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ABOUT
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11/02/2012



**"YOU MIGHT NOT** AGREE BUT FUCK YOU, IT'S MY LIST!"

THE LOST ALBUM GOSPEL **ACCORDING TO DZ DEATHRAYS AND MORE** 



"SWEAT, HAIR, FLESH AND GRINS"

YET ANOTHER MENTAL LIVE SHOW FOR LEEDS' FINEST. **PULLED APART BY HORSES** 



"THE MUPPETS ARE BACK, AND THIS TIME THEY **DON'T SUCK"** 

HOORAY FOR KERMIT. MISS PIGGY (AND DAVE **GROHL)'S NEW FILM** 



# "What do you want? Drugs and prostitutes?"

WILL THIS YEAR'S NME AWARDS TOUR BE THE ROWDIEST EVER?



Free Ian Curtis and Richie Manic Posters!



"HE LOOKS LIKE A KNOB, BUT IS MORE **ROCK THAN MOST"** DEAR SKRILLEX, NME WOULD LIKE TO BE FRIENDS...



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# ON REPEAT

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



TRACK OF THE WEEK

# **ALABAMA SHAKES**

Hold On

You know you're going mainstream when Jamie Oliver starts tweeting good luck messages at you for your forthcoming tour. That Alabama Shakes have reached such a position after only three months in the limelight is pretty staggering, but the reason is simple: they've got a set of songs so self-assured and so goddamn catchy that they just cannot fail right now.

Yeah, they may break pretty much all the rules about what you *should* be doing in music in 2012 (make no bones, theirs is a style rooted deep in the soul of the past), but what they *do* do – perfectly encapsulated in the truck-stop swagger of 'Hold On', complete with its "Come on Brittany!" giddy-ups and Keef-

They're currently unrivalled in the Big Guitar Music stakes

meets-Gram cowboy guitar line – is currently unrivalled in the Big Guitar Music stakes. From here, it's easy to envisage how things should pan out for the band: 1) mega buzzy UK

debut gigs (see page 16 for more on that); 2) show-stealing performances on ... Jools Holland; 3) Jack White collaborations; 4) a total blitzing of UK mainstream radio; 5) Rolling Stones/U2/Macca support slots a-plenty, and so on, until BOOM! Three years down the line and they're playing to 12,000 people at Ally Pally. The Followills and Black Keys had better watch out, that's all we're saying...

Matt Wilkinson, New Music Editor



## **FRANK OCEAN**

Voodoo

"Harder times... it seems like all we've got is each other", Frank croons as he merges spirituality and sexuality in this deeply felt, '80s-tinged soul ballad pared down for a recession-flayed generation. Evoking 'Watch The Throne's 'Made In America', Prince and D'Angelo, it's his most no-nonsense slow jam so far.

Priya Elan, Assistant Editor, NME.COM

### **WILD NOTHING**

Nowhere

Every young man knows that one day, he must step away from the four-track, lest he be stuck in the bedroom forever. That day has come for Jack Tatum, whose first proper studio recording adds new gleam to his band's languid jangle. Guitars lilt, melodica parps wistfully, and Andrea Estella from Twin Sister whispers sleepily from its dreamy embrace.

Louis Pattison, writer

## **BRENDAN BENSON**

Bad For Me

Things you want from a Brendan Benson track: riffs, zinging power-pop hooks, harmonies worthy of Hall & Oates. What you don't want: piano balladry, violins and a strained vocal last heard on Orson's 'No Tomorrow'. 'Bad For Me' is all about the latter – hopefully the rest of upcoming album 'What Kind Of World' will be perkier.

Luke Lewis, Editor, NME.COM

### THE DARKNESS

Nothing's Gonna Stop Us You know exactly what this, the first new song of The Darkness' reunion, sounds like and, in the absence of an 'I Believe In A Thing Called Love'sized tune, we can't help but think the repeated chorus of "Nothing's gonna stop us!" is a touch optimistic.

Jamie Fullerton, Features Editor

# WHITE HINTERLAND

Teenage Dream (Katy Perry cover) If K Pez's hootin' and honkin' has you reaching for the earplugs, then wrap your ears around White Hinterland's gorgeous reworking of 'Teenage Dream' - a slice of moon-eyed soppiness re-imagined as a witchy, glitchy ode to the pangs of adolescent loin-stirrings. **Ben Hewitt, writer** 

## **ZULU WINTER**

We Should Be Swimming With its pulsating electro sheen and distinctly Balearic undercurrent, this track confirms that these laidback Londoners are more than happy to operate in tour-mates Friendly Fires' slipstream for now. But give them time – it shows enough promise that we should expect them to have emerged from FF's shadow by the summer.

Rick Martin, News Editor

### **POLICA**

Lay Your Cards Out Gayngs alumni Ryan Olson and Channy Leaneagh flip a pair of aces with this undulating slice of percussion-heavy hypnotism, for a track so magnetic it's been blogged by Jay-Z, no less. Stick around for the album too—it's a straight flush.

Tim Chester, Deputy Editor, NME.COM

### **SOPHIA KNAPP**

Close To Me

I never thought I'd forgive Sophia Knapp for RUINING one of my favourite Bill Callahan songs on a live duet, but it'd be churlish to resist the charms of this new song. 'Close To Me' starts all deceptively pleasant folk wisp, before exploding into a wiggle-inducing bit of disco-lite that Nicolette Larson would have been proud of. Knapp, let's be pals.

Laura Snapes, Assistant Reviews Editor

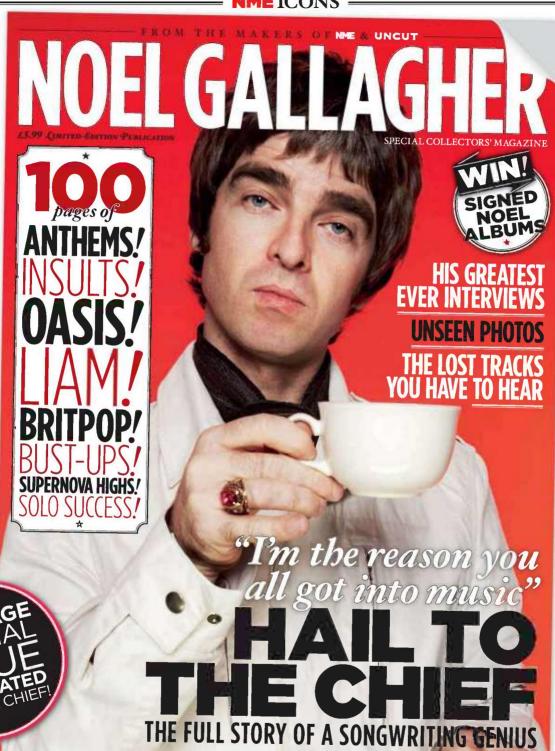


### **ROLO TOMASSI**

Old Mystics

First fruits from the all-new Rolo line up, and as much of a face-melting firecracker as you might expect, with guitars and larynxes equally shredded to pieces. Get on the B-side 'Mesmerizer' as well, which we're currently streaming exclusively on NME.COM. It's a sort of space-rock ballad thing. Seriously!

Hamish MacBain, Assistant Editor



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Plus WHAT 2012 HOLDS FOR NOEL: NEW ALBUM DETAILS

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As our big annual jaunt kicks off, Two Door Cinema Club, Metronomy, Tribes and Azealia Banks reveal their plans

**EVENT** 

The NME Awards Tour 2012 gets underway on February 8 at O2 Academy Glasgow - and it's promising to

be another right royal tear-up. As we fire up the tourbus and Two Door Cinema Club, Metronomy, Tribes and Azealia Banks prepare for three weeks in each other's pockets, the competitive spirit is already palpable. Tribes are declaring they'll be the band of the tour before they've even played a note. Metronomy and Azealia are vying to bring the party ("I'm the party act on this tour," declares Azealia; "we like to do it while looking good," chirps Joe Mount), and, not to be outdone, Two Door are packing their 'Berocca Den', a special chair they use for hangovers.

We've pinned down Alex Two Door, Johnny Tribes, Joe Metronomy and Azealia to answer all the big pre-tour questions.

OW ARE HE PLANS HAPING UP?

Two Door are pretty confident about their festival-slaying anthems, but they've also been furiously working on "hip-hop influenced" new material, which they hint that they'll sprinkle into their sets. "We haven't played for a couple of months, so we're a bit out of practice," admits Alex. Fresh from a Ĵanuary tour of Japan and Australia, Metronomy have simply been doing "nothing" for the past couple of weeks to get into shape. "I have been getting mentally prepared," Joe insists. "Abstention is the best preparation."

Tribes declare succinctly that they're "fucking buzzing". "We've been rehearsing all week and it's going great," enthuses Johnny. "We can't wait to get out there.

And Azealia - the only non-UK act on the tour - has been acclimatising to London, holing up with producer Paul Epworth to work on her debut album. "Îm getting better at performing," she says. "As someone with a musical theatre background, rap shows don't give you the same adrenaline rush as when you're

singing, dancing and acting. It'll be a chance to get that rush again.'

# WHAT WILL GET YOU THROUGH THE TOUR?

Life on the road isn't all sex, drugs and endless ham'n'pitta bread platters, y'know. There's also some serious downtime between gigs - and planning how you'll kill it should help avoid that mid-tour cabin fever. Alex Two Door say they'll while away the hours with a nice book or two and a spliff, while Joe Metronomy has already packed his Nintendo 3DS and *Mario* 

Kart. Not that either of them will get much chance to slip away if Tribes have anything to do it with it their reputation precedes them when it comes to on-the-road shenanigans. "What do you want me to say we get up to, drugs and prostitutes?" grins Johnny, rolling his eyes. "How much we

"We wanna be the band everyone's talking about" **JOHNNY LLOYD, TRIBES** 

> party will depend on how much the other bands like to drink." As for Azealia, she's already packed a sizeable survival kit. "I'm bringing some face wash so I don't get mad pimples," she says. "I'm gonna need a lot of fruit, a lot of water. A space heater. A tea kettle. And some Sprite."

WHAT WILL BE THE TOUR ANTHEM?

Since the beginning of time well, the first NME Awards Tour in 1995 - it has been traditional for one song to become a true, tour-defining anthem. Given his band's new-found love of hip-hop,

it's no surprise that Alex Two Door is already enthusing about '212"s potential to be this year's - and his sentiments are shared by Joe Metronomy and, of course, the girl herself. Only Tribes are really staking a claim for a viable alternative at this stage, in fact. "I'd like to think it'd be 'We Were Children' or 'Coming Of Age' actually," Johnny growls. "We're really, really up for this - we wanna dominate the tour and be the band that everyone's talking about."

They may pose arm in arm at the early gigs, but don't be fooled by the sweet grins and apparent camaraderie - NME Awards Tours can quickly transform into simmering hotbeds of tension. NME's calling it pretty much 50/50 that

things properly kick off this year - while Two Door and Metronomy may be indie of the more mildmannered variety ("We never like to hold grudges with bands," blushes Alex), Tribes are never shy of declaring

their own brilliance. "We do something that's different from Metronomy and Two Door, something more raw, more brash, more in your face," says Johnny, diplomatically avoiding an early beef with Azealia. While we'd be surprised to see her holding her tongue, for now the New Yorker's only got good things to say about her tourmates. "I don't think there'll be rivalry on the road. I met Metronomy in Paris last year and they were really awesome guys. 'The English Riviera' is my jam," she says. "And I checked out some of Tribes' stuff and it sounded... really cool.'

WHO WILL RULE THE TOUR?

Tribes may think that they've got 'band of the tour' sewn up before they've played a note, but there's a quiet confidence about Two

Door and Metronomy - after all, the Northern Irish lads slaved last year's festivals and the Devonian mob delivered one of 2011's near-perfect albums, 'The English Riviera'. Then there's Azealia: not only has '212' shaken the world in recent months, but she also has the first-on slot that's launched the careers of Coldplay, Franz Ferdinand and Kaiser Chiefs.

The battle lines have been drawn. Our challengers are champing at the bit. The hangover chair's in place. And it's promising to be our biggest and best tour yet.

See you down the front.

For all the latest on-theroad reports, photos and interviews, head to

NME.COM/awards, where you can also find out more about the history of the tour and view exclusive photo galleries

A history of the tour in numbers

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**TALKING** HEADS

# THIS IS WHY ALL SKRILLEX INTERVIEWS ARE BORING

At NME we're used to megastar prima donnas, busybody managers and reluctant interviewees but, as **Hamish MacBain** reveals, one dubstep producer has taken things to a whole new level



As you will know, right now Skrillex is supermassive. A colossus. A titan. Better still, he is a titan who - like all true titans - is

passionately hated by as many people as he is loved, who has polarised opinion like no-one since... well, OK, we've had Lana, but even she hasn't been on the receiving end of the amount of bile Sonny Moore has. And anyway: she isn't appearing (three times) nightly to gigantic spaces full of people who adore her, who describe the experience of listening to her play as "the most mental thing ever".

Inarguably, Skrillex is more NOW than anyone else in music.

"All true," you might reasonably be thinking. "Now, where is NME's interview with the guy?" The answer to which is: we asked, and were told that Skrillex does not talk to any magazine unless he himself can sit down with the editor, and be personally assured that there will be no funny business, by which we can only presume he means questions about how he ruined alt.country, dubstep or whatever.

ow don't worry; this isn't one of those pieces about how hard being a music journalist is these days. We're fine with reviewing some mainstream hip-hop album off one play, having signed a document that forbids us from telling our mums about it; or interviewing some massive legend with a PR in the room, thus being told off when you ask about anything other than their kitchenware range. All part and parcel of the modern world, all obstacles to overcome, all fine. Fun, even.

But let's say our editor acquiesces to these demands and says, "OK Skrilly-poos, we promise not to make any nasty jokes about your haircut, and only ask questions about how great you are and how you came to be so great." Then what? Someone goes to interview him, the conversation leads to somewhere vaguely contentious and interesting and... nothing. If you don't want to do interviews, don't do them plenty of people don't for a variety of reasons, and that's fine. To do an interview but make stipulations beforehand is ridiculous. Stupidly, Skrill's stance appears to stem back to a Guardian piece last year that was headlined: 'Is Skrillex the most hated man in dubstep?', a piece that was actually fairly laudatory but which tackled this issue and others which are more than pertinent.

Now, all musicians have the couple of questions that they don't particularly want to be asked. But the smart ones have



thought-out stock answer that puts such queries to bed quickly (see: Noel on Liam, Carl on Libs reunion), and lets them get on to other business. To not tackle these questions - worse, to insist that they are not even asked in the first place - makes them into an elephant in the room, and thus much more of an issue.

And also, to state the bleedin' obvious:

the best interviews, the ones you remember, do not stick to any kind of pre-ordained script. The magic happens when the conversation veers

neither involved party is sticking to their

off into an area that is unexpected, when

agenda. The magic's when there are so many amazing things to fit in that the supposed 'Big' issue becomes a postscript. If Fred from Spector is telling you that he "won't be happy until Spector until are doing a bloody show at Caesars Palace for \$60 a ticket with an interval for dinner" as he did only the other week - all those

questions about him being a hyper-posho don't seem so pertinent. If Liam is telling you about the time he got told off by Big Bro for trying to introduce Henry Hoover to a recording session - see his last NME interview - the enquiry about Oasis getting back together in 2015 goes on the back burner. Yes, the purpose is to promote whatever thing the artist might

# OK Skrilly-poos, we promise not to make any jokes about your haircut

be putting out that week, but also it is to get across the artist's worldview and personality, so that people can empathise with the artist and like them more. Music - especially alternative music - is about connecting with people, about people obsessing over every aspect of their heroes' character. Interviews are, always have been and hopefully always will be a big and beautiful part of that.

he two annoying things about the Skrillex stance are: a) Skrillex is clearly not a shy person and sees the value of interviews as detailed above, in that he is prepared to do them; and b) in the snippets of his interviews to date that are not ceaselessly boring "I can't believe how amazing all this is, aren't I lucky?" blowjob bullshit, you can see traces of strong opinions on everything from all those people who hate him, to bloody dubstep and hype and the modern world and beyond. He has an intriguing back story, which he has sort of half talked about. Plus, he looks... well, I think he looks like a right knob, but he's certainly striking, and has the sort of appearance that makes you want to know more about him. And loads and loads of people do. Love him or hate him, Skrillex is doing more to live up to the long-feted billing of DJs being "the new rock stars" than most. Which is why is it would be great to talk to him. Until he stops being an arse,

though, it's back to giggling at that

A shame. A real shame.

'Lesbians Who Look Like Skrillex' blog.

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So, Noel and Pulp are going to be there - but what about you? Win our amazing NME Extra competition this week and you can join them. We've got a pair of VIP seated balcony tickets to give away - snaffle them and you'll have the best view of all the action, from Florence and The Horrors' special collaboration to performances from Kasabian and The Vaccines, not to mention all the legendary drunken debauchery. Remember Foo Fighters' table-trashing show-closer last year? Then you'll know exactly what we're talking about. Just the follow the instructions below to enter. Good luck!



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# PULP TO MAKE LIVE RETURN AT NME AWARDS

Jarvis and co will bag the Teenage Cancer Trust Outstanding Contribution To Music Award – and Noel will perform too

hought you'd seen the last of Pulp as a live force on these shores after their amazing reunion shows last year? Think again the Britpop legends are back and have pencilled in their first UK live performance of 2012: playing at the NME Awards at O2 Academy Brixton later this month (February 29). Their show is just the latest addition to an amazing line-up at the ceremony: Noel Gallagher will also be performing live on the night after picking up the hallowed Godlike Genius Award.

We can also reveal that Pulp will be given the Teenage Cancer Trust Outstanding Contribution To Music Award at the bash, capping off an emotional 12 months. After a slew of stunning shows last year, Britpop's greatest teases had hinted that their reunion was a brief trip down memory lane rather than a full-time arrangement. At their final scheduled show of 2011 at Electric Picnic in Ireland, Jarvis even cryptically declared: "This may be the final time we're ever



all onstage together again." All went quiet until a month ago, when a message on the band's Twitter page kicked things back into life, stating simply: "You think this is over?" A huge slot at Coachella was announced within days. Gigs in Spain and New York followed shortly after. Jarvis even reasserted his position as the voice of indie reason by

publicly supporting Occupy, commenting that the movement is showing a "new way".

And now Pulp's grand UK live return is set to be at our annual celebration of all that's great in music. Excited? So are we. Start digging out the skinny ties and mad librarian get up: Britpop's greatest stagers of them all are back, back, back.

# TUNE IN, LOG ON, KEEP VOTING!

et the lowdown on all the nominees in this year's Best International Band and Best Track categories on *Countdown To The NME Awards* on Channel 4 at midnight this Wednesday (February 8). It'll be repeated on Sunday (February 12) too – tune in at 8.50am to catch that.

Head to NME.COM/awards/ vote to keep casting your votes for your favourites – the fate of the prestigious middle finger trophies rests firmly in your hands.

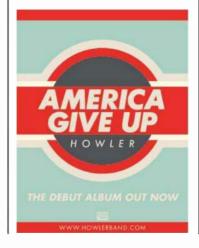


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After frying Snow Patrol fans' minds in the arenas, Everything **Everything** unveil a new urban sound at a raucous hometown gig

**FRONT** ROW

Before tonight, the only people outside Everything Everything's circle to have heard the songs that will make up their second

album are Snow Patrol and their legions of fans. Another Manchester date with the Northern Irish arena-fillers awaits tomorrow (February 3), but tonight our hosts test the water with seven new tunes in front of their own fans in the intimate surrounds of Salford's Islington Mill. After the middling success of their Mercury Prize-nominated 2010 debut 'Man Alive', what we want to know is: where next for Manchester's premiere schizo-rockers?

