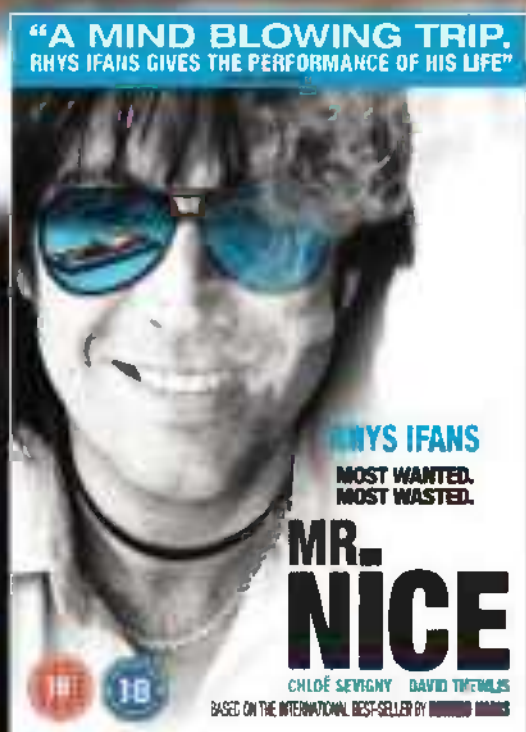
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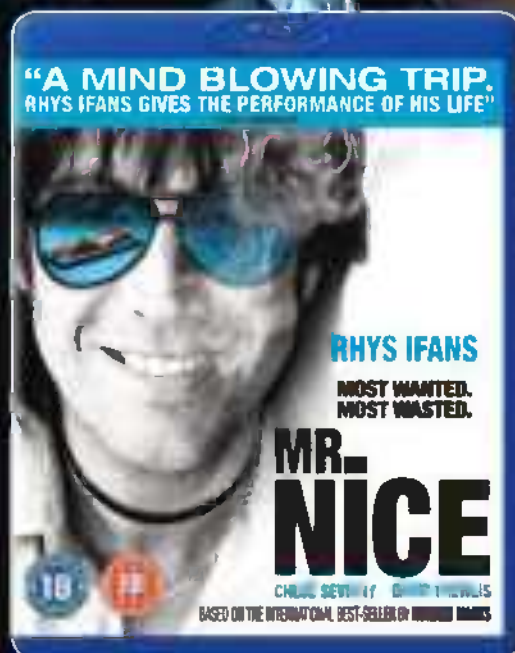
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ON REPEAT

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



MICACHU & THE LONDON SINFONIETTA

Everything
These New Puritans, Dirty Projectors, Micachu – in the indie world you're no-one until you've performed with an orchestra. Having collaborated with the London Sinfonietta last May, Mica is now releasing live album 'Chopped & Screwed'. This heartbreaking, itchy alt-pop gem is taken from it.

Abby Tayleure, writer
On roughtraderecords.com/micachu now

CAT'S EYES

Not A Friend
Beneath that crow-haired scowl, Faris Badwan's always been a lovelorn lyricist. This taster from his new project with Canadian soprano Rachel Zeffira is a tear-stained romantic haunting, Zeffira cooing softly over a ghostly, Grizzly Bear-ish calypso-doo wop lament.

Emily Mackay, Reviews Editor
On catseyesmusic.com now

YUCK

Coconut Bible
We're falling for Yuck's plaid-rock more and more every day. This B-side (to 'Holing Out') is yet another bendy-bassed, Pavement-crawling reason why 2011 could be theirs.

Jamie Fullerton, News Editor
On pitchfork.com now

JOHN FOXX & THE MATHS

Shatterproof
Since his days in pre-Vienna Ultravox, Dark Lord Of The Synth John Foxx has been a master of dystopian electro, and here he looks to future conquests as he teams with young apprentice Bengie. The result is a track as menacing as an interrogation in 2211, a robot holding a sparking cattleprod to your nethers.

Luke Turner, writer
On soundcloud.com now

DUTCH UNCLES

Face In
Not to be confused with farty duvet trick "the Dutch oven", Manc five-piece Dutch Uncles deal in catchy, staccato pop. This, the first track from their upcoming Memphis Industries debut

sounds just like you'd imagine Pop Levi would if he'd never discovered scrying. In a good way.

Mike Williams, Features Editor
On soundcloud.com/dutch-uncles now

THE MOUNTAIN GOATS

Damn These Vampires
Forthcoming Goats LP 'All Eternals Deck' sees death metal legend Erik Rutan produce. But never fear, timid folkies, its opening tune is yet another an appropriately toothsome dose of literate indie.

Jazz Monroe, writer
On stereogum.com now

SKULL DEFEKTS

Fragrant Nimbus
It starts like a rabbit stepping on a toy guitar and ends like a jet taking off. Sweden's Skull Defekts, featuring Daniel Higgs of Lungfish, take the hypnotic repetition rock of The Fall and Fugazi and build it in acid house intensity.

John Doran, writer
On thequietus.com now

EARTH

Descent To The Zenith
Although Dylan Carlson dedicates each of Earth's pioneering drone-rock albums to a certain inspiration, it'd take a sonic scientist to decipher the references here. Yet this taster for album seven genuinely feels imbued with a new sense of hope.

Jaimie Hodgson, New Music Editor
On alteredzones.com now

TRACK
OF
THE
WEEK

FRANKIE & THE HEARTSTRINGS

Use Me For What You Want

He's a bit a heartbroken, young Frankie Francis. While the taut, Dexy's-esque strut of new single 'Hunger' outs him as a brash young fireball of a frontman, this, the track's B-side is an altogether more sultry beast.

The title is probably the closest thing the Heartstrings lads will ever get to an S&M call-to-arms (thank the lord), but

musically it's all rather sweet and tender. Tailor-made to send indie hearts-a-flutter, Frankie's on full-on charm offensive here, and it's all in aid of a special little lady who's gone done him wrong. We have no

idea who she is, of course, but it must be important because he coos things like "I can't focus or function without you by my side" while arpeggios recoil around him. The poor lamb!

Essentially, this is very good news - boding extremely well for the band's debut album by proving simultaneously that rock stars can still have feelings and that diversity is one of the Heartstrings' key traits. The band are on tour soon, so if you see a lonesome-looking guy moping around outside the shows with a bunch of wilting flowers and tear-filled puppy dog eyes, wish him luck onstage... **Matt Wilkinson, News Reporter**

Streaming exclusively on NME.COM now

The title is the closest thing the lads will get to an S&M call to arms



PANIC! AT THE DISCO

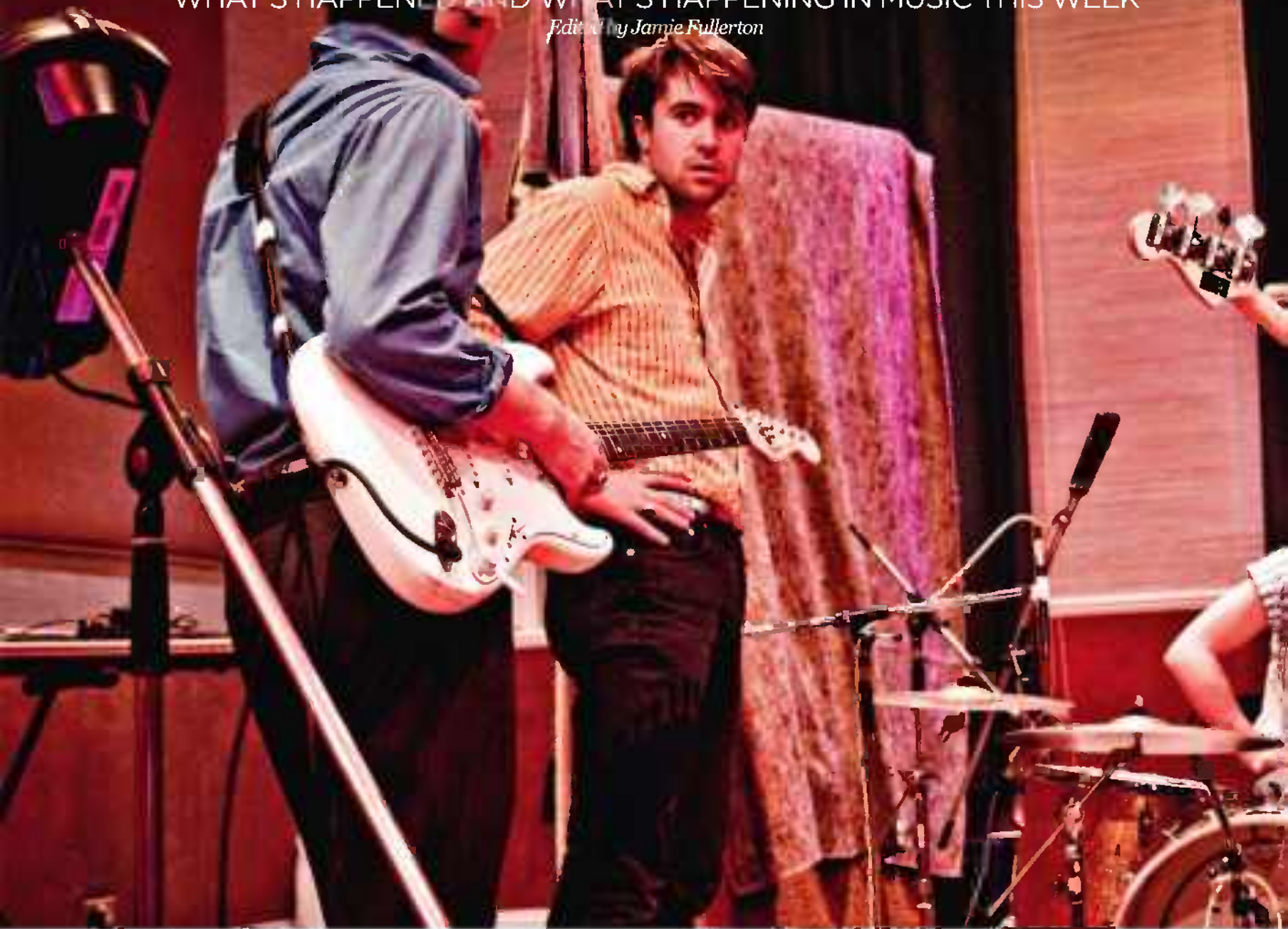
The Ballad Of Mona Lisa
Former guitarist Ryan Ross seems to have taken Panic's shonky '60s pop with him as they've returned with an absolute belter of a comeback single. Full of the faux grandiosity and contagious choruses that made their 2005 debut 'A Fever You Can't Sweat Out' so much fun, they've even gone and brought the exclamation mark back...

Tom Goodwyn, writer
On youtube.com now

UPFRONT

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

Edited by Jamie Fullerton



“WE’RE MAKING GUITAR

The Vaccines have already finished their debut album and, although the guitars are mainly set to frenetic, the band tell Matt Wilkinson it’s heartache that rumbles beneath the choruses

MAIN EVENT

They’re fast movers, The Vaccines. In the four months since landing their lead NME Radar article they’ve played sold-out shows to New York crowds including Debbie Harry, hit Radio 1’s A-list with a song about rebound shagging and been verbally abused by

Liam Gallagher – who branded them “boring” in NME’s Christmas issue.

Not that they’ve got time to give a monkey’s about any of that. Their debut album, ‘What Did You Expect From The Vaccines?’, was born out of equally speedy stock – they’ve just finished recording it during a two-week stint at London’s RAK and Miloco studios – and it’s set to come out on March 21. So, what *can* you expect from it?

“Most of the songs are about love and infidelity and anger – young man stuff,” says singer (and young man) Justin Young. ‘Under Your Thumb’, he adds, “is about a girl called Eleanor who isn’t as up for it as you are”, while the lyrics from the Jonathan Richman-esque radio romp of ‘Nørgaard’ present a 17-year-old girl who “*don’t wanna go steady*” because she’s “*probably not ready*”. The album begins, naturally, in

frenetic style with debut single ‘Wreckin’ Bar (Ra Ra Ra)’ setting a speedy pace for the next 36 minutes (guitarist Freddie Cowan rightly pointing out that it’s been “ages since an album’s started like that”). A newly-recorded ‘If You Wanna’ follows, losing none of the demo’s instantaneous punk junk thrust, and elsewhere ‘Wetsuit’ vividly recalls Phil Spector’s work with the Ramones – it’s an



Let's have a break
from recording
This image: Justin
lays down the law
studio

Freddie and
Justin (right)
try to "make
guitar music
feel new and
different again"

THE DETAILS

Title: 'What Did You Expect From The Vaccines?'

Release Date: March 21

Recorded at: RAK and Miloco, London

Producer: Dan Grech

Songs: 'Wetsuit', 'Blow It Up', 'If You Wanna' - see NME.COM/artists/the-vaccines for the full list

Live: On the Shockwaves NME Awards Tour 2011 throughout February

MUSIC FEEL NEW AGAIN"

amped-up ally of Dee Dee and co's slumbering surf classic 'Danny Says'.

Meanwhile, Justin says The Vaccines were "never going to make a record that took six months", because "that's just not the kind of band we are". He adds: "We just made the album we wanted to make, regardless of the hype around us."

Indeed, having actually written the 12 songs before the band's profile soared worked in

their favour when it came to recording too. "Sonics, guitar sounds - those things are really important to us," says Freddie. "I was able to work on that - I worked hard for months just getting the right sounds for us. Joshua from The Horrors made me a pedal that

"We were never going to make an album that took six months, that's not the kind of band we are" **JUSTIN YOUNG**

I used a lot during the recording, actually. It doesn't sound like anything else out there."

Gear aside, Justin shrugs that it was never The Vaccines' plan to break new ground musically, saying they're more bothered about "making guitar music feel new and different again". But one of the album's more surprising facets is that it is much more wide ranging than you might expect. 'Family Friend' and 'All In White' are both intricate and brooding, while 'A Lack Of Understanding' screams peak-period Pixies. Secret track 'Somebody Else's

Child', meanwhile, is a piano ballad that recalls Lou Reed and Paul McCartney's more heartfelt moments. Impressively, Freddie says the band nailed that one "in about 10 minutes' flat".

One thing The Vaccines might not have been banking on, perhaps, is the new Strokes album, set to come out the same day as their own record. What do they think their NYC forefathers' forthcoming effort will sound like? "Well, you still can't really underestimate them," says Justin. Same goes for The Vaccines. The music world expects...

FROM THE SUBLIME...

The Strokes show off their 'Angles', with first band shot since their loooooong hibernation

Well, we hope it's going to be sublime, anyway. The new Strokes album 'Angles' is due to be released on March 21, with Julian and the gang having just released this picture, the first new band shot to coincide with it.

"It took time," guitarist Nick Valensi said last week as he described the recording process. "Maybe everyone needed money or something. 'We gotta pay our mortgage so may as well get this going again.'" Nor a hugely promising statement, but we'll be able to judge for ourselves before too long – new single 'Under Cover Of Darkness' is expected soon, see NME.COM/artists/the-strokes for more on the album.

THE STROKES: 'ANGLES'

'Machu Picchu'
'Under Cover Of Darkness'
'Two Kinds Of Happiness'
'You're So Right'
'Taken For A Fool'
'Games'
'Call Me Back'
'Gratification'
'Metabolism'
'Life Is Simple In The Moonlight'



Stroking back out (l-r): Albert Hammond Jr, Nick Valensi, Julian Casablancas, Nikolai Fraiture, Fab Moretti

...TO THE RIDICULOUS



Come back, Johnny's white outfit, all is forgiven

Talking of exciting new comeback photos, check out Razorlight's new look...

Johnny Borrell is now the only original member of Razorlight, after guitarist Björn Agren and bassist Carl Dalemio bugged off last year following Andy Burrows' departure in 2009.

So in come Gus Robertson (guitar, second from left, resembling Jack White after hearing the sales figures for the last Dead Weather album) and Freddie Sritz (bass, far right, with the 'hungover scarecrow' look). David 'Skully' Sullivan Kaplan (far left) remains on drums.

The line-up will hit the live circuit hard this summer, by first playing, er, Guilfest alongside James Blunt in July.

DAVE ME A COPY

This year's NME Godlike Genius Dave Grohl is to get his very own magazine



NME Icons: Dave Grohl features a new interview with Dave on the next Foo's album, Josh Homme waxing lyrical about the ex-Nirvana legend, the story of Dave's rise from the Washington DC hardcore scene to fronting one of the biggest bands in the world, and a trove of iconic photos and classic features.

It's £4.99 and is out in the shops on February 4 and at NME.COM/store, but all ticket holders to the Foo's NME Awards Big Gig (Feb 25) will get a free copy. See NME.COM/awards for more on the Shockwave NME Awards, where Dave will get his Godlike Genius, where.

ESBEN AND THE WITCH

VIOLET CRIES

THE DEBUT ALBUM OUT NOW

"RICH, EPIC AND ELEGANT"
NME 8/10

"A VERY SPECIAL ALBUM"
LOUD & QUIET 9/10

"SOUNDS LIKE THE XX FRONTED BY
A YOUNG SIOUXSIE SIOUX" THE TIMES

THE FLY ★★★★★ MOJO ★★★★★

ROCKSOUND 8/10



SPEED DIAL SLEIGH BELLS

Last week it emerged that Alexis Krauss and Derek Miller have been in the studio with Beyoncé for an "experiment" – so, how are the results looking?

Guys, spill the beans about the Beyoncé collaboration...

Derek: "Ah! Can't say much about it! (laughs). It was pretty amazing, though. To be fair, I really have no idea what will come of it. I can't say much more than what's already out there. But it sounds pretty amazing!"

Alexis: "It's the power of Diplo [producer who revealed they had been in the studio together]! He just puts out one nonsensical paragraph on his blog and totally conquers the internet! I don't know how much people want this information out there, but yeah, Beyoncé's experimenting over some Sleigh Bells stuff. I mean, who knows – an artist like her probably records so many songs and then only picks a few for the record. But yeah, she has heard of Sleigh Bells. That's real cool..."

Were you shocked at how big a story it's become?

D: That's what Wes [Pentz, aka Diplo] does – I don't know how to put it, but everything that that guy says is news. It's kind of funny. He's a funny dude. It's a shame he and Maya [MIA, who he was formerly involved with, and produced] fight so much because I really care about both of them and I think they both do very, very good work."

Back on home turf, Sleigh Bells are playing a Shockwaves NME Awards show in London this February at Heaven. What have you got planned?



A: "Well, I'm really excited about that one – I can't wait to go to Heaven! I think we're going to do a little bit of a different set for it, as it's a special show. It's going to have a different intro and a different order to what we normally play. I mean, fundamentally it'll be pretty much the same – but just with an added punch to the face. It seems like we're really hitting our stride over here now, which is cool. Glasgow was crazy last time we played there. I witnessed yet another fight in a kebab shop – people were actually throwing garlic sauce at each other."

Did you get involved?

A: "No, I stayed clear of it all this time. The last time I was in Glasgow, though, I got screamed at in a kebab shop for ordering iced tea. I have to point out I was not an experienced UK traveller at that point, so I didn't know that you guys don't drink iced tea out of a can like you do in the States. I ordered one of those and some Scottish guy there just started shouting at me – he was going, like, 'What the fuck are you doing buying that?'"

Have you started work on the follow-up to 'Treats' yet?

D: "To be honest it's pretty much all I can think about. I mean, it's already got a title. I shouldn't be talking about it this much, because we're on the road until the end of summer, but I just have to. I just feel it."

What can we expect?

D: "A lot has changed. There's kind of a weird, big, interesting, tragic story behind it. Stuff that I didn't really get to deal with on 'Treats', and stuff I've never really even talked about. My personal life. My family. A lot of very, very bad things happened. With 'Treats', I just got to throw myself into it. I needed something to distract me. The new one is going to be a little less of a party record. It's still on its toes and it's very loud but the mood is very different. Let's just say I'm going to be getting off a plane at the end of the summer and going straight back to the studio. But what I hope is that we can do Reading and Leeds in August, because those will be the last two shows that we'll do for 'Treats'."

We've heard rumours you're thinking about expanding Sleigh Bells' line-up for album two...

D: "That will almost definitely happen. If anything, it will be an extra guitar because there are going to be more harmonies. What I'm not going to do is add a live drummer, but I'm thinking about other things, definitely."

SING WHEN YOU'RE SLUMMING

More diva/indie collabs we're hankering for

WHITNEY AND BABYSHAMBLES
We're sure 'Pipey' Houston would enjoy sharing Pete Doherty's rider

JENNIFER LOPEZ AND RAZORLIGHT
Is the world ready for a J.Lo and J.Bo team-up? Hell yeah

TINA TURNER AND ALEX TURNER
She's got better pipes than Miles Kane, OK?

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VERSUS

PETER ROBINSON Vs DAVE 1, CHROME0

Good job the electrofunk man makes groovy music – he's rubbish at everything else



FYI

• Dave did not sound like he was staring out of the window, but we bet he was.

• That Elly Jackson single is 'well good'.

• NME apologises to any spectacle-wearing poledancers among its readership.

Hello, Dave. Where are you?
"I am in Quebec."

What can you see?
"I can see a bunch of snow on rooftops, it's quite poetic really. I'm thinking of breaking out the ukulele."

If you were to write a poem about the snow, what would be the first line?

"O, white powder."

This could be heading in a number of unsavoury directions.
"Well, I'm in a rock'n'roll band – you've got to have some ambiguity!"

But at the same time, not much.
"Well, no, there are not very high levels of subtlety going on here."

If you were banned from making music, what would you do instead?
"Erm, talk about Proust?"

Anything else?
"Er..."

Do you have a practical skill?
"Er..."

Imagine electricity is suddenly useless and we all have to go back to banging bits of wood together, do you have a practical ability apart from the gift of song?
"Er, no, not really. I suck at all things practical. P-Thugg is incredible. He is resourceful. He could make a talkbox out of bits of wood."

When the men are all off hunting animals would you cook dinner?
"No, I suck at cooking. I could be on dish duty. That would be my Paleolithic self. A dishwasher."

It's just as well you are a pop star.
"I know, it's not bad."

Do you think you are a pop star?
"Not really."

You're sort of a pop star. You go onto a stage and people pay money to watch you on that stage.
"A pop star to me is someone who's chart-topping, on the radio all day... We're not quite there yet."

Not yet. But the single is not yet out. Your La Roux collaboration single could change everything.
"It could change who I am, how I talk, how I dress. You might call me back in



a year and I'll have an English accent. An assistant might pick up the phone!"

Do you have someone who does boring things for you?
"No."

Do you have a cleaner?
"I choose to not answer this question."

What jobs did your parents do?
"My father was a linguist and my mother was a translator. Professions for people who wear glasses."

Can all professions be classified according to glass-wearing?
"With glasses: university professor, music critic (and also bald), philosopher. Without: mercenary, detective, spy."

I suppose sometimes a spy would wear glasses.
"Yes, if they were in disguise. An exotic dancer doesn't wear glasses. That gives you an overview."

You don't see poledancing ladies wearing glasses, do you?
"No you don't. (Lengthy pause) AND IT'S A DAMN SHAME."

What if Chrome0's career ended tomorrow?
"I run through these apocalyptic scenarios in my head every day."

That might actually be what triggers The End Of Electricity.
"Next thing you know I'll be doing dishes and making things out of wood."

Any closing comments?
"As always, keep it funky."

I'll do my best.
"Thanks, man."

THIS WEEK'S TOP 20

THE NME CHART

NME RADIO

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NME.COM/RADIO

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NEW TO NME RADIO PLAYLIST

- MAGNETIC MAN FT JOHN LEGEND 'Getting Nowhere'
- MONA 'Teenager'
- FRANKIE & THE HEARTSTRINGS 'Hunger'
- CAGE THE ELEPHANT 'Shake Me Down'

- 1 **BEADY EYE** 'THE ROLLER' Single
- 2 **THE VACCINES** 'POST BREAK-UP SEX' Album
- 3 **THE WOMBATS** 'JUMP INTO THE FOG' Album
- 4 **NOAH & THE WHALE** 'L.I.F.E.G.D.E.S.O.N.' Album
- 5 **WHITE LIES** 'BIGGER THAN US' Album
- 6 **JAMES BLAKE** 'LIMIT TO YOUR LOVE' Album
- 7 **MY CHEMICAL ROMANCE** 'SING' Album
- 8 **TWO DOOR CINEMA CLUB** 'WHAT YOU KNOW' Album
- 9 **CHAPEL CLUB** 'SURFACING' Album
- 10 **FIDELITY PARTY** 'FINALE' Album
- 11 **THE NAKED AND FAMOUS** 'PUNCHING IN A DREAM' Album
- 12 **30 SECONDS TO MARS FT KANYE** 'HURRICANE' Album
- 13 **DAFT PUNK** 'DEREZED' Album
- 14 **IRON & WINE** 'WALKING FAR FROM HOME' Album
- 15 **PJ HARVEY** 'THE WORDS THAT MAKETH MURDER' Album
- 16 **GORILLAZ FT DALEY** 'DOMCAMATIC' Album
- 17 **LITTLE COMETS** 'JOANNA' Album
- 18 **BON IVER** 'BLOOD BANK' Album
- 19 **GIL SCOTT-HERON & JAMIE XX** 'MY IS KILLING ME' Album
- 20 **CHROME0** 'HOT MESS' Album

The NME chart is compiled each week based on the sales of new and digital releases through traditional and digital retailers, as well as new and digital releases for download. Single sales are taken from the NME chart if they have been made in the previous week. It is made of 100% new releases.

OFFICIAL
charts company

BEHIND
THE
SCENES

SKINNING UP THE MOTORWAY

To celebrate the new series of *Skins*, the 2011 cast got on a big bus and got royally pissed at a bunch of *Skins*-curated gigs around the country. NME tagged along to the one in Bristol...



1 New *Skins* (l-r): Freya Mavor (Mini - The Sloane One), Laya Lewis (Liv - The One Who Gets All The Guys), Jessica Sula (Grace Violet - The Dreamy One), Dakota Blue Richards (Franky - The Weird One), Alex Arnold (Rich - The Metalhead One), Will Merrick (Aloysius - The Porn Mad One), Sean Teale (Nick - The Jockish One) and Sebastian De Souza (Matty - The Mysterious One)



5 From the balcony the cast survey the crowd. Sipping from a pitcher of beer, Sean grins: "I think the good thing about the show is that we're able to go nuts, and people will understand why. I think it would be a negative thing if we just sat there with a cranberry juice."



6 This is the first time Jess and Freya have seen each other since filming wrapped - and the last time they'll meet for a while. Lifting up their wrists, the girls show off their matching friendship bracelets. "We've had the same bond from the beginning. I consider Jess my sister", smiles Freya. "It's so nice to know we have next year together."



4 Morning Parade take to the stage for the Jan 19 show and the cast watch from the floor. As the band play, Sebastian limbers up for a long night. "I've a philosophy exam tomorrow," he proclaims. "I've to get a 6.30am train. But I'm going to stay out and get razzed because that's what we do."



2 Stopping for a snack, the cast troop into a Reading service station, where commuters stop and point. Dakota (middle left) admits that celeb status can prove odd. "This girl in school who'd never spoken to me before said, 'Since you're in *Skins*, can you score me some MDMA?'"

3 Backstage at the Syndicate venue Will (second left) is stoked to meet Bombay Bicycle Club, who are doing a DJ set. Slipping rum and Diet Coke, Jack Steadman mulls, "We're not working on our album, because it's boring." "And we feel really passionate about *Skins*", interjects the Club's Ed Nash.

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

BRAIDS

Canada's newest heirs to Arcade Fire's throne are determined to forge their own path

Two years ago, Calgarian dreamers Braids were stranded without a scene to call their own. Lucky for us, the quartet upped sticks and set off for Montreal, in noble pursuit of sweet rock'n'roll – well, that and a half-decent uni education. Today they're as chilled as Ariel Pink's lunchbox; taking a break from frantic rehearsals for debut album 'Native Speaker's launch, the laid-back brooders bristle with fresh-faced excitement. Just don't lump them in with 2010's crop of 'dream-pop'.

"I don't really associate myself – or ourselves – with those bands," drummer Austin Tufts ponders of the likes of Beach House, Ariel Pink and Zola Jesus. "But it is dreamy in the sense that it's pretty visual, cinematic music. I think if we reassessed what the term 'dream-pop' means, then yeah."

Suggesting we redefine entire genres in their wake may seem like cocksure buffoonery, but then this is no 'grit-pop'. Since settling into their new hometown, Braids have been furiously burrowing their niche – into a scene a-clutter with everything

from neo-trad-folk like Les Cowboys Fringants (that's The Frisky Cowboys to you) to such underground curiosities as Arcade Fire. Keyboard player Katie Lee was happy just to escape Calgary.