Provisionally titled opener 'Kimosabe' provides some of the answer. It's a half-pace R&B groove that Jonathan Higgs delivers confidently, practically rapping the lyrics (though with lines such as "I'm genuflecting in a penitent way", it's good to know that he's not turning

bad-boy just yet). He whispers his way through the bare 'Torso Of The Week' - a James Blake-style exercise in minimal beats - and repeats the trick through the opening bars of the piano-led HW Peaks' before it surges into a deluge of synths and grim war imagery. The hyperactive falsetto is seemingly missing in action.

Their second outing looks set to bear more of an urban influence than 'Man Alive'. 'Choice Mountain', aside from a typical shard of leapfrog guitar work from Alex Robertshaw, beats like a robotic heart beneath the brittle cage of

SCHOOLINA

HILLY

Higgs' soulful vocal, while 'Cough Cough' sounds like Timbaland's studio caving in on itself.

If the self-professed "rickety punk" of 'Undeath'

suggests that the quartet won't be completely abandoning whatever brand of coffee they were drinking in 2007, then the set's closer shows that they've at least conquered the twitches. 'Philly' is immediately the biggest and most linear thing they've written. It rolls with the assured precision of Foals' 'Miami', letting the top down while the exotic flourishes of Bowie's '70s and '80s funk excesses crackle from the radio. Should Everything Everything ever try to reclaim the arenas from their current tourmates' clutches, tracks like this will surely help loosen the grip. They know that streamlining their sound and

connecting with a wider audience is within their reach this time around. They've already fried Snow Patrol's fans' minds with their amazing new sound; now for yours...

"Where's all your craziness gone?' So I wrote this, sampling a bit of Allegri." The vocals on 'Choice Mountain' sound pretty soul-fried. JH: "I wrote this on the tourbus, on a laptop. It had a dreamy 10cc feel." Jeremy Pritchard:

NME: Hip-hop

influences seem

'Cough Cough'.

Jonathan Higgs:

"[Producer] David

Kosten said to me:

to be emerging in

and R&B

sounds massive. love [Bruce

Then we changed

it for a Craig David

'Streets of Philadelphia'! It was my attempt at writing a classic '80s-style tune."

Craig David, '80s hits and "floaters" - EE reveal all

> Then you have 'Undeath', which is all guitar. JP: "We started influenced by The Futureheads. doing tight punk with three vocals. Last year, we went back to rehearsing in a small room. 'Undeath' came out of that."

So when does the recording start? JH: "In three weeks' time. We've got more than an album's worth of material: eight or nine confirmed. with five or six floaters - in both senses! We've left more open ends this time around."

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The Manics man on his affection for the words of Lydon and Larkin – and an unexpected love for the 'Grease' soundtrack

# My first album GREASE SOUNDTRACK

"I could give you a trendy one but if I'm being honest it's the soundtrack from *Grease*, which is pure genius, especially the title track that Frankie Valli sings. It's such a great line: "Conventionality belongs to yesterday". You just don't hear that in pop music anymore."

# My first gig BIRDLAND OR SONIC YOUTH

"I wasn't a prolific gig-goer, I always preferred to stay at home really, and my memory is shady. It's between Sonic Youth, which I loved but was too loud, and Birdland, maybe, at Maesteg Town Hall, who I thought were amazing. I loved the way they looked, and even in Maesteg they trashed their gear in front of 300 people."

### Right now I love KURT VILE AND TRIBES

"I love 'Society Is My Friend', and the Kurt Vile album [2011's 'Smoke Ring For My Halo'] in general. It's a bit disappointing to find out that he'd given a song to Bank Of America but such is life, it seems like it's a rite of passage for indie heads these days. I love Tribes. If they'd been around 15 years ago I think they would've been massive, but I don't know if the kids want it anymore. They feel like a mixture of The Only Ones and Nirvana, the quiet/loud thing, but it's got real melody, it's not just grungy for grunge's sake."

# My favourite lyric 'GOD SAVE THE QUEEN' BY THE SEX PISTOLS

"'When there's no future how can there be sin?/We're the flowers in the dustbin/We're the poison in your human machine/We're the future, your future", it's still so powerful, so situationist and so real. For that to come from a 20-year-old John Lydon is quite staggering, really."

### My favourite film BARNEY'S VERSION

"It goes through a life and it's incredibly sad. I was watching it on a plane and your emotions are always heightened on a plane and me and [Manics' session keyboardist] Sean Read were crying into each other's arms because it's such a sad ending."

# My favourite album 'HATFUL OF HOLLOW' BY THE SMITHS

"It does change a lot but I'd go for 'Hatful Of Hollow' at the moment. That was the album when The Smiths really nailed it for me. The rest of their albums are not brilliantly produced and even 'The Queen Is Dead' doesn't have the depth of 'Hatful Of Hollow'."



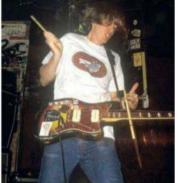
# The book that changed me HIGH WINDOWS BY PHILIP LARKIN

"There's quite a few. [Greil Marcus'] Lipstick Traces: A Secret History Of The 20th Century is the book that made the Manics – if we have a Holy Bible, it's definitely got to be Lipstick Traces. But there's a collection of poems by Philip Larkin called High Windows which I bought in Cardiff for my mum when I was about 13. It was really concise, really small and beautiful. I've still got it now, I take it everywhere. It combined with Morrissey to make me feel that it was OK to be on your own, to embrace melancholia, to feel like there's a world there that's kind of safe and warm, even if you feel ostracised. I was

really good at sports, I wasn't a kid who was bullied and stuff like that, but all of a sudden I became swathed in this realisation that there was something else inside me, and Philip Larkin and Morrissey made that really vivid and true. It made the four of us think, 'Fuck, this is good, it's the four of us against the world, isn't it great to be unpopular?"

# My favourite painting GUERNICA BY PICASSO

"You don't realise how big it is until you see it! It's inspired me a lot. In fact, there's a track on our 'Know Your Enemy' album called 'My Guernica'. It's the ultimate political art statement."















Clockwise from main: Nicky Wire; Sonic Youth's Thurston Moore; Tribes; Olivia Newton-John and John Travolta in Grease; the sleeves of 'God Save The Queen' and 'Hatful Of Hollow'; Larkin's High Windows; favourite movie Barney's Version

# **UPFRONT**



# Peter Robinson Us **GRANT NICHOLAS**

Words of wisdom from the Feeder man on gloves, cassettes and when to get a haircut



- · "Don't get your hair cut too soon" is a good tip for life, wouldn't you agree?
- Feeder once played a gig with **Right Said Fred**
- · "They seemed to be taking it all very seriously," notes Grant

Hello, Grant. Where are you? "I've just arrived in Coventry - it's freezing here! Mind you, we're off to Inverness tomorrow and that's proper cold."

How do you warm yourself up on your tourbus?

"Er..."

If this answer is going to be disgusting, please don't go any further.

"My missus bought me these little sticky things from Japan and when you rub them they get hot. And you put them in your pocket. I come back with a caseload every time I go to Japan."

I bought some gloves from Tesco yesterday for £2. Well, it was a £3 set of gloves and a hat, but I'm not using the hat. I'm basically saying that this £3 package was three items, I'm using two of them. £2. "Never spend too much on gloves. I've probably lost 30 pairs of gloves in my time with this band. I just buy cheap ones now."

It's like buying yourself a nice lighter, which you lose, and then buying a cheap one from the petrol station and keeping hold of it until it's run out. "And sunglasses!"

Exactly. So when you play live, what's the ratio of new to old? "I'd say it's about two thirds new, one third old."

That's a dangerous mix.

"It's brave of us. The thing is, our fanbase is so diverse - young kids up to people who've been there since day one. You can't please everyone. Some are more patient than others. Some people are just like, 'Play 'Buck Rogers'!' and it's like, 'Oh for Christ's sake'.

So this is like when comedians try their new stuff out. Not that I'm calling your music comedic.

"There have been some comedy moments on this tour so far. I've written the bloody songs and I still can't get them right! We're certainly not match-fit right now... But it's all fresh and it's not stale. A bit of fun makes it more human.

It does. Are you still doing 'Buck Rogers' live or has that Lucozade ad killed the song once and for all? "That Lucozade ad... No. It's been a



bizarre track, that. It put us on the map in some ways, but as a songwriter it's perhaps not my proudest moment. Îf we don't play it I get so much abuse. We rested it for a year or so but then we did it at a festival and the whole place went off! To answer your question: we do sometimes play it, not always, but it's a possible track."

Let's talk about CASSETTES! "Cassettes."

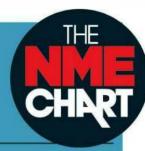
Your current single is out on cassette and is going very well,

"Apparently, I think they've sold out! I still buy cassettes, how sad is that? I've got a tape recorder that I use to put down little song ideas. I always used to lose them on my iPhone. I had to buy another one online recently, the old one fell down the stairs. Maybe we should start making Feeder customised Walkmans. I'm sure they'll come back into fashion at some point. Well it probably won't happen, will it? I've even got a cassette player in my car."

You need to get a brand new car. "(Weak laugh) Yeah ... The thing is it's only about five years old."

When you look at the Sound Of 2012, or tips for the New Year or whatever, what one piece of advice do you always think, 'I want to tell the bands this, but frankly I can't be arsed'?

"Don't believe the hype. Is that too obvious? I don't blame the press - they have to make it interesting and band's ARENT often that interesting - but that's what I'd tell people. And don't get your hair cut too soon.'



- THE SHINS 'SIMPLE SONG'
- LANA DEL REY 'BORN TO DIE'
- THE VACCINES 18 'WETSUIT
- **ARCTIC MONKEYS** 4
- THE BIG PINK
  'HIT THE GROUND (SUPERMAN)' **BOMBAY BICYCLE CLUB**
- 'HOW CAN YOU SWALLOW SO MUCH SLEEP?' Island TRIBES
  'WE WERE CHILDREN'
- HOWLER 'PYTHAGOREAN FEARAM'
  - THE BLACK KEYS
- NOEL GALLAGHER'S HIGH FLYING BIRDS 'IF I HAD A GUN...' Sour Mash
- THE VACCINES **'TIGER BLOOD**
- 12 20 KASABIAN GOODBYE KISS'
- FLORENCE + THE MACHINE 'NO LIGHT'
- **SPECTOR** 14 26 'CHEVY THUNDER'
- THE BLACK KEYS 'GOLD ON THE CEILING'
- THE MACCABEES 16 'PELICAN
- **FOO FIGHTERS**
- FOSTER THE PEOPLE 'CALL IT WHAT YOU WANT' 18
- 19 25 'SOMEBODY THAT I USED TO KNOW'
- 20 10 DRY THE RIVER 'THE CHAMBERS & THE VALVES'

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- JACK WHITE 'Love Interruption' NOEL GALLAGHER'S HIGH FLYING BIRDS
- 'Dream On' DJANGO DJANGO



# FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



UK soul gets a kick up the jacksy as its premier go-to girl strikes out on her own

name, she might not be instantly familiar. But hear Jessie Ware sing and you'll soon recognise her as the feminine touch behind some of 2011's best dance collaborations. Remember that powerful siren on Joker's 'The Vision'? That's Jessie. The soulful garage girl on early SBTRKT cut 'Nervous'? Ditto. Now, after spending the past 12 months making herself a key figure in south London's underground scene, she's breaking out on her own, swapping backing vocal guest spots with the likes of Jack Peñate for her own centre stage domination.

"I was always happy to be a backing singer because there was no pressure," Jessie smiles as we meet her near her Brixton base. "I always thought I was just going to be a dance vocalist, but then people started taking notice of me and I kind of had to write my own stuff. I was scared for a long time but now it feels good, like it's mine."

She admits to having a "love/hate relationship" with songwriting but, luckily, she's surrounded by plenty of willing helpers. Her debut album (due out in summer) features

co-writes with Sampha, Julio Bashmore, Kid Harpoon and Dave Okumu of The Invisible, who's also in charge of production. Together, they've created a record that Jessie describes as "classic" and "more song-based" than even she was expecting. Don't be fooled by the deliciously dark debut single 'Strangest Feeling', though - it's not at all an overtly gloomy affair. "I'm a really happy person so I'd like to think not all my stuff's dark," she laughs. "[Next single] 'Running' is quite melodramatic, over the top. It's me trying to tap into people that I love, like Whitney Houston and Chaka Khan.'

Combining those two worlds of soul divas and hip, underground electronics, it's not surprising that she has already been tagged as 2012's answer to Katy B. Jessie's certainly got the potential to be the next big dance/pop crossover success, and it's something she's more than aware of herself. "I just want to have as much fun as possible with this, because you never know if you're going to get another chance," she explains. If she continues to do that, it's hard to imagine why anyone would try and stop her. Rhian Daly

# NEED TO KNOW

**BASED:** South London FOR FANS OF: Katy B, SBTRKT **BUY IT NOW:** Debut single 'Strangest Feeling' is out now. Follow-up 'Running' is out March 26 on PMR SEE HER LIVE: Jessie supports Alabama Shakes at their NME Awards Show at London's Boston Arms on Feb 22 ON NME.COM: Jessie has given us the 10 songs that make up her musical DNA BELIEVE IT OR NOT: Her mum made her audition for Pop Idol. "Obviously the producers didn't think I was entertaining enough," she sniffs.



# **SELL-OUT SHOCK FOR ALABAMA** SHAKES' TOUR

Singer Brittany Howard can't believe uptake for debut UK gigs and says the band have "something special" planned for the shows

CMJ 2011's biggest hits - and Alex Turner's favourite new band -Alabama Shakes have told Radar they're "shocked

and excited" to have sold out their first ever UK gigs this month, in the lead-up to the release of hotly anticipated debut album 'Boys & Girls' on April 9.

The blues/soul revisionists, who were the subjects of a fierce bidding war late last year (eventually won by Rough Trade), saw their NME Awards gig at the Boston Arms on February 22 sell out instantly, followed by an additional

two extra dates at the venue - one of which has since been upscaled to a larger room to meet demand.

"We're very

shocked that there's been that much of a response," says singer Brittany Howard about the UK's reaction to the band. "I don't think we could've expected it. We're just doing our thing and we really have a good time doing it, and everyone who comes out and sees us play, they all share it with us."

Cryptically, the singer also says "something special" is in store for each UK gig, adding: "I can't tell you what, it's a surprise. But you've got to keep it interesting. There are some people who come and see us over and over again and I don't wanna give the same people the same show, that's no fun."

The 11-track 'Boys & Girls' album includes all four songs from the band's 2011 'Alabama Shakes EP', along with newer tracks such as 'Hang Loose', 'Heartbreaker' and 'Be Mine', and Brittany promises the record will delve beyond the Southern swamp-rock with which they're currently associated. Meanwhile, Alabama Shakes' UK tour

# "We're just doing our thing and having a good time"

**BRITTANY HOWARD** 

will also give them the opportunity to give props to Alex Turner, who tipped them after seeing a gig while on tour with Arctic Monkeys in the US last year. "It's very, very cool," says Brittany of their famous fan. "I've never met him, but I'm flattered - I think it's amazing!" Mark Beaumont

# The Buzz

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



# GABRIEL BRUCE

The towering frontman of celebrated London doom brutes Loverman has been quietly carving a solo name for himself for a while now, with last year's Leonard Cohen-recalling seven-inch 'Sleep Paralysis' arriving ensconced in a beautifully audacious 50-page booklet courtesy of a hook-up with the guys at Off Modern. And now, Gabriel's about to step out for his first ever solo gigs. He plays a couple of warm up shows at Guildford's Boileroom (February 16) and Bath's Moles (17), ahead of his first proper headline show at London's Electrowerkz the following Thursday (23).



BAND

RUSH

WU LYF's

Evans Kati

on his new

favourite band

'Oh. these French

kids! Listen to Apes

And Horses - it's like

they're mixing

'Laughing Stock'-era

Talk Talk with the

romantic pop glow

of Phoenix.

Aurélien's beautiful

croon and gentle

guitar melodies.

Pablo's vast layers

of transcendent

sound, Yaco's potent

bass grooves backed

by Antoine's assured

drums... Their song

'The Fields' will drop

in your head and

laugh at what you

thought a pop song

was, and they're the

nicest guys in the

world too."

### 2 EX COPS' 'BROKEN CHINESE CHAIRS

Fresh from playing the coveted opening slot for King Krule in NYC recently, these Brooklynites are rumoured to be inching ever closer to a deal. Take one listen to this seductively narcotised cut - its name plucked from a Craigslist advert - and the reason for the burgeoning fuss becomes crystal clear.



### **3 CEREMONY RETURN** TO THE UK

Newly snapped up by Matador, Ceremony's March 6-bound album 'Zoo' is as thrillingly feral as we've come to expect from the Californian hardcore stalwarts. They return to the UK for their first proper tour in aaaaaages in March too - miss them at your peril.



## 4 RANGLEKLODS' 'YOUNG AND DUMB'

This Johnny Greenwood-alike from Denmark apparently listens to Timbaland and The Knife in equal measure. 'Young And Dumb' is a gothic-futurist banger that could pack a dancefloor in the fieriest pits of hell. It's so good that it totally makes the (ridiculous) name Rangleklods forgivable.



### **5 OBSERVER DRIFT**

Minnesota's well hasn't run dry just yet. Howler's home state now brings us Prince for the post-chillwave era, in the form of basement-dwelling pop savant Collin Ward (aka Observer Drift). Ward issued his debut album 'Corridors' via bandcamp last month - head to NME.COM/radar now to take a listen.

# SCENE REPORT

# TRASH TALK'S LEE HITS THE HARD STUFF

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



A lot of sick stuff has come out since I wrote my last column for *Radar*. Tons of rad new releases have been popping up all over the place, and the first band I wanna talk about is one such act, called **The Boston Strangler**. TBS' demo in 2010 had people buzzing hard

about them, but recently they released a couple tracks off their forthcoming LP 'Primitive', leaving kids really eager to get the whole record in their hands. The next band are New Brigade; they're brand new and from Southern California. A lot of my friends told me to check them out and I'm glad I finally did. They released a killer demo tape a few months back on Thick Skin Records, and are for fans of '80s hardcore in the vein of Agnostic Front and Warzone. Another band I've been feeling lately is Gypsy from Wilkes Barre, Pennsylvania. Gypsy take a different approach to their tunes than the other bands I've talked about so farthey have a more chilled out vibe, kind of like Dinosaur Jr, Jawbreaker and Seaweed. They just released a new LP on Six Feet Under Records called 'Giants Despair'. Don't sleep on them! There's also a band that just came out of Richmond, Virginia called Friend Or Foe, who dropped a demo called

LEE'S TOP 5

THE BOSTON STRANGLER 'Primitive'

NEW BRIGADE 'CA Slam'

GYPSY 'Sleep Well'

FRIEND OR FOE 'No Gimmicks'

**CHANGES** 'Straight'

'Know Your Rights'. Richmond has always had a good hardcore scene so I'm excited to see where this band goes from here. Finally, I'm gonna tip you a brand new straight edge band from Los Angeles. They're called Changes and they have a heavy-hitting youth crew vibe that'll go down well with fans of the Wishing Well Records roster. They have a new self-titled demo dropping in the spring. I've been going to their practices lately and from what I've heard it's gonna be a ripper! You should check out the track 'Straight'. Why? Because it'll make you wanna throw your TV out the window.

NEXT WEEK'S COLUMNIST: Rhys Webb from The Horrors



This week's unmissable new music shows

YOOFS Green Door Store, Brighton February 10

OUTFIT
Bullingdon Arms,
Oxford
February 12

FAIREWELL (pictured) /CRUSHED BEAKS Social, London February 13

OUTFIT The Cooler, Bristol February 13

DALE EARNHARDT
JR JR/HOODED
FANG
Madame Jojo's
London
February 14







# **TOWNS**

**BARFLY, LONDON** MONDAY, JANUARY 23

CAUGHT LIVE The trend cycles have shifted again, casting out '80s synth pop and welcoming in a return to the nicotine- and lager-stained guitar

anthems of the '90s. Last year, Brother tried and failed to nab Oasis' lad-rock crown before disappearing in the nation's collective cringe. Meanwhile, Tribes are mixing grunge with Suede-worthy glamour, while making Camden kind of cool again.

And now there's Towns. We've yet to see any public

displays of patriotic posturing from them, but there's no mistaking Cool Britannia's influence on the four Bristolians.

After a storm of blue lights and furious cymbal crashes herald the start of tonight's gig, 'Just Everything' sets the tone for the next half hour. It's a big, shiny guitar-pop song, its roots set firmly in 'Leisure'-era Blur, with baggy undertones peeking through smooth hooks. Hell, squint a bit and singer James MacLucas even looks

like a young Graham Coxon (complete with vision-blocking fringe and stripey jumper).

Thick, shoegaze fuzz descends on debut single 'Gone Are The Days', a swirling cacophony that sums up Towns with a patchwork of sounds gathered from their formative years. 'Heads Off', meanwhile, is a thunderous juggernaut right where you'd expect another spiralling Britpop salute. Even more surprising is MacLucas' switch from his usual sharp, nasal croon to a half-roared chorus, making key lyric "They're running around with their heads off!" sound flecked with the spittle of disgust.

# 'Heads Off' is a thunderous juggernaut where you'd expect another Britpop salute

Unfurling in a fizzing riot of noise, 'Everyone's Out' closes the set, MacLucas and guitarist Jon-Paul Beaumont pressed close against each other, before giving way to a wall of wailing feedback. With shows as bold as these, why look to the past for heroes? In the present, Towns are about to cover themselves in glory. Rhian Daly





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t's back! Last January NME and all your favourite artists got together to bring you a very special guide to the lost classics and forgotten gems we thought you needed to hear. Now, due to huge demand we're back with Part Two. This time we've asked everyone from The Horrors and

Kasabian to Lana Del Rey and John Lydon to help us pick another ton of under-loved albums for you to go out and hunt down. And who better to get us nosediving into a mountain of incredible, untapped music than the man with the biggest record collection of them all? Take it away Noel...

SOOTHING MUSIC FOR STRAY CATS (2005)



Hold on Noel, you've

forgotten 'Different Gear, Still Speeding'

This blew me away when it was released and it still blows me away now. The sound is what Lee Mavers claims

he's been chasing all these decades. I'll find out the address of his gaff and send this album to him. It's a colossal mix of jazz, blues and voodoo jibber-jabber. The best-sounding record to come out of Liverpool ever. That's not an opinion... that's a fact.

**KON TIKI** (1997



BHTIKI I bought [legendary Texan indie rockers] Cotton Mather's 'Kon Tiki' album maybe 10 or 11 years ago. solely on the strength of a

tiny review in some magazine or other. The review claimed it was the sound of The Beatles playing Bob Dylan! For once the reviewer had actually got it right. There is a track on there called 'She's Only Cool' which I very much wished I'd written myself - and that's not even the best thing on it!

SHACK THE CORNER OF MILES AND GIL (2006)



**Everything Shack have** ever done you can file under 'lost classic'. I'm a bit biased here because I put '...The Corner Of Miles And Gil' out

on my own label [Sour Mash]. But fuck it. It will never get the credit it truly deserves, and that saddens me. Every song is incredible, both musically and lyrically. Mick Head is a genius and his brother John is a wizard. It's still available by the way... I've got a shitload of them under my bed!

# 4-8 JUSTICE on ELECTRO

Dance music's biggest rock stars select some unsung audio and disco (no video though)

# JACKSON AND HIS COMPUTER BAND



Xavier: "It's a one-guy band, a French guy (Jackson Fourgeaud). and this album was out on Warp in 2005. It's still one of our favourite records, the guy pretty

much invented what everybody called the French Touch #2. It was really influential for us, and for many people, and he didn't get the recognition for that. It's one of the blueprints for Justice, in terms of sound it's a very romantic album but really hard at the same time. There was a definite feel of before and after this record for us. There's a track called 'Radio Caca' that's a stand-out, like all of his singles, but the whole album is a great record, really inspiring."

# CORNELIUS



Gaspard: "He's a Japanese guy, and this album was very playful: something that was rare at that time in electronic music. It was a great blend of pop music,

classical music and electronic music. His show was one of the best shows I've ever been to, because they were replaying everything on the record with live musicians. That's not something we're especially interested in but they were so like machines, those Japanese guys, it was a great thing. It was really fun to listen to with headphones because he invented a new way of recording called 3D stereo or something. His other records are really good as well but a bit more abstract, getting more and more experimental. The thing I liked about the first one was the pop appeal of it."

# THE PRODIGY ALWAYS OUTNUMBERED, NEVER OUTGUNNED (2004)



Xavier: "The critical reception was pretty bad around this album. but we love it. It was something that was

new for The Prodigy because it was a bit more funky and synthetic than the stuff they made before and after, and in France all of us, and our friends, really loved it. If you blend the Jackson And His Computer Band album and this one, you get pretty much everything that was made in France in 2005. I read that they made it completely with a laptop, I don't know if that's true, but it sounds amazing for something that was made on a laptop."

# **NEIL YOUNG**

TRANS (1982)



Gaspard: "It's from 1982 and it's probably the most hated record for Neil Young's fans. The story behind the record is interesting -Neil Young's son [who has

cerebral palsyl was responding to the sounds of vocoders and synthesisers, so he did that record to communicate with him. It's a very weird album in the Neil Young discography but it has some really great songs. My favourite song would be 'Sample And Hold' - I guess he got the title from some control on the synthesiser because it's the name of a function. It was a brave move. It's a good example of somebody pretty established who wanted





Xavier: "It's by Jacques Le Cont [aka Stuart Price] - at the time it was presented to people as being an '80s-sounding record but if you listen to it now it doesn't

avier and Gaspard

sound that '80s. It sounds more like a record of the 2000s. All the tracks are made on the same principle, it's always a vocal groove then a synthetic bassline, but that's a great thing. Sometimes you think it's the same song but it's OK. The singles are great, but so is everything. We only listen to music that has hooks, and this album is nothing but hooks, one after the other."



# JUSTIN YOUNG OF THE VACCINES on





This has always been one of the most important albums for me and for my band. They're always namechecked by musicians, but I guess the

general public [aren't aware of it so much]. I think the songwriting and the melodies are just as strong as anything by The Kinks or any other band, it just kind of amazes me that that record isn't in everyone's collection. I got into it because my mate was really into '60s stuff back when we were in college. He gave me a bunch of records and I had it for ages and when I was, like, 19, I finally listened to it and went, "Fuck, why haven't I ever listened to this before?" I'd heard 'Time Of The Season', but I listened to the whole record and every song's just amazing.

# **DYLAN BALDI** OF CLOUD NOTHINGS on

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HAPPY REFUGEES LAST CHANCE **SALOON** (1984)



'Last Chance Saloon' by Happy Refugees should be placed alongside early Fall records in terms of both quality and style, but somehow it managed to stay

fully below the radar of the independent scene. The songs are claustrophobic, paranoid Mark E Smith-style takes on politics and English society that have managed to stand the test of time better than some of their more popular contemporaries. The music shifts constantly, never settling into a groove for too long. 'Hamburger Boy' goes from a relatively straightforward punk song into a falsetto chorus, while 'Screaming And Shouting' wouldn't sound out of place on a Deerhunter album. 'Last Chance Saloon' is unsettling, creative and unfortunately overlooked.

MATTINIAN AND TRANSPORTED BY THE PROPERTY OF T

# NME'S PRIYA ELAN on THE FAMILY THE FAMILY



According to legend, Prince put together The Family after stating "We gotta go after some of that Duran Duran money!" With him directing the vibe, the

members of The Family would later liken their roles to actors playing characters in a film. The aesthetic may have been French Rivierastyle glamour meets Renaissance opulence, but musically they delved into a dazzling array of styles. Aided by Clare Fischer's orchestration, the album bounded from the skinny tie psychedelics of 'High Fashion' to the raw 'Mutiny' and the devastating, taut funk of 'River Run Dry'. There was also the original version of 'Nothing Compares 2 U', which set Susannah Melvoin and 'St' Paul Peterson's chocolate-melting vocals against a bold strip of synths. 'The Family' was a brilliant one off. Oh, and it sounded *nothing* like Duran Duran.



# MY BLOODY VALENTINE

ECSTASY AND WINE (1989)

Before 'Loveless' came this collection of sonic gems ARRIN<mark>AR</mark> KANTUKANCIORIDIA IRRITARIO DAGARRIO BIDI DAGARRIO BIDI BARRIO BARRIO



I know Kevin Shields might

hate me for picking this, but I really like 'Ecstasy And Wine'. It's the sort of music that I'm a big fan of, beautiful little pop music,

but it's very barbed, with a layer of white noise and big tambourines. But you know, with My Bloody Valentine it's not so simple because there's going to be insane drumfills every two bars, and... noise.

There are some beautiful little pop songs on there, and it makes you think, "Gosh, that's easy, write a pop song and put loads of noise on it", you know, almost like The Jesus And Mary Chain, but it's not as easy as it sounds. I know Kevin has some sort of problem with

it, he doesn't recognise it as an album and it was just some sort of experiment in sound or whatever, as well as being a compilation of two previously released EPs, but it's an LP I've always loved.

My Bloody Valentine are one of my favourite bands ever anyway, but every so often I'll drag that album out because sonically it's just so interesting and it's really pretty. So I think that's kind of lost – but it's like the dog owner who's locked the dog out of the house, I think Kevin Shields wants to lose it, in a way, but I'm not sure, I've never talked to him about it. There's some lovely songs on it - 'Can I Touch You' is on it, '(You're) Safe In Your Sleep (From This Girl)' is on it, they're really brilliant songs.

# **DANIEL BLUMBERG** OF YUCK on

**SILVER JEWS** STARLITE WALKER



Silver Jews' first full-length album is incredible. Not many people talk about Silver Jews these days; when they do, they talk about the third album

['American Water']. But the first one is amazing. I love David Berman, he's my favourite lyricist - and a lot of the time I don't pay too much attention to lyrics. But that was a massive lyrical album. It also sounds so cool - he did it with Stephen Malkmus.

# LANA DEL REY on

**NICK DRAKE** FIVE LEAVES LEFT



Some of the lost albums I would have recommended for this issue, they've had their resurgences, but I'm still going to go with Nick Drake's first

album, 'Five Leaves Left'. He was so ahead of his time in the late '60s and into the early '70s. But I think I actually heard him first in Garden State... I definitely remember thinking that it was a modern artist when I heard it then, as an introduction. He was so smart, and his melodies were very universal.

# PINK EYES OF FUCKED UP on PUNK

The frontbeast on the forgotten hardcore delights that make him want to take his top off

# **RUDE KIDS LEATHERFACE** MUSH (1991) I think that this record is part There's something about late of a wider debate about what '80s and early '90s punk in the first ever hardcore record the UK where there seemed to was. A lot of people say The be this real emphasis on Middle Class EP ['Out Of melody. There's still lots of Vogue', released 1978], a lot of people say aggression, but with this particular band and Black Flag's first seven-inch. But to me this record it's where all the parts fit together. is the first ever full-length hardcore record This is the ultimate LP statement from that because it just sounds so much more period. I was a huge [Florida punk band] Hot aggressive than anything else. The LP is a Water Music fan when I was younger. pretty hard one to track down. And I think Because of this, someone told me I should even in Sweden - where they're from, and listen to Leatherface. To me this is the where I finally found a copy - they've been starting point for a lot of bands like Against forgotten. But, to me, their place Me as well as Hot Water Music. Even a in the history of punk rock band like The Gaslight Anthem have a little bit of Leatherface in them. is so important.

This is why you should

when you're drunk

# THE COMES

NO SIDE (1984)



They're a Japanese all-female band and they take aggression to the next level. It's so raw, and sums up everything Japanese

hardcore should be. I got a bootleg of this years ago, then I finally bought it when we were in Japan on tour. Fucked Up used to cover a song of theirs called 'Panic' and I don't know the words because they're in Japanese, so I just used to say "I like The Comes" over and over again.

# **FEEDERZ**

EVER FELT LIKE KILLING YOUR BOSS? (1983)



If you were to explain punk to someone who'd been frozen in ice for thousands of years, you'd play them this record. Their lead singer

Frank Discussion was a political activist/ prankster and was just crazy. He once dug up a bunch of animals from a pet cemetery and used them to decorate the stage. The sleeve of this record was covered with grit paper so it'd scratch up other vinyls. They were a band that were political and aggressive and tongue-in-cheek and yet had enough self-awareness to not take everything too seriously. To me, this is what the Sex Pistols would have sounded like if they hadn't been manipulated by people in the music industry. The Sex Pistols became a carnival before they became a band. Feederz were a band that turned into a carnival.

# SHEER TERROR

JUST CAN'T HATE ENOUGH (1990)



There's no better onstage talker than Paul Bearer, the lead singer of Sheer Terror. He's just the greatest MC for holding it down onstage. He

has this ability to insult the audience, but also to be self-deprecating enough that you don't hate him while he's doing it. I'm unbelievably indebted to him. There are few records that are so misanthropic as this one. It's not hateful in a fascist way, but this is a record you listen to when you've had a terrible day and a record you listen to when you just hate society. When I was on the cover of the NME, I found out he'd been shit talking me and I've never been so flattered in my entire life. He was saying, "What's this guy doing on the front of the NME? I'm the original fat punk." I will carry it as a badge of honour to the grave.

# ROSTAM BATMANGLIJ OF VAMPIRE WEEKEND on

20 JULIAN CASABLANCAS PHRAZES FOR

THE YOUNG (2009)



This is an album that I really love and it just didn't get its due. There are a lot of things that are amazing about it but it takes time to get into, and for that

reason some people just didn't hear it enough to give it the chance it deserved. It's a really special record and I hope more people hear it in the coming years. I love the lyrics. They come from a pretty real place, and I felt like I could really relate to them. It is a recent lost record, but it is a really great record and so many people I respect agree with me.

The thing is, you probably won't like 'Phrazes For The Young' the first two or three times you hear it, but that's when it starts to get good, that fourth play. There's one lyric at the end of the last song, 'Tourist', and the chorus is like, "Feel like a tourist" and then the last lyric is "If you're here with me then I'll always be at home". When he's singing it, his voice and the way that it comes at the end of the song, is a pretty special thing. It's definitely one of my favourite albums of the past 10 years. iTunes would reveal that to you if you looked at my 'most played'.

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# COLE ALEXANDER OF BLACK LIPS on

# 21 MICHAEL YONKERS

MICROMINIATURE LOVE (1968)



He's this old experimental guitarist, he was doing what Thurston Moore did on guitar but in the '60s, this weird atonal noise. Sub Pop reissued his

record a few years ago and it got good reviews. It's one of the first experimental punk albums ever – I was in Germany and a fella there played it before it was reissued, which is how I heard it. We're a garage rock band and people think of us as a cookie-cutter thing, in the same way, like, in the '60s most people dressed up like mods with Beatle boots, whereas this guy is '60s but experimental. It's real garage music.

# REBECCA COLE OF WILD FLAG on

BILL FOX SHELTER FROM THE SMOKE (1996)



Bill Fox, who used to be in a band called The Mice, was in Ohio when this one came out. It's really lo-fi, mostly just vocals and guitar; you can tell he recorded

it at home because you can hear the radio in the background. It had a pretty niche impact, but the musicians I know who have heard it love it. The thing I love about it is that it's so deceptively simple; it's not that easy to write so many amazing songs, but he makes it sound like he's sitting in his living room writing something before coffee. Almost every song sounds timeless immediately.



# NIC ARMSTRONG & THE THIEVES

THE GREATEST WHITE LIAR (2005)

It's like the '60s never ended on this retro jewel



### When I started out I was

in a band called The Little Flames, and we once played Nottingham. This guy Nic came to the gig and he was like, 'I do music'. His album

had just come out – so after meeting him I bought it.

He did the album with that Liam Watson [engineer and mixer on The White Stripes' 'Elephant'], great tunes, like 'Down Home Girl', and 'Natural Flair'. It's pure '6os sounding, but done in a cool way. I remember watching him live, he'd be rocking out with his electric guitar and his harmonica. I just buzzed

off him, I used to listen to him all the time. Back then it made me think, 'Fuck, I wanna do tunes a bit like that.'

I think it's important to make things that are modern, especially in this day and age. Personally, I'd want my music to be more modern-sounding than Nic's record, because you wanna get on the radio and all that. But it's those records from back then, whether it's The Beatles or Motown or Bowie, growing up, your mum would always be playing those records in the house, and it never really left you. That sort of sound I hear in this. Why did he never take off? God knows. He's still doing his thing.

# JACK STEADMAN OF BOMBAY BICYCLE CLUB on

24 MUM FINALLY WE ARE NO ONE (2002)



I just rediscovered a band called múm, from Iceland, and they've got an album called 'Finally We Are No One' - one of my favourite albums of all time. It's

very delicate and beautiful – it's a really organic sound. It feels... close. It's perfect for when the days are getting shorter and it's getting colder: the perfect winter and Christmas album. Is it an influence on Bombay? I don't think we've ever achieved that much subtlety, as much as I'd like to. I guess it's influenced the stuff that I'm making outside of the band.

# ROBERTO CACCIAPAGLIA THE ANN STEEL ALBUM

(1979)



You know how it goes - you go to Italy to practise yodelling, and before you know it you're making a modernist masterpiece with a fringe krautrocker. That's what

happened when Michigan singer Ann Steel met now-composer Roberto Cacciapaglia. The pairing recalled Donna Summer and Giorgio Moroder's hook-up for 'I Feel Love' two years earlier, but whereas that was bouncy but banal, it'd be far tougher to groove to these fizzing, pumping angles. You'd struggle to find a record that sounds as novel as this 33 years later.



# sold poorly but has now been resurrected, revered as a fully fledged classic of the genre.

GROUP 1850 AGEMO'S TRIP TO MOTHER EARTH

guitar supplied by a pre-Hawkwind Lemmy

weaves its wicked way through tabla-driven

grooves to hypnotic effect. Acid folk meets

off your mind, relax and float downstream"

record. The band played all of London's

heavy psychedelic rock, it's definitely a "turn

legendary underground hotspots. The album

19681



Holland's answer to Pink Floyd, Group 1850 recorded some fantastically deranged records in the second half of the '60s. Playing heavy, acid-fried

rock'n'roll, the band made full use of the psychedelic treats on offer in the studio. Phased to the max, this record stinks of Doctor Hofmann's dreaded lysergic. 'I Put My Hand On Your Shoulder' is a trip in itself, almost 15 minutes of beautiful insanity. My heart will always lie with British psychedelia, but the Dutch are my second favourite exponents. There's a potent snottyness and a huge whiff of punk attitude that characterises a country with perhaps more access to the good stuff than most. 'Agemo's Trip To Mother Earth' manages to keep the listener feeling like they should enjoy this trip, as it may well be their last!