"One of the biggest things for me was to have a show in a venue that wasn't a bar," she laughs, "It's just like a whole other feeling – it felt more familiar and that's played a very big part in our music."

Rest assured, her modesty was left at the studio door. As the name suggests, Braids are masters of weave – fragments of Nordic-folk, Animal Collective-psychedelia and even contemporary classical intertwine, in an opalescent patchwork of criss-crossing riffs, tribal drums and four-part harmonies. But if the thought of eight-minute soundscapes has you reaching for the Horlicks, be warned: Austin holds no stock for your ilk.

"You don't know if you're gonna lose your attention before you listen to the song. I don't look at a song's length. I put it on and if I like it, I like it." *Jazz Monroe*

NEED TO KNOW

- Katie wanted to be a dancer when she was growing up
- Braids' first gig was a high school battle of the bands. They lost to a Red Hot Chili Peppers tribute act
- Austin and guitarist and lead singer Raphaëlle Standell-Preston have been best friends since Seventh Grade

The Buzz

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



1 GRIMES

Grimes (aka Claire Boucher) is a Montreal-based musician and fine artist who has a wonderfully skewed take on pop. Part of what's got us excited is that Miss Boucher manages to come across like Whitney Houston being remixed by Gang Gang Dance and still sound relatively cohesive. Canadian label Arbutus put out her cracking debut album 'Geidi Primes' last year and we've been hot for it since. Oh, also, her songs have titles like 'Beast Infection', 'Feyd Rautha Dark Heart' and 'Venus In Fleurs', which can only be a good thing, right? Having toured her native Canada with kindred soul How To Dress Well - the Bobby Brown to her Whitney - she's a surefire name to look out for at all upcoming talent-spotting festivals.



2 GOLDEN GIRLS' 'GIRL WORLD' VIDEO

Making hair metal safe for Dinosaur Jr fans since 2009, Golden Girls embrace their name as ever before in the new clip for 'Girl World's' titular track as they rummage through the department store in search of fab lady accessories. The make-up counter girl never knew what hit her.



3 DANCERS

It's hard to believe that Dancers' heart-storming blend of post-rock, grungey Arcade Fire grandeur and bittersweet lyrics could fit inside a north Wales bedroom. But that's where they recorded their only three songs, brought to our attention by Radio 1's Jen Long. Their home studio might not be ostentatious, but they abound with splendour.



4 KEEP SHELLY IN ATHENS

Combining the oh-so 2K11 trends of anonymity and being in a boy/girl duo are KSIA. But that's the least important thing you need to know about them - their debut single on Transparent (yet to put a foot wrong this year) floats like a sweet Saint Etienne dream shattered by devastatingly melancholy trumpet sighs.



5 MITZI'S INDIA

The list of those who can both skillfully write music and about music is, in a word, short (hello, Ira Kaplan!). Big stereo blogger and Brisbane resident Jad Lee is looking to add one more to their ranks with his Rapture-ous nu-disko project - and on the strength of 'India', few would deny him his place.



BAND CRUSH

ALEX SCALLY, BEACH HOUSE

"I'm obsessed with Papercuts - Jason Quever is insanely talented. This year he is releasing an album on Sub Pop and I am really excited about it."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

TRIBAL

GUARACHERO

Taking the trad folk sounds of Mexico and super-charging it with garish, hurdy-gurdy Euro techno chops are DJs like Eric Rincon, DJ Otto and Sheeqo Beat. It's a dizzy sound, full of cascading arpeggios and ramshackle samples. London imprint Pollinate recently released Rincon's first international output.



MINKS

GLASSLANDS, NEW YORK FRIDAY, JANUARY 21

CAUGHT LIVE

It's a minor coup for any fledgling band to get signed to Captured Tracks, the buzzy label run by Blank Dogs' Mike Sniper

whose roster has launched Dum Dum Girls, Wild Nothing and Beach Fossils. The latest beneficiary of this affiliation are Minks, a Boston-to-Brooklyn outfit that betray their cute, fuzzy moniker by churning out morsels of goth-pop.

Their debut has become one of the most anticipated albums (according to American bloggers) of 2011. The

fact that the Williamsburg venue is packed on this frozen night underscores Minks' hype.

The boy-girl duo of Sean Kilfoyle (vocals, guitar) and Amalie Bruun (vocals) - backed by a keyboardist, bassist, guitarist and drummer - are finally celebrating their first LP, 'By The Hedge', at this show, which doubles as a release party. They've been legitimately compared to The Cure ('Funeral Song') and My Bloody Valentine ('Bruises'), but Minks feel like a latter-day Slowdive - a gauzy cloud of

melody and synths best heard on opener 'Kusmi' and penultimate song, 'Juniper'. This is enchanting headphone music, but in person, it's more of a downer.

Kilfoyle and Bruun hit the stage with black togs, an economy of movement, and vacant gazes. In their defence, shoegazing has rarely been a riveting live experience, instead a challenge to charm one's audience by cooking up a transcendent soundscape. On 'By The Hedge', the wispy Bruun's light, shimmering vocals illuminate Kilfoyle's more monotonic voice. But here, their harmonies never quite click. He progressively comes alive on tracks like

This is enchanting headphone music, but in person it's more of a downer

'Ophelia', as her atonal utterances merely sink, most atrociously on 'Life At Dusk'.

Appeals by Bruun to turn up her mic are met with grimaces. What makes Minks worthy of attention is the subtle breadth of sounds that inhabit 'By The Hedge'. Though imperfect, it's a warm album that ebbs and flows. But tonight, Minks fall a tad flat. *Nisha Goplan*

THE 500 DRUGGIEST ALBUMS EVER

Crack, smack, pills, weed, and er, toad-licking. There's no avoiding it, insane levels of drug abuse and music have gone together since the year (micro) dot. Sometimes the results are brilliant, other times bloody awful. Here is our countdown of the druggiest records ever made...

THE KEY:



50 THE LIBERTINES THE LIBERTINES (2004)



Ah, the sublime frailty of 'Music When The Lights Go Out', one of rock's most fragile and beautiful concoctions! How it sort of almost makes up for the fact that smack and crack had collaborated to blow P-D's larynx out of his arse, making him sound like a pissed Old Man Steptoe next to Carl Barât's suave lothario tones. Or that he had to have all his guitars played for him because he could barely drag his crack-encrusted unlovely bones to the studio most days. "Have we enough to keep it together?" queried the boys on hit single 'Can't Stand Me Now'. Er...

49 OASIS BE HERE NOW (1997)



Contrary to Noel's claims, Oasis didn't lose it down the drug dealer's living room. They lost it once they'd got the tanker of gak back to the studio and spunked it up the wall on 10 minute 'I Am The Walrus' pastiches, Bowie-raping plodathons and getting Johnny Depp in to play the carrots (or whatever). Perhaps, to give listeners the full 'Be Here Now' experience, they thought that if they made every song excruciatingly long the CD would spin slow enough to snort lines off as it played. I am loved it, apparently, but in Noel's own words, this was "the sound of a bunch of blokes on coke, in the studio, not giving a fuck..."

48 MGMT ORACULAR SPECTACULAR (2008)



How much acid were MGMT taking around their debut album? Naked gig amounts of acid? Album credits listed as Kevin Rowland and Jim Morrison gone 'native' on a (Joan) quinquennial farm in 2056 amounts of acid? Let's just say they probably thought 'Of Moons, Birds & Monsters' was a hard-hitting piece of social reportage.

47 SEX PISTOLS NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS (1977)



The sound of one narky man taking one narky drug, while Steve Jones' overclocked guitar line chewed their faces off in the background.

46 DR DRE THE CHRONIC (1992)



On NWA's 'Express Yourself', Dr Dre cautioned that weed was "known to give a brother brain damage". Hard to think of a bigger volte-face than making your debut solo album all about getting really stoned and naming it after the strongest weed on the block.

44 THE DOORS THE DOORS (1967)



Jim Morrison's Coleridgean visions of crystal ships and Oedipal love triangles were the best part of the trip – the acid burning brilliant pathways through his lobes, long before the booze put puffy rings around his eyes. When he sung the word 'higher' on *The End* *Sullivan Show*, a million teenagers had found their Lizard King.

43 BRIAN JONESTOWN MASSACRE METHODRONE (1995)



He's reportedly on the wagon these days. And meditating on it, too. But in 1995, Anton Newcombe droned on like a stoned party bore as he cooked up his own takes on the drone-heavy oeuvre of those other great substance-enjoyers: Jason Pierce and Spacemen 3.

42 MISSY ELLIOTT MISS E... SO ADDICTIVE (2001)



The title was hardly beating around the bush – Missy left that to the pill-popped dirty sex euphoria grind, which contained more chemical sex sweat than Klaxons' sofa cushions.

45 KLAXONS (2010)



After the scrapped studio sessions Klaxons must have wondered what it would take for them to finish album two. It turned out to be ayahuasca, aka 'the grid', which split their minds open to new psychoactive visions of eggs and other trippy nonsense.

"In his Y-fronts exists the portal to another world!"



41 GUNS N' ROSES APPETITE FOR DESTRUCTION (1987)



If Pete Doherty is on a life-long mission to demonstrate that the more smack you take the shitter you get, Guns N' Roses' debut proved that precisely the opposite can apply. Axl and co delivered a milestone in modern rock, despite top-hatted guitar hero Slash being so nuts-deep in the LA heroin scene he was literally in the room when Nikki Sixx from Mötley Crüe 'died' in '87. And GN'R have been pretty much a pile of spandex pants since.



Axl Rose: Making shiny trousers cool for about a microsecond

40 ROYAL TRUX TWIN INFINITIVES

(1990)



If you want RT at their boogie-rawkin' best... don't go anywhere near this. Two junkie lovebirds set the controls for the heart of bummed-out, discombobulated riffs and howls barely audible amid the strung-out cacophony.

39 TRICKY MAXINQUAYE (1995)



Weed in music gets a bad rep, and to be fair, it's mostly deserved. Rather than making feel-good, lazy, munchies music though, Tricky turned the delicious laziness of pot into a sleazy, dark, narcissistic sound that self-obsessed endlessly over dark, tortured grooves. An album to lose yourself to for days. Skin up, will you?

38 JANE'S ADDICTION RITUAL DE LO HABITUAL

(1990)



Jane's Addiction are a band of contradictions: Californian art jocks into Tai Chi, surfing, vegetarian food and massive amounts of heroin.

37 THE BIRTHDAY PARTY JUNK YARD (1982)



Nick Cave's habit was finding full throat as The Birthday Party released, or more accurately, expelled, these dead-eyed, no wave guttural yells. A year later, they had disbanded—due in part to drug-related exhaustion.

36 PAVEMENT WOWEE ZOWEE! (1995)



They were on the verge of the alt.rock big time. Until, that is, Stephen Malkmus made this marijuana-inspired mess. For the next album, he unsurprisingly let their label choose the tracklisting and the singles.

35 13TH FLOOR ELEVATORS EASTER EVERYWHERE

(1967)



Genuine nutter takes genuinely obscene doses of genuine brown acid, and in 'Slip Inside This House'—covered by Primal Scream on

"Another slice of cal vicar?"



34 BLACK SABBATH

(1971)



Ozzy Osbourne was hardly the first musician to sing about his love of getting stoned, but in more censorious times such references were couched in square-foolin' slang. 'Sweet Leaf', the opening track on the third Sabs album, was something of a high-water mark for getting blatant pro-marijuana sentiment into the charts: it starts with Tony Iommi's coughing fit before launching into one of metal's all-time iconic riffs.

Osbourne is very confused at the moment

'Screamadelica'—builds the musical equivalent of a house where the windows are where the doors should be—a fantastic psychedelic MC Escher staircase to nowhere.

33 NEIL YOUNG ON THE BEACH (1974)



After recording the tequila-soaked 'Tonight's The Night', Young's next album in his dark 'Ditch Trilogy' was inspired by a sautéed concoction of honey and marijuana, called honey slides. Judging by the catatonic nature



The 'Shambles, with Pete Doherty - not his only entry in this chart

32 BABYSHAMBLES

(2005)



That sessions for Babyshambles' debut album resulted in one of the biggest celebrity drug scandals of all time pretty much summed up the record. Pete Doherty's then-squeeze Kate Moss was pictured in the red-tops snorting a Belushi-sized line of charlie off the studio coffee table, but that was merely the tip

of a particularly coke-sprinkled iceberg.

The band had already been kicked out of Twin Peaks Studio in north Wales before they jacked up in London, where even by Pete's standards conditions were grotty. Guitarist Pat Walden was at his most skeletally gaunt as heroin ravaged his body, while clean rhythm section Drew McConnell and

m only
trying to
get clean
because I
love Kate

Adam Ficek tolerated Pete as shady, foil-wielding hanger-onners ducked in and out of the studio almost as frequently as needles ducked in and out of the frontman's forearm.

The music was suitably ramshackle and unfocused - moments of brilliance such as 'Albion' and 'Fuck Forever' spiking through a smacky haze that somehow made things like a reggae duet with a nutjob inmate named 'The General' that Pete met in jail seem like a good idea. It wasn't, Pete. It really wasn't.

of the record, and subject matter including Charles Manson and Nixon, we'd suggest not taking these if you're looking for a good time.

31 BARDO POND

BUFO ALVARIUS (1995)



Philly's psychedelic sludgers Bardo Pond named their debut album in honour of a toad with hallucinogenic powers. Licking toads doesn't actually work, though you need to smoke their dried venom. So the Pond combated this by ingesting a shitload of acid and mushrooms, too.

30 THE CHEMICAL BROTHERS

EXIT PLANET DUST (1995)



There's a noise on opening track 'Leave Home' that goes "NNNNNNRRRRWHUMP. NRRRRRWHP". It is exactly the noise of coming up. Ridiculously bug eyed intensity on the first half of the album gradually winds down into the early hours melancholy serenity of 'Alive Alone', perfectly the sound of finally staggering home, tired

but happy in a morning that looks impossibly bright and beautiful because your pupils are the size of dinner plates.

29 FLEETWOOD MAC

TUSK (1979)



Riding out a mess of cocaine abuse and intra-band groping, the Mac were so high that they thought it would be a good idea to name an album after their drummer's slang for his nob.

28 SNOOP DOGGY DOGG

DOGGYSTYLE (1993)



So weed makes you lazy and depressed, does it? Try telling that to Snoop Doggy Dogg (as he was called back then). He smokes shitloads, and couldn't be happier. Here he is, extolling the virtues of his "fat dick", pumping "slugs dead in your chest" and quite horrible sounding group sex: "It ain't no fun, if the homies can't have none". His true love is, of course, the chronic. As he seductively whispers to his enormous bag of weed, "I promise I'll smoke chronic 'til the day

I die". Bless 'im, the old gun-toting, willy-waggling romantic

27 LOU REED

METAL MACHINE MUSIC (1975)



OK, so we detune a couple of guitars and lean them against these massive amps so that the feedback moves the strings and the guitars literally play themselves and that turns out over an hour of deafening electronic noise that'll be lauded as classical music alongside Beethoven and Stockhausen and invent industrial rock and My Bloody Valentine and not just sound like two angry space stations fucking, I swear.

26 BUTTHOLE SURFERS

LOCUST ABORTION TECHNICIAN (1987)



The amount of LSD imbibed by Butthole figurehead Gibby Haynes reputedly made him an utter nightmare. It also helped to fuel this album, also an utter nightmare.

25 JEFFERSON AIRPLANE

SURREALISTIC PILLOW

(1967)



The album that spawned 'White Rabbit' - the 159th counter cultural love poem to Alice In Wonderland author Lewis Carroll, and the song that made generations yearn to throw the TV in the bathtub just as it peaked. Altogether now: "One pill makes you larger..."

24 OL' DIRTY BASTARD

NIGGA PLEASE (1999)



Student party staple 'Got Your Money' notwithstanding, the second ODB album is primarily constructed from the late Wu-Tang's unhinged freerform rants. And his arrest for possession around this time rather tells its own story.

23 SPACEMEN 3

TAKING DRUGS TO MAKE MUSIC TO TAKE DRUGS TO (1994)



Identifying a drug-free Spacemen 3 album would be the real challenge, but this collection of early demos finds Peter 'Sonic Boom' Kember and Jason Pierce employing psychedelia and repetition with the focus of one who lives outside that conformist straightjacket of, like, knowing what day it is and stuff.



"Did I ever tell you about lookin' Barbados?" Yes, Shaun, you did, often...

22 JOHNNY THUNDERS & THE HEARTBREAKER LAMF (1977)

The Heartbreakers were so fond of smack that they sung about it, and got Sid Vicious hooked on it. When 'Thunders finally OD'd he was so comforted that he looked "like a pretzel", apparently.

21 DAVID BOWIE STATION TO STATION (1976)

Considering that Bowie spent the run-up to writing this coled to the point of perfection in Los Angeles, not sleeping for six days at a time, eating only red and green peppers and milk and filming the alienated sci-fi masterpiece *The Man Who Fell To Earth*, it's not surprising that it sounds whacked. Cold, ambitious and disconnected, it's a fascinating, psychotically deep album, with much to be read between the white lines.

20 FACTORY FLOOR UNTITLED (2010)

An album that owes its inspiration to plant food, simultaneously the best (briefly) legal high ever and a chemical gateway into hell, a substance that rips away your inhibitions like flimsy lace knickers and leaves you a raving mess of libido, monomania and naked id. The dead-eyed intensity of 'Lying' and 'A Wooden Box', are the perfect soundtrack: lust that sounds like rage, or rage that sounds like lust.

18 MY BLOODY VALENTINE LOVELESS (1997)

The nebulous, half-formed structures of 'Loveless', where things swirl around warm and woozy, swimming in and out of focus and suddenly assembling into fascinating patterns before dissipating again, is mushrooms on toast. Meanwhile, its dissipated sexiness, full of love but much too-fried-out-to-actually-shag, is ecstasy all over.

17 ELTON JOHN MADMAN ACROSS THE WATER (1971)

Perhaps the more accurate alternate title, 'Madman Passed Out Across The Coke-Dusted Coffee Table' got shelved by the suits. Reg's 1971 classic launched him into a Force 12 blizzard of '70s cocaine – the kind of don't-make-'em-like-that-any-more excess that would ultimately see him phoning a hotel reception to get the wind turned off and thinking it was, like, a really good idea to get married to a woman.

16 SUEDE DOG MAN STAR (1994)

Here's something to ponder. If you holed yourself up in a crumbling Victorian mansion and ingested enough Class As to precipitate ego death, perhaps you too could produce an album that sounds as decadent, and as brilliant, as Brett Anderson's bloated masterpiece. But you'd probably just die.

15 THE STOOGES (1973)

Hanging around with David Bowie in 1973 was not for the faint of nostril. The resulting Dave-helmed record accordingly sounds like it was mixed by people who were hanging round in a white-lined studio at 4am, going, "Fuck it. Why can't we just turn EVERYTHING up?"



"Does my bum look 1g in this?"



19 HAPPY MONDAYS ...YES PLEASE! (1992)

In another, parallel, universe, '...Yes Please!' was different. There, Tony Wilson sent the Mondays to a drug-free Singapore. There, they stayed relatively clean, got on, and made a workmanlike fourth that kept them churning out minor hits throughout Britpop. In this alternate world, Factory Records still exists. Maybe even Tony is still healthy. It could so easily have been otherwise. After all, we all know how many tragic maybes there were within the recording process. Shaun Ryder had enough methadone to make it through the month without smack. That is, before he accidentally



smashed all his jars of the stuff at Manchester airport. Tony Wilson chose Barbados as the recording location because it was free of heroin. But no-one had warned the Factory boss that it was the gateway to America's crack trade. To cut a long, expensive story short: Ryder becomes a one-man rock epidemic. Sells Eddy Grant's furniture. Forgets to write any lyrics. Holds the master tapes ransom until Factory give him more drug-wonga. Ultimately turns in the sound of five Mancunians going beyond the druggy-woozy sound of E into the druggy-crazy blank, confusing boredom of listening to crackheads jabber about nothing. Massive flop. Label goes bust. Ryder dines out on the anecdotes for the next 20 years.

UNHAPPY HEROIN HELL OF HAPPY MONDAYS STAR

EXCLUSIVE



Space, man: Spiritualized's sky cadet Jason Pierce, with Kate Radley

14 SPIRITUALIZED

(1997)



Just say no. That has always been Jason Pierce's tactic when asked to talk drugs. Invited to take them, Spiritualized's leader chooses a different

line, this album suggests. What's that he's singing on 'Come Together'? "Little J's a fucking mess but when he's offered just says YES".

It's no surprise. Pierce is a veteran of Spacemen 3: masters of the unsubtle drug reference who titled an early song 'OD Catastrophe'. They weren't posing, either. In Erik Morse's band biography, Creation Records supremo Alan McGee declares: "The only band that took

more drugs than Spacemen 3 were Happy Mondays."

With Spiritualized, Pierce reached new commercial heights - but old habits die hard. Packaged like medicine, 'Ladies And Gentlemen...' teems with narcotic allusions: to scary hallucinogen DMT, "my spike in my arm and my spoon", "breakfast right off of a mirror", and "a hole in my arm where all the money goes". Sensing any patterns here?

13 THE JESUS AND MARY CHAIN

PSYCHOCANDY (1985)



"Eating up the scum/Is the hardest thing for me to do..."

Yes, the wracked 'Psychocandy' is a landmark album, a regular in Best Of lists and one of the greatest debuts of all time. But hey, Reid brothers Jim and William, are these brilliantly lacerating odes about girls - "honey-dripping beehives" and all - or drugs? And does it really matter?

12 CYPRESS HILL

BLACK SUNDAY (1993)



B-Real might have sounded like he'd been puffing on a zeppelin-sized helium balloon, but it was the

industrial levels of Grade A sticky icky the band were inhaling that turned the Hill's second outing into an jittery soup of shotgun murders and murky bong water. Eighteen years on, we still have no idea why Sen Dog sounds like he's curling out a mammoth shit on half his verses, though.

11 MARILYN MANSON

ANTICHRIST SUPERSTAR (1996)



Proof (if proof were indeed needed) that cokeheads really love the existentialist philosophy of Friedrich Nietzsche. The first part of Mazza's mom-baiting trilogy expressed as its theme the hope that we could all learn to become more self-involved. And stick dildos up our arses. And other shit.

10 PINK FLOYD

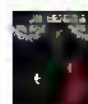
THE PIPER AT THE GATES OF DAWN (1967)



On the Floyd's debut Syd Barrett constructed glorious fantasies, spurred on by LSD consumption that could be described as 'gargantuan'. What would later become stomach churning drug clichés are here startlingly original: childlike whimsy ('Matilda Mother'), space-rock ('Interstellar Overdrive') and eastern mysticism ('Chapter 24').

09 THE JIMI HENDRIX EXPERIENCE

ARE YOU EXPERIENCED (1967)



No matter how much LSD you take, turquoise satin bell bottoms are never a good idea.

08 LIL WAYNE

THA CARTER III (2008)



Codeine found its way into hip-hop in Texas, where Houston natives have long been in the habit of dosing-up on a blend of prescription cough medicine and soda. Three 6 Mafia's 'Sippin' On Some Syrup' brought the trend to national attention, while the late U2 crew rose to fame thanks to his mixtapes, which slowed down popular hits of the day so they sound *reccally* goood on syrup. But the best-known advocate of 'purple drank' is, of course, Lil Wayne. Seklom seen without his tell-tale Styrofoam cup, Weezy's slurred flow is shaped by his choice of refreshment. And while in later years, he's talked of kicking the habit, his commercial breakthrough, 'Tha Carter III', still speaks of his predilection for sizzurp. "I'm used to promethazine, in two cups, I'm screwed up," he rhymes on 'Phone Home'.



06 THE BEATLES REVOLVER (1966)



The Fab Four's seventh album was a revolutionary step forward, featuring octets ('Eleanor Rigby'), backwards guitars ('I'm Only Sleeping'), high distortion ('She Said She Said') and pioneering tape loops ('Tomorrow Never Knows'), mostly inspired by their burgeoning psychedelic experiences on acid, which reportedly developed after Lennon and Harrison had their coffee spiked during a dinner with a dentist.

05 NIRVANA IN UTERO (1993)



The album once destined to be known as 'I Hate Myself And I Want To Die' records Kurt's much-wallowed misery in being impaled on the barbed spike of heroin addiction. Eight months later Kurt decided he couldn't live with the gut-rotting pain that heroin had brought to his door.

04 SLY & THE FAMILY STONE THERE'S A RIOT GOIN' ON (1971)



The theme was the death of '60s idealism, and Sly was his own test subject, getting off his bonce on angel dust and making it sound like the best-ever time in the process.

03 THE VELVET UNDERGROUND WHITE LIGHT/WHITE HEAT (1968)



Forty minutes, 11 seconds of jolting, mess, jaw gnawing darkness. Famously, Sterling Morrison said the band were all "dragging ourselves off a cliff... but at least we were all heading in the same direction".

07 MILES DAVIS KIND OF BLUE (1959)



The apogee of cool, a dinner-party classic, and the biggest-selling jazz album of all time, made by a man who chipped smack throughout his career. Which might also explain 1970's 'Bitches Brew' - jazz-fusion's insane, filthy, skronky Year Zero, inspired equally by Jimi Hendrix's wah-wah and having half of Afghanistan in your system.

02 THE ROLLING STONES

(1972)



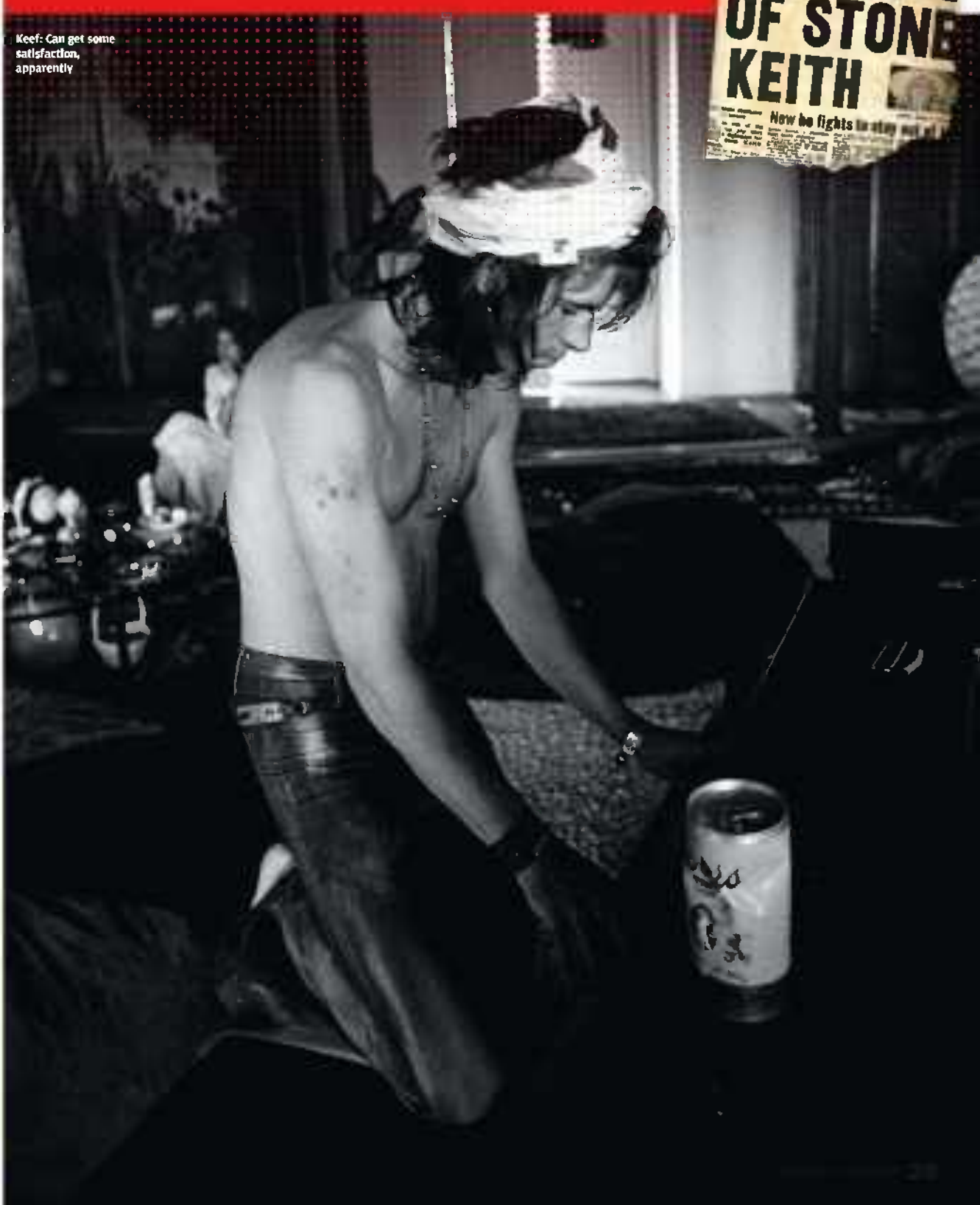
Rock Rule #3975: for the sake of your sanity, avoid the chateau. It might sound like the isolated Dukedom where you can knuckle down to your new album free of distractions, dealers and A&R ne'er-do-wells, but it might well end up a prison of paranoia, self-destruction and parties you can never leave. When Pink Floyd picked Studio Miraval in a remote French chateau to record 'The Wall', it led to a terrifying claustrophobia and an irreversible split in the band. When Muse

picked the same location for 'Black Holes & Revelations' they grew beards, tortured insects and started believing the world had ended without anybody telling them.