# DAMON

SONG OF A GYPSY (1969)



Damon's debut long player definitely ticks all boxes as far as our 'lost psychedelic classic' theme goes. Released on a small indie label and housed in

a leather-bound gatefold sleeve, it is regarded as one of the most sought-after US artefacts, with original copies changing hands for \$1,000 and upwards. The record itself is a mesmerising blend of fuzz and acid, with Damon's mystical vocals drifting effortlessly over percussion-heavy grooves. It also features some fine guitar work from Charlie Carey, who joined the band just before the recording session and was encouraged to just "feel it" and play whatever he wanted. Standout track 'Don't You Feel Me' is a perfect example of this great band at work.

monster is proto-hard rock at its best. Progressive in places, though not indulgent, the record is driven by the fantastic guitar work of Steve Giles and Martin Weaver. There were only 50 copies pressed originally as gifts for the band's girlfriends, families and friends. Now rediscovered by bootleggers and reissuers, the record is available to the masses and definitely one of the finest examples of the genre. Riffs rip the listener ear to ear as the bass pounds and drums roll. Start with 'Zero Time' and hear what it's all about.

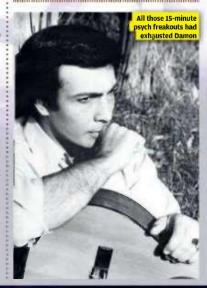
# LAZY SMOKE

CORRIDOR OF FACES (1969)



The fantastically named Lazy Smoke formed in Massachusetts in 1967. Their sole LP, 'Corridor Of Faces', released on the Onyx label,

shows a very capable band writing beautiful psychedelic pop music heavily influenced by 'the experimental pop sounds of our favourite Fab Four'. At points it almost sounds like you're listening to a Lennon-penned 'Revolver' outtake, but always in good taste and great for it. Dreamy melodies float over fine psychedelic guitar work, a breezy journey into the sights and sound of a generation in love. Blissed out, euphoric and optimistic, another lost group with so much to offer. Enjoy.



world's biggest bass

NME 11 Februar 012

Rhys wrestles with the

# **CLAIRE BOUCHER** OF GRIMES on

**AQUA AQUARIUM** 



It's considered a joke album, but I started re-listening to it, because it's pretty much the best music in the whole world to DJ with. Everybody goes

insane for Aqua. And every song on that album is a total banger - they're so well produced. It's so hard to DJ anything after you've DJed Agua, because nothing is as loud or as fast, and still retains the pop, chorus-verse quality that gives you the anticipation that works so well in a DJ setting. I was really young when it came out, probably in elementary school. I remember the 'Barbie Girl' video was like, a 'thing'. But I've listened to it, non-ironically, on my own and been amazed at the quality of the album and how good it is. It's a charismatic sort of joke album that shouldn't be a joke.

# STEEV LIVINGSTONE OF ERRORS on

**WOLFGANG RIECHMANN** WUNDERBAR (1978)



This record brings together the synthesised element introduced by Kraftwerk and Tangerine Dream a few years earlier, along with the live instrumentation of

bands like Neu! and Can. Riechmann even played alongside some of these big names of German music, feeding off what each was doing but creating his own distinctive sound. A tune like 'Himmelblau' seems like it should be as recognisable as Kraftwerk's 'Trans-Euro Express' or Neul's 'Hallogallo'. But Riechmann appears as a footnote in most Krautrock biographies. The album ends on a hauntingly sad note, which is all the more ominous when we learn that Wolfgang Riechmann didn't live to see this album released - he was stabbed to death in a random knife attack just three weeks before the album went on sale.

# NME'S LOUIS PATTISON on MORE FIRE CREW CV

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If you were a grime artist in 2002 you couldn't get arrested - or rather, you could, probably just by wearing your hood up - but you certainly weren't likely to get a record anywhere near the charts. Then, 'Oi!'

happened. The debut single from a trio from Waltham Forest called More Fire Crew, it was guite a calling card, MCs Ozzie B, Neeko and one Lethal Bizzle going in hard over a lo-tech ruckus of proto-dubstep bass whoomp and snares that snap like an angry Staffordshire terrier. 'Oi!' charted at Number Seven and there's a strong case to be made that the full-length it spawned, 'More Fire Crew CV', is the first grime album, period. It was urgent and innovative, but disappeared with barely a trace on its release in January 2003 (it's currently available on Amazon.co.uk for a very affordable £0.05).



The small labels who make it their business to unearth buried treasure

### **NUMERO GROUP**

Mission statement: "Finding the dustiest gems begging to be released from their exile on geek street".

### **CHIGLAK RECORDS**

Launched by Bon Iver to put out "extraordinary albums that were never released".

### THE VIPER LABEL

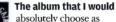
Liverpool-based and founded in 1999 by two former La's, has released albums by local cult heroes.

### **CHERRY RED**

An endless source of forgotten gems from all eras, their site hosts a "suggestion box".

### LTM

**Brilliant label focusing** on post-punk, Factory and suchlike.



absolutely choose as whatever is 'Réalistes'. It's underrated because I can't

understand why it hasn't sold untold millions and made David Feck and co into lionised rock star assholes. It's not only in my opinion the greatest pop album of our times, but it is also emotionally deeper and more beautiful than any of the beardy brigade could ever hope to be.

Back in 2002 when this album was first released, I didn't take one bus journey or early morning trek to college without it on my Walkman. It gave romance and beauty to the rain and grey skies, crushing nostalgia and hopeless daydreams that seemed to be omnipresent in those days. I thought that they were gonna be huge - northern soul riot boys and girls in disheveled suits/dresses playing in turn beautiful Rickenbacker and shards of noise, with David's

beat-poetry on top.

'underrated masterpiece' or

The timing was perfect, they were on Kill Rock Stars, Kathleen Hanna guests on vocals... how could this remain my little secret? Well, as with most great art, there is something fundamentally selfdefeating about Comet Gain. Their reluctance to tour (The

> Cribs have made offers to them loads of times), the somewhat revolving door line-up changes, and their introverted nature meant that they would remain a band that would mean the world only to the acolytes who managed to find this 'pearl in a haystack' through the traditional channels of mixtapes and word of mouth. They have doubtlessly proved influential over the last few years - not just to us, but to Gossip, The Long Blondes and various bands from the recent New York scene such as Crystal Stilts and

Cause Co-Motion!. Everyone who discovers them seems to fall in love with them. This album has not only the instant pop hooks, but also the ability to make the listener find the romance in the grey monotony of everyday life - a precious commodity.

# **WHO ARE**

A bluffer's quide to... **Comet Gain** 

David Feck formed Comet Gain in 1992 in London and has operated a revolving door policy since, although there were two main shifts in line-up - in 1993 and 1997.

Because of the shifting line-up, singer Rachel Evans once joked: "We want a badge that says, 'I Played In Comet Gain."

### **Drummer Woodie Taylor used** to hit the skins for Morrissey.

Ryan Jarman guested on their 2011 album 'Howl Of The Lonely Crowd'.

They're playing on February 25 at London's Popfest event, if you fancy joining the Jarmans down the front.



# THE MACCABEES

From new wave to indie-psych, the fivesome's fave underrated gems



# ORLANDO WEEKS Vocals

# THE JAGS

**EVENING STANDARDS** (1980)



Their frontman, Nick Watkins, gave me my first ever guitar amp and the confidence to write songs. He's still playing under the name Virginia Plain and he's

still got all the moves. The song 'Back Of My Hand' was a hit in 1979, and then the album followed it in 1980. The record has an early period Elvis Costello feel to it. I first heard it on Never Mind The Buzzcocks when Nick was in the line-up. I'm pretty sure it's the only time I ever saw Mark Lamarr, who was still hosting it then, be nice to any of the guests.

# ANIMAL COLLECTIVE



Perhaps not a lost album, but it is nonetheless overshadowed by 'Merriweather Post Pavilion'. For me this record is more special than that one. The artwork is

similar to that of outsider artist Henry Darger. which is a look that we considered using for our record at one point. It's chaotic in parts and often sounds maddening, but at the same time it's totally listenable. Through all its feral yelping and wood block clattering there is a thread that holds the album together, sort of like a Hansel and Gretel crumb trail.



# SAM DOYLE Drums

# MUDCRUTCH

MUDCRUTCH (2008)



Before forming The Heartbreakers, Tom Petty's first band was Mudcrutch. formed in 1970. They broke up after five years and reformed

in 2008 to record this album, made up of old material and new songs. While it may not be as exciting as Petty's other work, there's something sweet about the fact they reformed to "play and just talk about the old days".

# JEFF BUCKLEY

SKETCHES FOR MY SWEETHEART THE DRUNK (1998)



Maybe it's not really a lost album - but it's Jeff Buckley's sketches of demos and rough recordings for what would have been his second album, 'My Sweetheart

The Drunk' - but of course that never happened. They serve as a haunting reminder of what a great record it could have been, and how his unique voice and amazing songwriting are still so poignant.



### RUPERT JARVIS Bass

# EASTERN LANE

SHADES OF BLACK (2003)



These guys were signed when they were just 14 and wrote this huge-sounding album which is very difficult to find now. I heard this when we were writing our

first album and fell in love with it. They broke up and all have real jobs now, but I think that those who knew of them feel it should have worked out totally differently for them.

# **SILVERCHAIR**

FROGSTOMP (1995)



This was their first album, which was huge at the time but seems to have been forgotten, though not by me. The song 'Israel's Son' has one of my favourite bass

riffs of all time. I once did a cover of this song for a school talent show but I think someone covering TLC's 'No Scrubs' won. Silverchair were the number one group who made me want to play music and be in a band.



**FELIX WHITE** Guitar

# AM KLOOT IATURAL HISTORY (2001)



A friend at school gave me a copy of this when I was around 14. My brothers and I would go and see them whenever they were in London. In hindsight it

was an important introduction to live music for us, being able to witness something that felt special and secret. All the songs sound more like classics now than they did then and 'Natural History' still feels beautifully captivating. I would place it up there with any

# THE FEELIES

CRAZY RHYTHMS (1980)



I bought this just because I liked the cover. It's probably the only time I've done that and been vindicated when I got home and played it. 'The Boy With

Perpetual Nervousness' is an incredible opener, there's something about the way it reveals itself up to the verse that ends proclaiming, "The boy next door is into better things as far as I can see/The boy next door is into bigger things/ The boy next door is me". It's sealed as an English record brought out in the last 10 years. : incredible record within the first three minutes.



# **HUGO WHITE**

ROTTEN LOVE (2005)



A great pop guitar record from New York. James Levy is an undiscovered classic songwriter. 'Wednesday' is one of the most moving songs, dealing as it does

with the death of a friend: "You say that I need to go away, but wherever I go my head will go/ No matter what I do my love is gone, my best friend's dead". Levy supported us on an early tour a few years back. The band have now split up but James continues to release music - his latest album was produced by Guy Berryman from Coldplay and comes out this month.

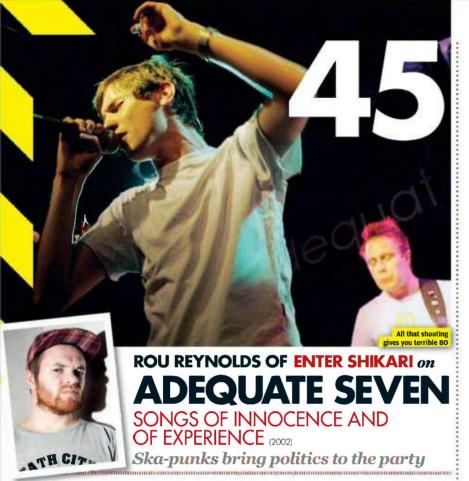
# LEONARD COHEN

DEATH OF A LADIES' MAN (1977)



This is a collaboration between Phil Spector and Leonard Cohen. The two of them didn't get on during the recording process and neither of them were happy with

the results. Leonard Cohen later described the record as a "catastrophe" and disowned it. I think it's unique and an incredible meeting of two very different characters in music, I love it. At times it's not an easy record to listen to. The drawn-out wall of sound production is both intense and dull at the same time (in a good way, if that makes any sense).





Adequate Seven were the band that made me want to start a ska-core band. If I had seen them live just a few more times, the

sound would have been entirely different.

The trumpet was the first instrument I learned, when I was nine. I lost my appetite for it when I got my first guitar at around 12trumpets weren't cool. When I reached 14, though, and saw Adequate Seven live, they reversed that sentiment. Brass instruments were very fucking cool. And they sang about society. They were angry. They were honest. At that stage my pop-punk intake had been limited to dick and fart joke-spouting local Blink-182 rip-offs. And when Adequate Seven screamed "I refuse to be controlled" in 'Choices' or "We've gotta fight to stay alive" in 'Protest Beat', this wasn't Linkin Park-style fauxrevolutionism, this was tangible and concrete.

The album is propelling and nourishing and heavily influenced those early Enter Shikari days, not directly enough for us to make a ska punk band (perhaps thankfully!) but Adequate Seven's frustrations, their melodies, their energy, their groove - all unbeatable. Listening back to the album now, I'm trying to put aside for a minute the huge surge of nostalgia I get from listening to it. The balance of butt-wiggling groove and guitar-driven fury is spot on. The vocals are raw and real; no saliva-cackling squawks one minute then autotuned bubblegummy clean singing the next. No faking, no segregation. It was all one smooth flow vocally, effortless in its blending of gritty yelps and rhythm with every sentence.

Although coming from a different musical angle, I'm doing my best to keep the torch that they and many other socially conscious bands carried alight, and it's an honour. Adequate Seven offer some of the best non-party political, political party music there is.

# RAF RUNDELL OF THE 2 BEARS on

THE STEPKIDS THE STEPKIDS



My friend James Endeacott, who I used to do 1965 Records with. turned me onto it. He knew that it was up my street: psychedelic and soulful, a bit funky, a bit weird.

Jeff Gitelman used to be Alicia Keys' touring guitarist, so the music's really hot. Some people make music that's complicated but hard to listen to. This album is accomplished and intricate and well crafted and musically quite challenging, but

at the same time it's dead easy to listen to. In some of their pictures they wear white and have mad colours projected over them - it references far-out psych and jazz records, but also sounds like Sly And The Family Stone or Rotary Connection. It reminds me of being a teenager and getting stoned, listening to Jimi Hendrix!

Someone told me they've only sold 600 copies of the record in the UK, but it's not like it's a mental sort of album. People like MGMT, who are supposed to be far out, they're not really all that weird. They're just kids with a few ideas who do a few drugs and then go to [psych-indie producer] Dave Fridmann and get him to make [their] record. Maybe that's a bit cynical and mean. But you feel like this lot have music they could play for days.

# DIG FOR MORE

Got a taste for the obscure? Let these sites guide your quest for more undiscovered gems

### BLOG.WFMU.ORG

A haven for the weird and wonderful, courtesy of New Jersey community radio station WFMU

### AQUARIUMDRUNKARD.COM

Throwing up amazing contemporary and vintage indie, soul, psych and country, live bootlegs and everything in between

### AWESOMETAPES.COM

Does what it says on the tin: uploads wicked African cassettes for free download

# SAIDTHEGRAMOPHONE.COM

Canadian blog mining for new MP3s, each song accompanied by a sweet short story

# 20JAZZFUNKGREATS.CO.UK

If dark, cerebral sounds are your bag, look no further than this Brighton-based blog

# RONNIE VANNUCCI OF THE KILLERS on

**BEN FOLDS** WHATEVER AND

EVER AMEN (1997)



When I was 18. Ben Folds Five were one of the first shows I'd ever seen. And I just really stuck with that band. Their stuff, lyrically, gets to me now more

than it did back then. I wasn't mature enough to handle it when I was a teenager. Especially that song 'Smoke', which is about a guy who's just trying to move on, him dealing with somebody who won't let that happen. There's a bunch of really great songs about being dumped and having things go wrong in your life, marriages getting dissolved. I first heard it at a friend's house on 120 Minutes, which is this music programme that was on MTV. The first single was out, 'Battle Of Who Could Care Less', and a few months later it was followed by the ballad 'Brick'. So the first I heard about it was this strange black and white video, and it just blew me away! Three dudes, piano, fuzz bass and drums. Raw singing, not perfect, it's got some rough edges to it. Great pop songs. It just hit me. I was drawn in pretty easily to that. And when I got the record I was just like, holy shit! I listened to it for like, three years straight.

NAMES DE LA CONTRACTA DE LA CO

# ST VINCENT on

**SELDA** 



I just heard this Selda record for the first time recently -Cate Le Bon, who I'm touring with, played it for me. It has the coolest fuzz tones around,

some of the coolest riffs you've ever heard, heavy rhythm sections... and she sings her ass off. It's amazing, amazing... It sounds like a mix between eastern European music and a Western rock record. It's sort of Led Zeppelin-y, but she's actually singing in Turkish. Apparently all of her other records are really not that good at all, but this, for some reason, is a total gem!

# NME'S NAT CRAMP on **SLOWDIVE PYGMALION** (1995)



When Slowdive's third and final album snuck out, it was in the midst of Britpop. Hardly the perfect time for an oblique - and often bleak - album of

ambient experimentation; Slowdive were quietly dropped from Creation a few weeks later, but they had always been a band out of time. Inspired by drug-fuelled trips to Brixton clubnight Quirky, 'Pygmalion' was mainly conceived by guitarist and songwriter Neil Halstead in his west London flat - instruments are looped into infinity, while Halstead and Rachel Goswell's vocals float in and out of the ether. Had it been released on Warp rather than the label that had just served up 'Digsy's Dinner' it would have been hailed as a classic.

# 50-54 WRETCH 32 on HIP-HOP

The London rap star on UK hip-hop's underground heroes

# **SWISS**

AIN 'N' MUZIQ (2005)



He just took it to another level with this album; it was quite advanced for a UK rap artist. The production smashed it and it had a big

single ('Cry') but it didn't do the numbers it potentially could have done. It was after the So Solid stuff, around 2006, and it wasn't an album that the media was shouting about. But I'd listened to his mixtapes and always been into him. It's an important album because it was well put together. That's the beauty of the evolution of the scene - we've been able to do our own artist development under the radar and this is definitely an album that made an impact on it.

# **CHIPMUNK**



I think this is one of the best UK rap albums - it had global potential, great singles and was a massive progression from his first album. But I

feel like it didn't completely get the love it deserved. Chipmunk grew up a lot in the two years after his debut, so 'Transition' was more mature and maybe people didn't know what to make of it. Having a young kid with such a mature head on him is an incredible story; this is an album that puts a lot of rappers on their toes, and to be able to do that so young is amazing. The next generation of rappers coming out of this country are gonna be fantastic, and he's proof of that.

# SAS

S WINS (2004)



These two rappers were meant to be the next big thing to go out and conquer the States; they were signed to Roc-A-Fella and out there with

the big boys. The CD they put together was a fantastic album, but because they went to America it felt like they left us too soon, so no-one ever really claimed them over here. I heard mixed reviews from a lot of people, but regardless of that it's a really, really good rap album. The impact they made over there was really big on a street level, in terms of mixtapes and things, and it proved that if you're good enough then you can go world ide.

# **SCORCHER**

LE (2009)



I've picked 'Concrete Jungle' as one album I believe to be underrated because I think that this was really slept on. Scorcher went in fully,

both musically and lyrically, on this album, from start to end. I've worked with him many times over the years and I know how much time and effort goes into his craft, and I feel that that is really reflected on 'Concrete Jungle'. It has such a solid sound. There's an interlude on it, then a song called 'She Don't Know' that really displays his storytelling ability and his passionate delivery. It's such a shame that he's yet to receive proper recognition for it.

# (ANO

VDON TOWN (2007)



After he made [2005 debut album] 'Home Sweet Home' I didn't know what everyone was expecting him to make, but I was

really impressed with the follow-up, 'London Town'. He showed an artistic side to him on this album. Here you have to be very singles-based to sell your records, whereas in America you can put out a hot freestyle with no chorus and people will wanna get it because it's really lyrical and they can see you've got better - he was trying new sounds that hadn't been tried yet and I think when people heard it, they didn't quite get it. I had a listen to it the other day, and it still really pushes the boundaries; he's probably one of the best spitters I've ever heard.





# 55-59 SIMON RIDLEY OF DZ DEATHRAYS on METAL

The Aussie rocker says you should "cut your dick off" if you don't dig these headbangers

# MEGADETH

RUST IN PEACE (1990)



Just like their more popular album 'Peace Sells... But Who's Buying?', this thing kicks you in the face right off the bat, like a frat boy wailing on a fat nerd, with

opening track 'Holy Wars... The Punishment Due'. Oddly enough, it has a flamenco guitar lick in it, which is about the only time it lets up. I heard Dave Mustaine can be a bit of a dick but fuck it, if he can write as many riffs and howling solos as there are just in this first song, let alone the whole album, he's allowed to be a dick. 'Hangar 18' is a definite horns in the air moment.

# DIO

# DIO HOLY DIVER (1983)



How can you do a metal list and not mention this album? If you don't know who Dio is then you should cut your dick off and go drown in the ocean. Some of

his notable contributions to music were:
1. Creating the devil horns hand gesture;
2. Singing in Black Sabbath; 3. Making epic fantasy metal albums! The stand-out track is 'Rainbow In The Dark'. I would have killed to see it played live in a giant stadium. When that booming drum part kicks in you could just pump your fist in the air to it all day. RIP Dio, you dark prince.

# **COAL CHAMBER**

DARK DAYS (2002)



There are probably a few metal purists who will disagree with this, but fuck you, it's my list! This was probably their biggest album but I'm not sure how many people

remember it. To me, they're one of those bands that you forget about until one day someone mentions it and then you throw it on and go "Why haven't I listened to this in ages? It's awesome!" My favourite track was 'Fiend'. Dez Fafara's voirch is just brutal: if you played this in front of a church it would most likely crumble and in its place would rise an apocalyptic army of unholy undead.

# KING DIAMOND

ABIGAIL (1987)



This is the sort of music that horror movies are based on, probably because the whole album is a pretty much a horror movie. It's about a couple who

inherit a haunted mansion and fall pregnant to an evil spirit which in the end results in both of their deaths. King Diamond can probably hit more octaves with his voice than you could ever accomplish by glueing Pavarotti to Matt Bellamy, and he does all this in the creepiest of ways. Also this album contains some drumming just as epic as the plot. It's win win.

# **ANTHRAX**

AMONG THE LIVING (1987)



This album has possibly the most sinister intro ever, which slowly trudges into an all-out aural battlefield and sets the standards for the rest of the





Simon, right, with bandmate Shane. They're



# NME'S MIKE WILLIAMS on

BWYD TIME (1995)



For some albums, the simple act of passing it hand to hand is all it takes for it to reach legendary status. In my school, under these circumstances, only one record

was king: the seemingly abnormal, certainly eccentric and peerlessly brilliant teenage acid casualties Gorky's Zygotic Mynci's third release, 'Bwyd Time'. Unruly, unprofessional, psychedelic and possibly the only record in history to fuse disco and wizard rock, here were the hedonism and endless possibilities of youth. captured in a way only hedonistic youths can, ie shambolically (if there's a better piss-up song than 'lechyd Da', I'm yet to hear it). That they united a bunch of losers like my friends under one banner rather than the disparate bunch of metalheads, grungers, Britpoppers and ravers they were is reason enough to dig this out of the sad bargain bin where it's no doubt currently living.

# LIAM CORMIER OF CANCER BATS on

# **CUT THE SHIT** HARMED AND DANGEROUS (2003)



They were a hardcore punk band from Boston; some of the guys used to be in a band called Bones Brigade. I got to see them - they EXPLODED. It was 15

minutes of pure crazy, the singer's crawling through people's legs, he bit this dude next to me. Then it was done. Only a few people saw it. There's only a handful of people who even own that record. It's about 18 songs in 17 minutes, and the thing I like is that it's not straight-up hardcore. They also have songs about heartbreak, which hardcore doesn't really do one is called 'Love Is A Lie'. I love it, it's just blatant and open. This band made me think, "I can be creative too! I can bite some guy's leg!"

# **CARL BARAT** on

SEE A DARKNESS (1999)



This record made me realise you could write an album just for the beauty of it; music for expression, not dancing girls and bells and whistles. It's just

very tender songwriting. The song 'I See A Darkness' is a standout; Johnny Cash covered it, which is how it got big. 'A Minor Place' is fantastic too - although it's an impeccable album, it's kind of front-half heavy for me. I don't know anything else by him - you know when an album is complete on its own, like 'If You're Feeling Sinister' by Belle & Sebastian? I'm quite happy with the little island I've found for it, I don't want to join the mainland. It's a personal record, one that lets you voice your feelings and emotions through the scaffolding of someone else's intimacy. That's what this record achieves.





I learned piano at school

My teacher was called Julian Marshall and I'd hear whispers of

how he once had a hit record. Sure enough, he had - he and his former songwriting partner Kit Hain joined together as Marshall Hain, and had a hit called 'Dancing In The City'. It was on an album called 'Free Ride', which I only listened to recently. I went on to discover that Kit Hain had a fleeting solo career after Marshall Hain disbanded.

Kit probably never had a lot of success as a solo artist because she was much more concerned with songwriting than her image. That's not to say that she isn't/wasn't attractive, just that A&R men of old probably found it difficult to market a female muso in the '80s world of material girls. 'Looking For You' came out in 1982, and it's a pretty interesting record. Tracks like 'Uninvited

for six months, maybe a year.

**WHO IS** 

A bluffer's guide to... Kit Hain

The hit with Julian Marshall. 'Dancing In The City', was recently featured in BBC crime drama 'Ashes To Ashes'.

In 2003, Kit's song 'You Lied' was on the third album by German Popstars girl band No Angels.

Kit has also had a song featured on a Fleetwood Mac album: 'Time' from 1995.

Kit has written a "paranormal/ magical realism" novel for early teen readers, and lists her other passions as "sunshine shamanism, yoga, walking, reading, sushi and chocolate".

She co-wrote songs on the eponymous album by Milow, which went to Number One in Germany.

Guests' wouldn't sound out of place sampled on a Justice album and 'Survivors' has perhaps the most pleasing rhythm track I've ever heard. 'Spirits Walking Out' and 'Awaking Again' sound like blueprints for Marina & The

Diamonds' singles, while the only minor hit of the album, 'Danny', is the closest thing to stadium folk vou'll hear.

I keep coming back to this album because of the bass parts - Kit is a bass player. Î'm not sure if she played bass on the record, but you can hear how integral it is. It's touches like that which raise an album beyond the norm - and it was probably preoccupations like that which showed she was never meant to be a pop solo artist.

'Looking For You' is nothing like a lost classic, but it deserves to be heard by more people. After its release, Kit focused on songwriting and went on to write for and collaborated with a number of artists including Roger Daltrey, Heart, Peter Cetera and Chaka Khan, Kiki Dec, Fleetwood Mac, Cher and Cyndi Lauper.

**CRUSH** TEENAGE SYMPHONIES



The recent Creation Records documentary, Upside Down, made no mention of retro rockers Velvet Crush, who were left in the shade by spiritual

heirs Teenage Fanclub. This is their second and last record on the label, the title referencing what Brian Wilson has said he was striving for with 'Smile', while 'My Blank Pages' doffs its cap to Dylan. The album also features a faithfully lovely cover of Gene Clark's 'Why Not Your Baby'. But despite all these knowing winks, Velvet Crush managed to produce an old-fashioned guitar pop record and make it sound fresh and exciting. Nearly 20 years on, it stands the test of time. If only the makers of the Creation documentary had thought so.

# FRANKIE FRANCIS OF FRANKIE & THE HEARTSTRINGS on

титтивроматитичний польчать отворогитивного принаграфия

WELCOME TO THE BEAUTIFUL SOUTH



I've been listening to everything from The Housemartins to The Beautiful South to Paul Heaton's solo stuff. He's undoubtedly the most prolific, brilliant

songwriter Britain's ever had and I don't think he gets enough credit for that. I'm particularly enjoying 'Welcome To The Beautiful South'. What I love about Paul is that he's a workingclass socialist from the north who just writes songs about everyday events, he's got a great voice and he can write a tune and a half. People seem to forget about him, I probably did the same thing meself. The Housemartins were never a 'cool' band and they never tried to be, that's what I like about them.

# **DEAN SPUNT** OF NO AGE on

THREE DARK DAYS COMING



That sound, it soaks my ears, blankets my soul and wraps me up tightly. It sounds like I was there, I feel like I was there. This record was one of those

great decisions. Ten years after it came out, I made a good decision to buy it from the record store where I worked. It came in used, I saw it was on Dischord so I knew it was worth buying. Hopefully you can feel a tiny part of what I have felt from this record. I don't need to describe what it sounds like - I was there. It turned out to be a test press version. I called up Dischord to verify, trembling like I was asking a girl out. I'd found a special thing, and I'm glad that I had the fantastic impulse to trust the record label and my instincts. It's good, and very few people know it, but if they do know, they know it's deep.



JOHN LYDON on

# THE ABYSSINIANS

SATTA MASSAGANA (1976)

This reggae classic is still the genre's blueprint



I love everything in reggae, really, but for me 'Satta Massagana' by [Jamaican four-piece] The Abyssinians is the album that all reggae strives to be as good as. It's

almost like the Rastafarian Bible. They were just the finest group, way ahead of their time. I managed to get a copy in the '70s and even then it was as rare as gold dust.

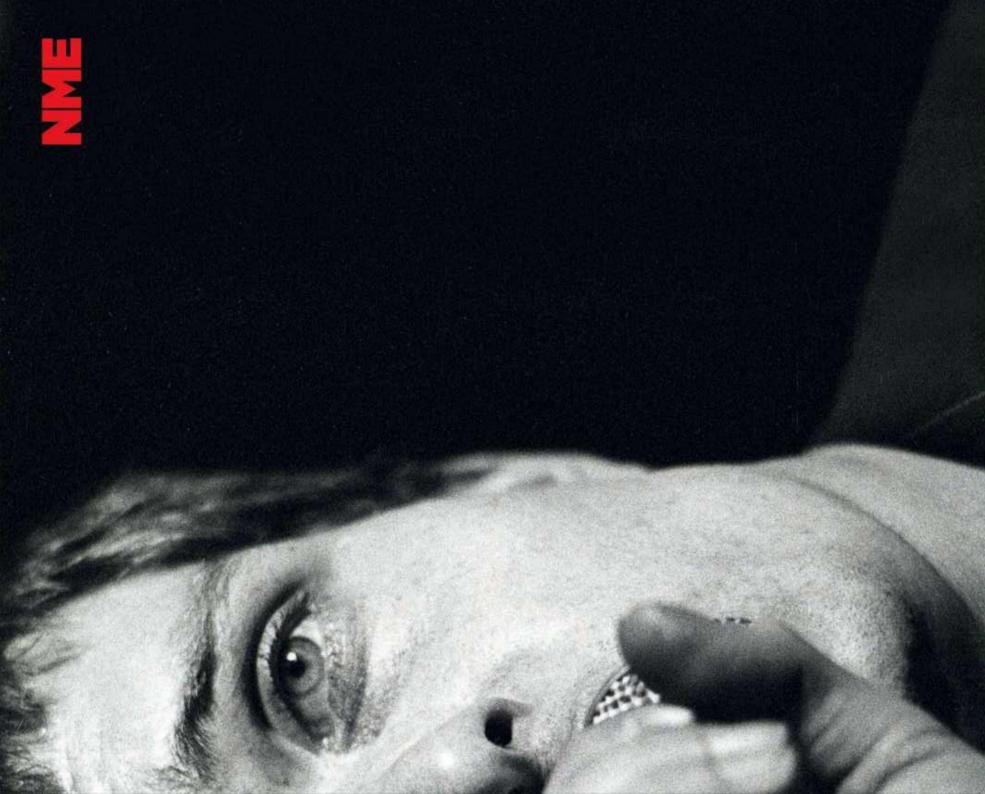
I remember who gave it to me, it was [legendary DJ and Big Audio Dynamite member] Don Letts. Thank you, Don, I've still got it! It was one of the early presses, all hicks and bobs and scratches and hisses, but it doesn't matter because the sheer love just pours out of every track on it.

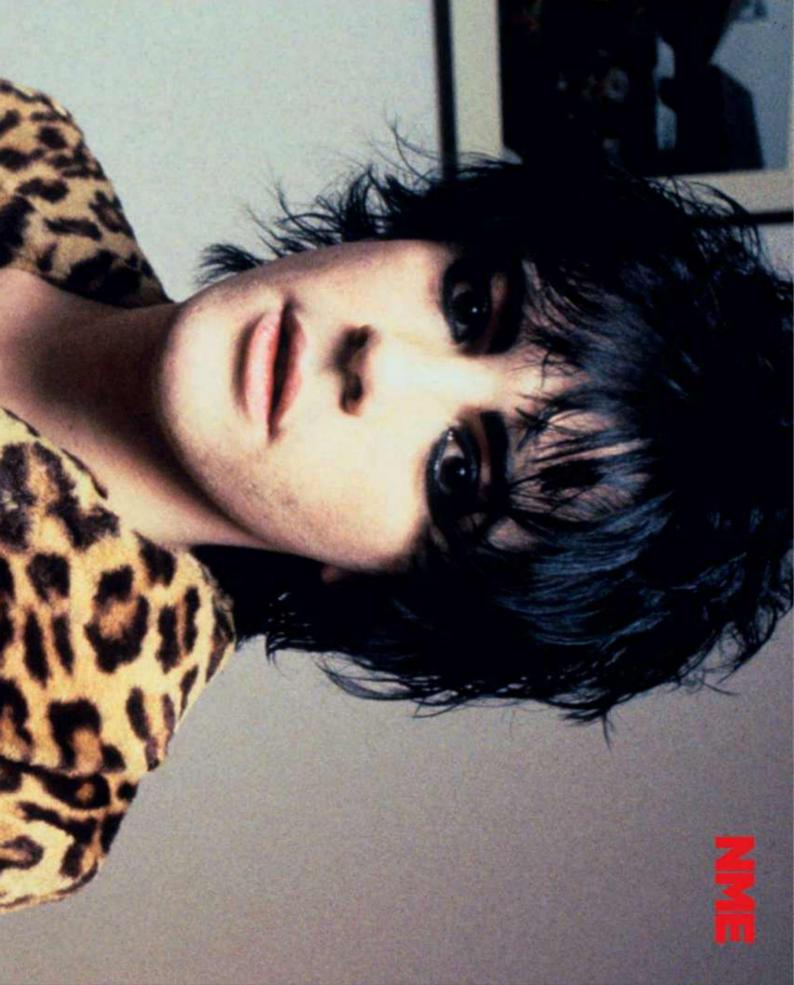
It wasn't my first introduction to reggae in Finsbury Park in north London, where I

grew up, it was always there, you were brought up with it. It was a very mixed culture in that part of London so you were open to all kinds of music. I loved early Tamla Motown records too, but this record was religious without the foibles and entrapments of religion that we've become used to.

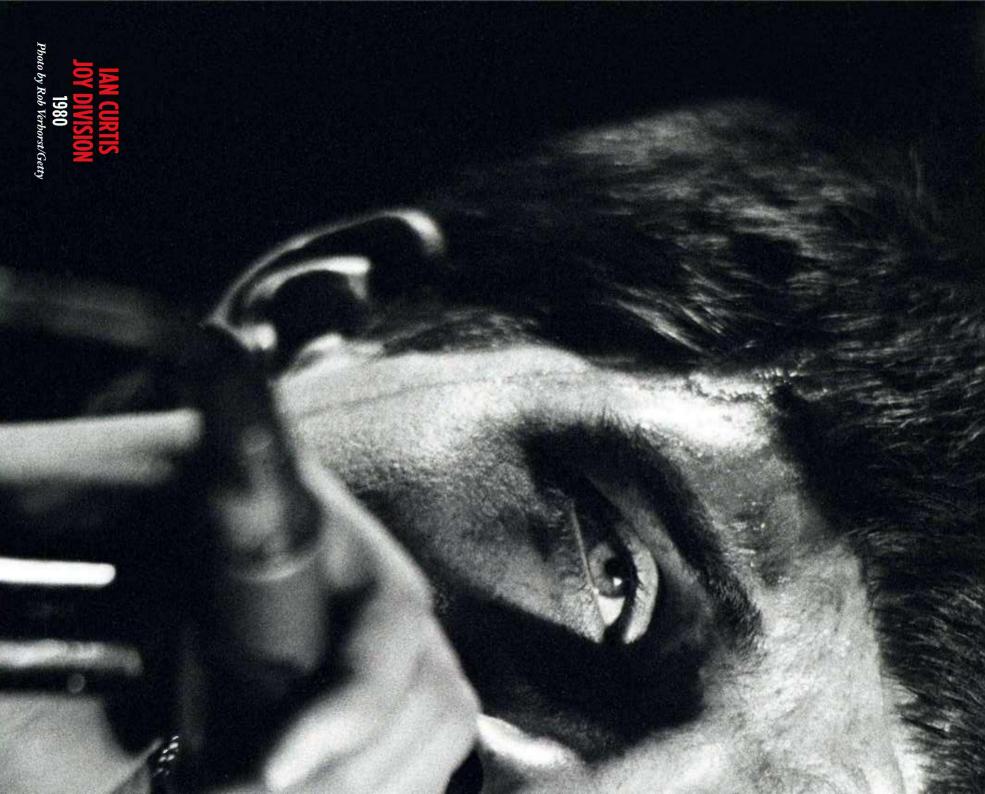
It seemed hopeful, it seemed intelligent and sad, it still does to this day. There are some stunning songs on it - 'Black Man's Strain', 'I And I', 'Forward On To Zion', 'Know Jah Today' - these are just absolute classics. I don't think there was reggae before then, there was ska.

They are like the high priests of it all; everything, I think, comes from them. But they didn't do this for money, they vanished. They truly meant what they said.



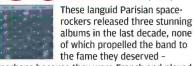






# NME'S TOM PINNOCK on CYANN &

EET BELIEFS (2006)



perhaps because they were French and played space rock, languidly. This, the four-piece's final release, is their most otherwordly. Tracks like 'Sunny Morning', which features Espers' Greg Weeks on joint vocals, and 'In Union With...' are slowly unfurling labyrinths of sputtering synth, echoed guitar and eerie, distant organ - combinations last seen in Pink Floyd's rehearsal room circa '71. Cyann & Ben didn't forget to write some hauntingly beautiful melodies to go with their crashing interstellar atmospheres, though, and 'Sparks Of Love' and 'Sweet Beliefs' are spooky lovestruck hymns with free-noise comet tails. 'Let It Play' and opener 'Words' are the closest things to pop songs here, lacing their circling melodies and tumbling drums with, respectively, lush mellotron and Grandaddyesque synth arpeggios. When the world failed to fall at their feet after 'Sweet Beliefs', though, Cyann & Ben split, with half the band becoming the krautier Yeti Lane, and Cyann disappearing into singing with French synthgazers Team Ghost and a long-gestating solo career. The dissolution was hardly surprising - if no-one's listening when you've created an album this mind-blowing, where can you go?