But by far the most classic example of chateaufort occurred in Villa Nellcôte in the south of France in the summer of 1971, when The Rolling Stones somehow pieced together 'Exile...' in the middle of scenes that Keith Richards would later describe as a cross between Hitler's bunker, Versailles and Dante's *Inferno*. Amid a tsunami of heroin, "drunks and junkies" and celebrities - Gram Parsons, William S Burroughs, Anita Pallenberg - the permanently-wankered band (when they managed to turn up) recorded day

and night in the villa's sweltering basement while the groupies and dealers ran riot upstairs. At one point, so open-house and loud was the 24-hour party, country-rock legend Parsons was kicked out after partying there for a full month, and local drug dealers apparently walked out in broad daylight with half of the band's instruments as 'payment' for Richards' smack debts. The Stones eventually vacated Nellcôte with the French plod's boot up their arses, a couple of drug convictions and a two-year ban from the country. Oh, and one of the greatest rock'n'roll stories ever.

Keef: Can get some satisfaction, apparently



TORTURE OF STONE KEITH

Now he fights to stay out of jail



01 PRIMAL SCREAM
SCREAMADELIÇA (1991)





God save the Screens: Bobby Gillespie and Andrew Innes in 1993

THE RECORD THAT CHANGED ROCK'N'ROLL FOREVER

"Just what is it that you want to do?" How about necking loads of pills, ripping up the template and making an album that still sounds like the future. Matt Wilkinson gets loaded and has a good time

PHOTOGRAPH: KEVIN CUMMINS

Saturday night at the Olympia, November 27, 2010. Shit's going down. Or rather, 12,000 people unite as one in a freezing cold west London palatial hall. Above the stage sits a swirling lysergic visual that screams messages of warped futures and out'n'out messiness. Below it stand a mish-mash of musicians plying their trade impeccably. Gospel singers, beat-perfect backline players, Britain's second most iconic bassist and a loping, maraca-shaking frontman who slinks between the lot of them while busily hollering "whoop whoop"s into the mic. It's almost 20 years since Primal Scream released 'Screamadelica' – the album that made them the most important, revered and groundbreaking band in Britain – and right here, right now Bobby Gillespie and his friends are coolly reminding everybody just why that was.

Six weeks later, and we're face-to-face with the frontman, regaling stories about the night while adding matter-of-factly that - oh yeah - it was also undoubtedly the most druggy gig we've been to in years.

Bobby screws his face up; the devil's grin emitting a wry cackle. "If you thought that was good you should have been at Brixton after the album came out," he says, raising an eyebrow. "We did this crazy thing, right – we had no support, 'cause we were like, 'No support!' and we'd booked the place from nine to six. It was DJs in the foyer, DJs in the main room and then we were the main band. Anyway, our manager at the time, Alex Nightingale, came up with this idea. He says to us, 'The floor at Brixton – it goes down like that (*slopes hands*), yeah?' So he came up with the idea of actually *levelling*

the floor out. For a fucking gig! Can you believe that?! We spent £8,000 just so people could dance on an even surface. And you know what happened?"

Gillespie pauses.

"That very night was the first night ketamine hit London! So everybody was buying what they thought was E, but it was actually ketamine. I can remember Mark Moore from S'Express coming backstage really

"WITH ECSTASY MUSIC SOUNDED SO FUTURISTIC. THAT DRUG OPENED EVERYBODY'S MINDS"

BOBBY GILLESPIE

shocked and saying to me, 'You've gotta get out there – everybody's taking this new thing called ketamine and it's just completely devastating people!' And I'm like, 'Well, what does it do?' and he couldn't explain 'cause he doesn't do drugs, so he said, 'Just go and have a look for yourself.' So I went out, right, and it was like fucking Passchendaele or something! Hundreds of people just lying on the ground everywhere. All these big guys just out on the floor kinda going like that (*gives a Gillespie-best 'monged out in hell' look*).

"And of course, the downside to all this was that fucking nobody – not one single person – was able to dance because everyone was just out on the ground.

And we'd spent £8,000 totally relaying the whole of Brixton's floor! I mean, it was fucking diabolical..."

And there you were thinking 'Screamadelica' was merely an E album...

Regardless of how much cash the Primals lost from Brixton's wallpaper-licking madness, that the band had even sold out a show of that stature was a major victory for them at that stage, coming smack bang in-between 'Screamadelica's September 1991 release and the album winning the inaugural Mercury Music Prize 12 months later. Indeed, skip back two years and they had way more to worry about than wonky dancefloors.

Bobby: "Right, I'm gonna stand up and say this: as a band we were going nowhere in 1989. We had absolutely nothing to lose. We were on Creation, but we were like the runts. Alan McGee supported us, because we were his friends – we grew up with him, we were punks together and he loved us. But we weren't selling any records and nobody ever thought we were gonna make it." He adds, forlornly: "That was it for us."

The band's eponymous second album had won them few admirers upon its release; its leather-trousered, cock-rock schtick baffling their already dwindling fanbase (most of whom were happy with the band's early Byrds-aping style). Worse still, it completely failed to acknowledge the most important swathing of British youth culture to emerge in years. This was 1989, and things were changing. Essentially, if 'The Stone Roses' April debut had, as Noel Gallagher memorably put it, arrived on the "right day, right year in the right decade", then 'Primal Scream' missed the boat entirely.

Sensing that the dream was floundering, Gillespie had upped sticks to Brighton by 1988, joining McGee and various other Creation cohorts in the seaside town "to get out of London". It was to be a move written in the stars – before too long he was being dragged along to some of their favourite warehouse parties.

"I remember the first one I went to was in 1988," Bobby says. "It was underneath the railway station in Brighton in a derelict warehouse and some guys had some decks set up. I think I went there to score speed, but it turned out to be this sort of pre acid house thing. But that night I didn't get the music at all, though."

"McGee, Jeff Barrett [Creation press officer and future Heavenly boss] and Dick Green [Creation co-founder, now head of Wichita] were already into it in a big way, but they really had to wear me, Andrew Innes and Throb [Primal Scream guitarists/mentalists] down before we really got it. Epiphanies – that's what those guys were having! I remember McGee actually got a flat up in Manchester around '88 and he just went fucking crazy – one minute he was listening to Gram Parsons and the Stones and The Modern Lovers, the next he was this mad acid house guy. It was like a religious conversion. He was, like, begging you and going, 'Please, please listen to this music! Please, please take this new drug!' And then you were like, 'Alright, I'll take one,' and he's like, 'Here, take another one, do you like it? Take another one... And another half. So that was my introduction to E. Then, all of a sudden, I'm listening to this record, turning the bass up, going, 'Oh! Ooh!'"

Having finally tasted the fruits of McGee and co's labour, Gillespie, Innes and Throb unsurprisingly set about immersing themselves in E culture with as much vigour as they possibly could (naturally). "When the ecstasy thing did hit, we hit it big," Bobby remembers. "I mean, obviously, we were taking magic mushrooms, acid and speed before that, you know, just getting absolutely hammered. But with this, because you'd never really heard the music in that way before... it just sounded really futuristic and I just knew it was a good thing. That drug opened everybody's mind."

By late 1988, the band had become regulars at key nights around Brighton (Zap) and in London (Danny Rampling's Shoom, Paul Oakenfold's Spectrum). As well as the narcotics, Gillespie says he loved the attitude – or lack of – of acid house. "It was sexy, it was druggy, it was outlawed and it was underground. And it was where the energy was. People were more accepting in that scene than they were in the rock scene or the indie scene, that's a fact. The amount of times we would go to indie gigs and someone would say something snide to you, or someone would come up with a pint and be horrible, try and start a fight. It was just depressing. Static. Boring."

Meanwhile, McGee and Barrett were busy forging new friendships with another acid house associate – a set builder from Slough called Andrew Weatherall. As well as moonlighting as a DJ, Weatherall wrote for fated fanzine *Boy's Own* and, every now and then, as a reviewer for *NME*. Owing to some canny matchmaking by Barrett and then-*NME* Live Editor Helen Mead, he found himself in Exeter watching Primal Scream in late

rEvolution

THE ECSTASY OF SCREAMADELICA

They might have curtailed their pill-popping in the studio ("You can't write songs on E – you just think you can," says Bobby), but E's influence on 'Screamadelica' was colossal. Bobby explains why: "We never had any money, so we couldn't afford a lot of stuff in 1988. Cocaine's kinda cheap now, but back then it was £70 a gram. Ecstasy, on the other hand, was £25 a hit. Personally, speed was my favourite, but when ecstasy did hit, I actually found myself selling records just to buy it. I was skint and I was like, 'I want to go out tonight.' I remember coming up to London to the Record And Tape Exchange – I had a friend who worked there who gave me a generous deal. So I'd be taking the records, selling them, getting the money, buying E and then going back to Brighton and going out. We were going out all the time, we were writing about it and we were loving it."

You know, something really was forged on that trip." Afterwards, the two parties started hanging out regularly, so much so that by the time Innes casually suggested to Weatherall that perhaps it might be cool for him to have a go at remixing their new single, 'I'm Losing More Than I'll Ever Have', neither realised just how far forward they were about to push things.

1989, the ensuing review appeared under the pseudonym Audrey Witherspoon.

"We really bonded on that trip to Exeter," says Bobby "Andrew wrote an amazing review of us."

Weatherall's rejig of the track ripped the original soul-infused slowie to shreds, adding bolshy P-Funk horns, a catchy-as-hell drum loop nicked from MOR warbler Edie Brickell and a sublime sample of Peter Fonda from obscure '60s film *The Wild Angels* which inadvertently gave the song its new title: 'Loaded'. Bobby: "We just did 'Loaded' as an experiment! There was nothing in it for us anyway, so we had nothing to lose, you know? There was no game plan with Weatherall at all. We didn't think, 'We're going to get famous and rich' or 'We're gonna get a hit'. It was just us trying to make a record that could play in this scene and

Stage at Brixton Academy, March 28, 1992



Left: The sleeves of 'Higher Than The Sun' and 'Loaded'; the Scream circa 1990 just after the two-for-one offer at World Of Leather



THE CAST

BOBBY GILLESPIE



Band leader. Although initially tentative about acid house, Gillespie soon saw the light – as guided by the letter E – eventually becoming so sure the band were headed in the right direction with ‘Screamadelica’ that he willingly allowed Creation to release two singles that barely featured his vocals (‘Loaded’ and ‘Don’t Fight It, Feel It’).

ANDREW INNES



The ‘scientist’ of the band (on account of both his techy know-how and drug intake), rhythm guitarist Innes bought the Scream’s first sampler (an Akai S-1000) during the making of ‘Screamadelica’. While on tour in America he was allegedly removed from Graceland on account of being the first person “since The King” to be sick on the lawn.

ANDREW WEATHERALL



DJ and part-time journalist, Weatherall reviewed Primal Scream live in 1989 for *NME*. They bonded over a shared love of ecstasy, Thin Lizzy and leather trousers and then headed into the studio...

ALAN MCGEE



Boyhood friend of Gillespie, Innes and Throb, McGee set up Creation in 1983. Two years later he put out Primal Scream’s first single, ‘All Fall Down’. He never really doubted their ability to come good, even when it looked like they were doomed.

ROBERT ‘THROB’ YOUNG



Another key Primal Scream member, Throb’s nickname is derived from the fact he’s supposedly got “an extended fucking family down his trousers”. He’s been on “sabbatical” from the band since 2006, having been replaced on lead guitar by ‘Little’ Barrie Cadogan.

JIMMY MILLER



Legendary producer Miller only worked on 13 full albums in his 23-year career. These include ‘Let It Bleed’, ‘Sticky Fingers’ and ‘Exile On Main St’ by The Rolling Stones. “Everyone thought he was washed up,” says Innes. “We disagreed.”

PAUL CANNELL



In-house artist at Creation, Cannell famously wasn’t allowed to listen to Primal Scream’s music before designing their covers. Cannell died in 2005. His ‘Screamadelica’ artwork was used by Royal Mail as one of its ‘Classic Album Cover’ postage stamps issued in January 2010.

MARTIN DUFFY



Formerly the keyboardist for fellow Creation outfit Felt, Duffy joined Primal Scream properly midway through the ‘Screamadelica’ sessions. He’d already provided the brilliant piano part for ‘I’m Losing More Than I’ll Ever Have’, and his handiwork is all over ‘Screamadelica’.



that people would dance to. But I remember when we finished it it sounded fucking amazing. We’d done it.”

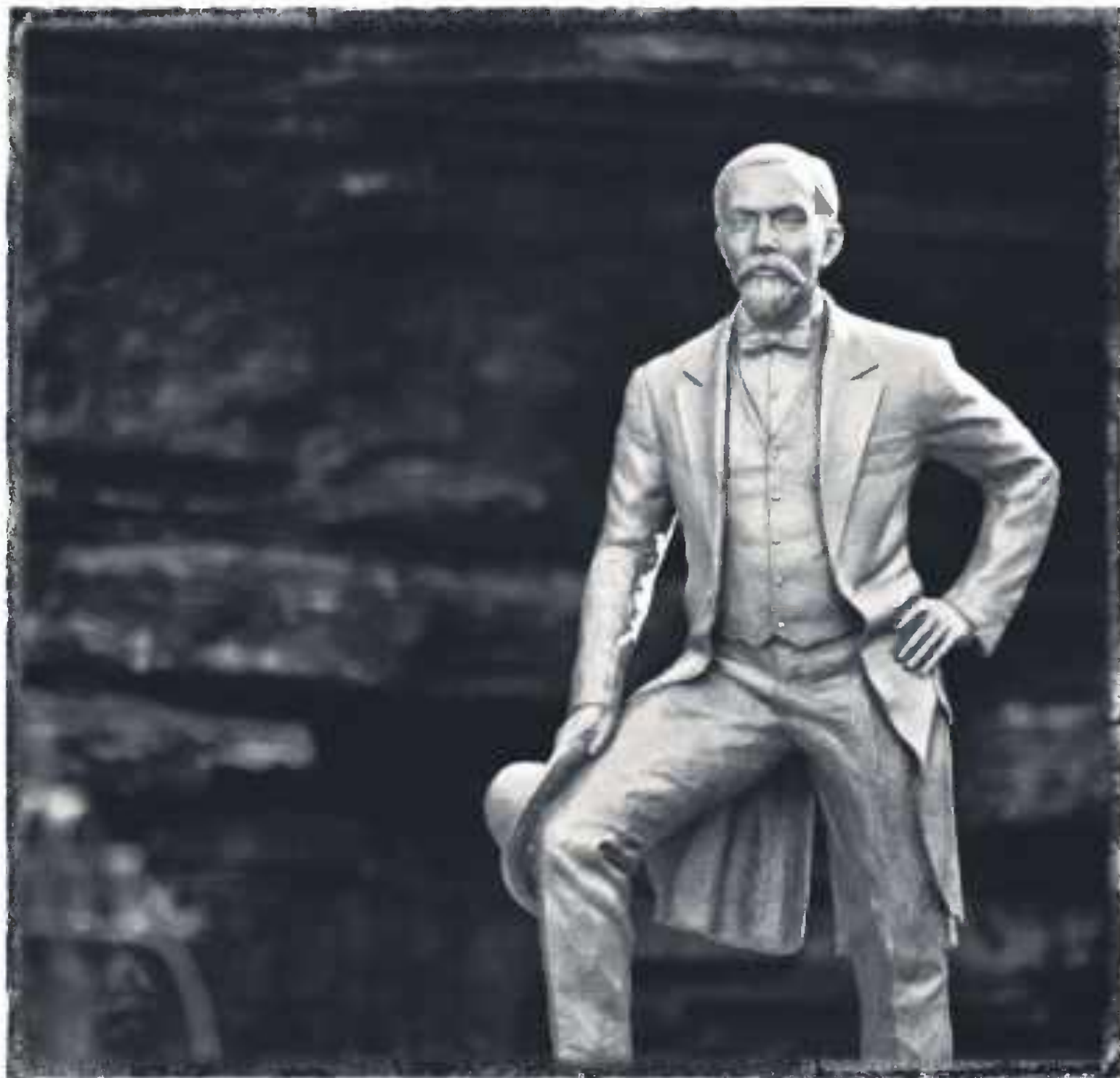
Amazingly, not everyone agreed. At this point, the band were still gigging in support of the self-titled record, despite vigorously clawing themselves away from it. Sometimes they’d even bring Weatherall along as a support DJ.

“I remember we did a gig at the end of ‘89 at Subterania,” scoffs Bobby, referencing their meekly-attended December 6 gig at the west London venue. “We all did ecstasy before the gig, and we were playing a rock’n’roll set – never a good idea, because you fucking can’t keep time on E. Anyway, ‘Loaded’ was finished but it hadn’t been mixed, and Weatherall was the DJ that night so he played it anyway, and there were these girls

just coming into our dressing room before the gig absolutely disgusted with him. They were saying, ‘Please, please tell this horrible man to stop playing this music! It’s disgusting! We wanna hear The Wonder Stuff instead.’ I was just like, ‘Get the FUCK out of here, you fucking indie cunt! Get out!’ They just *didn’t want to hear*.”

When Weatherall returned to the same venue just eight days later, this time to DJ a dance night, he had a much more enjoyable evening.

Bobby: “Andrew Innes was at Subterania when Weatherall played the finished version of ‘Loaded’ for the first time. I just remember Innes called me at four in the morning – I was still up – and he was like, ‘Man, we’ve got a hit on our hands! People are going fucking berserk for the record!’ The whole fucking place was



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All back to mine:
Bobby Gillespie
at home in
Brighton, 1990



UNDER THE INFLUENCE

THE MUSIC THAT SHAPED SCREAMADELICA

Bobby Gillespie: "In 1989, we were touring round Britain and we would have had 'Olé Coltrane' by John Coltrane on the tape, followed by an acid house track, followed by 'Hot Buttered Soul' by Isaac Hayes, followed by the MC5, followed by a King Tubby dub. We were just into music, and Andy Weatherall was exactly the same."

Andrew Innes: "The contemporary stuff would have been the Mondays, the Roses and 808 State, but we were all going through a big thing listening to Miles Davis and Sly And The Family Stone too. You could hear a lot of the acid house thing in their 15-minute songs like 'Sex Machine', because it was just one riff repeated endlessly. I remember being really into 'On The Corner' by Miles Davis, which is the one with a lot of tablas and sitars on it. It wasn't structured – it was freer music."

going crazy and he's telling me these stories, like how Kevin Rowland from Dexys Midnight Runners and Mick Jones from The Clash were coming up to Weatherall and saying, 'What the fuck? Who the fuck?' And he was just standing there pointing at Innes going, 'It was that guy over there, it was Primal Scream.' In that instant, everything changed for us."

Freshly catapulted to the single's A-side on account of the massive underground buzz building about the track, 'Loaded' became Primal Scream's biggest success to date after its release at the end of February 1990. They suddenly found themselves at Number 16 in the charts. They were on *Top Of The Pops*. They were actually in demand.

The success only served to spur them on, and the trio could now even afford to build a makeshift studio to write the remainder of their next record in. They chose Hackney, just around the corner from Creation's haphazard offices, where "Alan was in the midst of his 'handing out B to everyone' parties", according to

right – it is a statement' Now, 'Loaded' was a hit and 'Come Together' was a hit after that. And then he went and said that about the third single! That's why I love McGee. That's never gonna happen these days. And he was right too – it got to Number 40."

Chart positions aside, having finally found a true sense of purpose, the Primals continued to lay the groundwork for 'Screamadelica' throughout the rest of 1990, working in Hackney with Weatherall, his co-producer Hugo Nicolson and ex-Felt man Martin

Bobby. But despite the success of 'Loaded' and the close proximity between band and label, McGee and co boldly opted to leave the Primal to it.

"I've gotta say, of all the years we were at Creation, they never once came down to the studio and interfered," says Gillespie proudly. "They were really good, they just let you get on with it. I remember 'Higher Than The Sun', when the mixes came in for that, McGee called me up and he went, 'We're going to release this as a single. It's absolutely astonishing. It's not going to be a hit, but it's a statement.' And I went, 'You're

THE WORD OF WEATHERALL

Frontline memories from 'Screamadelica's arch knob-twiddler

DJing – I seem to remember whale noises, so it was him – and Innes brought it up."

NME: How does it feel to be chatting about the 20th anniversary of 'Screamadelica'?
Andrew Weatherall: "It would be churlish to say that I'm not happy with it. I mean, that I've been part of a record that still resonates 20 years down the line. My favourite records resonate from 50 years ago, so it's good to know that I could be part of something that hopefully will go on for another 20, 30 years."

Were you aware of the band before that?

"Yeah, I wasn't a massive fan, but I liked the cut of their jib. Jeff Barrett gave me a copy of the album with 'I'm Losing More Than I'll Ever Have' on it. So I took it away and I think I was the only person in the world who liked it!"

Then you reviewed them for NME...

"I think everyone thought at the time it was me being ironic and writing it in the style of a second division local newspaper, you know? I mean, it's a really piss poor review! But you guys seemed to like it."

How did 'Loaded' come about?

"It was Innes! In the chillout lounge at Spectrum with Alex Paterson [The Orb]

Was it daunting?

"Not really, I was full of 'the confidence of ignorance', as Orson Welles called it."

What did you do before that?

"I was basically selling expensive clothes or working on film sets or as a stagehand building sets for adverts or music videos. And doing a little bit of DJing at the same time. I'd basically spend more on records than I'd get in wages so I had to do other things to make ends meet. Let's just say I was providing the music and other forms of entertainment. Until I got chased out the Astoria by a plain-clothed policewoman..."

What was it like when you first played the finished version at Subterania?

"It was one of those moments. It's kind of de rigueur now to do the 'Sympathy For The Devil' ['whoa whoa'] thing over the top of house records now – but that was the first time I'd ever heard it done, that night."

Do you still listen to 'Screamadelica'?

"I heard 'Shine Like Stars' recently, and it was moving."

Andrew Weatherall
or is he
Weatherall?



SCREAMADELICA DIY

HOW TO MAKE YOUR OWN MASTERPIECE

1 GET SOME VISIONARY PRODUCERS...

Andrew Innes: "If you work with people like Jimmy Miller, Hugo Nicolson and Andy Weatherall and you don't learn anything then you're a fucking idiot. You're in a room with them, you just watch how they arrange stuff, how they make things better." Bobby Gillespie: "With Weatherall, it was perfect timing. We couldn't have done it without him, and he couldn't have done it without us. He'd never been in a studio in his life, but was just a complete fucking natural. He's got a great sense of structure and space. But we gave him good songs to work with in the first place, I think."

2 BUILD YOUR OWN STUDIO...

Bobby: "We built this studio in Hackney with the money we got from 'Loaded'. Creation was in Westgate Street, off Mare Street and we were across the street on Tudor Road. I don't know who found it, but it was beside a council estate and it was like an office space for rent. We soundproofed this room, put in a vocal booth, a sampler and a little Atari computer. Then we bought a cheap mixing desk and got to work."

3 TIMETABLE YOUR DRUG USE...

Bobby: "Monday we'd have been recovering from the weekend. Probably, we'd have been back in the studio on Tuesday, Wednesday,

Thursday, Friday. In the studio we'd have been quite sober - maybe a bit of coke and a bit of speed now and again, but nothing major. I'd always have a big bag of speed on me, so we'd maybe try a bit of writing on that, but we were quite conscientious and hard-working. For us the going out happened at the weekend. We'd just go out for three nights, staying up all weekend, and we'd crash sometime on Monday morning. Then we'd go back into the studio on Tuesday and start up again."

4 GRAB THE LATEST RECORDING EQUIPMENT...

Andrew: "The thing that made the difference for us was getting a sampler - it was like switching from black and white to Technicolor. We got an Akai S1000 for about £2,000. Before that, a sampler would have cost £60,000. I think that's what really caused the explosion in our music - that piece of equipment. Suddenly we weren't limited! We had flutes, we had Indian tablas, we had drums from other records..."

5 DON'T TAKE KEITH MOON'S PILLS...

Andrew: "I remember someone came in with these pills one day and went, 'They fucking killed Keith Moon, so they're good enough for us!' Heminevrin they're called, and they very nearly killed us as well! It was horrible. They weren't very nice, and I wouldn't recommend them to anyone!"

Japan, 1992



**"I ALWAYS KNEW WE
WERE GOOD. WE HAD
SOMETHING AND I
ALWAYS KNEW THAT"**

BOBBY GILLESPIE

Duffy on keys. Just like on 'Loaded', the album's DNA was essentially a mixture of the 'anything goes' attitude of those early acid house parties, rammed full pelt with the band's already bulging ragbag of influences ("We were music lovers," Bobby opines, "And we could listen to anything!") [see panel, previous page]

By the summer of 1991 Primal Scream had finished recording their third album. The likes of 'Damaged', 'Don't Fight It, Feel It', 'Inner Flight' and 'Shine Like Stars' may have all contrasted hugely in style, but as an overall body of work, 'Screamadelica' was tight and planned to perfection. The band had even brought in reclusive Rolling Stones producer Jimmy Miller, keen to get him to work some of his magic on album opener 'Movin' On Up' - their take on 'Exile'-era Mick'n'Keef.

The track's lyrics were lifted from Can's 'Yoo Doo Right' ("I was blind, now I can see" goes the very first line - is there a more fitting way to begin a perfect record?), yet ask Bobby how they cleared all the album's samples - which take in everything from Sly Stone to Brian Eno - and you'll get a curious response. "I don't know what you're talking about," he says. He's grinning while shaking his head from side-to-side. "Imagine if we

hadn't got the Fonda one [from 'Loaded'] though. We wouldn't be sat here now. I don't know where we'd be, but we would not be sat here talking to you. The gods were smiling on us that day."

You should be thankful the gods were smiling, too, because that wily tale is completely indicative of what an elaborate motherfucker the birth of 'Screamadelica' was. Even for Primal Scream, a band who've dived with death, derision, delirium, it seems unwittingly far-fetched - surreal, even - that they managed to conceive a thing of such forward thinking beauty while so off their nut at the time.

"I always knew we were good," smiles Bobby. "We had something, and I always knew that. I believed in us. And for the first time in our life we didn't bodge it. You know what? It was just amazing when we met Weatherall. We met the guy that was gonna do it for us - and he met the band that was gonna do it for him."

And now, almost 20 years later, we're here, with 'Screamadelica' about the get the boxset treatment. In a triumphant past-meets-present moment, Primal Scream will wrap up their Spring UK tour by playing the album in its entirety at Brixton, almost 19 years to the day since the ketamine gig. "We'll just see what happens," Bobby laughs about that. We're in a taxi now, London swinging by on a cold January evening. "I won't lie to you," he says quietly, "but it felt fucking good to do that record and really get somewhere for once. We had a great time making it." Bobby pauses. "Even now, I still really feel good talking about it..."

Read our original review of 'Screamadelica' and more of Andy Weatherall's memories, plus watch archive video footage of Primal Scream on NME.COM. Also, tune into NME TV for a host of Scream specials



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**"MAKING MUSIC IS REAL
BEAUTIFUL. IT'S LIKE GUIDING
AN INCREDIBLY BEAUTIFUL
DRUNK GIRL DOWN THE STREET"**

Oddball Hollywood legend **David Lynch** has ditched the movies to make club hits for gurners! The results? As brilliantly bonkers as his hair, as **Martin Robinson** discovers

David Lynch; Director. No, *auteur*. Artist. Staggeringly influential surrealist. Yep, that's him. And his latest work? A Balearic trance anthem, of course. That's right, the man responsible for surreal masterpieces *Twin Peaks*, *Eraserhead*, *Lost Highway* and *Blue Velvet* ("Baby wants to fuuuuck!") is releasing a track on Rob Da Bank's Sunday Best label, with the intention of getting beach crowds raving...