# JORDAN GATESMITH OF HOWLER on

REPLACEMENTS **HOOTENANNY** (1983)



First of all, I've gotta represent my fucking city, Minneapolis! Everyone knows about Paul Westerberg's band The Replacements, but [their second

album] 'Hootenanny' got outshone by some of their other stuff, like 'Let It Be' and 'Tim'. I think this album is a great transitional phase for indie rock and alternative rock music. With 'Hootenanny' in 1983, The Replacements took the whole punk movement and channelled it into this really, really bizarre record - it's almost a joke, one big fucking joke. At the start of the album all the instruments play like the worst blues song in the world and it's absolutely hilarious but also totally fucking awesome, and they end it with this sloppy song called 'Treatment Bound' that's maybe one of my favourite songs of all time. It's dripping with sarcasm and no-hope ideals.

I was maybe about 14 or 15 when I heard this, it was one of the later Replacements albums that I bought, but it was kind of the odd one out because it was the really weird one where they were drunk the whole time they recorded it. We listened to it a lot when we first started writing songs for Howler. It's an album that really transferred an idea of punk rock-era music to the rock and alternative world. It's a really important album because of that.



covers and I thought it was fantastic. I can't get it anywhere now. It sold about 20 copies, it flopped to fuck. He's on the cover cross-dressing, it's massive. You weren't expecting that, were you? There's a song called 'I Can't Tell The Bottom From The Top' which I think is brilliant, it was on an NME compilation and it made me get the album. He's got a beautiful voice and it's a proper diva tune, a weird tune for me to like, this classical ballad. I loved Dexys Midnight Runners anyway, but this one got away. His gig at Reading Festival in 1999 was a legendary performance, a proper 'fuck you' he came on singing Whitney Houston ballads in a dress, and got totally bottled. He's Kevin fucking Rowland, man.

production's really hip-hop. It's a beautiful sounding record, 'Black Bird' is unbelievable. I heard one of the tunes on the radio and got the album straight away. I never understood why it wasn't massive. It's produced like a hip-hop record but they're a garage rock band, it's real psych and Gee the singer is Eric Burden-esque, a really soulful singer, he screams it out. 'Black Bird' is sort of droney garage-psych and 'Snowflake' is a tune as well. I think it might have been on a computer game, it's got a great '70s hook. They're from Bristol and I hope they're doing another album because this came out some time ago. As a record it sounds perfect, I can hear DJ Shadow in it and I can hear The Pretty Things as well, and I'm really into that.



Lyricists such as Momus, Neil Tennant and Morrissey made me realise you can write pop songs without them having to be all "Ooh baby maybe yeah yeah". He also intimated that lyrical detail was something to be nourished, and that these inversions of rock clichés – songs about failure and obsession – could be just as powerful as those sung by people pretending to be John Lennon and Jim Morrison. I remember Justine once met him at a party and gave him a copy of a very early Suede track. The song was awful, but the damning critique he sent back kind of spoiled his records for me.

# DAVID BREWIS OF FIELD MUSIC on GASTR DEL

he's still touring. On 'The Poison

73 GASTR DEL SOL CAMOUFLEUR (1998)

love the cold, detached sexual imagery.

There's a beautiful hazy melancholy to

much of this record, his second release,

which I think he lost as the songs became

more twisted and intellectualised on later albums – Momus is incredibly prolific and

Boyfriend' there was a delicate, less brazen



'Camoufleur' was Gastr Del Sol's most accessible and most commercially successful album. But for a band whose earlier records resided on the ambient

fringes of the late-'90s Chicago underground, that's only a relative accolade. The core duo of David Grubbs and Jim O'Rourke (both of whom have dense back catalogues which are also well worth exploring) parted ways almost immediately after the album's release but despite the apparent disharmony, 'Camoufleur' is one of the very rare records where experimentation and blissful

melodicism are in perfect balance. It's probably the only record you might file as post-rock which brings me to tears. There's no "feel-my-pain" faux-authenticity here, though. The lyrics are mostly oblique ("because your brain is oblique," explained Grubbs in an interview for fanzine Comes With A Smile, back in 2001). The songs read like riddles but, as with the best poetry, understanding them isn't necessarily about answering every question.

There aren't too many records on which you might hear the sounds of a monstrously detuned tape machine and a French kid playing with fireworks rubbing alongside ecstatic jazz and baroque pop. For me, 'Camofleur' ranks alongside The Flaming Lips' 'The Soft Bulletin' and My Bloody Valentine's 'Loveless' as one of the best records of the '90s.

# REBECCA TAYLOR OF SLOW CLUB on

ALICIA KEYS
THE ELEMENT OF
FREEDOM (2009)



Among my peers (the other tosspots I enthuse about R&B with), this isn't an album that anybody was very bothered about. It's mostly ballads. she's

a soppy bugger lyrically throughout, and considering that I usually like songs to be about banging, it's surprising how much I love it. As with many R&B albums, there are the bits you forget are terrible (beatboxing, sound effects) and this one is no exception. She does, erm, talk a lot: "This song is dedicated to all the lovers who can't be together tonight..." Please forgive her, though, because what ensues is a simple but perfect pop ballad - that's what she does better than Rihanna, and as well as Beyoncé.

What I love the most is the production. It's horrible, I'm pretty sure all the drum patterns were done on the '199' setting on my dad's keyboard. It's incredibly sparse. All the backing vocals are her, apart from Drake, who's just about audible on 'Un-Thinkable (I'm Ready)'. She and Beyoncé do an uptempo track, 'Put It In A Love Song'. It stands out, but to me it also tries the hardest, while the rest of the album sounds like Alicia Keys and a couple of blokes (and my dad on drum sounds) pissing about with Moogs for a week: aka, BRILLIANT.

# STEPHIN MERRITT OF THE MAGNETIC FIELDS on

75 ALGEBRA SUICIDE THE SECRET LIKE CRAZY

(1987)



Stitched together from previous EPs - just like every album should be - this is Algebra Suicide's best record of the six they put out, sounding the least

like anyone else of all their releases. They were a couple duo 25 years before it was trendy; the late Lydia Tomkiw a wry declaimer of deeply surly poetry, her husband Don Hedeker a player of machines and echoing guitars. But even though she died in 2007, Lydia always gets the last word: "We don't mind your great concern/But please send flowers instead".

# JONATHAN PIERCE OF THE DRUMS on

76 BI UN (199

BLUEBOY UNISEX (1994)



This came out on Sarah Records, and the lead singer passed away with cancer in 2007. Their songs are full of these beautiful moments that just hit you the

right way. There's one song called 'So Catch Him' that goes, "Do you care when I cut my hair? 'Cos I wanted you to". The idea of a grown man cutting his hair because he wants to get noticed is so sweet and simple, and the way he sings that part is heartbreaking. I remember hearing it for the first time in Brooklyn, walking in the snow across the bridge, and it was just a surreal moment.

# NME'S HAMISH MACBAIN on

TELEKON (1980)



Gary Numan's career can be split into three segments: 1) the initial, pioneering electro-rock records that made him a star; 2) a full decade's worth of

aimless, meandering albums that banished him to obscurity; 3) the industrial years. Yet for me it's in the crack between those first two phases that his finest work is found. 'Telekon' is Gary's "the perils of fame" album (actually Number One in 1980) on which he moans about what being a successful popstar has done to him -"This wreckage I call me..." - but does it so convincingly that you genuinely feel sorry for him. It's a set that manages to be supremely detached, but super-emotional: 'Remind Me To Smile' ("Reconsider: fame... This is detention, it's not fun at all") is as good a pop nugget as 'Cars', no question; 'Sleep By Windows' a hymn to intense paranoia; 'Please Push No More' a tender ballad on which he begs his fans to leave him alone. And even when stripped of context, the likes of 'I Dream Of Wires' or 'The Aircrash Bureau' are just brilliant songs. Top marks, too, for the sleeve, on the back of which Gary is pictured in a sci-fi-type uniform, clutching a light saber-ish contraption that is actually a piece of his mum's hoover.



A PRINCES AND AND A PROPERTY OF A PROPERTY O

(2004)



Teedra was signed to Lil Jon's label - she's R&B, but no-one's heard of her unless they're really into R&B. She writes all her own songs - they're about

her turning on her boyfriend and saying, "I'm gonna beat you up", all this coming out of this really lovely woman. There's so much rawness and emotion in her songs - she's a real inspiration to me. I saw her in London, she was such a diva, I've never heard anyone else like it. In a way she's kinda like Beyoncé, but the rawer version, imperfect and very honest about it too.

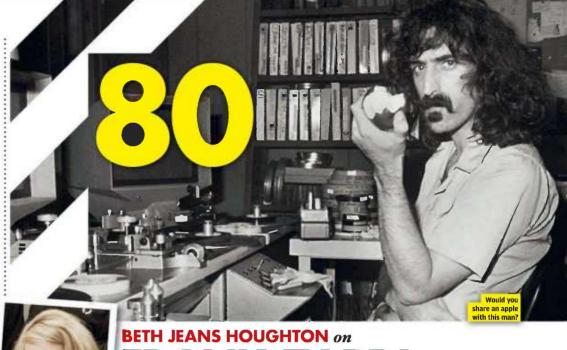
# BLAINE HARRISON OF MYSTERY JETS on

79 METRO TRINITY
DIE YOUNG EP (1987)



This was a band so short-lived they only released one EP and one flexidisc (split with Inspiral Carpets). The mockney accent, brittle guitars and metallic

drums make this a vivid document of its time. Erol Alkan sent me 'Slip Away' because he thought we should cover it. Its lyrics could be from a Ken Loach script - a young girl working at a casino, coming home late to avoid her alcoholic boyfriend. Two of Metro Trinity went on to form Doves and singer Johnny Male played guitar in Republica. Which is better than going back to your old job at Costcutter, kind of.



# FRANK ZAPPA & THE MOTHERS OF INVENTION

**OVER-NITE SENSATION** (1973)

Jazz-funk, anarchic fun – and horny too



This is the record that

turned me on to Frank Zappa. I was 12 years old. 'Camarillo Brillo' is still one of my favourite songs of all time and the horns remain

a huge influence on my music. With the exception of his friend/enemy/contemporary Captain Beefheart, not one musician has since utilised such humour, musical intelligence and an almost industrial confidence as Frank Zappa. In 'Dinah-Moe Humm' off this album, the lyrics directly reference a \$50 bet between two sisters and Zappa that he can't make them come. The

verses carry this story over their bed of jazz-funk and give way to an Aretha-style gospel chorus that almost makes *me* come.

For such a notoriously serious and demanding producer (Zappa produced his own records and those of other artists such as Alice Cooper, The GTO's and Beefheart) his records embody such anarchic fun that it continues to shock me that he and his band did not cause an epidemic of jazz-funk-commentary to course through the veins of America, but that they stayed the singular pioneers of their own genre to this day. He had the ability to stick up a huge "fuck you" to the world without having to say it directly.

# JOHN HASSALL OF THE LIBERTINES on

ILINING PARTE DATA OF THE PART

81 IDLE RACE
IDLE RACE
(1969)



These guys are a band from the '60s featuring Jeff Lynne, the amazing producer/seminal songwriter who later joined The Move and formed Electric Light

Orchestra. It's an album not many people recognised and I like that kind of psychedelic pop. I liked The Move and discovered it off the back of that. It's a rock family trees thing, you go down one branch and you find other bands. It's unique, he sings about cowboys and Indians and The Beatles – he was obviously a big Beatles fan. It's not cool to like ELO though, I'd never admit to liking any of that.

# STEVIE NICKS LINDSEY BUCKINGHAM BUCKINGHAM NICKS (1973)



Before Stevie Nicks and Lindsey Buckingham joined Fleetwood Mac - transforming them from a dreary Brit blues band into a Californian hit factory - they

were a struggling duo who recorded one album in 1973. It has never been out on CD, and is only available illegally online. Which is a puzzle, because while it contains nothing as direct as Fleetwood Mac's 'Rhiannon', say, tracks such as 'Frozen Love' showcase the pair's blossoming songwriting skills. 'Buckingham Nicks' deserves a place alongside Jackson Browne on any 'Laurel Canyon vibes'-type playlist.

83

BABYBIRD

BUGGED



Babybird's model sexploitation anthem, 1996's 'You're Gorgeous', soundtracked the decade in which it was released as loudly as 'Wonderwall'. But it

would overshadow the career of the band's mainman Stephen Jones as much as Fatboy Slim's remix of Cornershop's 'Brimful Of Asha' did theirs. As was the case for Cornershop too, this turned out to be pretty damn rough on Jones. 'Bugged', you see, was not great simply because it had a shouting baby orangutan on the cover. In 'Out Of Sight' it boasted a lurching heartquake shuffle whose closest genetic cousin was Blur's 'Tender', in 'The F-Word' a bucking, thrusting dance number, and, in 'Getaway', a 'Screamadelica'-worthy brass burst that still sounds as, well, *gorgeous* today as it did 12 years ago.

# TOM DOUGALL OF TOY on

84

BROADCAST

HAHA SOUND



I guess 'Haha Sound' is a pretty obscure Broadcast record, but sonically it's amazing, it's got the most awesome sounds ever, and it was just produced

perfectly. I think I got into it when my older sister played me a couple of Broadcast's records years ago, and then we all [the band] got into it. It was so sad when Trish Keenan died last year. Broadcast were one of the best bands of the last 10-15 years. We've listened to 'Tender Buttons' and [compilation] 'The Future Crayon' a lot over the last few years, but we've been listening to 'Haha Sound' recently. I think it stands out as being more intense, it's a bit harsher than the others.

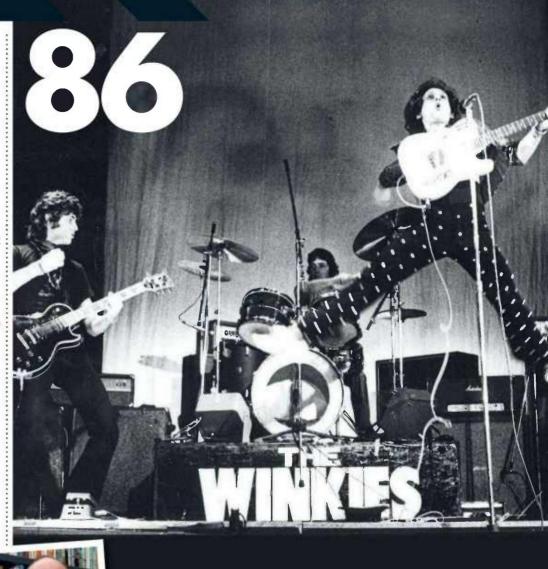
# BRITANNY HOWARD OF ALABAMA SHAKES on

85 FAMOUS L RENFROE CHILDREN (1969)



Not very many people know what happened to Renfroe or where he came from. It's the only album he ever did, recorded all by himself, with the exception

of the drums. It was eclectic gospel music, but these were not traditional songs. Bruce Watson at Fat Possum searched low and high to find this record and he decided, since he couldn't find Famous L Renfroe himself, he was going to put it out, save all the money he'd made from selling the record, and if he ever found a relative he would give them all the royalty money. No-one's come up so far. So there's this lost record that nobody can claim and it's amazing, one man in a room making beautiful gospel music. It's not perfect by any means and that's what's so cool about it. He couldn't find anybody to make music with, so he just decided he was going to do it himself. It was that determination and that love for creating something, and he made it happen. Now I think it's one of the greatest albums I've ever heard.



**MICK JONES** on

# THE WINKIES

THE WINKIES (1975)

The only album from the pre-punk trailblazers



This is one of my favourite albums ever. It's from

the mid '70s, and it was produced by Guy Stevens, who would later produce 'London Calling'. I knew

him way before 'London Calling', he actually produced our first ever demos before we signed to CBS, but they didn't work out.

The Winkies were a four-piece rock band who used to play around the time just before punk took hold, the punk rock days. They only made this one album, which is also called 'The Winkies', and it is just fantastic. The cover was designed by Hipgnosis, the British art group who also did artwork for Pink Floyd and T Rex – it's a very close-up photo of a group of gentlemen in tight bathing trunks. I don't know what that

was supposed to mean, but it seemed quite mysterious at the time.

The lead singer was called Philip Rambow. He's a Canadian guy, he lives in London still, and he had this certain mysterious kind of style – he was quite guileless, but rocking as well. I used to follow Mott The Hoople up and down the country, and I got into The Winkies because they had a very similar kind of vibe, you know, like quite Stones-y. In fact, Guy Stevens was Mott The Hoople's mentor. That's the sort of stuff I liked, and still like today.

Why did they only make one album? Well, I guess sometimes you don't make it. Some people do, some people don't, and just don't have the heart to carry on. I know Philip Rambow did a couple of solo albums after that, and I think they tried a reunion, but it didn't work out.



JAMES ALLAN
OF GLASVEGAS on

87 NELLIE McKAY
GET AWAY FROM ME
(2004)



I was watching her perform on Jools Holland, I think it was around the time I'd started thinking I wanted to be in a band. Her voice cut through all

the conversation in the room, just her at a piano... I bought her album right after seeing that. It's rebel music. I could see some kind of attitude, natural charisma and confidence. With this record she does get through quite a lot of different styles; there'll be some parts she raps on, and other songs have a warped '50s feel. But she's got something to say. It's the same thing I love about Echo & The Bunnymen or Buddy Holly, all these brave artists who just express themselves. And I don't know if her being like that is partly why she wound up slipping under the radar. I know that with her debut she wanted to do a double album and the label weren't keen, so she went into Columbia with a Powerpoint presentation. which was basically a photograph of her holding a gun to the producer's head. And she got what she wanted! She's got quite a few political views that run through the album as well; she's a pretty vocal feminist. She just doesn't play the game.

TOM FLEMING
OF WILD BEASTS on

ANGELS OF LIGHT
EVERYTHING IS GOOD HERE/PLEASE COME HOME (2003)



The Winkies

in the days before

I always bang on about Michael Gira, who's in Swans, and is a bit of a legendary, cultish figure. Swans broke up in 1998, though they're back together now, and

so he formed a band called Angels Of Light. Every single song he made as part of that band is an event. It's so, so good. The first record I got is called 'Everything Is Good Here/Please Come Home'. It's an extremely bleak listen - not all his albums are that bleak - but this one in particular is a wonderful record. He's an acoustic songwriter, but the production on it is just incredible. The unusual sounds and his lyrics... it's just a wonderful album.

# FRANK TURNER on

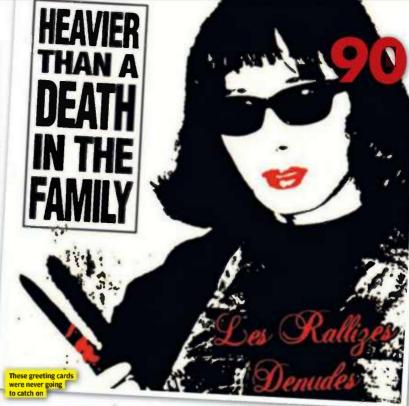
89 THE WEAKERTHANS RECONSTRUCTION SITE

(2003)



The Weakerthans are a Canadian indie rock band, though not like the kind you'd usually associate with that term. All of their stuff is really good but particularly I'd

pick 'Reconstruction Site', their third album, which came out in 2003. That record is just absolutely amazing, it's about grief and loss and hope. I honestly think that their frontman John K Samson is the best lyricist ever. His use of language is indescribably good and he's very different - he's got a beautiful sort of country rock sound, I love him.