"Well, maybe moving around a little," says the 65-year-old, on the phone from L.A., the 'Jimmy Stewart from Mars' voice (as *The Elephant Man* producer Mel Brooks once put it) unmistakable in its eerie-chicery apple-pie tones. "I've never been to Ibiza, but it feels real good to think about it being played in an Ibiza club."

Who'd be a pill-head? There you are, happily gurning away, hugging strangers, when Lynch's heavily treated voice starts singing about smoke and fire above a beat aimed at your feet and an atmosphere aimed at your spooky glands. But don't blame Dave – he doesn't create with markets in mind – blame Rob Da Bank, who picked it up for Sunday Best at an Ibiza music conference via a DJ friend of Lynch's agent in L.A. In Lynch's pre-ordained world, it was all a free-flowing acceptance of destiny, and not just a massive accident. "It just started with my agent saying something about dance, and I have this studio built just to experiment with sound and music. So I started thinking about a

embarrassing and very hard. It's not a release of pent-up emotion, it's a stress-producing thing."

In truth we shouldn't be surprised that Lynch can turn his hands to this with aplomb. He's written music for all of his films, from *Eraserhead*'s industrial soundtrack to the lush orchestrations of *Blue Velvet* and *Twin Peaks* with composer Angelo Badalamenti. "I'm not a musician," he says. "But I play instruments and make music. I play guitar, but in a different way. I started playing it to make sound effects, really."

So he's almost punk rock in his instincts? "Well, you need to let a song talk to you and guide it down the street." In his films you'll find rock-star characters like Sailor Ripley (*Wild At Heart*) and *Peaks*' Laura Palmer, and a host of musicians in the cast (David Bowie, Chris Isaak, Henry Rollins, Marilyn Manson – we won't mention Billy Ray Cyrus in *Mulholland Drive*). Lynch even notoriously played Rammstein on the set of *Lost Highway* ("It was great. People worked twice as fast!")... Forget the furrowed-brow film-school discussions about the multi-textual nature of Lynch's oeuvre. What it all comes down to is that he's the ultimate rock'n'roll film-maker. His movies are rooted in sex, violence, destruction, ego, sensitivity, fury, beauty, terror, as his characters fight for meaning at the extremes of society – y'know, like The Rolling Stones.

"Rock'n'roll film-maker? I don't know, labels are weird. Once a label goes on, the other things fall away.

But I always say the birth of rock'n'roll was extremely powerful. How the different genres came together and... *jumped to the moon*. It was so electrifying! I don't know that that has ever really been topped, it may have been equalled by The Beatles, but not topped."

Did it fundamentally change you? "Yeah, it's like you're standing next to an electrical outlet and you stick your finger in it. That's how it affects you."

Just look at his hair. Look at how he much he smokes. "Yeah, yeah, I've got the rock star thing down pretty good!" 'A Good Day' is actually a double-A side, with the other track a proper sleazy bar-room rock track called 'I Know', which serves as taster for a "modern blues album" that he's currently working on. It's got a delicious midnight swagger, and is crying out for live performances, which almost certainly won't be coming "No, no," he winces. "It's like I can play it one time but I can't play it again." You could just do the singing and get a band to play behind you? "It's kind of cheating. And the guitar players wouldn't get it right, I'm afraid." Are you a control freak, David? "Sort of." (This is the guy who spent months locked away trying to make John Hurt's make-up prosthetics for *The Elephant Man* himself – eventually producers had to step in and hand the task over to a special effects team).

It's a shame that we'll most likely be denied the sight of this Elvis obsessive ("Presley in the young days was incredible. Incredible! Pure magic!") shaking his pelvis onstage, but so energised is he by this Sunday Best release that his film work is taking a back seat while he presses ahead with the David Lynch Music Company.

"I want to try this avenue for the time being. Not just the dance music world. I'm working on an album with this girl Chrysta Bell. There's the modern blues album with my friend and engineer Dean [Hurley]. And with Angelo [Badalamenti] there's an album called 'Thought Gang' that we've been working on since the '90s." Ah, what kind of album will that be? "One with low sales."

The same may not be the same for 'A Good Day', which could well be a smash, especially with all the viral videos filmed for it after a fan competition, and the eminently collectable artwork by Vaughan Oliver, who designed the iconic 4AD album sleeves for Pixies, Cocteau Twins et al. Here's hoping, as it's exciting that this visionary is now doing his dark, beautiful thing in the music world. Aside from anything else, it's just nice to hear someone talk about music outside of the current 'Gap Year Rock' dull-eyed careerist opportunism around. "Making music is real, real beautiful. I don't know what it is, it's giving it a place to start and then listening to it talk. It's like guiding an incredibly beautiful drunk girl down the street."

MOKE!

beat, then I got an idea for the melody for the chorus part, one thing led to another and there it was... And Sunday Best did such a good job getting this thing out, I'm super-impressed with those guys."

Ageing film director tosses off electro in his shed? Let's be honest, it sounds like it should be shit. You wouldn't buy Michael Winner's stuff, would you? But in fact, the song, 'Good Day Today', is startlingly brilliant, a genuinely danceable TUNE that sounds like The Orb doing witch house. Lyrically, he wants a good day today, because it sounds like he went through a murky hell yesterday. Which, in a way, is true. "I find singing real

But I wouldn't cry if someone said it... rock'n'roll was born out of feelings and the time – so they could be singing about Sailor, or Laura Palmer. That's a way to go."

That's as close as approval as you'll ever get from this notoriously elusive mystery man, who hates any deconstruction of his work. Maybe it's because the guy's life was changed by rock'n'roll. Talking about it, he brightens up even more. "My formative music was Elvis Presley, Buddy Holly, Roy Orbison, Chuck Berry, all the girl groups, and then the British Invasion.

KEEP IT SURREAL: DAVID LYNCH'S BEST SCREEN MOMENTS



'In Dreams' in *Blue Velvet* (1986)

Psychotic Frank Booth (Dennis Hopper) takes Jeffrey (Kyle MacLachlan) to see his pal Ben, who mimes Roy Orbison's 'In Dreams'. A rapt, teary Frank suddenly loses it, declaring: "Let's fuck! I'll fuck anything that moves!"



Powermad in *Wild At Heart* (1990)

Sailor (Nicolas Cage) and Lula (Laura Dern) go to see speed-metal band Powermad play. But Sailor stops them short when someone chats up Lula and disses his snakeskin jacket. Sailor decks him, then sings Elvis' 'Love Me' to Lula.



Pink Room scene in *Twin Peaks: Fire Walk With Me* (1992)

...In which Laura Palmer (Sheryl Lee) goes to a club for some dark-side drugs and public sex. The music is relentless blues-metal, and the scene itself is the most realistic depiction of a nightclub ever – ie you can't hear a word.



Bowie in *Lost Highway* (1997)

The opening credits of this noir nightmare see a road rush by to the industrial soundtrack of Bowie's 'I'm Deranged'. When it's reprised at the climax of the film, it sends electricity down into your recently cracked-open mind.

Cheer up, for Yuck's
sake (l-r): Jonny
Rogoff, Daniel
Glamberg, Max
Bloom, Mariko Doi



*With their shitty
attitude and brilliant scuzz,
Yuck evoke the spirit of '90s
slacker-grunge like no other. Just don't
tell them that. As **Luke Lewis** finds,
pigeonhole this band at your peril*

PHOTOGRAPH. TOM OXLEY

Here's a fun game to play with lo-fi types Yuck, should you ever find yourself in their company: try pinning a description on them – any description at all – and watch them pour scorn on it, as though you've just asked the dumbest question in history. A few edited highlights from our agonisingly awkward encounter, conducted on a drizzly Monday afternoon on the steps of their east London rehearsal studio:

NME: Your debut album channels a lot of slacker-era alt.rock bands – Dinosaur Jr, Sonic Youth, Sebadoh. Does that period interest you?
Daniel Blumberg, vocals/guitar: "Not especially. We weren't even born when some of those albums came out."

Two of you used to be in Cajun Dance Party. Did that end badly?

Max Bloom, guitar: "It didn't end badly. (*Gazing glumly at feet*) It was a long time ago. It doesn't really have anything to do with Yuck."

You produced the album yourself, and recorded it mostly at Max's parents' house. That's unusual.
Max: "No it isn't. Load of bands have done that."

Are there any particular lyrical themes on the record?
Daniel: (*Long pause*) No. We only really care about melody."

Some have said you're part of a movement – the return of the great British rock band. Is that how you see it?

Daniel: (*Tumbleweed, a distant coyote howls*) I hate that idea. People in this country have such a ridiculous way of talking about music."

It's not that Yuck are rude (well, maybe they are a bit). They're just not willing to theorise about their music, or put it in any kind of context. Perhaps they're just not used to interviews. They've only been together for a year after all. But their vagueness is frustrating, because there's a lively story to be told about how their

"PEOPLE IN THIS COUNTRY HAVE SUCH A RIDICULOUS WAY OF TALKING ABOUT MUSIC" *Daniel Blumberg*

remarkable self-titled debut album came to be – if only they could be arsed to tell it.

Because 'Yuck' really is something special. For all their claims to the contrary, it harks back to a specific moment in the '90s when grunge shaded into sunshine-pop. This was an era when vocals were barely audible, guitars were fuzzy, hair was lank – and bands dredged gleaming pearls of melody from the sludgiest of guitar-drenched depths.

That spirit has been reborn in Yuck – four shambolic characters who look like they've stepped straight out of Richard Linklater's classic 1991 indie flick *Slacker*. There's Max, bony arms poking out of a shirt with sleeves three sizes too big. Daniel, whose long johns are visible through his shredded jeans. Mariko Doi, a silent and permanently shivering figure, who shrinks

further into her overcoat as the interview progresses. And then... there's drummer Jonny Rogoff, a booming-voiced New Jerseyite who resembles Seth Rogen crossed with Sideshow Bob crossed with an unruly leylandii (that mammoth afro? He grew it seven years ago while still at school because he hated having short hair).

But hell, if Yuck won't talk themselves up, we'll just have to do it for them, because music needs bands like Yuck right now.

The self-titled debut is crammed with plangent melodies, sighing boy-girl vocals, and lyrics about being a lovelorn indie layabout ("I'm so tired, I fall asleep when I speak to you" – 'Georgia'). Add to that the fact that they're total misfits – something massively refreshing when so many Sound Of 2011-type acts (James Blake, Jamie Woon *et al*) sound unbearably slick, as though they've been engineered in a lab with the Mercury Prize in mind. Yuck's music will never be used as the soundtrack on a BBC *Newsnight* segment. Profoundly uncommercial, badly dressed and heroically surly, they are proof that a certain kind of DIY indie is thriving.

The story of Yuck stretches back much further than their solitary year in action. Daniel and Max met when they were just four, at a synagogue in their native Finchley, north London. In 2005, aged 15, they formed Cajun Dance Party (Max was on bass back then), who made a minor stir as part of the Underage scene, though by the time their Bernard Butler-produced debut album, 'The Colourful Life', emerged in 2008, the buzz had fizzled out. If Max and Daniel are unwilling to talk about that band, it's because they never really had

much creative input. In fact it wasn't until after CDP split that these childhood friends started writing songs together. The results were scuffed anthems such as 'Georgia' – far heavier, less fey than what they'd been doing previously. Realising they needed a live band to flesh their eight-track demos out, Daniel remembered a memorable encounter he'd had on holiday in Israel in 2008...

"Jonny was spending a year working on this sort of socialist commune when I met him. He was running around in an Animal Collective T-shirt, making iced tea for everyone.

We talked about music and got on really well. Our meeting only lasted for a few hours but it made a pretty big impression on me."

Such a big impression, in fact, that one year later Daniel and Max invited the mushroom bonced drummer to move from New Jersey to London to join Yuck. He was already in a band, Impossible Voyage, though since they were an emo-synth act in the Enter Shikari mould, he didn't hesitate to up sticks and start afresh in the UK.

Today the rest of the band talk about Jonny with enormous affection.

"He's a sexy man," affirms Max. It's the only moment in the interview where the ice of social discomfort thaws. I think I even see Daniel crack a smile, though he might have just been stifling a grimace.

With the line-up completed by Hiroshima-born Mariko on bass, who they met through mutual London friends, Yuck signed to Mississippi-based label Fat Possum, home of The Walkmen and Band Of Horses. The newly-minted foursome promptly played a string of shows with fellow guitar-slingers Egyptian Hip Hop – though they treat the notion that they might be "kindred spirits" with predictable disdain. If there is a movement of like-minded guitar bands, Yuck certainly don't want to be part of it.

"These things are outside of your control, so it's best not to think about them," says Max, looking like he'd rather be sawing his own arm off, *127 Hours*-style, than doing this here interview.

There's been a lot of talk about the death of rock. What do you make of that?

"It's just such a weird concept," sighs Daniel. "There are so many amazing bands, a constant flow..." At this point the penny drops. Daniel says: "I see what you're trying to do. You're trying to get us to say something about the 'death of rock', and make that the headline."

Would that be so bad? It's a talking point. I'm not trying to get you to admit to a war crime or anything. Daniel: "We're not going to do it. I just don't think we'd be the right ones to comment."

Sorry, readers. If there is an overarching manifesto behind Yuck's music, they're not giving it away. If you want to know what makes them so exciting... well, you'll just have to listen to the album. In conclusion? Yuck: terrible interviewees. Fucking great band.

Watch a video interview at NME.COM/artists/yuck

HAIR WE GO *Rock's biggest barnets*



ROBERT SMITH
He's never asked for a short back and sides at the barbers, has he?



PHIL SPECTOR
Appeared in court in 2007 looking like a withered dandelion



BILL KAULITZ
Million-selling Germans Tokio Hotel have a singer with hair like Winehouse



JOEY TEMPEST
Europe singer shares a hairdo with Ralph the piano-playing Muppet

REVIEWS

THE STREETS, *BRIGHTON ROCK*

Edited by Emily Mackay



JAMES BLAKE

JAMES BLAKE ATLAS/A&M

The young wunderkind's production talents are not in doubt, but his songwriting might need a little more work



Even now, seasoned hype-watchers may feel entitled to ask: who the hell is James Blake? During the course of a whirlwind 18-month rise to fame, the 21-year-old producer has been branded dubstep ninja, Brit School pseud, emo pub singer and high priest of cerebral, modernist pop almost all in the same breath. The cocky bastard's been the new Joy Orbison, Burial and The xx (the latter of whom Blake says have been "keeping the seat warm" for him in terms of carving out space in the mainstream for a studiously minimal aesthetic). Still, you have to hand it to him. The man is quite simply a mystery wrapped inside an enigma, wrapped inside a giant metaphysical Kinder Egg of befuddlement.

Perhaps key to all the fuss surrounding Blake is the speed and peculiar shape of his

trajectory: from the fizzing, soul-tinged sounds of the 'CMYK' EP to 'Klavierwerke's more abstracted dubstep template, and on, most shockingly of all, to that cover of Feist's 'Limit To Your Love', which unveiled him as a singer of ultra-pared down, neophyte soul and hinted heavily at the direction of his debut. It's a promise Blake makes good on with opener 'Unluck', whose guttering, church-candle synthesizer and finger clicks underscore an Auto-Tuned vocal from our inscrutable charge. It's an effective opener whose effect is positively Spartan; like being plunged into a too-shallow bath, the small warmth generated serving to highlight how fucking cold you are.

'Wilhelms Scream' is the next single and probably the track ripest for Vic Reeves-style

pub-singer parody here, with Blake essaying a sort of jazz-inflected soul that sounds like Paul Young given a hipster reboot. About halfway through, a spaceship seems to hove into carshot, sitting like a dead weight on the track's chest for the remainder, but the bland impression remains, like rings on the coffee table. 'I Never Learnt To Share' fares better; a modernist gospel in multi-tracked harmony: "My brother and my sister don't speak to me/But I don't blame them". Synths drone in purposely awkward fashion, then a kick-drum enters the mix and suddenly it all makes sense – as with so much minimalist art, the trick's in the framing here. Finally, the synths build to a screeching crescendo and rev like an electric car whose clutch plates haven't caught. It's an astonishing moment of chutzpah, and a cathartic blast on a record whose austerity often precludes them.

If the first three tracks roll out their unadorned blueprint over the shiny bones of a dubstep beat, then 'I Indisfame I' and 'II' forgo all that. One can only assume Blake's gunning for a cameo on Kanye's new record here, such are the levels of sheer Bon Iver-ian tranquility on display – the first part's a cappella, Auto-Tuned vocal could easily be an outtake from Vernon's 'Blood Bank' EP, and when an acoustic guitar enters the fray in the second, the feeling's only intensified. Echoes of leftfield singer-songwriters abound, in fact: 'Why Don't You Call Me' sounds like a so-so Antony And The Johnsons homage, and 'Give Me My Month's melody unfolds with the fawn-like grace of a Dirty Projectors composition. Meanwhile 'Limit To Your Love', while doubtless overplayed, still has the power to steal breath with its two-chord, piano stabs.

But ultimately Blake isn't yet the singer-songwriter to pull this album off. The blazing production talent behind 'CMYK' and 'Air And Lack Thereof' is sadly absent at times, and the album generally works best where Blake is able to match his interest in traditional songwriting with a more textured approach, as with 'I Mind's downbeat funky rhythm,

paired with a twisting hook that deploys Blake's smooth, choirboy vocals more as instrument than lyrical vehicle. But elsewhere Blake's silences don't weigh as heavy as he thinks they do, and 'James Blake' is too calculated an act of daring to really shine.

Alex Denney

DOWNLOAD: 'I Mind', 'I Never Learnt To Share', 'Unluck'

BLAKE'S FIVE

Artists that helped James Blake's sound

Burial

Reclusive genius whose dislocated soul sounds make their presence felt on Blake's output

The xx

Pioneers of the new minimal aesthetic, the London trio instinctively do what Blake reaches for consciously

Darkstar

Perhaps not an influence, but the Hyperdub duo do credible, dubstep-leaning pop

OutKast

A key source in shaping Blake's maverick talent as a producer

Joy Orbison

Post-dubstep poster boy whose 'Hyph Mngo' seven-inch broke big in 2009. Expect to hear more from him this year

THE STREETS

COMPUTERS AND BLUES 679

It's not up there with his early highs, but Mike Skinner's last hurrah bows out with a trademark brazen swagger



"I'm packing up my desk/ Put it into boxes/Knock out the lights/Lock the locks and leave/I'll leave one evening, and be seen off by a party for my parting in a bar", runs 'Lock The Locks', the

serene, bubbling house closer of 'the last Streets album'. Such is the mood of Mike Skinner's resignation letter: relieved. With its pre-ambling three years of huffing, puffing and blowing his own – creative, possibly literal – house down, what else would you expect? Following two albums of voyeuristic tabloid prancing and eventual bare-boned reflection, 'Computers And Blues' is an attempted update of Skinner's less troubled, coquettish early days. From its cover in, there's a knowing, bustling swagger to The Streets' finale, if only in its relishing of a quick dart for the exit.

'Going Through Hell' is as blatant a balls-out final lap siren as he can muster, with Robert Harvey (the gobby lad from The Music) leering like a drunken spectre. Overdriven slam beats – like a cidery '99 Problems' – wade in all brash and bolshy, with Skinner, in black, biblical verse, sneering to the heavens one last time. More often than not though, the beats are pulsing and cloudy, emerging from the hall of records he was first heard reciting: "Johnny Walker, Paul Oakenfold, Nicky Holloway, Danny Rampling". The words are stripped-

back and assured, exorcising the skittish wordy demons that haunted the emaciated white-suited figure of 'The Hardest Way To Make An Easy Living'.

'Puzzled By People' is as much anyone could have asked for, a return to his sweetest form; blustery live-jam rolls and dead-eyed divas hurtle from behind the shoulders of Sunday-morning choirs. There's a slow-oozing serotonin to 'Icktro-throbbing 'Soldiers' and a narrative playfulness to 'OMG' and then 'Trying To Kill ME', recalling a hopeful, pre-comedown Mike. 'Trust Me' is strident NRG-charged disco that darts from dancefloor delinquency to quick-fire sloganeering in a truly vintage fashion. It lays bare Skinner's lyrical stance for his last hurrah, with titillating confessional patter giving way to a classier, hazier rumination.

Undeniably it'll never be this incarnation that is recalled in 20-odd years' time when folk dissect The Streets. Most likely that'll be the leaner bark of the young chap from Brum that showed up out of thin-air and bulldozed the playing field of British urban-pop, twice. But topping those untouchable classics was never going to be easy. Still, it's nice to know that, true to form, if Skinner's shutting up shop, he's not mugging his punters off. *Jaimie Hodgson*

8

DOWNLOAD: 'Going Through Hell', 'Trust Me', 'Puzzled By People'



KEY NOTES
Best sleeve of the week



James Blake – 'James Blake'
We should be absolutely sick of seeing that adorable face by now but NAW, DON'T YOU JUST WANT TO PINCH HIS CHEEKS?

Worst sleeve of the week



Goose – 'Synrise'
So very Pink Floyd-y it makes us want to scratch and wash off the scent of old man.

REVIEWED NEXT WEEK...

• PJ Harvey 'Let England Shake'
• Mogwai 'Hardcore Will Never Die, But You Will'
• Paul

GOOSE

SYNRISE !K7



In which Goose, Belgium's unskated-for answer to Fischerspooner, return with eyeliner still intact, a half-snorted popper bottle dangling from their left nostril and a rather worn VHS copy of *Liquid Sky*. Another attempt at raising the corpse of electroclash from its garish tomb is grim enough without continuing to mine the last of the DFA synths initially stolen for 2006 debut 'Bring It On'. Thus, finding little to update an already antiquated sound, their juddering electronics and barking vocals instead percolate 'Synrise' with all the majesty of an amphetamine-fuelled comedown, 'After' proving a particularly finger-gnawing experience. Electrotrash. *Simon Jay Catling*

DOWNLOAD: 'Synrise'

2

HANNAH PEEL

THE BROKEN WAVE

STATIC CARAVAN



As if singing sweetly beguiling covers of the Cocteau Twins and New Order to the tinkle of an old music box wasn't

swoonsome enough, Hannah Peel will fair prick your heart here as she channels her fondness for This Mortal Coil, Philip Glass, Laura Veirs and cake through her Irish and Yorkshire folk schooling. Her clear, plaintive voice trickles stream-like around percussive clicks, brassy hooting, swooping strings and fluid riffs as she gives every song here a hopeful, faraway glint, all aided by Mike Lindsay of Tunng's soothing production work. Really, to pair such intimate melancholy with ambition like this is no small feat. *Chris Parkin*

DOWNLOAD: 'Don't Kiss The Broken One'

8

JONNY

JONNY TURNSTILE



You'd expect a collaboration between Euros Childs, former lead singer of '90s Welsh psychers Gorky's Zygotik Myncci and Teenage Fanclub's Norman Blake to be breezy and melodic, but this? This is just... weird. The likes of 'Wich Is Wich' and 'Waiting Around For You' are whimsical to the point of being torturous; both are like lost theme tunes to bad '80s sitcoms (another in the same vein is even called 'Bread'), or in the case of 'Cave Dance', from a club scene in *The Flintstones*. The last song 'Never Alone' is beautiful and sincere and better than anything on the last Fanclub album, but pretty much everything else here sounds like the work of way-too-old children's TV presenters. *Hamish MacBain*

DOWNLOAD: 'Never Alone'

4

CUT COPY

ZONOSCOPE MODULAR



When Cut Copy's 'In Ghost Colours' exploded all over the blogs in a shower of synths and nods to the '80s, it still sounded fresh because – even three years ago – their fusion of disco, rock and electronica hadn't been done to death. After the ubiquitous presence of '80s-indebted music last year, a follow-up with little stylistic deviation isn't a thrilling proposition: 'Take Me Over' steals a hook from fellow Australians Men At Work, adds "ooh-ooh" backing vocals and just about gets away with it. 'Where I'm Going' packs in a Kasabian-aping chorus, while expansive 15-minute closer 'Sun God' hints at what might have been – namely an excursion into less familiar territory. *Rob Webb*

DOWNLOAD: 'Sun God'

5

DAVE GROHL

"I don't think that I'm a genius, I think I'm an idiot, mostly!"

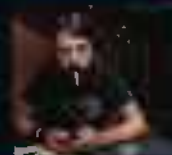
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FROM NIRVANA TO FOO FIGHTERS TO THEM CROOKED VULTURES... & BEYOND!

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BRIGHTON ROCK OPTIMUM RELEASING

Sam 'Control' Riley can't save a movie remake that flippantly chucks away its menacing legacy

FILM OF THE WEEK

Despite its recent gentrification, Brighton is still a seedy place, with one of its two piers a sad ruin and stag and hen parties vomiting all the way to the station. But it

was an altogether more violent atmosphere that Graham Greene captured in his 1938 novel *Brighton Rock*, the tale of the seduction and near ruin of innocent young waitress Rose by Pinkie, a nihilistic young gangster determined to cover up his crimes and take over the turf of a rival gang.

Director Rowan Joffe's new *Brighton Rock*, starring Sam 'Control' Riley as Pinkie, is not the first cinematic version of the novel – starring a young Richard Attenborough, the 1947 adaptation is regarded as a classic of British film noir. *Brighton Rock* 2011, by contrast, is far too sweet. By updating the setting to the '60s, Joffe makes a mobs, mods'n'rockers caper that lacks the grit and tense brutality of either novel or post-war film. It means the setting is merely an excuse

for the props department to indulge in nostalgia; bowl cuts and tailor-sharp suits abound, looking entirely out of place. Similarly, the context of the mods Vs rockers battles that terrified the south coast during the mid-'60s is a stylistic device alone. The overall feel is one of a Sunday night TV drama, slick and stylised, but lacking complexity and depth.

Pinkie's use of Catholic guilt to control Rose is almost excised, robbing *Brighton Rock* of Greene's themes of responsibility and morality so all that's left is a murder mystery. To cap it all, Joffe's decision to do away with the novel's bleak ending is unforgivable. Though it was watered down in 1947 thanks to post-war censorship, a 2011 audience could surely have handled Greene's bitter twist. And if it really was necessary to adapt *Brighton Rock* for a second time, setting it in the contemporary inner city with Pinkie's gang as a knife-wielding crew would have made for a braver film. **Luke Turner**

3

What's your favourite use of music in a movie? Vote at NME.COM/blogs

ASIAN DUB FOUNDATION A HISTORY OF NOW COOKING VINYL

ADF have always worn their political hearts on their sleeves. In the mid '90s their agitated bastardisation of punk rock, dub and reggae was a revelation to apathetic indie kids more used to the dubious comforts of Hefner, thick jumpers and biscuits. Indeed the sound they pioneered is very much prevalent today. But losing integral and founding member Deeder Zaman in 2000 is a blow ADF have never recovered from. Their political passions may still have been fighting for dear life on 2003's 'Enemy Of The Enemy', but here that warring spirit is sadly lacking on all but the title track. **Ash Dosanjh**
DOWNLOAD: 'A History of Now'

5

THE RADIO DEPT PASSIVE AGGRESSIVE: SINGLES 2002-2010 LABRADOR

The Radio Dept were always doomed to cult adoration. Aside from slight film soundtrack fame, the Swedish indie-pop troupe have always been the kind of band that touched a relative few but left a resounding impact. 'Passive Aggressive...' is testament to this. The likes of 'Pulling Our Weight's' hazy nostalgia or the lo-fi, electronic pulse of their cover of The Go-Betweens' 'Bachelor Kisses' are predecessors to the dreampop zeitgeist, providing a lineage to all our current new hopefuls. Like taking a trip back to the future. **Lisa Wright**
DOWNLOAD: 'Pulling Our Weight'

7

THE RIDER What we're reading, playing and watching...



Book
It's Lovely To Be Here: The Touring Diaries Of A Scottish Gent, by James Yorkston

The dry-enough-to-cut wit of melancholy modern folkist Yorkston, the man who put the 'dour' in troubadour, gets a welcome long-form outing.



Game
Test Drive Unlimited 2

Check out the ventilators on that. Pure, unadulterated car porn, with a wealth of new makes and models to cruise down gorgeous sun-drenched motorways. **Shotgun!**



Film
Never Let Me Go
Based on the novel by Japanese master of the philosophical surreal Kazuo Ishiguro, Mark Romanek's film stars Carey Mulligan and Keira Knightley in a dystopian tale of organ farming.



PJ HARVEY
THE WORDS THAT MAKETH MURDER
ISLAND

I really like this song. Its beat is reminiscent of old prison and slave work songs. Right away, she's got me because the line "I've seen soldiers fall like lumps of meat" comes out so hesitant but playful. Soon horns come in, and the song really opens up when the male vocals and high, howling melody comes in. Creepy + Catchy = Perfect/Awesome. Duh.

SUNDAY GIRL
STOP HEY POLYDOR

This has a pretty straightforward melody. While I listen I'm hoping the song will progress to a new part but then I'm fooled and it just goes into the chorus again... I wish she wouldn't hold back her voice. There's a Beyoncé in there somewhere.

GRUFF RHYS
SENSATIONS IN THE DARK TURNSTILE
This starts off with an upbeat tempo and then comes in with guitar and vocals. It reminds me of Elvis Costello or General Public. His album, 'Hotel Shampoo', has an interesting story behind it. Long story short, he built a hotel/gallery installation out of all of the free goodies he got from hotels on tour.

VISIONS OF TREES
SOMETIMES IT KILLS
MOSHI MOSHI

'Sometimes It Kills' starts with a swarming synth that buzzes throughout the song. It reminds me of Slowdive – the song has a lot of texture. Around the last five seconds they start to mess with the LFO on the synth and it sounds awesome – but then the song ends... Womp.

I BLAME COCO
TURN YOUR BACK ON LOVE ISLAND

The first thing that comes to mind is Van Halen. Is that bad? I dunno, but that Prophet-5 synthesizer sounds good anyway. The song stays with the '80s new-wave vibe the entire time with sprinkles of Latin percussion (which I'm not sure I agree with). It's similar to the Sunday Girl song, only with much more punch and better production.

FENECH-SOLER
DEMONS B-UNIQUE

This song is totally four to the floor all the way, and oddly seems like a club anthem that's not really intended for clubs. It's very safe. I think you've got to keep changing sounds, or everything has the same vibe. This song doesn't change much – at most the drums fall out and then it's epic time again.



LIVE

HERCULES AND LOVE AFFAIR, ANNA CALVI, MILES KANE

Edited by Emily Macdonald

METRONOMY

KING TUT'S WAH WAH HUT, GLASGOW THURSDAY, JANUARY 20

One of those proper Nights Out with Joseph Mount's ever-illuminating indie-poppers

Sitting at home before tonight's gig and revisiting 'Nights Out', Metronomy's 2008 breakthrough album (of sorts), a thought needled at our mind like an unpicked scab, an overgrown finger nail and a sudden, unrelenting testicle itch all rolled into one: just how have this band managed to studiously avoid dirty great integrity-compromising success for so long? Without wanting for talent or critical acclaim, Metronomy continue to exist in a bubble of relative cultdom, a secret sadly too-well kept.

Their cause isn't helped by the difficulty people have in categorising what they do – not so long ago they were still being mis-sold as sonic detritus fallen from the tail of the new rave comet. Nor have they been blessed with an especially compelling backstory; the 10-year gradient of their career, from Joseph Mount's teenage bedroom in Totnes to the present day, has been long, slow and gone largely unnoticed – even James Blunt can lay claim to

having averted World War Three by the time he was out of his twenties.

But while their narrative isn't particularly exciting and their niche is hard to define, none of that trivial stuff does anything to affect Metronomy's status as one of the bands whose return we're most jazzed about in 2011. We're not alone, either: the level of goodwill directed their way tonight is both overpowering and strangely heart-warming, all the more so because, as a bashful Joseph Mount reminds us mid-set: "It's been an age since we've played in Glasgow, so it's nice to come back up this way and discover that there are still people here after all."

Such is the adoration showered upon them tonight, you suspect people would

be here even if they'd had to wait five years instead

of the three it's taken Metronomy to follow 'Nights Out'. The band play a handful of songs from upcoming third album 'The English Riviera' tonight, and though their unfamiliarity is evident – they're played rather more tentatively for one thing, and the crowd briefly cease their shape-throwing to listen closely for another – they showcase Mount's blossoming songwriting talents.

'Love Underlined' starts off straightforwardly enough before squirming and wriggling in ever-weirder and more unpredictable directions, while 'She Wants' is a minimalist

THE SETLIST

- On The Motorway
- Love Underlined
- My Heart Rate Rapid
- She Wants
- Back On The Motorway
- Holiday
- Corinne
- Heartbreaker
- What Do I Do Now?
- The Look
- The End Of You Too
- Thing For Me
- On Dancefloors
- Some Written
- Radio Ladio

Beneath their rough edges and off-kilter quirks beats a heart of pure pop invention



Clockwise from left: Joe Mount and his amazing flashing tit; an accessory copied by Oscar; and both flashed on Gbenga

new-wave pop song underpinned by frantic, elastic jabs of Gbenga Adelekan's bass, arguably the most prominent element of Metronomy's new-look line-up. Of the new tracks, however, it is 'The Look', with its probing northern soul keyboard riff and grim lyrics about life on the rim of a small-town sinkhole ("You'll never get anything better than this/Cos you're always going in circles/And everybody thinks you're trouble") that stands out as something really special, a kind of 'That's Entertainment' for the 21st century indietronica crowd. Generally speaking, there's a strong songwriterly vibe running through all of them – the lovelorn 'Some Written', in particular, is oddly reminiscent of Badly Drawn Boy. It's not quite "Daft Punk meets The Eagles" (their words, not ours), but you can kind of hear what they're getting at. With all this newness going on, however, it's good to know that a few constants remain. The pound-store push lights each member wears on their chest are one of them, and they're still as endearingly naff and unreliable as ever – every time a band member moves a cable seems to come loose

somewhere, and the self-assured sexual leer of 'Holiday' is contrasted starkly with the sight of Mount's light flickering madly away like a faulty electronic tit. Naturally, we wouldn't have it any other way.

The old songs, too, have lost none of their sparkle with the passage of time, from 'Back On The Motorway's' quirkily English riff on Springsteen autophilia – complete with honking, semi-ironic saxophone solo – to 'Heartbreaker's' symphonic, lo-fi pop perfection. Even the set's weirder moments, like the schizophrenic instrumentals that switch genre every 30 seconds, or the heavily vocoded 'What Do I Do Now?' are playful, mood-lightening diversions that refuse to be boring by virtue of sheer, bloody-minded strangeness.

Nor does Mount's reputation as indie's friendliest man appear in any imminent danger; after the band are brought swiftly back onstage by the audience's demand for "One more tune!", he cheerfully informs us that, "We never take much persuading, and it's incredibly cold on the fire escape anyway... if you're very lucky you're actually going to get two more tunes, although if you've got a bus to catch and one is all you want, that's OK too." Bless his cotton socks.

VIEW FROM THE CROWD



Amelia, 28, Glasgow

Is it good to have Metronomy back?

"Yeah, they're always a fun band to watch live."

Did you like the new material?

"It was OK, there were songs that stood out, but there may be better ones on the album."

'Radio Ladio's' synth-pop blooper really is the end of the show, however, and it climaxes with a full-throated audience singalong that underlines one final time just how in love this room is with Metronomy tonight.

It's well-earned love, too; this is a band frontloaded with ideas rather than finesse, but beneath their rough edges, off-kilter quirks and dodgy electrical accessories beats a heart of pure pop invention. And that's something worth celebrating. *Barry Nicolson*



SUUNS

THE ROCK SHOP, BROOKLYN, NEW YORK
TUESDAY, JANUARY 25

Renamed and reinvigorated, the Canadian math-rockers hit hard. The cymbals get it

Perhaps having to change their name was the best thing that could have happened to Suuns.

Previously known as Zeroes until renaming themselves in the middle of last year, these four Canadians have been all-but-anonymous ever since with very little hype or following outside of their native Montreal. Subsequently, they've crept up and sent a rocket up the indie world's collective jacksie in the shape of their debut 'Zeroes QC' – one of the most unexpectedly superb albums of the year so far. Suffice to say that those who slept on Suuns (pronounced 'Soons') are being given a pretty rude awakening right about now.

But just because they've come out of nowhere doesn't mean they're chancers. Suuns' status as unknowns belies the fact that these guys have obviously invested time and effort into shaping their sound – and it makes their live show hugely impressive. Although their math-rock tendencies seem cold and off-putting at first, there's no doubt that they have a firmer grip on the concept of a tune than many of their contemporaries. 'Up Past The Nursery' and 'Skyscraper', for example, have the kind of offbeat and sinister melodies that Clinic have based their career

around, while 'Arena' develops their krautrock affinities to a surprisingly danceable level.

But Suuns also have a knack of combining their musical intricacies with simple brute force and it's when these two factors combine that they undoubtedly excite the most. Album highlight 'Gaze' in particular is jammed out into a pulverising finale that harps back to the Neanderthal spirit of Seattle's sludge-rock scene. Its overwhelming power is hammered home by drummer Liam O'Neill who hits his kit so hard that his cymbals end up hurtling across the stage. Similarly, 'Sweet Nothing' is also given an extra dose of power and ends up sounding like Neu! if they'd been made up of hulking, 16-stone bodybuilders instead of skinny, weed-smoking weaklings.

Tonight's 40-minute set might not seem especially generous but by the time they're done for the night, Suuns leave everyone feeling as though they've been roundly roughed up. It's an invigorating sensation. They might not be the kind of band to spout quotes like gobby urchins or take pride in having the same '80s throwback hair but if you prefer physical thrills over smirks and style, then Suuns will be the band you end up going back to again and again during 2011. *Hardeep Phull*



ANNA CALVI

HOXTON HALL, LONDON
THURSDAY, JANUARY 27

Live and stripped down, this newcomer's dark-hearted lullabies are even more beguiling

Of all the people currently making waves in this year's buzz picks, Anna Calvi is surely the one that stands out. She's unlikely to ever fully cross into the mainstream and do a Kings Of Leon

(unlike Mona, who are clearly trying desperately with every whiskey-soaked fibre of their Southern souls to do exactly that). Too dark for the casual listener but too polished for the passing hipster, Calvi's is a sound that ticks almost precisely no boxes in terms of commercialism or rough-hewn credibility. That the diminutive figure clad in scarlet who greets us tonight has, however, entirely bypassed all of these points and blazed a path straight to the top of the hype machine is by merit of sheer, unnerving talent alone.

From the opening, chilling guitar instrumental, every rave review is justified. We're more than happy to add another to the collection. The singer makes for a terrifyingly entrancing prospect; backed only by a drummer and multi-instrumentalist, Calvi's impassioned howls and

aggressive fretwork are almost unholy in their sultry menace. This is a woman who would lure you out to sea and watch you drown.

With the production stripped away and the singer able to revel in the dim spotlights, the likes of 'No More Words' are more darkly seductive than even their recorded counterparts would suggest. 'Blackout' kicks into the kind of theatrical chorus that's built for soundtrack moments of righteous escapism, 'Suzanne And I' is like Esben And The Witch fronted by PJ Harvey (ie. black-heartedly brilliant) and by the time we reach the soaring crescendo of 'Love Won't Be Leaving' it's as though all our conscious thought has been replaced by one transcendent state of hypnotic, brooding bliss.

The crowd tonight are an unlikely bunch – at least half are over 40 – but that in itself speaks volumes. Yes, Anna

Calvi may have found herself suddenly thrust into the limelight but to label her merely a buzz act would be a startling oversight. When you're this good, you see, normal rules need not apply.

Lisa Wright

VIEW FROM THE CROWD



Yoyo, London
"The venue's amazing and the sound was great; 'Desire' is one of my favourites. I heard about her about six months ago, but it's amazing how she got famous so quickly."

GIG MOUTH

What the punters thought

"Testify!" – A crowd member gets a bit carried away while Wanda Jackson does some God-bothering during her Brooklyn show with Jack White and the Third Man Band

SPOTTED!

Rose Elinor Dougall, Ty New Young Pony Club, Factory Floor and Pulp's Mark Webber at Anika's gig at north London's Lexington

WHAT'S ON YOUR RIDER?



Metronomy

- 1 x bottle of spirit depending on the day of the week as follows:
- Monday – wild card (absolutely anything – surprise us)
- Tuesday – Jack Daniel's and coke
- Wednesday – Jameson's whiskey and ginger ale
- Thursday – dark rum and tonic and coke
- Friday – vodka and coke, tonic and Cranberry
- Saturday – Jägermeister and Red Bull
- Sunday – gin and tonic, orange and grapefruit juice
- 4 x National Lottery scratchcards
- 4 x local postcards
- 4 x first class stamps
- 2 x Buros
- Copies of today's
- Guardian
- Financial Times
- 3 x pairs of men's socks, and 1 x pair of women's socks

KRISTIN HERSH

BLOOMSBURY THEATRE, LONDON MONDAY JANUARY 24

When Kristin Hersh sings 'Your Ghost' she pins you to your seat. Her head bobs from side to side like a cobra hypnotising a raccoon which is about to be fatally bitten. Strange voices and strangled yells bubble up from within her, as if she's a conduit for an unseen subconscious world. She has lost none of the power she had as frontwoman of Throwing Muses; in fact it's clear she's gained more. In 1987, they were the worldly and manic big sisters to the Pixies but would never have quite the same bone-rattling success, despite the fact that in Kristin Hersh they had not only the superior songwriter but probably one of the best of her generation. Tonight, some of the pure intensity of her lyricism can be traced back to 1985, when she was not only diagnosed with manic depression (an illness that would see her spend a traumatic period in a psychiatric hospital) but found out she was pregnant. This forms the autobiographical spine of her recent book *Paradoxical Undressing* and the basis of her current tour. She alternates between reading a passage from the book and then singing the song from her career that refers to the incident. When she reads about squatting in a dead guy's flat with the horribly melted, aquatic-looking crucifix and then sings 'Fish' ("I have a fish nailed to a cross on my apartment wall"), the scales fall from your eyes, and you can only pray she has many more books (and albums) left in her. *John Doran*

THE WALKMEN

O2 ACADEMY OXFORD SATURDAY JANUARY 22

Hamilton Leithauser's band have been chipping away at the coalface for five albums now – but given the airtime, they could loom just as large as The National. In fact, The Walkmen are something like that band's down-home cousins: dog-eared and dissolute, but full of hope and

vengeance.

The prettier moments from 'Lisbon' and 'You & Me' twinkle with lovelorn beauty but, as usual, it's the heavier songs like 'Victory' and 'The Rat' that pinch us awake to their brilliance. Tonight the band thump and roll with all the passion required to be one of America's finest. *Chris Parkin*



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ANAI'S MITCHELL PRESENTS 'HADESTOWN'

UNION CHAPEL, LONDON TUESDAY, JANUARY 25

On the day that Obama's State Of The Union address thrust a wave of optimism across the Atlantic, only to be met with a cold shower of statistics threatening a double-dip recession on these shores, the eddies of economic uncertainty could have no more fitting siren than Anais Mitchell. Her masterly 'Hadestown' recast the Greek myth of Orpheus in Depression-era America, a parable for 'these tough times' (@ advertising copywriters everywhere) and no mistake. The recording cast (including Bon Iver's Justin Vernon and Ani DiFranco) are understudied tonight by an array of UK folk's finest. Jim Moray is perhaps a little too histrionic in tone at times to fill Vernon's ghostly place as Orpheus; folk figurehead Martin Carthy, though, is inspired as Hades, deliciously English and casual as a Fagin-ish lord of hell, and Thea Gilmore makes a full-throated and saucy Persephone on 'Our Lady Of The Underworld'. You can't help but picture a full dress production in your head... Eurydice's pathetic plea for forgiveness as she sells herself to sin, "Orpheus I'm hungry – it's my gut I can't ignore" hangs heavy, but musically, tonight has a gorgeous lightness of touch. Mitchell, all fluffy Ladyhawke hair and cowboy boots, beams at the Fates as they chorus, "You can have your principle when you've got your belly full". Words to remember once those food prices go up... *Emily Mackay*

HERCULES AND LOVE AFFAIR

HEAVEN, LONDON

WEDNESDAY, JANUARY 19

Flitting between heartbreak and cabaret, Andy Butler leaves the party tired and emotional

It's fitting that Hercules And Love Affair's new album is called 'Blue Songs', as that's the colour *NME*'s face quickly turns tonight as we enter Heaven to the thick, sickly smell of poppers. More than that, though, it's fitting because it's a title that perfectly articulates the band's new songs. If H&LA's 2008 self-titled debut was a love letter to classic disco, then their follow-up is that letter being returned in the mail – but with a tear-stained

striding through sadness; postmodern post-punk song 'Step Up' sees guest Kele Okereke turn in perhaps his most anguished vocal ever.

This shift in emotional tone often finds the band struggle to adapt to the mood their new songs create. Between songs, mainman and DJ Andy Butler can quip all he wants about fisting, but when it follows, 'Answers Come In Dreams' still sounds like he's tearing his heart out, putting it in a bottle and lobbing it in the sea. In fact, throughout the set, there's a commitment from Butler and the three vocalists out front to perform

Moments like 'Blind' suggest that beneath the smiles and show, Hercules are hurting

note attached saying, "I'm sorry, but I've met someone else..."

There are plenty of moments tonight where the band do revisit their roots; 'You Belong' still sounds like a great lost Chicago disco cut, 'Raise Me Up' throbs like someone's hooked up the speakers to the pulmonary vein, while new album anomaly 'My House' is a twitchy pop take on electro-house. But while many of 'Blue Songs' most sorrow-filled numbers aren't aired tonight, it's the new songs that are played that do most to inform the mood of the evening. Electronic torch song 'Painted Eyes' spends its running time

the songs with enthusiasm. It jars – when Butler comes from behind his decks to perform a strange Cossack dance during 'Step Up', it replaces grace and emotion with cabaret.

Yet the group weight one of their oldest songs, 'Blind', just right, the three singers – Kim Ann Foxman, Aerea Negrot and Shaun Wright – coordinating their vocals to line its soul with pain. Behind his decks Butler looks pained, his downturned face playing every note of the song. It's moments like this that suggest, beneath the smiles and the show, Hercules are hurting. *James McMahon*



TWIN SHADOW

THE LEXINGTON, LONDON

TUESDAY, JANUARY 25

Fighting for memory in a world that sells nostalgia, George Lewis Jr is a warrior of song

'Forget', the debut album by George Lewis Jr, aka Twin Shadow, is a meditation on memory. Part Keatsian romanticism, part Stevie Nicks, Johnny Marr, Journey, Prince and Van Halen, Lewis' output is often grouped with 'hypnagogic pop', a term coined by *The Wire*'s David Keenan in 2009 to describe bedroom artists whose dreamstate work reimagines the past through a hazy filter of '80s culture.

This, of course, is ignorant of the fact that Lewis is also a pop traditionalist. Tonight, as he walks on in braces, blue collar, white denim, and Bollywood undercut, he's joined by a backing group rather than an Apple Mac. It does not, however, reduce his searching to pure nostalgia. If anything, the question he and his peers in the genre are asking is whether a real grasp on the past is even possible: what, in a world flooded with information, does 'memory' mean when our history – both personal and shared – is constantly being formed, reformed and sold back to us by the interests of filthy lucre?

Lewis' answer arrives in a variety of bleak forms. Tracks such as 'Slow' ("I don't wanna be/Believe/In love") and 'Tyrant Destroyed' ("Love is always such a tyrant/Destroyer/As you sat sinking in my head") play upon the notion of the

degradation of romance in a world that precludes sentimentality. Finally, it is with the album's title track as encore

that Twin Shadow's overarching project reaches its fullest, in thrall to 'November Rain' guitar solo melancholy, while Lewis, caught in a loop, laments, "They'll give us something/They'll give us so much to forget".

Of course, he's right, perhaps in more ways than he knows. There are now more billionaires than at any other point in history, while even more people live in comparable abject poverty. The age we're living in is undergoing monumental transition, fundamental to which is the notion of memory being kept beyond reach so that

identities (political, social, psychological) remain forever malleable to those who control power. On a table in the bar downstairs after the gig's finished, a discarded copy of *The New York Times* proudly declares that 'Speed Is Money As Cyber Muscle Overruns Markets'. It's by slowing down that 'speed', that incessant turnover, that artists such as Twin Shadow operate, retrieving histories, reclaiming identities and showing us that the world is ours if we want it to be. *Huw Nesbitt*

VIEW FROM THE CROWD



David Per Christian
Rae, London

"The album is a real grower. It didn't grab me at first but now I think it is a classic. Tonight the gig was so full that I couldn't actually get in!"



ON THE ROAD WITH MILES KANE

Demanding the NME cover and stating these are the best gigs he's ever played, the Last Shadow Puppets is working hard to convince the sold-out crowds

BRUDENELL SOCIAL CLUB, LEEDS FRIDAY, JANUARY 22

Before we even get to ask tonight's cheeky Wirralian host – who is draped in gold jewellery – a quick “How are you?”, he's the one asking us all the questions. We're in Miles Kane's dressing room, a place which, since he walked in 90 seconds ago, is bursting with excitable energy. “When are we getting the cover?” he asks *NME*, straight-faced, because he's definitely not being sarcastic. “That's what we want; I made an album that deserves the cover!” Thing is, we're not allowed to hear the entire album yet, so we can't comment on the validity of these claims, but the four-track sampler is promising; a perfect blend of pop purity and the kind of knicker-teasing, sexy rock'n'roll that if this was four decades ago, would have your father panicking.

Miles is warm and giggly, and he has a way of conveying things out loud that should come across like a flood of over-confidence, but charms when delivered with the face of an inquisitive puppy. Since he picked up a guitar for his first band The Little Flames, which included his mates Joe Edwards and Greg Mighall, he's always had a distinctive style. He later formed The Rascals with Greg and Joe, a band where Miles' credibility as a songwriter of psychedelic, disjointed indie was noted by Arctic Monkeys' frontman Alex Turner. The pair forged an immediate bond while touring and became songwriting partners, birthing ongoing side-project The Last Shadow Puppets. Fast forward a couple of years to 2011 Yorkshire, and Miles' solo career is gearing up to explode. “The Rascals was mad in a way; fast and slow, all over the place. But I really want people to dance to this album, that was a decision I made before I even wrote it.” In between dancing to soul classics with his backing band, whom he calls “mates,

VIEW FROM THE CREW



Denny, security guard, Leeds

Did you enjoy the gig?

“It was a beauty! If he isn't big this year, then God help everyone else. He's Merseyside's hope for new music, I'm quite blown away.”

What was your favourite song?

“‘My Fantasy’, it was quality rock'n'roll.”

Describe Miles' style in three words...

“Fucking vintage brilliant.”

think I'm just Alex Turner's best mate. Al loves my new stuff, but why ever people want to check it out, I know the fucking score: I've worked my arse off.”

Miles dresses like a model, and has a gob full of slightly crooked teeth and Scouse charisma that lets you

not session musicians”, and strumming on his beloved Gibson, he pours large shots of whiskey for everyone but himself. “I'm so made-up it's sold out tonight, that's how it should be. I'm fucking itching to go, so I'm not drinking. I don't want to make mistakes because I got twatted; I want people to go away knowing I'm good.” It's not the backstage debauchery we've become accustomed to, but the man has got a point. “A lot of people who come to my gigs are here 'cos of the Puppets. They don't even know The Rascals and

know he's here to talk music, play music and prove that he makes good music. An hour later, he commands the stage. ‘Rearrange’, a track which he describes as “a boss pop song that should be Number fucking One”, is the sort of a dreamy classic that wouldn't sound out of place oozing from 007's boudoir. ‘My Fantasy’ (which Noel Gallagher sings on for the album) and its trademark, swooning Kane strings creates something of a fever. Post-gig, he's like a tornado, working the room of supporters with both grace and charm. He kisses every girl he meets on the cheek. Sometimes he does it twice.

BARFLY, LONDON SATURDAY, JANUARY 23

London's Camden is a setting where green-haired industrial goths and rockabilly rebels won't turn heads, but Miles Kane somehow does. Sipping black coffee in leather driving gloves, he looks like he could have just fallen off the back of a Vespa in 1966.

Except, he wouldn't actually have fallen; he'd have burnt rubber within an inch of your stiletto, parked effortlessly in an impossible space and strolled into the nearest espresso bar with perfect hair. It's not just the likes of T Rex, David Bowie and John Lennon (today he's rocking some specially-made, Lennon replica prescription glasses) that have had a significant effect on the Wirral-born artist, but cinema has also impacted on his sense of style. “I fucking love Al Pacino. *Mean Streets* is my favourite film ever though. De Niro, Scorsese, love it! That's what I wanted the video for ‘Come Closer’ to look like.”

Though image is important, he says, it's all natural. “I'm just me, I don't know how to explain it, but if you just be yourself and do your own thing, then you do stand out, just for being you. Otherwise, trying to be someone else... you'll get lost in that.” Happily chatting at the Barfly between nibbling chocolate, he's confident but never arrogant, and if you pay attention, he's just not egotistical, but simply in love with his music. “I need to be on the cover of my album, I've got to be. And I want to be,” he laughs. “It needs to be cool as fuck. But really, I'll just let the music do the talking.”

And talk it does; tonight's gig produces stage invasions and dancing that makes the floor shake. He's in his absolute element, holding his guitar like it's the love of his life. ‘Come Closer’ sounds massive, as does ‘Telepathy’ – a song about your mates “getting you” – and its vintage formula of swinging harmonies seems to win London over. Miles' cartoon-big eyes still haven't settled down when we meet afterwards. “That was the best fucking gig I've ever done!” he declares. “What an end, but really, what a beginning; this is the start of things to come.”

As we leave him to finally pour his own whiskey, he drags on a cigarette, flashing gold-decorated fingers, “This is what I do, this is what I live for. And you know what? This is what I'll die doing,” he smirks.

Looks like Liverpool has a self-appointed new musical Don. Suppose it's just as well then, that this fella plays rock'n'roll like there was never any other option in the world. *Kelly Murray*



Leeds, Friday, 7pm
Guitar-playing, sandwich making... worra guy



Leeds, Friday, 8pm
"Ladies, did I ever tell you about the time me and Alex..."



London, Saturday, 10pm
The Barfly crowd gets Kane-d



Leeds, Friday, 9pm
The boys share a group hug in the wings of the venue



Leeds, Friday, 10.15pm
The inter-band grimace competition was a dead heat



London, Saturday, 5pm
Even Miles' guitar cases are stylish



London, Saturday, 4pm
The legendary Barfly, y'know, the one by the traffic lights



London, Saturday, 3pm
Back from the dead, John Lennon enjoys a cuppa



London, Saturday, 3.30pm
"Here's a cheque. I'll take all those tablecloths"



London, Saturday, 8pm
That Blue Nun's not going to pour itself



London, Saturday, 9.15pm
Miles loves a bit of Shadow Puppetry



London, Saturday, 10pm
"Avin It" with the fans, as Miles would say



London, Saturday, 11pm
Watch out, Alex...