SAM KILCOYNE OF SCUM on

# LES RALLIZES DENUDES

HEAVIER THAN A DEATH IN THE FAMILY (2002)

Notes from the Japanese underground

My friend used to put on a night at the

Amersham Arms in New Cross called Heavier Than A Death In The Family, which he named after this record – it's a compilation of bootlegs. He would put SCUM on a lot,

and he would play great Japanese psychedelic underground music, like Boredoms and Ghost, and Les Rallizes Dénudés are Japanese too. My first reaction - before I even heard the record - was that I fucking loved that name. I was obsessed with writing it all over schoolbooks, anything I could get my hands on. It was a very schoolboyish thing to do. And when I finally got a copy of the album it just fucking tore me in half. I wanna call it evil but it seems so sweet. I have no idea what

they're saying because

Japanese; that's what

I love about it. You're

they're singing in

making your own

meaning, you're painting your own pictures. You get some really mad images in your mind. I adopted elements of the record into the way I approached writing music.

When you get a really nice sound, you can work around it, push it places. It had these guitar

sounds which I've never heard recorded before. You had bands like Hanatarash (co-created by Boredoms frontman Yamataka Eye), who are said to have once cut a dead cat in half with a machete on stage, and '80s No Wave coming out of Japan at the time none of that would have happened if it weren't for the Dénudés. They gave birth to such evil, evil, brilliant sounds. I don't listen to the whole album as much as I used to, because it's like putting a screwdriver into your brain. But I'd put it in my top five albums, just because of its sheer...

fuckoffery, you know?

# WHO ARE THEY?

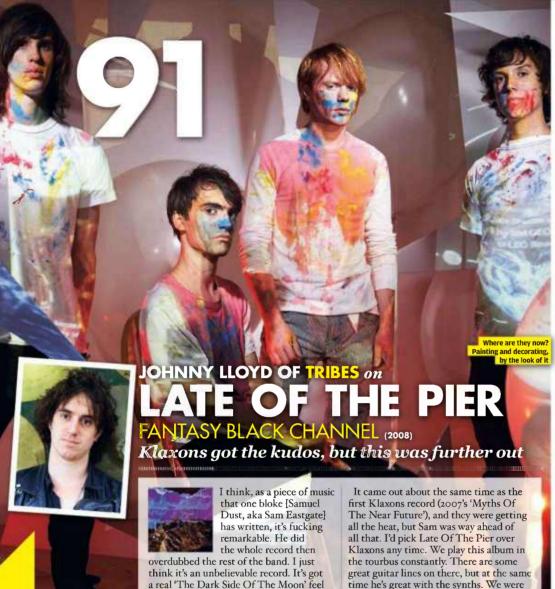
A bluffer's guide to... Les Rallizes Dénudés

The group had 11 members in total, originally forming at Kyoto University in 1967.

In 1969 they played on the front line of the student demonstrations at Kyoto Uni.

In 1970, bassist Moriaki Wakabayashi played a role in hijacking a plane with the Japanese Red Army Faction.

They didn't release anything in the '70s or '80s but put out three CDs of archives in 1991.



time he's great with the synths. We were really disappointed when we found out the band were splitting. It was round about the time we were getting our band together - we don't use any synths in our band so for us to like that sort of music is kind of unusual. I honestly think the guy's a genius.

# **BILLIE JOE ARMSTRONG** OF GREEN DAY on

**TOM WAITS RAIN DOGS** 



The thing about this album, which is Waits' ninth, is that it just conjures up all these characters, characters that he brings to life so beautifully

throughout the record, from start to finish. It has really great stories and every song leads into the next one so nicely and naturally - it's sort of like a concept album about "the urban dispossessed". It creates an overall sort of desperate kind of feeling about... well, I don't know what. And then there's the title itself: 'Rain Dogs' are dogs that have got lost because the rain has washed away all the smells they'd use to navigate, so he uses them as an image to represent homeless people. Tom Waits is such a true artist and it really comes across on this album more than any of his others. The first time I heard it was about seven years ago when I picked it up, and after that I was just driving around in my car and listening to it all the time, constantly. It always reminds me of that period - I was listening to a lot of The Pogues at the same time as well. And so this album always makes me think of Christmas a little bit. I guess it's kinda strange: every time I see Santa Claus now I think of Tom Waits.

# NME'S RICK MARTIN on **MAUPA**

THE MINOR HIGHS AND THE MAJOR LOWS

(2004)



Most satellite towns harbour a band like this: local indie celebrities who never go beyond toilet circuit support tours and fleeting mentions in NME.

While Accrington's Maupa lacked careerist ambition, it wasn't missing from their tunes sprawling epics informed by early Verve, Spritualized and unfashionable prog. Their one and only single review in these pages heralded 'Helpless' as a "Mad Richard waggly foot away from genius". It's where Maupa remained until they split a few years back - but they've got some good tunes to play the grandchildren.



is totally inspiring.

about it, all connected, there are no gaps

- each track follows on naturally from the

last. He uses absolutely everything he has

at his disposal to make the sound that he

wanted to make. He seems to be able to

take the sound wherever he wants, which

# SHARON VAN ETTEN on

**JOHN CALE FEAR** 



It's a really beautiful record. Every song sounds different and the production is really amazing. Cale really likes experimenting a lot while still writing insane

pop songs. It's funny because it's a record that no-one ever really talks about - people know 'Paris 1919', which is a lot more delicate. This one has more of an arc and it's a little bit more aggressive. The songs go from super minimal to a big wall of sound. His voice is featured very well on it, which is something I wanted to do on my new record - not necessarily having the voice stand above, but not letting it disappear. It's a pretty perfect record.

# **GHOSTPOET** on

**NOISETTES** WHAT'S THE TIME MR WOLF? (2007)



The first Noisettes album is really underrated. It's great that they're massive now, but their first album is a classic British indie record, so that

comes to mind as something that never got the credit it deserved. This record peaked at Number 75 on the album charts, and the second one went all the way to Number Seven! They were taking no prisoners, doing what they wanted to do musically - they still are but this was the first time I came across them and I was so impressed by Shingai Shoniwa's singing, lyrics and song structure. It was definitely a big influence on the way I work.

# **JAMES MERCER** OF THE SHINS on

**HENRY'S** BUST 'EM GREEN (1996)



They were the first Alberquerque band to do anything on a national level. So the three coolest kids in Alberguerque in the '90s started this band and

then moved to San Francisco pretty early on, which we all resented to some extent.

This record is so artfully done, the production has this very limited palette, very carefully chosen colours. The singer, Amy Linton, she was the type of kid who, in high school, was selling artwork in New York galleries - so they were really art-school kids who get together and started this really good noise pop band, but that doesn't quite do it justice. It has all the great things about the '90s independent scene: super-distorted bass guitar, a really crunchy, aggressive sound. Everything was much more aggressive back then. It has that, but in a really nice way. There's almost a twee sensibility to some of the pop stuff, but not too much. There's a bit of a Cure influence, and a bit of a mod, Who-ish feel. It's got that hint of the shoegaze thing too. Amy's such an anglophile, and that registered with me.

In my circle this record's a big deal. It was before Alberquerque was a place where this could happen. It was something unique.

# LITTLE BOOTS on

nana kanana k

**VARIOUS ARTISTS** CHICAGO TRAX

OLUME 1 (1987)



By the very nature of early Chicago house, it's tricky to pin down a 'lost album'. The music and movement was never album-based, but driven by

12-inch vinyl singles. I'm going for what could well be the most definitive compilation. The tracklisting reads like an A-Z of the architects of early house: Mr Fingers, Farley Keith, Marshall Jefferson. Musically, the machine beats set against soaring diva melodies and squelching bass tick all of my boxes. They weren't a commercial success, but they are the building blocks of modern dance.

# ANDREW WK on

**CURRENT 93** WHERE THE LONG SHADOWS FALL EP (BEFORETHEINMOSTLIGHT) (1995)



I first heard this in 1999, shortly after I'd first moved to New York to become Andrew WK. I had been dating a girl from San Francisco and, every now and

then, she'd visit and drag me along to meet her friends. Once she took me to hang out with some guy at his apartment. The two of them talked as I sat silently. After a while, I noticed the music. I was blown away by it. Everything shifted and I was swept up in wonder and excitement and felt my bad mood melt away. It took me nearly 10 years to get a copy. When a thing is hidden, it's meant to be hunted for.



**SWIRLIES** 

THEY SPENT THEIR WILD YOUTHFUL DAYS IN THE GLITTERING WORLD OF THE SALONS (1996)

Bostonian shoegaze that dared to break the mould



When I was a kid I had

friends in the Boston area, and the Swirlies were from around there. I knew this record through a friend of a friend who lived up in

Boston, friends who were in college - it was definitely a college indie band that people liked. They were on Taang! records which put out early Lemonheads, but they're a '90s band; My Bloody Valentine-influenced but more gritty, American and experimental, with a good use of synthesisers and sometimes weird field recordings mixed in.

It had that noisy Sonic Youth thing and was shoegazey, although I didn't know that term at the time - I was a teenager so I didn't

know so much about music then. I didn't even know who My Bloody Valentine were. But they combined that with synthesisers and analogue synths in a way that a lot of those shoegaze bands did. It's got a real pop sensibility but at the same time it's ballsy. It's a male and female singer and they both have the soft delivery that's soothing but it's not wussy at all, it's raw. It's a combination of just enough polish and rawness that it's neither, but it makes it perfect. 'Sunn' and 'In Harmony New Found Freedom' are beautiful. I'm proud to have known it since I was younger, but it's not about satisfying some nostalgic urge for memusically it's the perfect balance of indie rock and uniqueness.

# NME EDITOR KRISSI MURISON on HANG ON THE BOX FOR EVERY PUNK

BITCH & ARSEHOLE (2003)



China's most notorious female punk band have never been to the UK. In 2003, all aged 20, they were due to come over to play an NME show but were

forced to cancel days before due to their "visas not arriving in time" - presumably a loose translation for "our passports got confiscated when the Beijing authorities realised the exact details of our proposed cultural exchange". Those details were the promotion of their debut European release 'For Every Punk Bitch & Arsehole' - 12 tracks of badass bubblegum

riffs drowned in screechy playground insults and raunchy political slogans, all delivered in HOTB's own inimitable DIY-English. "Fuck you, I don't need you", went 'Kill Your Belly' - a possible ode to abortion that sounded like The Raincoats falling down a lift shaft; "You're a fucking dirty bitch", lamented the reproduction riot grrri of 'Bitch'; "Heroin! Heroin! And cocaine!" came the atonal wailing on 'Heroin And Cocaine'. You get the picture. 'For Every Punk Bitch & Arsehole' wasn't big, it wasn't clever and it wasn't particularly original. What it was though was rock music at its most rebellious - young, dumb and contraband in a country where censorship is king.



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# REVIEWS

# THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Louis Pattison



**PLUMB MEMPHIS INDUSTRIES** 

The brothers are doin' it for themselves — and the result is a fourth album that's fun and breezy, yet also complex and meaningful



owards the tail end of last year, having read a piece in *The Guardian* about the modern trend for hyped indie bands' popularity to nosedive after the initial bout of attention has faded (Glasvegas, MGMT, Klaxons), Field Music were moved to respond. "We can function independently from the music industry," they blogged. "Partly due to geographical isolation and partly due to the principles we've determinedly stuck to."

This was not your standard, holier-than-thou, indie rhetoric. Field Music do everything

themselves. For seven years, they've been slowly expanding – in terms of both audience and their palette of complex-yet-direct arrangements and polished harmonies – from 2005's self-titled debut. Their second, 'Tones Of Town', edged forward, as did the Brewis brothers' 2008 sabbaticals (School Of Language for David; topped by Peter's The Week That Was). Through all this, any hype has been restricted to the gushing patronage of fellow musicians, both obvious (Futureheads, Maxïmo) to the bizarre (Al Kooper who, as well as producing the two Lynyrd Skynyrd songs everyone knows, played

keys on both 'Like A Rolling Stone' and 'You Can't Always Get What You Want').

This may sound like the story of a band destined to have their name dropped by the cred-hungry but never be loved by anyone. But it isn't. Field Music aren't impenetrable, and never have been, even when their last album rolled in at 20 tracks and with about five pop hooks per song. Quite often, they sound like ELO. In a good way, your mum could love them. And their moment for wider acceptance is 'Plumb'.

In what might be the biggest compliment I will pay any band this year, the thing that the album most reminds you of is the medley on 'Abbey Road', in the sense that it's hard to pick out individual 'highlights' in what is an endlessly evolving collage. A large percentage of the songs are under three minutes, but feel like pocket symphonies. Within the first minute of opener 'Start The Day Right' they jump from tinkling wind chimes and strings to a big bouncy riff, to a bigger, friendly-psychedelic, preposterously bright, 'Good Day Sunshine'-esque "Goooood mooooorning!" to clarinets and out to the riff again. On close examination, it is complex, meticulously arranged, undeniably prog, yet fun and exciting, slipping past you in a flash.

And so it continues: the drums on 'It's Okay To Change' tread a more mathematical path, but then you arrive at 'Sorry Again, Mate', which twists and turns its way into half of a harmony-laden chorus that's almost Coldplay-like. ("I can't afford another day on my own/Sat in the kitchen with the radio on"). 'A New Town' begins with strains of melodica, then becomes a throbbing whitefunk thing, which leads into 'Choosing Sides' and the album's most memorable lyric: "I want a better idea of what better' can be/That doesn't necessitate having more useless shit".

That and three other songs whose titles are questions - 'Who'll Pay The Bills?', 'Is This The Picture?' (which rhymes "false advertising" with "one minute's excitement"), the a cappella 'How Many More Times?'-should give you an idea of the Brewis brothers' general dissatisfaction with most aspects of the modern world. On 'From Hide & Seek To Heartache' – great title – they're yearning for the simpler pleasures of childhood. Their response to these predicaments is to carry on making music that a) demands repeated visits and devoted attention to fully unlock and b) like a child, doesn't sit still for a second. The last song on 'Plumb', also the album's first taster, is called '(I Keep Thinking About) A New Thing'. Funny, that. Hamish MacBain

# DOWNLOAD: It's not that sort of album, people

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THIS IS HARDSCORE

I Barely one saving grace 2 Actively terrible 3 Woefully bad or lazy 4 Depressingly substandard

5 Dead-on average 6 Better than average

Really

Exceptionally

9 Of-the-year

Of-the-decade good



# THE MUPPETS

After two decades of mediocrity, Kermit and co are back with some Disney magic



The Muppets have suffered some genuine indignities over the last 20 years. Making Muppet Treasure Island with Kevin Bishop. Making The Muppets' Wizard Of Oz with Ashanti and Kelly Osbourne. Duetting with

Olly Murs on The X Factor. Truly, these have been some heartbreaking times.

This fact is reflected in their new film, helpfully entitled The Muppets. It begins with the Muppets out of fashion and struggling through similar hardships. Kermit lives as a Hollywood recluse, Gonzo owns a plumbing business and Fozzie Bear fronts a mangy Muppet tribute act. Can the gang get back together and save their theatre from the clutches of a money-hungry oil baron with one last show?

What do you think? Look, the plot isn't really what matters here. All you need to know is that The Muppets are back, and that this time they don't suck. The keys to their legacy have been handed over to Jason Segel from Forgetting Sarah Marshall and director James

Bobin. Musical supervisor Bret McKenzie from Flight Of The Conchords has already been Oscar-nominated for his contributions. It's astounding to think that this trio haven't been pumping out quality Muppet movies for years, such is their assured touch and total understanding of their subject.

The music, especially, is one of the main draws here. The opening 'Life's A Happy Song', with its breathtakingly elaborate dance number, is an earworm of epic proportions, and the film even manages to make Cee Lo's 'Fuck You' borderline bearable.

Muppet outings have struggled with tone in the last few decades, never quite knowing whether to load up on schmaltz or snarky pop culture references. This time they've hit the sweet spot. Yes, there are cameos by everyone from Sarah Silverman to Zach Galifianakis, but it's all offset by a charming sentimentality. If the true test of a Muppet film is whether or not you leave with soggy eyes, then this is up there with the best of them.

Oh, and Dave Grohl turns up as an Animal lookalike 20 minutes in. Honestly, offer that man a natty costume and he's anyone's. Stuart Heritage





in my head. I went they play at my Zumba class. I've had Frankie Rose's album on repeat to compensate."



**LAURA SNAPES** "I finished reading The Art Of Fielding, a truly phenomenal book, lost my mind at the news that The National are curating ATP, and finally moved out of my griefhole of a house into a new flat. Yes!"



**BEN CARDEW** "When I've not been trying - and failing - to interview John Talabot, I've been largely wondering if I can afford the rent on David Gedge's Santa Monica 'pad'."

# ACES TO LAMES...



through iTunes before realising it was a song



# **SHEARWATER**

**ANIMAL JOY SUB POP** 



Jonathan Meiburg sings like a sorrowing angel looking down on a tortured earth. Once an outlet for songs too quiet for Texan indie rockers

Okkervil River, Shearwater crafted a grand setting for this jewel with their Island Arc trilogy, but their eighth album drags his beatific baritone down to a flesh-and-blood struggle. 'Immaculate' pulses with pantingly eager riffs, while 'Dread Sovereign's growly-guitared dip into so-wrong-so-right lust is intoxicating. It's not as unified as previous records, but with fewer meanders towards the mainstream and more of the electronic adventures of last year's freebie 'Shearwater Is Enron', 'Animal Joy' may herald a bold new incarnation. Emily Mackay **DOWNLOAD: 'Let Me Go'** 

# THOSE DARLINS

SCREWS GET LOOSE OH WOW DANG



Being named Bethany Cosentino of Best Coast's new favourite band and not being a sack of kittens mewling the best of Dinosaur Jr -

is no mean feat. Coming on like an unruly roller derby team popping open the beers after tearing some serious fishnet, Those Darlins make chugging, frugging lo-fi shots of on-point, 'Nuggets'-flavoured garage pop clatter called things like 'Fatty Needs A Fix' and 'Bumd' while squawking lines like "I just wanna be your brother/ You just wanna stick it in" ('Be Your Bro'). 'Screws Get Loose' is best listened to live in a mucky kitchen at your mate's cool older sister's amazing house party. Leonie Cooper

**DOWNLOAD: 'Tina Said'** 

# SPEECH DEBELLE

FREEDOM OF SPEECH BIG DADA



Lost amongst Speech Debelle's Mercury Prize fandango was the fact that 'Speech Therapy' was actually an accomplished debut. On the

follow-up, the chirpily spun, jazz-funk flows of 'The Key' and 'Spinnin" have largely gone, to be replaced by a soundscape fashioned by Ghostpoet producer Kwes, evoking an urban city in flux. At its best, such as on 'Elephant' and 'Live For The Message', Speech's flow teeters on the right side of sincerity, the music shadowing it with a subtle brooding. There are moments when her A-Level Debating Club earnestness gets the better of her, but there's still three quarters of a great album here. Priva Elan

**DOWNLOAD: 'Live For The Message'** 

# **TENNIS**

YOUNG & OLD ATP RECORDINGS



Remember where you heard it first, folks. 2012 isn't about our impending doom and it certainly isn't about some fuckers running around a track in

east London. This year, it's all about the dreampoppers of recent years growing some balls/ gaining confidence (delete to your taste) and letting us hear their wistful jams. Thanks in part to the production hand of The Black Keys' Patrick Carney, Tennis's Motown ditties have surfaced from underneath their fuzz pedal. What we get is a rather good second album that contains some of the brightest and jolliest music you'll have heard since the last time the world slid into the abyss. Jamie Crossan

**DOWNLOAD: 'Origins** 

# **CROCUS OUR MEMORIES DRESS ME IN A DEAD LUST** HOLY ROAR

There are still valiant soldiers fighting a lost war: using the genre descriptor 'screamo' to refer to a strain of '90s DIY hardcore as opposed to repulsive Pro

Tooled pop-metal misogynists. Crocus are one such squadron, their struggle intensified by coming from Cornwall, but they've found kindred spirits in the Tumblr-updating end of the UK punk scene, and responded with an impassioned debut album: 23 minutes of wire wool vocals, breakneck drum flailing, metallic guitar wheedle and twinkly post-rockish parts. It's unquestionably intense, but sometimes lacks dynamism when set against their screamo ancestors. Noel Gardner **DOWNLOAD: 'Not Alone'** 

# VAN HALEN A DIFFERENT KIND OF TRUTH

INTERSCOPE



A lot of the songs on the first album in 28 years from the classic Van Halen line-up (with Dave Lee Roth singing) are based on demos they made in the

'70s, Good idea: the last thing you want from these eternal adolescents is their take - musically or lyrically - on the modern world. So it's goofball guitars and innuendo all the way. One song is called 'She's The Woman' and features the line: "Let me be your knight in shining pickup truck". Another is called 'Honeybabysweetiedoll'. Not 'different' at all, then, but for an album that you might think is merely an excuse for a megabucks world tour, it sure does, er, wail. Liam Cash

DOWNLOAD: 'She's The Woman'

# **SHARON VAN ETTEN**

**TRAMP JAGJAGUWAR** 

There's strength as well as sadness on a third album that suggests a talent blooming into maturity



Unless you're closely attuned to the community of emotionally literate New York musicians who ride their hearts into battle, you might not have heard of Sharon

Van Etten. The New Jersey-born artist has sung with The Antlers and The National, and released her first record, 'Because I Was In Love', in 2009. Her second, 'Epic', arrived in 2010. Both concerned a five-year relationship with an abusive ex who would break her instruments and tell her she wasn't good enough to be a musician.