APRIL 2011

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WITH SUPPORT FROM

TREVOR MOSS & HANNAH-LOU
JAMES WALBOURNE

Debut albums

Sea of Bees 'Songs for The Ravens'
& James Walbourne 'The Hill'
out now on Heavenly Recordings

Heavenly

www.seaofbees.co.uk www.tremormoss.com www.hannahlou.com www.myspace.com/jameswalbourne

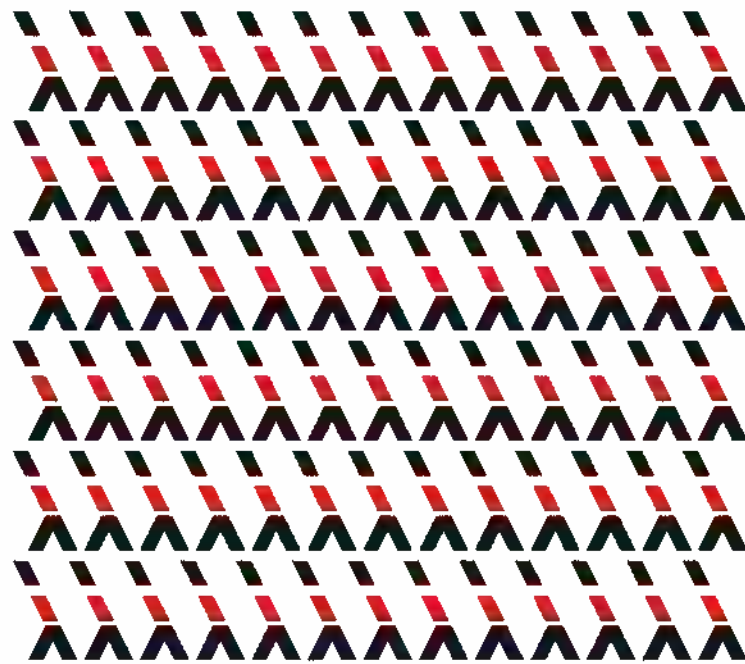
February Tour

- 7th Oxford, The Old Bookbinders www.oxfordbookbinders.co.uk
- 8th Cambridge, Haymakers www.haymakers.co.uk
- 9th London, Bush Hall www.bushhall.co.uk
- 10th Birmingham, Hare & Bounds www.hareandbounds.co.uk
- 11th London, The Barnyard www.thebarnyard.co.uk
- 12th Leeds, Fibbers www.fibbers.co.uk
- 13th Glasgow, Captains Rev www.captainsrev.co.uk
- 14th Manchester, Night & Day www.nightandday.co.uk
- 15th Liverpool, Shipping Forecast www.shippingforecast.co.uk
- 16th Newcastle, Clony's www.clonys.co.uk
- 17th Brighton, Freebus www.freebus.co.uk
- 18th Southampton, Joiners Arms www.joinersarms.co.uk

"Sea of Bees & Trevor Moss & Hannah-Lou"

SJM Concerts, Kilimanjaro & Futuresound by arrangement with WME presents

THE PIGEON DETECTIVES



MARCH 2011

| | | | | | | | |
|------------|----|----------------------------------|---------------|-----|----|-------------------------------|---------------|
| MON | 28 | MIDDLESBROUGH EMPIRE | 01642 247 755 | TUE | 05 | CAMBRIDGE JUNCTION | 01223 511 511 |
| TUE | 29 | GLASGOW O ₂ ABC | 0844 499 9990 | WED | 06 | LONDON O ₂ | |
| WED | 30 | MANCHESTER RITZ | 0161 832 1111 | | | SHEPHERDS BUSH EMPIRE | 0844 477 2000 |
| THU | 31 | LIVERPOOL O ₂ ACADEMY | 0844 477 2000 | FRI | 08 | BOURNEMOUTH OLD FIRE STATION | 0844 871 8803 |
| APRIL 2011 | | | | SAT | 09 | PORTSMOUTH WEDGEWOOD ROOMS | 023 9286 3911 |
| SAT | 02 | BIRMINGHAM HMV INSTITUTE | 0844 248 5037 | SUN | 10 | BRISTOL TRINITY | 0117 929 9008 |
| SUN | 03 | OXFORD O ₂ ACADEMY | 0844 477 2000 | MON | 11 | COVENTRY KASBAH | 0247 655 4473 |
| MON | 04 | NORWICH WATERFRONT | 01603 508 050 | TUE | 12 | LEEDS METROPOLITAN UNIVERSITY | 0113 244 4600 |

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

TICKETS ON SALE 9AM FRIDAY 4TH FEBRUARY

NEW ALBUM "UP, CHAIRS AND AT 'EM!" OUT APRIL 4TH WWW.THEPIGEONDETECTIVES.COM

elbow

Tuesday 15 March
GLASGOW ABC
08444 999 990

Wednesday 16 March
NEWCASTLE METRO RADIO ARENA
0844 493 6666

Thursday 17 March
NOTTINGHAM CAPITAL FM ARENA
08444 124 624

Saturday 19 March
SHEFFIELD MOTORPOINT ARENA
0114 256 5656

Sunday 20 March
LIVERPOOL ECHO ARENA
0844 8000 400

Tuesday 22 March
BIRMINGHAM NATIONAL INDOOR ARENA
0844 338 8000

Wednesday 23 March
CARDIFF INTERNATIONAL ARENA
02920 22 44 88

Friday 25 March
MANCHESTER EVENING NEWS ARENA
0844 847 8000

Sunday 27 March
BRIGHTON CENTRE
0844 847 1515

SOLD OUT 28 & Tuesday 29 March
LONDON THE O2
0844 856 0202 | 020 7734 8932 | 0844 844 0444

plus guests **VILLAGERS**

24 Hour Ticket Hotline: 0844 811 0051

Book online: gigsandtours.com | ticketmaster.co.uk | gigsinscotland.com

New album 'build a rocket boys' out 10.7.06 www.elbowmusic.co.uk www.buildarocketboys.com

A Metropolis Music, SJM Concerts & DF Concerts presentation by arrangement with X-ray

THE STREETS

computers and blues tour

plus special guests **Brother + Engine-earz**
(23 feb - 12 mar only) (18 - 21 feb / 05 mar only)

february

| | | |
|--------|-------------------------|-----------------|
| fri 18 | edinburgh picture house | 08444 999 990 |
| sat 19 | glasgow O2 abc | 08444 999 990 |
| sun 20 | lincoln engine shed | 0844 888 8766 |
| mon 21 | liverpool O2 academy | 0844 477 2000 |
| wed 23 | oxford O2 academy | SOLD OUT |
| thu 24 | leeds O2 academy | 0844 477 2000 |
| fri 25 | birmingham O2 academy | SOLD OUT |
| sat 26 | nottingham rock city | SOLD OUT |
| mon 28 | norwich uea | 01603 508 050 |

march

| | | |
|--------|---------------------------|---------------|
| tue 01 | bristol O2 academy | 0844 477 2000 |
| thu 03 | manchester academy | 0161 832 1111 |
| fri 04 | brighton dome | 01273 709 709 |
| sat 05 | london brixton O2 academy | 0844 477 2000 |
| sat 12 | newcastle O2 academy | 0844 477 2000 |

24 hour ticket hotline 0844 811 0051 | 0844 871 8820
gigsandtours.com | gigsinscotland.com | artistticket.com

new album 'computers and blues' out 07 february
www.the-streets.co.uk

a metropolis music, sjm concerts & df concerts presentation by arrangement with primary talent & coalition management

Metropolis Music, SJM Concerts & PCL by arrangement with Coda present

THE VACCINES

Sunday 3rd April
MANCHESTER RITZ
0161 832 1111

Monday 4th April
BRISTOL ANSON ROOMS
0870 441 4400

Tuesday 5th April
GLASGOW ABC
0844 847 2487

SOLD OUT 7th & **SOLD OUT** 8th April
**LONDON
ELECTRIC BALLROOM**

24 hour ticket hotline: 0844 811 0051
Book online: gigsandtours.com / pclipresents.com

MANCHESTER, BRISTOL & GLASGOW
TICKETS ON SALE FRIDAY 4th FEBRUARY

"What Did You Expect From The Vaccines"
The Debut Album, out March 21st
thevaccines.co.uk
facebook.com/thevaccines

SHOCKWAVES
STYLING BY SHOCKWAVES

NME AWARDS 2011 SHOWS

METRONOMY

GIGGS + COCKNIBULLKID
Tuesday 01 February

SOLD OUT

GANGOFFOUR

JOHN & JEHN + WILD PALMS
Wednesday 02 February

LONDON D2
0844 847 2351

Los Campesinos!

SUMMER CAMP + GROUPLOVE
Wednesday 02 February

LONDON D2
0844 477 2000

**THE DUKE
SPIRIT**

BIG DEAL + TAPE THE RADIO
Thursday 03 February

LONDON D2
0844 847 2351

MYSTERY JETS

FICTION + TRIBES + BABESHADOW
Wednesday 09 February

LONDON D2
0844 477 2000

WHITE LIES SLEIGH BELLS

CROCODILES + MIRRORS
Friday 11 February

LONDON D2
SOLD OUT

TEETH + MEN + LCMDF
Monday 14 February

SOLD OUT

THE BEES

MIKE KINAWUKA + ALEXANDER
Monday 14 February

LONDON D2
020 7403 3331

**THE NAKED +
FAMOUS**

WOLF GANG + SPARK
Tuesday 15 February

SOLD OUT

**ISOBEL CAMPBELL
AND MARK LANEGAN**

CHERRY GHOST + SEA OF BEES
Tuesday 15 February

LONDON D2
0844 477 2000

edwyn collins

TWO WOUNDED BIRDS + THE MAXWELLS
Wednesday 16 February

LONDON D2
0844 477 2000

**NOAH AND
THE WHALE**

CLOUD CONTROL + PLANET EARTH
Thursday 17 February

LONDON D2
0844 847 2258

**MILES
KANE**

YOUNG BUFFALO

Thursday 17 February

LONDON D2
SOLD OUT

**FRANK
TURNER**

PLUS GUESTS

Friday 18 February
LONDON D2
SOLD OUT

YUCK

CULTS + GUARDS

Friday 18 February
LONDON D2
SOLD OUT

CARL BARÂT

THE HEARTBREAKS + FOREIGN OFFICE

Sunday 20 February
LONDON D2
SOLD OUT

ALEX WINSTON

SPARKADIA + MARQUES TOLIVER

Monday 21 February
LONDON D2
020 7403 3331

MONA

NEON TREES

Monday 21 February
LONDON D2
SOLD OUT

**FRANKIE
THE HEARTSTRINGS**

THOSE DANCING DAYS + VERONICA FALLS
Monday 21 February

LONDON D2
0844 847 2651

WARPAINT

TWIN SHADOW + THE NEAT

Monday 21 February
LONDON D2
SOLD OUT

CARIBOU

FACTORY FLOOR + WALLS
Tuesday 22 February

LONDON D2
0844 477 2000

LES SAVY FAV

PULLED APART BY HORSES + YOUNG LEGIONNAIRE
Tuesday 22 February

LONDON D2
0844 847 2351

Get tickets from www.nme.com/tickets | www.gigsandtours.com | www.ticketmaster.co.uk

24hr helpline: 0871 230 1094 | 0844 811 0051 | 0844 826 2826

A Metropolis Music presentation

Includes a 50p charity donation to Teenage Cancer Trust (registered charity 1052559 in England & Wales, SC039757 in Scotland)

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



FRANKIE & THE HEARTSTRINGS

PLUS GUESTS
CLOUD NOTHINGS
THOSE DANCING DAYS
VERONICA FALLS

FEBRUARY

11 DURHAM LIVE LOUNGE
12 MIDDLESBROUGH THE EMPIRE
15 NEWCASTLE THE CLUNY
16 LEEDS COCKPIT
17 MANCHESTER ACADEMY 3
18 YORK FIBBERS
19 LIVERPOOL O₂ ACADEMY 2
21 LONDON HEAVEN
22 OXFORD THE CELLAR
24 KINGSTON NEW SLANG
25 CARDIFF OEMPSEY'S

SEETICKETS.COM
SEETICKETS.COM
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24 HOUR TICKET HOTLINE 0844 811 0051
A METROPOLIS MUSIC, SLM CONCERTS, DFC CONCERTS & DHP PRESENTATION BY ARRANGEMENT WITH ROMANUS

CHAPEL CLUB

FEBRUARY

03 BRISTOL THEKLA 0113 273 1000
04 LIVERPOOL O₂ ACADEMY 2 0844 477 2000
05 SHEFFIELD LEADMILL **SOLD OUT**
07 LEEDS COCKPIT 0113 245 4650
08 NOTTINGHAM BODEGA 0845 413 4444
10 GLASGOW KING TUTS 08444 999 990
11 DUNDEE DOGHOUSE 0844 477 1000
12 NEWCASTLE CLUNY 0191 230 4474
13 BIRMINGHAM HARE & HOUNDS 0871 230 0010
15 SOUTHAMPTON TALKING HEADS 02380 632 601
16 LONDON HEAVEN **SOLD OUT**

24 HOUR TICKET HOTLINE 0844 811 0051 | SEETICKETS.COM

A METROPOLIS MUSIC, SLM CONCERTS, DFC CONCERTS & DHP PRESENTATION BY ARRANGEMENT WITH 13 ARTISTS

DEBUT ALBUM 'PALACE' OUT NOW
CHAPELCLUB.COM

METROPOLIS MUSIC BY ARRANGEMENT WITH CODA PUBLISHING

BENJAMIN FRANCIS LEFTWICH

PLUS GUESTS
THE SORRY KISSES

FEBRUARY

WED 23 LEEDS BRUDENELL
THU 24 MANCHESTER AN OUTLET
FRI 25 GLASGOW THE ARCHES
SUN 27 NEWCASTLE CLUNY 2
MON 28 YORK DRESS

0113 245 5570
0161 832 1111
0141 545 1000
0191 230 4474
0844 77 1000

MARCH

TUE 01 HULL FIBBERS
WED 02 BIRMINGHAM YARBIRD
THU 03 NOTTINGHAM BODEGA
FRI 04 CAMBRIDGE PALO BAR
SAT 05 BIRMINGHAM LOUISIANA
MON 07 BIRMINGHAM PRINCE ALBERT
TUE 08 SOUTHAMPTON JOINERS
WED 09 OXFORD JERICO TAVERN
THU 10 LONDON BORDERLINE
FRI 11 NORWICH MARQUEE
SAT 12 CAMBRIDGE THE CORNERHOUSE

0844 477 1000
FREE ENTRY
0845 413 4444
0845 413 4444
0870 444 4400
01273 709 709
023 8063 2601
0845 413 4444
0844 847 2445
0845 413 4444
0845 413 4444

24 HOUR TICKET HOTLINE 0844 811 0051 | WWW.GIGSANDTOURS.COM
PICTURES BY RELEASED MARCH 7TH ON DIRTY HIT

the Lines

Plus guests

WEDNESDAY 04 MAY
GLASGOW KING TUTS

THURSDAY 05 MAY
STOKE SUGARMILL

FRIDAY 06 MAY
BIRMINGHAM HMV INSTITUTE LIBRARY

SATURDAY 07 MAY
LEICESTER SUMO

TUESDAY 17 MAY
LONDON HOXTON BAR & KITCHEN

24 HOUR TICKET HOTLINE 0844 811 0051 | GIGSANDTOURS.COM
A METROPOLIS MUSIC & DFC CONCERTS PRESENTATION BY ARRANGEMENT WITH N-RAV

Matt and Kim

ONLY UK SHOW

WEDNESDAY
23 MARCH

London
Relentless Garage

0844 847 1678 / 020 7734 8932

gigsandtours.com / mattandkim.com

myspace.com/mattandkim

gigsandtours.com

the twilight singers

March

Fri 18 London Electric Ballroom 020 7734 8932
Sat 19 Glasgow Arches 08444 999 990
Sun 20 Manchester Moho Live 0161 832 1111
Mon 21 Brighton Komedia Theatre 01273 647 100

24 HOUR TICKET HOTLINE 0844 811 0051 | GIGSANDTOURS.COM

New album 'Dynamite Steps' out 14th February
twilightsingers.com | myspace.com/twilightsingers

A METROPOLIS MUSIC, SLM CONCERTS & DFC CONCERTS PRESENTATION BY ARRANGEMENT WITH N-RAV

PETER BJORN AND JOHN

LIVE ON TOUR

MARCH

30 LONDON DINGWALLS
020 7734 8932

31 MANCHESTER
ACADEMY 3
0844 811 0051

APRIL

01 GLASGOW STEREO
0844 847 2487

0844 811 0051 | GIGSANDTOURS.COM

NEW ALBUM "GIMME SOME"
OUT 28 MARCH ON COOKING VINYL
WWW.PETERBJORNANDJOHN.COM

A METROPOLIS MUSIC, SLM CONCERTS & POL PRESENTATION
BY ARRANGEMENT WITH PITCH & SMITH

YUCK

PLUS GUESTS CULTS + GUARDS (London only)

February

17 SOUTHAMPTON THE JOINERS
023 8063 2601
18 LONDON BUSH HALL **SOLD OUT**
20 LANCASTER LIBRARY
01524 411 100
22 EDINBURGH SNEAKY PETE'S
0844 847 2487
23 YORK STEREO
0844 811 0051
24 BIRMINGHAM JUG OF ALE
0844 811 0051
25 MANCHESTER NIGHT N DAY
0161 832 1111
26 NORWICH ARTS CENTRE
01603 611 100



24 HOUR TICKET HOTLINE 0844 811 0051 | SEETICKETS.COM

A METROPOLIS MUSIC & POL PRESENTATION
BY ARRANGEMENT WITH N-RAV

Metropolis Music
by arrangement with The Agency Group presents

BEST COAST

PLUS GUESTS

Friday 29th April

LONDON KOKO

0844 847 2258 | 020 7734 8932 | 0844 811 0051
www.gigsandtours.com

New album 'Dynamite Steps' out 14th February
twilightsingers.com | myspace.com/twilightsingers

A METROPOLIS MUSIC, SLM CONCERTS & DFC CONCERTS PRESENTATION BY ARRANGEMENT WITH N-RAV



ON SALE NOW

DOWNLOAD

10 - 12 JUNE 2011, DONINGTON PARK

SYSTEM
OF A
DOWN

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PARK

SEVENFOLD

ZOMBIE

KOIN

BLAKE
COOPER

ALLIANCE

DANZIG

ACU

THE GASLIGHT ANTHEM HOLLYWOOD UNDEAD THIN LIZZY
BUCKCHERRY BLACK VEIL BRIDES THE DAMNED THINGS
ESCAPE THE FATE CLUTCH MR BIG GWAR
FM MASTERS OF REALITY RISE TO REMAIN

PLUS LOADS MORE BANDS TO FOLLOW

KERRANG!

FOR TICKETS, FESTIVAL UPDATES AND TRAVEL INFO GO TO:

WWW.DOWNLOADFESTIVAL.CO.UK

ROCK

NOW ON SALE: WEEKEND TICKETS, CAR PARKING (£15 ADVANCE WHEN BOOKING TICKET, £20 ON GATE) & CAMPING TICKETS
RIP PACKAGES (VIP CAMPING) & RIP HOTEL PACKAGES ALSO AVAILABLE FROM THE FESTIVAL WEBSITE OR CALL 0207 009 8484

HIGHLIGHTS ON
BBC
RADIO



HAMMER

(SUBJECT TO LICENCE)

LIVE NATION

(BILL SUBJECT TO CHANGE)



GLASVEGAS

MARCH

| | | |
|----|--|-----------------|
| 1 | EDINBURGH LIQUID ROOMS | SOLD OUT |
| 2 | GLASGOW QMU | SOLD OUT |
| 3 | LONDON HEAVEN | SOLD OUT |
| 21 | PORTSMOUTH WEDGEWOOD ROOMS | 023 9286 3911 |
| 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 'EUPHORIA' /// HEARTBREAK Out 4th April

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

www.glasvegas.net

BELLE AND SEBASTIAN

SUNDAY 20 MAY **LONDON ROUNDHOUSE**

0844 482 8008 WWW.ROUNDHOUSE.ORG.UK
WWW.BETTICKETS.COM WWW.BELLEANDSEBASTIAN.COM

THURSDAY 02 JUNE **LEICESTER DE MONTFORT HALL** RESCHEDULED DATE
ALL ORIGINAL TICKETS VALID

0118 233 3111
WWW.GIGSAUDTOURS.COM WWW.BELLEANDSEBASTIAN.COM

FRIDAY 03 JUNE **LEEDS O2 ACADEMY**

0844 477 2000
WWW.GIGSAUDTOURS.COM WWW.BELLEANDSEBASTIAN.COM

IN ASSOCIATION WITH PRESENTATION BY LONDON WITH KAY TING

TICKETS ON SALE FRIDAY 4 FEBRUARY AT 9am

ACADEMY EVENTS BY ARRANGEMENT WITH DESTINY TOUR BOOKING PRESENT

SENSES FAIL

PLUS GUESTS **MANOVERBOARD**



© VENUES - BOX OFFICE: 0844 477 2000 / TICKETWEB.CO.UK

FEBRUARY 2011
16 FOLKESTONE QUARTERHOUSE
01303 858 600
17 LONDON O2 ACADEMY ISLINGTON
18 SOUTHAMPTON JOINERS
02380 632 901
20 BRISTOL O2 ACADEMY2
22 GLASGOW O2 ABC2
23 SHEFFIELD O2 ACADEMY2
24 BIRMINGHAM O2 ACADEMY2
25 NORWICH WATERFRONT
01603 508 050
26 OXFORD O2 ACADEMY2
27 NOTTINGHAM RESCUE ROOMS
0844 477 2000
28 LIVERPOOL O2 ACADEMY2

CHEESE

THE HOLD STEADY

PLUS SPECIAL GUESTS
WINTERSLEEP

SATURDAY 05 FEBRUARY
BRISTOL O2 ACADEMY
SUNDAY 06 FEBRUARY
BIRMINGHAM O2 ACADEMY2
TUESDAY 08 FEBRUARY
NEWCASTLE O2 ACADEMY
TICKETS: 0844 477 2000 / TICKETWEB.CO.UK
ALBUM 'HEAVEN IS WHENEVER' OUT NOW
WWW.THEHOLDSTEADY.COM

An Academy Events presentation by arrangement with X City

ACADEMY EVENTS BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL PRESENT

METRONOMY

20 APRIL • OXFORD O2 ACADEMY2
24 APRIL • NEWCASTLE O2 ACADEMY2
0844 477 2000 • TICKETWEB.CO.UK



Academy Events, Mean Fiddler & Glasvegas present...



don broco

Don Broco

Big Fat Tour February 2011

| | | |
|------|------------------------|-----------------|
| 15th | Leeds Cockpit 3 | 01132 454 650 |
| 16th | Liverpool O2 Academy2 | 08444 771 000 |
| 17th | Aberdeen Tunnels | 08444 771 000 |
| 18th | Edinburgh Studio 24 | 08444 155 221 |
| 19th | Newcastle O2 Academy2 | 08444 771 000 |
| 20th | Sheffield O2 Academy2 | 08444 771 000 |
| 21st | Manchester Roadhouse | 08444 771 000 |
| 22nd | Birmingham O2 Academy3 | 08444 771 000 |
| 23rd | London Garage | SOLD OUT |
| 24th | Nottingham Rock City | 08454 134 444 |
| 26th | Plsmouth White Rabbit | 01752 227 522 |
| 27th | Southampton Joiners | 08444 771 000 |
| 28th | Norwich Marquee | 01603 508 050 |

Tickets available from societytickets.com and ticketweb.co.uk
Debut Mini-Album 'Big Fat Smile' Out 14th February 2011

myspace.com/donbroco | facebook.com/donbroco | twitter.com/donbroco

DEAF SCHOOL



FRI 20 JAN LONDON THE RELENTLESS GARAGE
with EUGENE MCQUINN
EIGHTEEN NIGHTMARES AT THE LUX
+ DUS SCARLET & VIVA
0844 947 1678 www.glasvegas.com
THU 03 FEB SHEFFIELD O2 ACADEMY2
0844 477 2000 www.ticketweb.co.uk
FRI 04 FEB MANCHESTER BAND ON THE WALL
0844 900 900 www.bandonthewall.org
SAT 05 FEB GLASGOW O2 ABC2
0844 477 2000 www.ticketweb.co.uk
SUN 06 FEB LEEDS NEW ROSCOE
0113 245 5570
FRI 11 FEB BIRMINGHAM O2 ACADEMY2
0844 477 2000 www.ticketweb.co.uk
SAT 12 FEB LIVERPOOL O2 ACADEMY
0844 477 2000 www.ticketweb.co.uk
New mini album 'Barn Burner & Bello' available at all shows
www.deafschoolmusic.com

FRANCESQA

THE DANGEROUS SUMMER
Wednesday 16 February
NEWCASTLE O2 ACADEMY2
Friday 25 February
OXFORD O2 ACADEMY2
Box Office: 0844 477 2000 / TICKETWEB.CO.UK
ALL SHOWS 14+ WWW.MYSPACE.COM/FRANCESQA



SONISPHERE

KNEBWORTH 8th - 10th JULY 2011

FRIDAY 8th JULY

FOR THE FIRST TIME IN THE UNITED KINGDOM - THE BIG 4



MEGADETH

ANTHRAX

DIAMOND HEAD

SATURDAY 9th JULY

BIFFY CLYRO

SUNDAY 10th JULY

Slipknot

ALSO APPEARING ACROSS THE WEEKEND

weezer

motorhead

MASTODON

IN FLAMES

AIRBOURNE

PARKWAY DRIVE

ARCHITECTS

OVER 100 BANDS, COMEDIANS & PARTIES TO BE ANNOUNCED, FOR INFO - SONISPHEREFESTIVALS.COM
TICKETS AVAILABLE FROM: SEETICKETS.COM / 0871 230 7144 - TICKETMASTER.CO.UK / 0844 847 2342 - ROCK ROYALTY VIP / 020 7399 7077
STARGREEN / 0207 734 8932 - GIGANTIC.COM / ACCESSIBILITY BOOKING LINE - 0115 959 7959 OR JUST JOIN US ON FACEBOOK.COM

SHOCKWAVES
STYLUS ATTRACTION PLAY

NME AWARDS 2011 TOUR

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

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)





Get it
LOUD
in libraries
UK TOUR 2011
Spark
Ke goodnatured

| | |
|------------------------|------------------------|
| Friday 4th March | EDINBURGH LIBRARY |
| Saturday 5th March | LANCASTER LIBRARY |
| Sunday 6th March | WORKSOP LIBRARY |
| Monday 7th March | WOOTTON FIELDS LIBRARY |
| Tuesday 8th March | RUGBY LIBRARY |
| Thursday 10th March | BODMIN LIBRARY |

Tickets available from venue &
www.getitloudinlibraries.com
£5 advance, £6

Lancashire
County Council



2a CLIFTON RISE, NEW CROSS, LONDON SE14 www.thavenue.london.com
020 8 692 4077 ADM £7/£3 B4 11pm STUDENTS/NURSES OR WITH THIS AD FOR MAIN HALL GIGS

FRI 4 FEB
FOO FIGHTERS
a tribute to
ancho monkeys
FRI 11th FEB
ancho monkeys
FRI 18th FEB
WORLD'S ONLY TROUBADOUR BAND
BUBBLES
FRI 25th FEB
COLDPLAY
tribute show 'Goldplace'

FRI 4 FEB - THE KALLA, FRI 11th FEB - BASSIST, FRI 18th FEB - KAZABIAN, FRI 25th FEB - JESUS IS LEAVING YOU, FRI 4 FEB - BIKEN BAZE, FRI 11th FEB - THE BOLLIN STONED

FLATS

PLUS SPECIAL GUESTS

@ Jam, Middle Street, Brighton

Thursday 10th March 7pm - 10pm

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WE MISS OUR MUMS!

We are an American band who relocated to London and two of our band are suffering homesickness. Can you offer them any words of solace?

Feeling Their Pain, Camden

When I first relocated to London, I suffered terribly from homesickness. Well, homesickness coupled with the fact that no music magazine was willing to pay me after what became known as 'The Melody Maker Foyer Poo-Slinging Incident' in industry circles. The thing to do when you're in an unfamiliar city is, just imagine everybody you see walking around you, naked. It won't stop the homesickness but it is certainly distracting for a while. *Uncle Pete*

A CHANGE OF TACK?

Can you give us any examples of bands who have experienced considerable success after pursuing an entirely new direction? Our guitarist wants to give it a go and we think he may be mad.

Not So Sure, Manchester

Off the top of my head, I actually can't. And, having dug around on the internet, I still can't, which means that your question has baffled me and cost me money too. But then, actually doing research into an article means that I too have attempted a change in career direction - normally I make it up while drunk - and failed. So if you wish to use me as your guidestick, then by God man, don't do it. *Uncle Pete*

ROCK DJ?

Our singer insists that our hard rock band would be bolstered by a scratch DJ. We think he's mental. Can you solve this band argument for us?

Not Itching To Scratch, Swansea

My advice is usually simple: fire them and burn their image from all your promo photographs. BUT, in this case, your singer has a point to answer - after all, one of the most successful bands of the modern era, Limp Bizkit, enjoyed greater stardom when they got a DJ in. Of course, the counter-argument is that they were literally the worst band of all time. Swings and roundabouts, really. *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

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END OF THE ROAD FESTIVAL

STARTS: Larmer Tree Gardens, Dorset, September 2

DON'T MISS

When every man and his dog are hosting a festival in their back garden these days, it's the ones that go above and beyond offering overpriced pints and slimy burgers that really stand out. Back in 2005, friends Simon and Sofia joked about trying to create the perfect festival, and put on a small shindig in Dorset's Larmer Tree Gardens full of brilliant bands, robust ciders and hearty grub. Six years later, and that joke has grown into a charming, exquisitely thought-out weekend. The latest crop of bands atop its handsome 2011 bonce comprises trumpeting lovelies Beirut, the charming Gruff Rhys (pictured), James Yorkston and Joan As Police Woman. They join The Fall, Midlake (among others) and a whole host of peacocks for this near-perfect woodland festival. NME.COM/festivals



HISS GOLDEN MESSENGER

STARTS: London Slaughtered Lamb, Feb 9
Rough-hewn, close-sung folky blues from a guy who won't tell you his real name. NME.COM/artists/hiss-golden-messenger



AIDAN MOFFAT & MALCOLM MIDDLETON

STARTS: Nottingham Rescue Rooms, March 4
Arab Strap reunite! Kinda. Requests for old AS songs will be met with "a slap". NME.COM/artists/aidan-moffat



JOSH T PEARSON

STARTS: London Union Chapel, May 11
The former Lift To Experience man heads out alone to promote his debut solo record. NME.COM/artists/josh-t-pearson



PETER BJORN & JOHN

STARTS: London Lexington, Feb 23
We say: don't even think about whistling that song at this gig... NME.COM/artists/peter-bjorn-and-john



CAT'S EYES

STARTS: Manchester St Philips, March 14
Faris Badwan and Rachel Zeffira take their cardinally approved new band on a dainty tour of elegant old buildings. NME.COM/artists/cats-eyes



PLAN B

STARTS: Majorca Rocks, May 31
Kicking off the bastion of sophisticated, restrained celebration that is Ibiza Rocks: Mr Ben Drew. NME.COM/artists/plan-b



BENJAMIN FRANCIS LEFTWICH

STARTS: Leeds Brudenell Social Club, Feb 23
Brit-folk's pretty new voice. NME.COM/artists/benjamin-francis-leftwich



ANNA CALVI

STARTS: London Bush Hall, March 26
This sensual dame may be diminutive in stature, but it's not stopped her filling out *two nights* at London's Bush Hall. NME.COM/artists/anna-calvi



KINGS OF LEON

STARTS: The O2, London, June 20
If something's "on fire", it's pretty sexy. Unless it's a tourbus, forcing you to reschedule gigs. Like this! NME.COM/artists/kings-of-leon



GLASVEGAS

STARTS: Edinburgh Liquid Rooms, March 1
The Scottish noiseniks' new album title might not be quite as barmy as 'Λ/Λ/Λ/Λ', but it's still nuts. NME.COM/artists/glasvegas



THE KILLS

STARTS: London Heaven, March 31
Taking a break from being huge in Europe, Alison and Jamie return to home soil with fourth record, 'Blood Pressures'. NME.COM/artists/the-kills



SONISPHERE

STARTS: Knebworth Park, July 8
Motörhead, Mastodon, In Flames and Parkway Drive join the travelling rawk circus that is this legendary festival. NME.COM/festivals

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PICK of the WEEK

What to see this week? Let us help



SHOCKWAVES NME AWARDS TOUR/SHOWS 2011

STARTS: Various venues, from Feb 2

NME
PICK

Last week Metronomy were the first to set off on the road to the Shockwaves NME Awards, taking place at the O2 Academy Brixton on February 23. And this week, they're heading out in droves. First up with Shockwaves NME Awards Shows are twee champs Los Campesinos! (above), the halcyon-tinged Summer Camp and I.A.'s Grouplove at the O2 Shepherd's Bush Empire on February 2. That same day will see Gang Of Four play London's Heaven with John & Jehn, then the next day, dark royalty The Duke Spirit will grace Heaven too with help from Big Deal and Tape The Radio. At the O2 Academy Glasgow that same day, Crystal Castles, Magnetic Man, Everything Everything and The Vaccines kick off the Shockwaves NME Awards Tour. It's going to be a brilliantly unpredictable month; no sleep 'til Brixton. NME.COM/awards



Everyone's Talking About
THE JOY FORMIDABLE
STARTS: Bristol Thekla, Feb 2

You can count on TJF to blow away any remaining New Year cobwebs. Their debut 'The Big Roar' is a beast that delivers hefty thwacks to the heart, already far too powerful to be contained in venues this small. NME.COM/artists/the-joy-formidable



Don't Miss
BRIGHT EYES
STARTS: Glasgow Oran Mor, Feb 8

Conor Oberst's musical identity has billowed and blossomed over the past decade. But no matter what name he releases his albums under, the same heartfelt, poignant sentiment remains. Here he is back to business as Bright Eyes for a rare, intimate outing. NME.COM/artists/bright-eyes



Radar Stars
TRIBES
STARTS: Oxford Cellar, Feb 5

Hail from Camden they might, but don't go expecting Tribes to start draping themselves in Union Jacks. Theirs is a different brew, tied to psychological topography - teenage touchstones of Pixies, Pavement and The Lemonheads - rather than the distance between The Lock Tavern and The Hawley Arms. NME.COM/artists/tribes

WEDNESDAY

February 2

ABERDEEN

LightGuides/Duke/Still Searching
Cafe Drummond 01224 624642

BELFAST

Fighting With Wire Striff Kitten
028 90238700

BIRMINGHAM

A Day To Remember O2 Academy
0870 771 2000

The Bravery O2 Academy 2

0870 771 2000

Lauren Pritchard Glee Club

0870 241 5093

Megson Red Lion 0121 444 7258

Sick Puppies O2 Academy 3

0870 771 2000

BRIGHTON

I Like Trains/Napoleon IIIrd/

Monsters Build Mean Robots

The Hope 01273 723 568

Birdengine/Minus A+M

Prince Albert 01273 730499

Hurts/Care Maguire/Saint Saviour

Dome 01273 709709

Joan As Police Woman Komedia

01273 647100

Tin Cup Collective Mashtun

01273 684 951

BRISTOL

Jimmy Webb St George's Hall

0117 923 0359

Jim Noir The Cooler 0117 945 0999

The Joy Formidable/The Chapman

Family Thekla 08713 100000

Smoke Fairies Fleece 0117 945 0996

Zen Death Squad/Baba Yaga Start

The Bus 0117 930 4370

CARDIFF

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07738 983947

Twin Atlantic/Straight Lines/Town

Club Ifor Bach 029 2023 2199

CHELMSFORD

Bradenhead/Black Pearl/Crash

Mansion Barhouse 01245 356811

COVENTRY

The Waterboys Arts Centre

0871 230 1094

EXETER

Grinspoon Cavern Club 01392 495370

Roddy Woomble Phoenix

01392 667080

GLASGOW

Diagram Of The Heart/Dead Robots

King Tut's Wah Wah Hut 0141 221 5279

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0141 353 4530

Spear Of Destiny/The Red Eyes

Ivory Blacks 0141 221 7871

Toy Fires/So Many Animal Calls/

Lonely Boy Buff Club 0141 248 1777

LEEDS

CW Stoneking/Brownbird Rudy Relic

Brudenell Social Club 0113 243 5866

Little Comets/The Big Sleep Cockpit

0113 244 3446

The Woven Project/Broken Ground/

Me And My Friends Milo 0113 245 7101

LIVERPOOL

Teddy Thompson/David Ford

Masque 0151 707 6171

LONDON

Alex Clare The Drop 020 7241 5511

Attack Attack! Garage 020 7607 1818

Azure Ray Borderline 020 7734 5547

Dori Coyote/Geva Alon/Stephen Jun

Slaughtered Lamb 020 8682 4080

Freelance Whales/Broken Records

XOYO 020 7729 5959

Shockwaves NME Awards Show

Gang Of Four/John & Jehn Heaven

020 7930 2020

Inch-Time/Icarus/AM/PM Cafe Oto

0871 230 1094

Japan Underground Bloomsbury

Bowling Lanes 020 7691 2610

John Blek & The Rats/Matt Woosley

And The Strange Rain/Ben Delgnan

Old Queen's Head 020 7354 9993

Kotki Dwa Bull & Gate 020 7485 5358

Shockwaves NME Awards Show

Los Campesinos!/Summer Camp/

Grouplove O2 Shepherd's Bush Empire

0870 771 2000

Lulu & The Lampshades The

Lexington 020 7837 5387

The Ocean Between Us New Cross

Inn 020 8692 1866

The Oz/Collin Devaney/Go Panda Go

Dublin Castle 020 7485 1773

Richard Thompson Royal Festival

Hall 020 7960 4242

Rogue States Monto Water Rats

020 7837 4412

The Slummers Windmill

020 8671 0700

Sly & The Family Drone/Lost

Harbours/Kostoglov Good Ship

020 7372 2544

Timeless! HMV Hammersmith Apollo

0870 606 3400

Tom Figgins/Ben Estherby Hope

& Anchor 020 7354 1312

Usher The O2 Arena 0870 701 4444

Vanessa Paradis KOKO

020 7388 3222

The View Old Blue Last 020 7613 2478

Wire Scala 020 7833 2022

MANCHESTER

Angels & Airwaves/The Neon Trees

Academy 0161 832 1111

Periphery/Tesseract Academy 3

0161 832 1111

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Defiled Pyramids 023 9235 8608

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THURSDAY

February 3

Crystal Castles,
Shockwaves NME Tour,
O2 Academy, Glasgow



ABERDEEN

Paul Weller AECC 0870 169 0100

BATH

I Like Trains/Napoleon IIIrd/
Parrington Jackson Moles

01225 404445

BELFAST

Junip Auntie Annie's
028 9050 1660

BIRMINGHAM

Angels & Airwaves O2 Academy

0870 771 2000

Devil Sold His Soul HMV Institute

0844 248 5037

Japan Underground The Victoria

0121 633 9439

The Joy Formidable/The Chapman

Family O2 Academy 2

0870 771 2000

BRIGHTON

Jonny Ballroom 0207 283 1940

Poor Little Plerrette/Rares/Little

Signals Prince Albert 01273 730499

Richard Thompson Dome

01273 709709

Tony Christie Komedia

01273 647100

BRISTOL

A Day To Remember O2 Academy

0870 771 2000

Chapel Club/David's Lyre Thekla

08713 100000

Knights Of The Abyss/Martyr

Defiled Croft 0117 987 4144

Random Hand Fleece 0117 945 0996

The Shoes Start The Bus

0117 930 4370

The Wilders St Bonaventure

0117 929 9008

CAMBRIDGE

Geva Alon CB2 01223 508 503

CANTERBURY

Jesus Fix/Howl On Vinyl/MISS

World Beer Cart Arms 0871 230 1094

CHELMSFORD

Basic/Local Beauties/Out Of

Nowhere Barhouse 01245 356811

GATESHEAD

Paul Carrack Sage Arena

0870 703 4555

GLASGOW

The Bravery O2 ABC2 0141 204 5151

Shockwaves NME Awards Tour

Crystal Castles/Magnetic Man/

Everything Everything/The

Vaccines O2 Academy 0870 771 2000

Florrie/Sonny Marvella King Tut's

Wah Wah Hut 0141 221 5279

The Good Natured Captain's Rest

0141 331 2722

The Go! Team/The Phoenix

Foundation Oran Mor 0141 552 9224

LEEDS

Jamie Woon Nation Of Shopkeepers

0113 203 1831

Sketches/Dog Is Dead Brudenell

Social Club 0113 243 5866

LEICESTER

Roddy Woomble Musician

0116 251 0080

LIVERPOOL

CW Stoneking O2 Academy 2

0870 771 2000

LONDON

The Agitators Barfly 0870 907 0999

Asian Dub Foundation ULU

020 7664 2000

Band Of Horses/Goldheart

Assembly/Mojave 3 O2 Academy

Bruxton 0870 771 2000

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020 7240 2622

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Dublin Castle 020 7485 1773

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Antler Hope & Anchor 020 7354 1312

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Radio Heaven 020 7930 2020

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Band St Moritz 020 7437 0525

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The Shutes Old Blue Last 020 7613 2478

Sick Puppies Borderline

020 7734 5547

Sister Suicide Rhythm Factory

020 7247 9386

Skeletons/The Young Aviators/

Charlotte The Bowery 020 7580 3057

Smoke Fairies Scala 020 7833 2022

Totally Enormous Extinct Dinosaurs

Hoxton Square Bar & Kitchen

020 7613 0709

To The Chase Monarch 0871 230 1094

Usher The O2 Arena 0870 701 4444

The Waterboys Barbican Hall

020 7638 8891

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Landermaison Black Swan Inn

01904 686 911

The Last Fakers/Stone Water/Black

Paper Cats Stereo 01904 612237

Shadows Lie Within The Duchess

01904 641 413

Wooden Wand/Conquering Animal

Sound/Alesia Casper Basement

01904 612 940

FRIDAY

February 4

BATH

El Wristo/Rock In Your Pocket

St James Wine Vaults 01225 310335

Kent Duchaine/Leadbessie Chapel

Arts Centre 0122 5404445

BELFAST

Feeder Spring & Airbrake

028 9032 5968

BIRMINGHAM

Dinero/At The Zoo Island Bar

0121 632 5296

Every Inch A King/Splinterstone/Jet

Pack HMV Institute 0844 248 5037

Guage Sunflower Lounge

0121 632 6756

The Phantom Band Rainbow

0121 772 8174

Skunk Anansie/The Virginmays

O2 Academy 0870 771 2000

BRAIN TREE

Filterhouse Revolver

0781626557

BRIGHTON

A Day To Remember Dome

01273 709709

Casloklid/Vinyl Jacket/Raising

Maisie Coalition 01273726858

Jackmaster Life 01273 770505

Japan Underground Hobgoblin

01273 602519

WTF White Rabbit 01273 677 655

BRISTOL

Echolounge Fleece 0117 945 0996

The Flatliners Croft 0117 987 4144

Man Like Me The Cooler

0117 945 0999

Murderdolls/Black Veil Brides/The

Defiled O2 Academy 0870 771 2000

CAMBRIDGE

Ex Lepers Vine Bar 01223 367 888

Jonny Haymakers 01223 367417

White Lies/Crocodiles Junction

01223 511511

CHELMSFORD

Lower Ninth Ward/The Dirty Fairies

Barhouse 01245 356811

COVENTRY

Tyler Mae Kasbah 02476 554473

EDINBURGH

Edward & The Itch/Krimson/Emelle

Maggie's Chamber 0131 622 6801

Esben And The Witch/Trophy Wife

Sneaky Pete's 0131 225 1757

Girls & Boys HMV Picture House

0844 847 1740

The Go! Team/Phoenix Foundation

Liquid Room 0131 225 2564

FALMOUTH

The Sultcase Singers/Seamus Carey

The Poly 01326 212 300

GATESHEAD

Bodega Sage Arena 0870 703 4555

GLASGOW

Azure Ray/Quickbeam King Tut's

Wah Wah Hut 0141 221 5279

Hurts/Clare Maguire/Saint Saviour

O2 ABC 0870 903 3444

The Latecomers Laurie's Bar

0141 552 7123

Miss Quincy State Bar 0141 332 2159

Oscar Cordoba Ferry

01698 360085

Periphery Cathouse 0141 248 6606

Wooden Wand & The Sky High Band

Nice'n'Sleazy 0141 333 9637

HULL

Japanese Voyeurs New Adelphi

01482 348 216

Elliott Sharp Cafe Oto 0871 230 1094

The How MacBeth 020 7739 5095

Insect Guide Nambucca 020 7272 7366

James Blake Borderline

020 7734 5547

John Blek & The Rats/Lelka Dublin

Castle 020 7485 1773

Kites 100 Club 020 7636 0933

The Little Phillstines Good Ship

020 7372 2544

Mike Noga & The Gents Windmill

020 8671 0700

Noise Frame/The Trophy Hearts

Arch 635 020 7720 7343

The Other Tribe/More Diamonds/

SATURDAY

February 5



ABERDEEN

The Go! Team Lemon Tree
01224 642230

BELFAST

The Fureys & Davey Arthur
Waterfront 028 9033 4455

BIRMINGHAM

Capital Sun/Turn Off The Sun/
Electric Circus HMV Institute
0844 248 5037

Corsairs/Maps And Legends
Actress & Bishop 0121 236 7426
CW Stoneking 02 Academy 2
0870 771 2090

Speedometer/Adrian Gibson
Yardbird 0121 212 2524

BRAMTREE

Tonic Revolver 07871626557

BRIGHTON

Ben Weaver The Basement
01273 699733

The Filaments/Asbo Retards/
The Liabilities Prince Albert
01273 730499

Freelance Whales/Broken
Records/Early Ghost Audio
01273 624343

Jimmy Webb St Mary's Church
01273 698 601

The Lovely Eggs/The Loves/Flash
Bang Band The Hope 01273 723 568
Paul Lewis Dome 01273 709709

Spear Of Destiny The Hydrant
01273 608313

BRISTOL

Acid Washed/Grouplove/
Stopmakingme Start The Bus
0117 930 4370

The Hold Steady 02 Academy
0870 771 2000

Joan As Police Woman/James
Vincent McMorrow Thekla
08713 100000

The Phantom Band/An Axe Fleece
0117 945 0996

Spiro Colston Hall 0117 922 3683
The 45s/Dead Cities/Peter & The
Harmonics Louisiana 0117 926 5978

CAMBRIDGE

Little Comets Haymakers
01223 367417

Shakin' Stevens Corn Exchange
01223 357851

CARDIFF

Mr Huw/The Violas Clwb Ifor Bach
029 2023 2199

CHELSEA

Missing Andy/AOF/Mandeville
Barhouse 01245 356811

EDINBURGH

The Law Liquid Room 0131 225 2564
Paul Carrack Queens Hall
0131 668 2019

GLASGOW

Deaf School 02 ABC2 0141 204 5151
Kris Tennant/Suplex The Kid/Laura
Healy Pivo Pivo 0141 564 8100

Lauren Pritchard King Tut's Wah Wah
Hut 0141 221 5279

The Random Guy Maggie May's
0141 548 1350

Robert Soko/The Baghdaddies/
Black Cat School Of Art 0141 353 4530

LEEDS

Diagram Of The Heart/Meet Me In
Vegas/Lovebites Cockpit Room 2
0113 244 3446

Jim Noir/The Clifford Village Band/
Matt Bentley Brudenell Social Club
0113 243 5866

Miss Quinley Adelphi 01943 468615

Sad Day For Puppets/Runaround
Kids Nation Of Shopkeepers
0113 203 1831

The Sunshine Underground
Faversham 0113 245 8817

We The Kings/VersaEmerge/All
Forgotten Cockpit 0113 244 3446

The Wind-Up Birds Milo 0113 245 7101

LIVERPOOL

The Artillery 02 Academy 2
0870 771 2000

Forever Living Dead Zanzibar
0151 707 1558

Holy Coves/Jacobi University
0151 256 5555

Lone Wolf Kazimier 0871 230 1094

Rialto Burns Shipping Forecast
0871 230 1094

The Saturdays Philharmonic Hall
0871 230 1094

LONDON

A Day To Remember 02 Academy
Brixton 0870 771 2000

The A Train/Dakota Beats/
Five Working Days Dublin Castle
020 7485 1773

Basement Jaxx Ministry Of Sound
020 7378 6528

The Blox/Freedom Faction/The
Coverup Grosvenor 0871 223 7992

Blue Veils Bull & Gate 020 7485 5358

Chasing Melfina Good Ship
020 7372 2544

Dennis Alcapone/Winston Reedy
Barbican Hall 020 7638 8891

Dimbleby & Capper/Goodnight And
I Wish Arts Club 020 7460 4459

Dinero/The Bibelots Cargo
0207 749 7840

Fenech-Soler Garage 020 7607 1818

Gaggle Borderline 020 7734 5547

Isolation/Cadence/Drown The
Admiral Barfly 0870 907 0999

Melrose Place/Warm Brains/
Colours Old Blue Last 020 7613 2478

Mighty Mouse Jazz Cafe

020 7916 6060

Milk/12 Dirty Bullets Barfly
(Upstairs) 0870 907 0999

Nachtmahr 02 Academy Islington
0870 771 2000

The Skanxx/Lint Farm/Celtic
Rasta Hope & Anchor 020 7354 1312

Void/Kopperted/The Split Mind
The Miller 020 7407 2690

The Warriors/Horrorshow The Gaff
020 7609 3063

Where's Billy?/Colours Of One
Purple Turtle 020 7383 4976

MANCHESTER

Alexandra Burke 02 Apollo
0870 401 8000

Conquering Animal Sound Night
And Day Café 0161 236 1822

Shockwaves NME Awards Tour
Crystal Castles/Magnetic Man/
Everything Everything/The

Vaccines Academy 0161 832 1111

Detroit Social Club Moho Live
0161 834 8180

Devil Sold His Soul Roadhouse
0161 228 1789

Drizabone Soul Family/Sonna Rele
Band On The Wall 0161 832 6625

Erol Alkan/Will Tramp/Jamie Bull
Legends 0161 832 1111

Kryslis/Eighth Confession/Bad
Ideas Academy 2 0161 832 1111

The Vaseline/Schwervon Sound
Control 0161 236 0340

Zombina & The Skeletones
Gulivers 0161 832 5899

NEWCASTLE

Aidan John Moffat Morden Tower
0871 230 1094

Diablo Brandling Villa
0191 284 0490

Hold Your Horse Is/Mojo Fury
Venue 0191 232 1111

SuziWon Riverside 0191 261 4386

NORWICH

I Like Trains/Napoleon IIIrd Arts
Centre 01603 660352

NOTTINGHAM

Esben And The Witch/Trophy
Wife/Spotlight Kid Rescue Rooms
0115 958 8484

Flourie Stealth 08713 100000

Funeral Party Bodega Social Club
08713 100000

OXFORD

Taking Dawn 02 Academy 2
0870 771 2000

Tribes Cellar 01865 244761

PORTSMOUTH

Bear Cavalry Cellars 0871 230 1094

READING

Jonny Plug'n'Play 0118 958 1447

Sixty Watt Bayonets Rising Sun
0118 957 2974

SHEFFIELD

Chapel Club Leadmill 0114 221 2828

Murderdolls/Black Vell Brides/
The Defiled Corporation
0114 276 0262

Redback New Barrack Tavern
0114 234 9148

Wildcats/The Bluehearts 02
Academy 2 0870 771 2000

WOLVERHAMPTON

The Rimes/The Modern Slade
Room 0870 320 7000

YORK

GNA Fibbers 01904 651 250

Wilful Missing/Broken Ground
Basement 01904 612 940

SUNDAY

February 6

ABERDEEN

Japanese Voyeurs The Tunnels
01224 211121

BATH

Nucleus Roots/Vibronics/
Dubwelsor Komedia 0845 293 8480

BELFAST

Wire Spring & Airbrake 028 9032 5968

BIRMINGHAM

Diagram Of The Heart HMV Institute
0844 248 5037

The Hold Steady/Wintersleep
02 Academy 0870 771 2000

Little Comets 02 Academy 3
0870 771 2000

Stealing Sheep Kitchen Garden Café
0121 443 4725

BRIGHTON

Francis Rossi Dome 01273 709709

The Wilders Prince Albert
01273 730499

BRISTOL

A Day At The Races Croft
0117 987 4144

James Morton & The Lunatics
Coronation Tap 0117 973 9617

Lulu & The Lampshades Louisiana
0117 926 5978

CAMBRIDGE

Jimmy Webb Junction 01223 511511

CARDIFF

Junip Millennium Music Hall
029 2040 2000

COVENTRY

Rob Halligan/Jack Blackman
Arts Centre 0871 230 1094

GLASGOW

The Joy Formidable/The Chapman
Family/Airship King Tut's Wah Wah
Hut 0141 221 5279

Nachtmahr/Uberbyte/Kommand &
Kontrol Classic Grand 0141 847 0820

Sad Day For Puppets Captain's Rest
0141 331 2722

The Saturdays SECC 0141 248 3000

LEEDS

Devil Sold His Soul/Feed The Rhino/
Curses Cockpit 0113 244 3446

Hurts/Clare Maguire/Saint Saviour
02 Academy 0870 771 2000

Tom Hingley Northern Monkey
0113 242 6630

LEICESTER

John Cooper Clarke 02 Academy
0844 477 2000

Twin Atlantic Sub 91

LIVERPOOL

Feeder 02 Academy 0870 771 2000

Roddy Woomble Kazimier
0871 230 1094

Taking Dawn University 0151 256 5555

LONDON

Axis Of Old Blue Last 020 7613 2478

Jessie J Barfly 0870 907 0999

Joan As Police Woman Barbican Hall
020 7638 8891

John Biek & The Rats/Yngve & The
Innocent Windmill 020 8671 0700

Milk White White Teeth/Fink/Hey
Laura Arts Club 020 7460 4459

Shortee Biltz/Mr Thing/DJ Spln
Doctor Scala 020 7833 2022

Sodom Underworld 020 7482 1932

Sunday Girl Garage 020 7607 1818

(Never Mind The) Stars/
Partial Gathering Dublin Castle
020 7485 1773

MANCHESTER

Groupe Love Ruby Lounge
0161 834 1392

Teddy Thompson/David Ford Lowry
0161 876 2000

NEWCASTLE

The Go! Team Cluny 0191 230 4474

Parastatic/Honest Thief/Timmy
Best Tyne Bar 0191 265 2550

We The Kings 02 Academy 2
0870 771 2000

Funeral Party Arts Centre
01603 660352

White Lies/Crocodiles/Active Child
UEA 01603 505401

NOTTINGHAM

The Bravery/Transfer/Flash Fiction
Rescue Rooms 0115 958 8484

Japan Underground The Central
0115 963 3413

OXFORD

I Like Trains/Napoleon IIIrd Jericho
Tavern 01865 311775

Aaron Shanley Living Room
01865 260 210

CW Stoneking 02 Academy 2
0870 771 2000

READING

Adam Barnes Face Bar 0118 956 8188

SHEFFIELD

Madness 02 Academy 0870 771 2000

Tesseract Corporation 0114 276 0262

WINCHESTER

The Phantom Band Railway Inn
01962 867795

WOLVERHAMPTON

Godsticks Robin 2 01902 497860

Jim Noir Newhampton Arts Centre
01902 572090

YORK

The Vaseline/Schwervon The
Duchess 01904 641 413



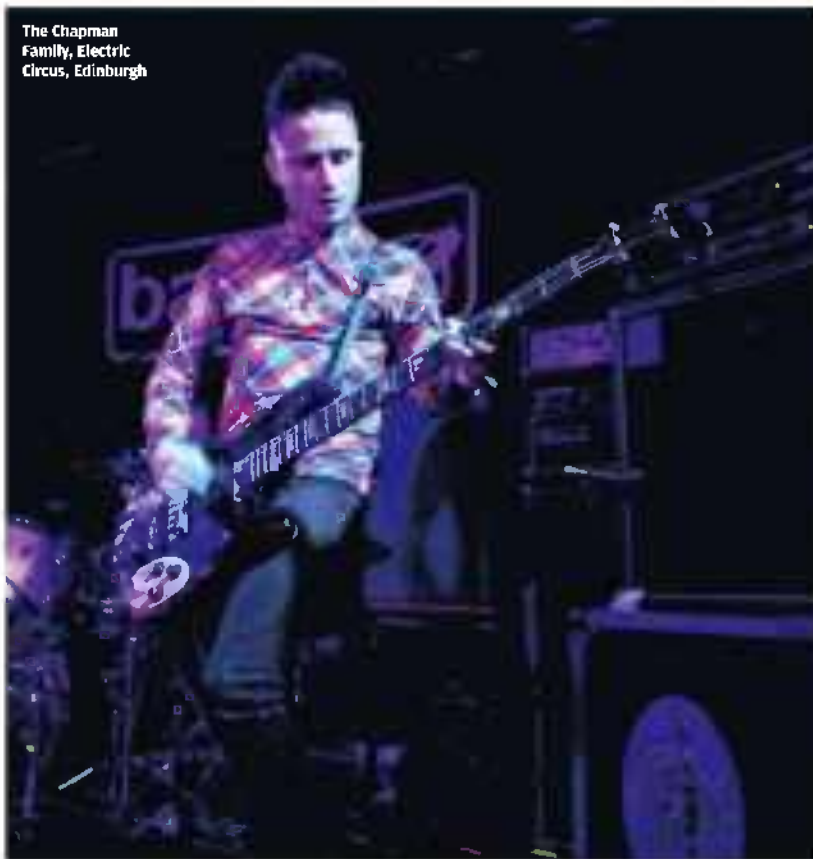
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DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY

February 7

The Chapman
Family, Electric
Circus, Edinburgh



ABERDEEN

All Forgotten/Autumn In Disguise/
A Day Overdue The Tunnels
01224 21121

Hold Your Horse Is/Mojo Fury Café
Drummond 01224 624642

BATH

Radio Banska Bell 01225 460426

BIRMINGHAM

Joan As Police Woman Glee Club
0870 241 5093

Richard Wood Kitchen Garden Café
0121 443 4725

Wiseacre 02 Academy 3
0870 771 2000

BOURNEMOUTH

The Harriots The Winchester
01202 552 206

BRIGHTON

Bleeding Hearts Club Prince Albert
01273 730499

Lulu & The Lamphades The Hope
01273 723 568

White Lies/Crocodiles Dome
01273 709709

BRISTOL

Florie Thekla 08713 100000

Jonny The Cooler 0117 945 0999

CAMBRIDGE

Jim Noir Portland Arms 01223 357268

CARDIFF

British Sea Power/Race Horses/
Teeth Of The Sea Club Ifor Bach
029 2023 2199

EDINBURGH

The Joy Formidable/The Chapman
Family Electric Circus 0131 226 4224

GLASGOW

Talking Dawn King Tut's Wah Wah Hut
0141 221 5279

LEEDS

Chapel Club/David's Lyre Cockpit
0113 244 3446

LIVERPOOL

Drama/One Little Ship Mojo
0844 549 9090

LONDON

Alice Gold/Carmen Townsend
Borderline 020 7734 5547

Allo Darlin' The Lexington
020 7837 5387

Antibodies/Blatoidea/The
Outbursts Hope & Anchor
020 7354 1312

Conquering Animal Sound
Slaughtered Lamb 020 8682 4080

Dutch Uncles/The Phoenix
Foundation/Banjo Or Freakout
Garage 020 7607 1818

James Rhodes Royal Albert Hall
020 7589 8212

Jimmy Webb Queen Elizabeth Hall
020 7960 4242

Kassidy/Young The Giant Barfly
0870 907 0999

Kylesa Underworld 020 7482 1932

Mad Skull/Iris The Fool Dublin Castle
020 7485 1773

Monarchy Jazz Café 020 7916 6060

Olafur Arnalds Tabernacle
020 7243 4343

Roxy Music The O2 Arena
0870 701 4444

Shapes/Tropics/Hymns Old Blue
Last 020 7613 2478

Vets In Hong Kong MacBeth
020 7739 5095

MANCHESTER

Aaron Shanley Night And Day Café
0161 236 1822

Black Tusk/Howl Star & Garter

0161 273 6726

Diagram Of The Heart Sound Control

0161 236 0110

Penguin Café Orchestra/

Portica Quartet Bridgewater Hall

0161 907 0000

Sad Day For Puppets Moho Live

0161 854 8180

NEWCASTLE

Shockwaves NME Awards Tour

Crystal Castles/Magnetic Man/

Everything Everything/The

Vaccines 02 Academy 0870 771 2000

The Saturdays City Hall

0191 261 2606

NORWICH

Good Charlotte/Four Year Strong/
Framing Hanley UEA 01603 505401

NOTTINGHAM

I Like Trains/Napoleon IIIrd Bodega
Social Club 08713 100000

OXFORD

Sea Of Bees/James Walbourne/
Trevor Moss & Hannah Lou Old

Bookbinders 01865 553 549

PORTSMOUTH

The Bravery Wedgewood Rooms
023 9286 3911

SHEFFIELD

The Crane/Tiger Please Corporation
0114 276 0262

Esben And The Witch/Trophy Wife/
Fixers Harley 0114 275 2288

WOLVERHAMPTON

Murderdolls/Black Veil Brides/The
Defiled Wulfrun Hall 0870 320 7000

YORK

The Glitterati Fibbers

01904 651 250

TUESDAY

February 8

BIRMINGHAM

Esben And The Witch/Trophy Wife
Hare & Hounds 0121 444 2081

Funeral Party 02 Academy 3
0870 771 2000

Imelda May HMV Institute
0844 248 5037

Kassidy/Carmen Townsend
HMV Institute 0844 248 5037

BRIGHTON

Monti Saldo/Stars And Sons/
G Minor Prince Albert 01273 730499

BRISTOL

Aaron Shanley Canteen 0117 923 2017

British Sea Power Thekla
08713 100000

Good Charlotte/Four Year Strong/
Framing Hanley 02 Academy
0870 771 2000

The Trio Coronation Tap 0117 973 9617

CAMBRIDGE

Sea Of Bees/Trevor Moss & Hannah
Lou/James Walbourne Haymakers

01223 367417

CARDIFF

Jonny Club Ifor Bach 029 2023 2199

Nile Millennium Music Hall
029 2040 2000

CHELMSFORD

The Hyenas/Ethereal Fire Barhouse
01245 75 811

EDINBURGH

Hold Your Horse Is/Mojo Fury/
Trapped In Kansas Sneaky Pete's

0131 25 1757

Wire Cabinet Voltaire 0131 220 6176

EXETER

Little Comets Cavern Club
01392 4 70

GATESHEAD

Big Leg Three Tuns 0191 487 0666

GLASGOW

Black Tusk/Howl Ivory Blacks
0141 221 7871

Bright Eyes Oran Mor 0141 552 9224

Chilly Gonzales 02 ABC
0870 903 3444

Devil Sold His Soul Stereo
0141 576 5018

Grouplove Nice'n'Sleazy
0141 313 9637

SBO Band Pivo Pivo 0141 564 8100

We The Kings/VersaEmerge/All
Forgotten Garage 0141 332 1120

HULL

Hebbie Jeebles/James Owen Fender
Lamp 01482 326131

Madness Arena 01482 325252

LIVERPOOL

The Arteries/Chief Bumper
0151 707 9902

LONDON

Art Vs Science Cargo 0207 749 7840

Delta Mafid The Wheelbarrow
The Go! Team/Banjo Or Freakout

Heaven 020 7930 2020

Hannah Peel Vortex 020 7439 7250

Harrys Gym/Sad Day For Puppets
Social 020 7636 4992

The Japanese Popstars/Cassette
Jam Barfly 0870 907 0999

Lauren Pritchard/Gabrielle
Apin/Natalie McCool Borderline

020 7734 5547

The Memory Band Slaughtered Lamb
020 8682 4080

Midas Touch/The Usual Pleasures
Dublin Castle 020 7485 1773

The Mummies/Family Of The Year/
Benjamin Francis Leftwich/Little

Dragon/Voav Garage 020 7607 1818

MEN The Lexington 020 7837 5387

MJ Hibbett & The Validators Old
Coffee House 020 7437 2197

Panic At The Disco Bush Hall
020 8222 6955

The Pierces/Liam Bailey Jazz Café
020 7916 6060

Professor Green Scala 020 7833 2022

The See See/The Tambourines Old
Blue Last 020 7613 2478

Sister Gracie Buffalo Bar
020 7359 6191

Sound Of Rum Old Queen's Head
020 7354 9993

Young The Giant Monto Water Rats
020 7837 4412

MANCHESTER

Hurts/Clare Maguire Academy
0161 833 1111

Lulu & The Lamphades Night And
Day Cafe 0161 236 1822

Paige/Hello Mexico Moho Live
0161 834 8180

NEWCASTLE

The Hold Steady 02 Academy
0870 771 2000

The Joy Formidable/The Chapman
Family 02 Academy 2 0870 771 2000

NORWICH

The Wilders Arts Centre
01603 660352

NOTTINGHAM

Chapel Club Bodega Social Club
08713 100000

Shockwaves NME Awards Tour
Crystal Castles/Magnetic Man/

Everything Everything/The
Vaccines Rock City 08713 100000

Teddy Thompson/David Ford
Rescue Rooms 0115 958 8484

Periphery Wedgewood Rooms
023 9286 3911

SHEFFIELD

Japanther/Shellshag/Cuss Words
Harley 0114 275 2288

Kylesa/Dkultokrat Corporation
0114 276 0262

YORK

The Feeling Fibbers
01904 651 250

Chapel Club,
Bodega Social Club,
Nottingham



PRIORITY

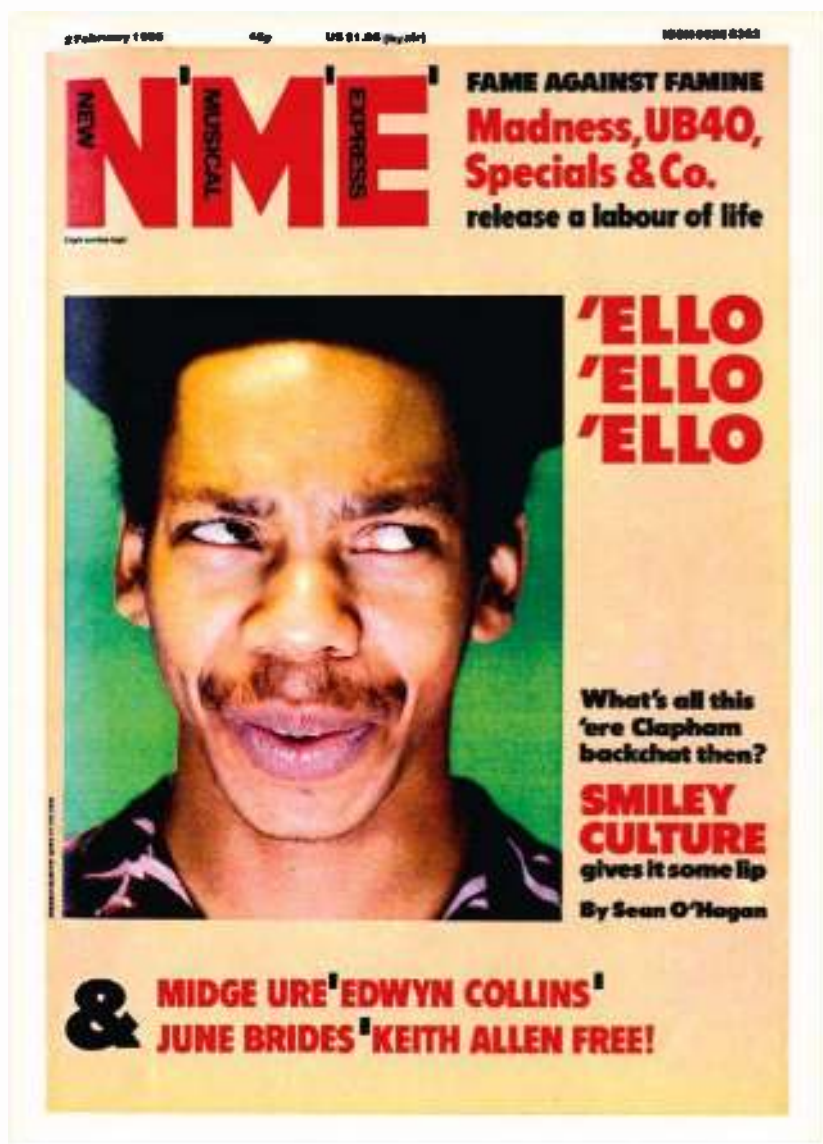
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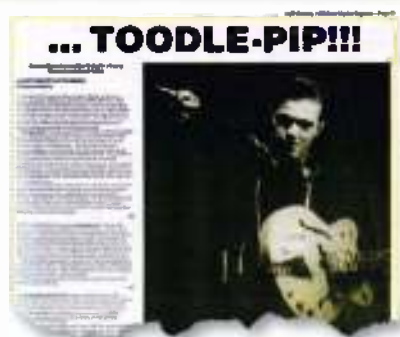
THIS WEEK IN 1985

DOSE OF CULTURE, LILY'S DAD OUT, ORANGE JUICE GONE



ALLEN'S ALRIGHT (STILL)

It's reported that Keith Allen has been released from Pentonville, with his sentence for throwing a stool through the bar mirror of the Zanzibar club reduced to 21 days. As he exits, he is accosted by his *Comic Strip* peers Peter 'Pineapple' Richardson, Adrian 'Exterminator' Edmondson and Robbie 'Totally Mad Bastard' Coltrane. There is boozing and backslapping, then they're off in the back of a Cadillac.



EDWYN INTO TOMORROW

Following Orange Juice's final gig at a Coal Not Dole benefit in Brixton, Edwyn Collins is being quizzed about his solo future. "I must say that I'm flattered to have been inundated with offers," he says. The gig itself is reviewed by Andrew Collins, and is described as having "a carefree looseness running through the set" and as being a triumphant farewell. "One can only hope Edwyn will put as much panache into his next hello as he did into his goodbye..."

COMING UP SMILING

A 22-year-old reggae toaster – or MC, as they say nowadays – Smiley Culture has leapt from dancehall renown to national stardom. With a couple of *Top Of The Pops* appearances under his belt, his face is familiar throughout Britain. Which amuses him greatly. "I think the audience for 'Police Officer,'" he says of his second single, "is made up of all sorts of people, from youths who probably can't understand what I'm saying to older people who *definitely* can't understand what I'm saying!" And can this momentum be sustained? "That's down to whether I want to have a lasting effect or not," he shrugs. "This stardom thing is a whole different sort of life and I haven't really sat down and worked out if it's the sort of thing I want as an individual..." As it turns out, he signs to Polydor, but will never be more successful than he is at present. The album that comes in 1986 will be his only one.

Smiley muses about the inner workings of the music biz. "I'll have to stand back and think how far I want to get involved in the industry. I don't know if I want it to be a full-time thing or a long-term thing. I'm just wondering if this is what I really want. I'd rather be a normal person than someone to be looked at... or looked up to."

ALSO IN THE ISSUE THAT WEEK

• John Cooper Clarke and Nico's joint gig at Dingwalls is reviewed. It's noted that no-one can take their eyes off her, and no-one can stop laughing at him

• The Number One single is Foreigner's 'I Want To Know What Love Is'. Their album 'Agent Provocateur' also tops the charts

• Morrissey has dubbed Midge Ure "the faded drama queen of '85", and the Ultravox man responds: "I've seen him before, during and after his *Top Of The Pops* performances – I know who the drama queen is"

• The 2-Tone clan are recording the single 'Starvation' (a reggae spiritual written by The Pioneers back in '69) for famine relief in Africa. "A pop record isn't going to solve the problem," says Jerry Dammers, "but we wanted to do our bit"

• Chaka Khan's performance at Manchester's Apollo is described as being "scarred, but resolute"

NME

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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 An explosive item on Cold War Kids for you (4-2 5)
- 7 (See 11 across)
- 9 Musician headlining one of the Shockwaves NME Awards 2011 Shows, or an old Elton John album (7)
- 10 'Come Get Some' was the cry, but these Londoners were chicken (7)
- 11-7A Going straight from the entrance to exit as Motown artist Willie Hutch performs (2 3 3)
- 12 Sounds like there was some simple drumming from this band that had a hit in '60s with 'Friday On My Mind' (9)
- 13 Given Lee an alternative song from the Cocteau Twins (10)
- 15 DJ ____ had a Number One hit in 2001 with 'Hey Baby' (4)
- 17 Manchester band who had 'Doubt' in their album 'Acolyte' (7)
- 19 Ogden's not the right name for rapper with Cypress Hill (3-3)
- 23 She was not at all nice about Notorious BIG's posthumous Number One hit (5-4)
- 25 (See 4 down)
- 27 Gruff Rhys album appearing only in a CD remix (9)
- 28 Francis ____, frontman of Status Quo (5)
- 30 ____, Laine, legendary jazz singer who has appeared on Later... With Jools Holland (4)
- 32-33A The girl was totally euphoric about Blur's first hit single (4-2-4)

CLUES DOWN

- 1 Instruments that did all the work for Buffy Clyro on this single (8)
- 2 Band that had live album release 'From The Muddy Banks Of The Wishkah' (7)
- 3 LL Cool J didn't sound too good on his first chart single (2-3)
- 4-25A "Just give me a chance to hold on/Just give me something to hold on to", 2006 (5-3-1-4)
- 5 "Interchanging mind control, come let the revolution take its toll", Muse (8)
- 6-21D Fun Lovin' Criminals made a dog's dinner of this early single (6 6)
- 7 Their albums include 'Stankonia' and 'Idlewild' (7)
- 8-20D Mad overnight dash heading south to see band that had a 'Beautiful Imbalance' in the '80s (9-5)

- 14 How a travelling person saw a Jimi Hendrix performance (5-4)
- 16 Manage thereafter to include this Oleta Adams' song (3 4)
- 18 The fundamental nature of albums by A Guy Called Gerald and Lucinda Williams (7)
- 20 (See 8 down)
- 21 (See 6 down)
- 22 'Regatta De ____' was a Number One album for The Police (5)
- 24 Goo Goo Dolls performance is bit of an unfair issue (4)
- 26 Kai ____, member of Mystery Jets or Ginger ____, drummer for Marilyn Manson (4)
- 29-31D "And ____, she was such a good girl to me", 2006 (3-2)

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 8, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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

JANUARY 15 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

DOWN

- 1 Surfing The Void, 2 Erase Me, 3 Go With The Flow, 4 Belknap, 5 Luck, 6-98A Science Of Silence, 7 Teddy Pender, 8 King Of The Road, 9 Tiger, 10 Entreat, 12 Nothing, 13 Ernie, 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 Miltown, 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 Air, 98 Ooh La, 99 Layla, 100 Nude, 102 Byrd, 103-108A Daft Punk, 108 Pop, 109 KLF.



POP - A COMPLETE HISTORY!



FANMAIL

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

Edited by Gavin Haynes



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'...BIBLE' – SMASHING!

From: Alex Miller
To: NME

Congratulations on announcing 'The Holy Bible' as the gloomiest album ever made (NME, January 22). The Manics encourage me to stay true to my beliefs with the outspokenness that many of us feel is vital to still be able to endure what England has got left of its musical identity. Never has the lyric "So damn easy to cave in/Man kills everything" summed up the brain-washing cult that is *The X Factor*, which is destroying what identity we used to have as a nation of guitar-based music bands from The Clash to Queen. WE ALL NEED SOME ANARCHY IN OUR LIVES!! Even if the Manics were to perform in full army fatigues again on television with Hitler's corpse wrapped around Nicky's microphone stand onstage, I would always be there campaigning for the Manics as one of the last true great British rock bands.

NME's response...

From: NME
To: Alex Miller
And I would too. Hitler's corpse! James Dean Bradfield could do that excellent ventriloquism act that he's been touring round

Britain's piers these past few years. They could encore with 'The Horst Wessel Song'. It really WOULD be something that you could tolerate, knowing that your children would

be next for deportation. It might even come close to outdoing the famous time they appeared on *Strictly*... and - get this - diligently performed their workmanlike new single!

I mean, you should've seen the look on establishment puppet Brucie's face... - GH

Get in touch at the above addresses. Winners should email letters@nme.com

LIES, DAMNED LIES AND WHITE LIES

From: Axy Dewelle
To: NME

You don't like them, I get it. You don't like their race to success, I get it. You don't love 'Ritual', I get it. Then why the fuck bother making White Lies front cover (NME, January 22)? Your journalist just wanted to have lines to, I don't know, mock them. If you don't get into what they're making, then just let other music magazines do their jobs with them, and keep on putting highlights on shit bands no-one will listen to in two years. That's what you're best at doing anyway. The White Lies front page is just a selling opportunity due to the release of the album. Congratulations, from a bad magazine, you're heading straight to a shit one.

From: NME
To: Axy Dewelle

Firstly, may I congratulate you on your excellent English. Secondly, may I draw you over my knee and spank you for being so very naughty in the opinions department. Unlike you, I'm by no means against bands that no-one will listen to in two years' time. In fact, I think that at least 80% of music ought to comprise of exactly those sorts of whey-faced pretenders. After all, it wouldn't really be pop music if it weren't an ever-changing constellation of acts and flimsy fashions - else we'd all still be jiving to Del Shannon. Now, call me a dickhead, but I'd wager White Lies are basically in or around this category of short to medium-term career band. I mean, I like a haunted fairground and a smattering of theatrical

blood on my pillow as much as the next flatpack goth. But there are logical limits to how much black verse a man can wolf down with his jet-black cornflakes before he starts to get queasy in the tum-tums. White Lies haven't breached that marker for me yet. 'Cos I LOVE haunted fairgrounds. But for many, it looks like they have, certainly judging by the general kickings dished out to 'Ritual' in the press in the past couple of weeks. But so what? Do White Lies have a God-given right to be more than a 2.5 Year Band? Are they immune to the basic law of rock'n'roll life: The Law Of Rapidly Accelerating Boredom? Of course, if you really want to listen to a band whose longevity will outlast that of The Rolling Stones and Cliff Richard combined, look no further than Mona - GH

THE VACCINES: BETTER THAN ANY BAND EVER

From: Watford Tom
To: NME

Let's be honest, NME, you seem desperate to find that elusive guitar-based band that are going to smash the charts with their anthemic singalong tunes. There are hundreds of great bands out there - Later Rivals, 12 Dirty Bullets and The Ruskins to name but a few. So please answer me this: why are you giving so many column inches to bands like The Vaccines? Personally I like The Vaccines, but what have you possibly got to say week-in, week-out on a band that is yet to release their album? Do some digging and unearth some more great bands and maybe then the music-buying public will listen to you!

From: NME
To: Watford Tom
 Tommy. If The Ruskins and their parping Old Holborn-encrusted ska-punk are changing music, then I am a boiled egg. 12 Dirty Bullets I refuse to look up on the perfectly reasonable grounds that they are called 12 Dirty Bullets. I think perhaps one day you and I will have to wrestle to the death in a cage for the fate of western music. But until that day, you should take my advice and spend the next 18 months listening to nothing but The Vaccines - a band so amazing that you might as well shoot the time capsule satellite bearing their images into space right now, because they, not Bach or The Beatles, are all that will be remembered of human popular music when the Earth goes fireball in four billion years' time - GH

THE SUBWAYS - GOING BACK UNDERGROUND

From: Stephen Kinnaird
To: NME
 Regarding your issue on the best albums set for release in 2011 (NME, January 8), I have to ask, where were The Subways? It was billed as 'The 60 Most Exciting Albums Of 2011', so why have The Subways been overlooked? Their album is due out in the spring, it's a long-awaited comeback, they're letting their fans be part of the whole process and what's more, they've got Stephen Street producing. How can you not give them a place in the list?

From: NME
To: Stephen Kinnaird
 After turning from shuffling youth-pop into stonking man-rock on 2008's genuinely unexpected 'All Or Nothing', The Subways have earned their new album coverage and I gather plans are afoot to give them their due - GH

KINGS OF LEON. A BAND. STILL

From: Alisha Hobbs
To: NME
 It's about time someone started respecting Kings Of Leon's achievements and who better than White Lies? The constant slating I've heard about them recently is too much from ex-fans'. Just because they've broken



STALKER

From: Anna
To: NME
 "This is me (right) and my friend Katie (left) with rapper Example at our university's Christmas party."

out onto mainstream radio doesn't mean their older material should be downplayed. I'm proud to say I've supported them all the way through and will do so long as the band stays true to themselves.

THE VIEW ARE ON THE BLOW

To: NME
From: Amy Morrice
 Is anyone else really bored with the forced rock'n'roll image The View shove in our faces? "You can't write songs without drugs" (NME, January 22) is a bunch of balls. Admittedly, there have been some interesting and downright genius results from musicians who have experienced flying with multi-coloured cats in the sky, but don't shout about it, just get on with it!

CAMERA OBSCURA

To: NME
From: Jackson Steele
 Forget the warbling talent shows and abundance of file-sharing, music has another bothersome adversary to deal with. A foe seemingly so depraved and villainous it may as well have been crafted from the prepubescent hands of those Jedward boys. We've all seen them at concerts, when the house lights dim and the tiny glowing screens go up; when precipitously that extended looming hand from the gig-goer next to you will come towards you at a menacing pace, clenching that aforementioned troubling foe, blocking your range of vision. I am, of course, talking about the irksome camera phone. Music enthusiasts trying to record and share the essence of concerts are somewhat

wrecking the intimacy a great gig provides and making the familiarity useless. In an age when the computer has become a musical instrument, there hasn't been more of a bigger risk or annoyance musically in the 21st century since the Crazy Frog. Crowds aren't happy with the abundance of swarming mobiles in the air at arenas/academies and bands themselves aren't crazy about playing to a widespread audience of public paparazzi. As Chris Robinson of The Black Crowes puts it: "I personally think you should be too high to operate a machine at our concerts."

From: NME
To: Jackson Steele
 A bit of ethno-techno-trivia for you, Jack: did you know that the word 'hello' is a relatively recent invention? It was only made popular by Thomas Edison, who started using it as something for folks to signal that they were on the line and attentive to the other folks on the end of the telephones that he was rolling out (Alexander Graham Bell had previously used the word 'ahoy'). All of which piffle I spout in the name of saying that when the telephone was invented, it actually took ages for people to evolve an etiquette of how

to use it. And likewise, in the past decade we've had so much technology spooned into us, and embraced it so greedily, that we've not really come up with proper ways to deal with the broader context of this profusion of fresh options. Now, I am not a luddite, but I do think that we need to pay more attention to developing social rules on how to use all this stuff in a human-centred way. And yes, until we instigate sanctions against the mooks who prioritise capturing an experience over experiencing an experience, then everyone's lives are going to be made more pointless by their joyless consumerist behaviour. Live your life, don't blog it, kids. Peace out - GH



STALKER

From: Pavla
To: NME
 "I have loads of pics of me like this. But this is one of me with MGMT's Andrew VanWyngarden in Prague."

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- BEST BRITISH BAND**
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PHOENIX
- BEST SOLO ARTIST**
JANELLE MONAE
- BEST NEW BAND**
DRY THE RIVER
- BEST LIVE BAND**
THE STROKES
- BEST ALBUM**
FOALS - 'TOTAL LIFE FOREVER'
- BEST FESTIVAL**
GLASTONBURY
- BEST DANCEFLOOR FILLER**
FAKE BLOOD - 'I THINK I LIKE IT'
- BEST TV SHOW**
30 ROCK
- BEST FILM**
THE SOCIAL NETWORK

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 BRAINCCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week STUART MURDOCH BELLE AND SEBASTIAN

QUESTION 1

Belle And Sebastian are named after the children's book Belle Et Sébastien by French author Cécile Aubry. What type of dog is Belle?

"That would be a Pyrenean Mountain Dog. That was an abstract question, but a very good one."

Correct

QUESTION 2

Name the church in which the 1997 'Lazy Line Painter Jane' EP was recorded.

"It was recorded in the Hyndland Parish Church in Glasgow because I used to live near there. We recorded it there because of the acoustics."

Correct

QUESTION 3

How many copies of 1996 debut album 'Tigermilk' were pressed onto vinyl?

"A thousand on the original run. At the height I think they were changing hands for around £400, but I'm sure you could get one cheaper nowadays."

Correct

QUESTION 4

What book is being read on the front cover of the band's second album, 'If You're Feeling Sinister'?

"That'd be *The Trial* by Frank Kafka. I haven't drunk as much as other people over the years so I'm quite sharp for an old guy."

Correct

QUESTION 5

'The Boy With The Arab Strap' was used as the theme tune to the Channel 4 series 'Teachers', and was referenced (but not played) in which 2009 movie?

"That would have to be (500) Days Of Summer. I thought them referencing it but not playing it was even better because it was really funny. The sales guy is going on about the peak of a graph because this girl had quoted some of the lyrics, 'Colour my life with the chaos of trouble' in her yearbook."

Correct

QUESTION 6

You won Best Newcomer at the Brits in 1999 just after releasing your third album, 'The Boy With The Arab Strap'. Name three acts you were up against.



"Ah... I never went down there. I remember

Steps because the fellow [H] had a fit when we won. I think Billie Piper, the girl who was in *Doctor Who* later on, was there. And there was another boyband. Was there a band called Five or something?"

Correct. You also could have had Propellerheads, Cleopatra,

Cornershop, Gomez, Hinda Hicks and Another Level

QUESTION 7

Your 2010 single 'Write About Love' features actress Carey Mulligan on vocals - she played Kitty Bennet in 2005 movie Pride And Prejudice.

Who played Mr Darcy?
"Surely it was the fellow who plays King George VI in *The King's Speech*? Colin Firth?"

Wrong. Firth played Mr Darcy in the BBC's 1995 TV adaptation of Pride

And Prejudice. Ladies' choice Matthew Macfadyen played Mr Darcy in the film

QUESTION 8

What was on your T-shirt when you performed 'Legal Man' on Top Of The Pops in 2000?

"It was a white T-shirt with a Dennis The Menace and Gnasher picture. I was fond of that T-shirt. I bought it in about 1984."

Correct



QUESTION 9

Which Belle And Sebastian song is mentioned in the 2000 movie High Fidelity?

"Seymour Stein'. It's not mentioned in the book [by British author Nick Hornby], but in the movie, Jack Black comes in and describes the song. I thought it was funny."

Correct

QUESTION 10

Which of your songs namechecks a popular late-night foodstuff?

"The Eighth Station Of The Cross Kebab House'. That was written in Jerusalem. We went to Palestine on a fact-finding mission. I was sitting with a rabbi and some young students and it was a really funky gathering and we were at The Eighth Station Of The Cross. We happened to be in a kebab shop, hence the song."

Correct

Total Score 9/10

"It just shows I'm either very sharp or very egotistical. I didn't think you'd get many past me, to be honest. There's not much I don't know about my own band"

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