Thank fully, no-one agreed – particularly Bon Iver's Justin Vernon and The National's Aaron Dessner, who covered 'Love More' from 'Epic' at a festival. A series of emails between Sharon and Aaron ensued, and he offered to produce her next album, 'Tramp'.

Her face looms from the cover in monochrome, in homage to John Cale's 1974 album 'Fear'. Whereas that often signifies a

hackneyed attempt at fresh starts, Van Etten avoids obvious cliché. The perspectives on the soaring, steely 'Warsaw' and mandolin brightness of 'Leonard' are conflicted between desire and trust. The triumphant 'All I Can' crests on a country-indebted vocal, while she's spiteful on the tense, artillery-drummed 'Serpents', hissing, "You enjoy ... sssucking on dreams/So I will fall asleep with someone other than you". The sadness returns on 'In Line', a heartbreakingly sombre, heavy meditation where she confesses, "When you were on my side/ The world was shitty then", but as she repeatedly cries "in line", the intensity of her voice breaks free of rank and restraint.

In recent years, it has been a joy to see Van Etten growing in confidence as an artist – and this isn't just her finest album, but one of early 2012's best. She won't remain under the radar much longer. Laura Snapes

DOWNLOAD: 'Serpents', 'In Line', 'Magic Chords'

Stream the album exclusively on NME.COM



# **GOTYE** MAKING MIRRORS UNIVERSAL



Gotye's 'Somebody That I Used To Know' sat at Number One for eight weeks in his native Australia and scraped the UK Top 20, but if you're

expecting an album of heartfelt songs of lost love, think again. On 'Making Mirrors', experimentalism is king, as Gotye further explores the sampling present on his previous two albums, reaching a head in 'State Of The Art'- a vocoder-led reflection on the progress of technology. Elsewhere, 'Bronte' sees Gotye in Sufjan territory and 'I Feel Better' takes a nudge from Motown. The LP toes a line between eclecticism and kitchen sink, but the one thing he hasn't chucked in here is a little focus. Ailbhe Malone DOWNLOAD: 'Somebody That I Used To Know'

# **EMELISANDE OUR VERSION OF EVENTS EMI**



Pop has a curious way of repeating itself in 20-year cycles. In 2011, for example, Glaswegian singer-songwriter Emeli Sandé released 'Heaven', a song that

didn't so much borrow the template from Massive Attack's 'Unfinished Sympathy' as lift it wholesale. It did produce a great pop song, though, and this is the crux of Sandé's debut. Original it is not - there's little here that couldn't have come straight off a Shara Nelson album - but she does write some fine tunes, including new single 'Next To Me', a rollicking piano stomper currently eating up your radio. She could ease back on sincere acoustic numbers like 'Breaking The Law' though (no, not that one), which turn the tail end into a bit of a slog. Ben Cardew DOWNLOAD: 'Heaven'



What we're reading, watching and wearing this week



Book In Search Of The La's -A Secret Liverpool Finally, The La's are back and gigging after years of speculation about Lee Mavers' whereabouts. MW Macefield's 2003 tome, reprinted in timely

fashion, explores Mavers' lost decade.



DVDRestless

In unusually sentimental territory for director Gus Van Sant, this quirky coming-of-age tale charts the romance of two young folk who meet at a funeral, only to realise the limits of their own mortality.



Jeans Levi's Curve ID Denim leaders Levi's reboot their innovatively cut women's jeans range for spring. In coral, lavender and dusky blue shades, they're available in slight, demi and bold

curve fit.

# THIS WEEK'S SINGLES reviewed by NME's LUKE LEWIS

# ALLO DARLIN'

**CAPRICORNIA** FORTUNA POP!



Ah. Australia. Home of drought, locust plagues and swaggering brigades of beetroot-faced drunks. But to Elizabeth Morris, folksy vocalist with Queensland's

Allo Darlin', Oz is a magical place, zinging with romance. 'Capricornia' is a sentimental hymn to her hometown. It's also an uplifting acoustic jangle that will remind you of Kirsty MacColl, the start of summer, and a glinting open road ahead.

# **AZARI & III RECKLESS (WITH YOUR LOVE) ISLAND**



Toronto's Azari & III are supposedly making some of the most exciting house music around right now, but frankly, what kind of chino-wearing berk listens

to house music in 2012? This track, which features a plinky keyboard sound and a generic soul vocal, is the kind of dismal bumwash Dave Pearce used to 'rinse' in the '90s. Probably still does, out there in some dank radio netherworld.

# **JESS MILLS** PIXELATED PEOPLE ISLAND



The one fact everyone knows about Jess Mills is that she's the daughter of MP Tessa Jowell, It's not especially relevant - it's not like she's singing about the

Olympic Delivery Authority. In fact, this single is an excellent, brooding lament with an aching, gatheringstorm quality and shades of Burial's blurry, rain-soaked synths, while still being very pop.

# **DODGY**

WHAT BECAME OF YOU STRIKE BACK



It's not entirely clear why Dodgy have reformed. They were the buffonish Chuckle Brothers of Britpop, and this jaunty comeback does little to dispel the

idea of them as clod-hopping, bong-sucking stoners. On the other hand, YouTube commenters say it's "flipping brilliant" and creates a "warm, summery vibe", and who am I to harsh their nostalgic mellow?

# AMATEUR BEST

**BE HAPPY** DOUBLE DENIM



Amateur Best is the nom de plume of Londoner Joe Flory, who you'll half-remember as the guy behind synth-pop project Primary1. His new

speciality is extravagantly sad blubtronica, lightened with touches of Phoenix-esque soft rock. It's pleasant, in an ambient, Pitchfork-y kind of way, and lines such as "If it never gets better then what do I do?" will have a certain kind of hipster weeping all over his Technics.

# THE KILLS

THE LAST GOODBYE DOMINO



The Kills are great and all, but they're not a band to really move you. They're too aloof, there's no emotional gut-punch - until know. 'The Last Goodbye' is really

very beautiful indeed, a raggedly sentimental chanson that finds Alison Mosshart channelling Marianne Faithfull and Edith Piaf. Be sure to google the mesmerising black-and-white video too, directed by Samantha Morton of Minority Report fame.

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BARFLY, LONDON SATURDAY, JANUARY 28

Yorkshire's fiery four-piece treat London to a seriously good time

ou've heard of Blue Monday, the most depressing day of the year, but if we must make up titled days based on marketing and pseudoscience, we'd like to propose Silly Saturday: the point of the year when the tension of maintaining virtuous January austerity and abstinence becomes unsustainable and we all go out and tear the weekend a new one.

XFM have 'marked' this new holiday by putting on an impressive line-up of new and new-ish acts. It's a day of sunny vibes, echoes of Vampire Weekend, Foals and Talking Heads, twinkling hi-life guitars and bouncy rhythms, from the smoothly haunting 'safari funk' of Real Fur to the exuberance of Theme Park. It's a line-up to warm the heart about the months ahead, but it's

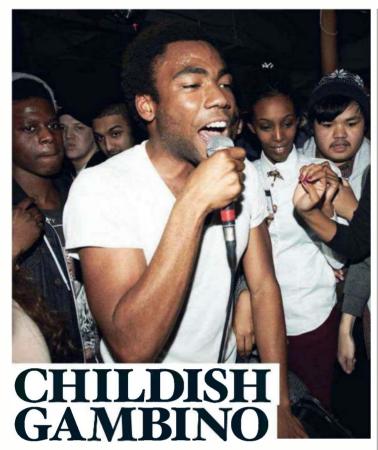
when our slightly incongruous headliners step onstage that all hell breaks loose and the front rows dissolve into sweat, hair, flesh and grins. Such is the effect that Pulled Apart By Horses have on people. They'd cause circle pits in the House Of Lords. Grabbing it straight by the balls with 'I Punched A Lion In The Throat', they're truly invigorating after a day of polite pleasantness. New album 'Tough Love' is in many ways a bid for more respect, with fewer tracks called things like 'Check Out My Comedy Song Title (Man I'm So Crazy)' and their thrashing, barking energy focused even tighter. It's a record to be taken seriously, if not really a serious record.

'Wolf Hand' keeps up the momentum with its aggressive chopping riffs and avowal "when I was a kid I was a dick/but nothing changes". 'Shake Off The Curse'

has a needling riff and the glowering anger of Foo Fighters at their most raw. Three songs in and guitarist James Brown is bobbing above the crowd like a man whose only New Year's resolution was just to rock harder. And by the time Tom Hudson is screaming 'High Five, Swan Dive, Nose Dive' into their faces, things are getting seriously hairy. "It's great getting loose down the front, guys," says Brown, "but I saw a few heads getting cracked there..." If our skulls remain mercifully intact (just), our minds are given a good blowing. They close on new single 'VENOM' and we're left feeling so energised that we could start another day in the Barfly over again. Stupid Sunday, anyone? Emily Mackay



For the official NME verdict on PABH's new album head to NME.COM's new-look reviews section



**CAMP, LONDON** WEDNESDAY, JANUARY 25

Freaks, geeks and pretty much all of east London turn out for the hottest new rapper in town

t's hot as hell in the CAMP basement. The room is packed to the walls, and the ceiling drips sweat as Childish Gambino takes to the stage. The man his momma calls Donald Glover might have cut his teeth as an actor in US comedy Community, but there's no pretence in the way his face lights up as he claps eyes on the crowd. We haven't done a room this full in a long time, so I want to burn

this place the fuck out!" An opening 'Hero' segues into 'Fire Fly', but it's a version of buzz track 'Freaks And Geeks' ("I am running this bitch/You are just a dog walker"), funked up by Gambino's five-piece band, that sends the room into a frenzy. We're only three songs in and it already feels like an encore, as the bassist flings himself around precariously by a tottering stack of amps and Gambino is up there above our heads, swinging from the rafters. A mixtape medley of 'Bitch, Look At Me Now (Two Weeks)', 'Yes' and 'Got This Money' sets off a circle pit, and soon he's right

down there in the crowd.

Even more vulnerable album tracks like 'LES' and 'All The Shine' get a thorough reworking in the hands of Gambino the showman, as he paces the stage, mugging for the cameramen stuffed stagefront. Before long, though, the BPM is back up and he's back in the crowd, peeling off his white T-shirt, as 'Bonfire' sets the room alight.

A clubbed-up 'Lights Turned On' concludes from the floor, and as

Gambino clambers back onstage, he lets us know that time is short. "I've got to go do a radio show, so we'll just do a few more,' he says. His burly manager comes to the side of the stage and holds up a solitary finger: one more. Reluctantly, Gambino agrees, and launches into 'I'm A Boss'. The venue is so small that the bass vibrates from the floor, through legs, and out through noses.

This is Childish Gambino's first night of two at CAMP, and will.i.am will turn up in the crowd tomorrow. He missed out, though tonight was something that can't be recreated. Ailbhe Malone

WILD FLAG

THEKLA, BRISTOL FRIDAY, JANUARY 27

The Portlandian rock goddesses show us how it's done, with songs that already feel like classics

e needn't feel too much sympathy for Wild Flag: they're equipped with one of 2011's best rock albums, and it's hard to imagine how the audience could treat them with more goodwill. Nevertheless, this isn't the perfect set-up for the American quartet, who flew into the UK earlier today. "This is gonna be our jet lag show... it's 11am in our bodies," confides vocalist/guitarist Carrie Brownstein. Conversely, before the crowd have had time to sink a few liveners, it's an unreasonably early 8.45pm and Wild Flag are piling into 'Black Tiles'.

This doesn't feel like a performance by

four women with knackered springs in their body clocks. Wild Flag tell jokes, they endanger their vocal cords, they do

knowingly-absurd-but-also-kinda-deadserious rock goddess stage moves; the Thekla is palpably bouncier half an hour along. In principle, this should all come easily to the band, who collectively have over 70 years of touring experience, but equally you could imagine an imbalance. Brownstein and drummer Janet Weiss are best known for being two-thirds of riot grrrl breakout champs Sleater-Kinney (musically, at least: the former got into sitcoms last year with a lead role in the not-bad Portlandia), who would unquestionably be selling out larger venues than this if they reformed. For Mary Timony and Rebecca Cole, formerly of Helium and The Minders respectively, the Thekla is a step up.

The way it all coalesces in Wild Flag's actual songs, though, threatens to erase their collective history with its freshness. 'Glass Tambourine' features Weiss attacking drums in extra primal fashion, followed by Hendrixian behind-head axe acrobatics from Timony and a psych-out segment which differs considerably from the album. 'Future Crimes' and 'Boom', two of their punchier, punkier turns, are bashed out fairly faithfully, but hardly need fixing this early in their life.

One canard that has been repeated about 'Wild Flag' the album - that it's the members' overdue attempt at putting a spin on the hoary '70s hard rawk they love – is borne out here, but in a wholly

# This doesn't sound like four women with jet lag

positive way. 'Romance' is dedicated to "all you lovers out there", and features a clapalong part and Brownstein windmilling like Pete Townshend. It'll be 'Racehorse' that scores the festival singalong points if Wild Flag get huge, though - they play it like it already is, with a segue into a long, Modern Lovers-meets-Hawkwind repeto-jam.

Neither of two new songs specifically signposts where Wild Flag will go next: 'Winter Pair' is sort of like Buzzcocks with garage rock organ, while 'Nothing' recalls Elastica and The Breeders. They both fit Tetris-like into the band's brief canon, though, and underline how experience trumps innocence in the rock game, easy. Noel Gardner

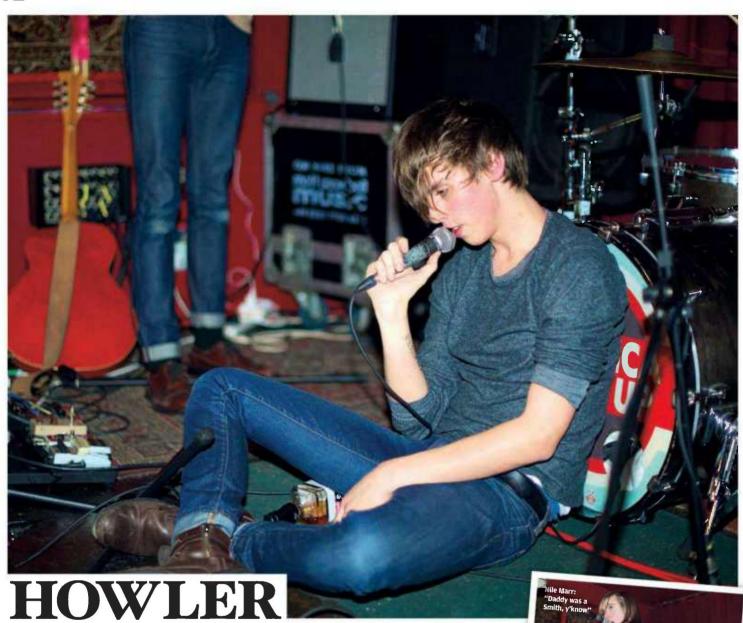


 $v_{iew}$ FROM THE CROWD



Chris George, London

"I was blown away. I'd heard of Childish Gambino through Community and had listened to the album, but I really wasn't expecting him to be this good live."



**BUFFALO, CARDIFF** FRIDAY, JANUARY 27

The boys woo the Welsh crowd with banter, booze and big tunes

ardiff's gig-goers have turned out in force tonight to eye Howler with a mix of curiosity and suspicion, keen to see how well this latest band of hyped-and-over-here Yanks measure up to the reams of glowing words that have been spun their way. Amid all this anticipation, the support act, Man Made, fails to hold the room's attention - although you wonder if people would pay more heed if they knew a little more about the tall, skinny guy up there, accompanied by just a few pedals and an electric guitar. Said skinny guy is Nile Marr, son of Smiths guitarist and axeslinger-for-hire Johnny, but you'd never guess to look at him, and safe to say most don't. With his eyes covered by fringe and chipped black nail varnish on the fingers gripping the neck of his

Fender Mustang, it's more like watching Daniel Johns covering Ash songs than it is Manchester in the '80s.

Howler take the stage looking like the American dream, all perfect dentistry and cheekbones that would leave even The Drums feeling jealous. Then they leave the stage again, only to return minutes later minus their bassist. Lead singer Jordan Gatesmith grabs the mic. "Get onstage," he yells over the crowd. "He's such a shithead."

After a couple of minutes - and with all members now accounted for - they crash into 'America', and flood the venue with warm, Strokes-indebted guitars. If we're talking frontmen, though, indebted is probably too shy a word, Gatesmith being more or less to Casablancas what Borrell was to Doherty. When he drops the guitar and writhes off the

mic stand with a bottle of Jack Daniel's swinging in his hand, the comparison is unavoidable.

But the Minneapolitans are an impressive live entity, with the likes of 'Back Of Your Neck' sounding more accomplished than on record. It's their between-song banter and racily affable stage

personae that

really win the crowd over. Gatesmith passes his whiskey among the front row, cracks jokes too risqué to be repeated, and quips and smiles his way through the set. It's unpretentious, exciting and, most importantly, it's fun.

The debut album is out there. The live show backs it up. It's only a matter of time before we'll be comparing the next run of boys in bands to Howler. Long

As a frontman, Gatesmith is to Casablancas what Borrell was to Doberty

# FRANÇOIS & THE ATLAS MOUNTAINS

THE SLAUGHTERED LAMB, LONDON

WEDNESDAY, JANUARY 25

t's a sad fact that most countries' fictional reputations are largely, well, just that. London is rarely a cobbled, Dickensian, literary haven. New York ain't just laptops in coffee shops and mysterious suitors called Big, and Paris often falls short of the louche, bohemian ideal. Tonight, however, we get a wistful glimpse into a real flight of French fancy. Propping up the corner of The Slaughtered Lamb's venue-cum-living-room and proffering giddily sweet slices of gauzy pop, François & The Atlas Mountains are the epitome of casual decadence. One of them's dressed like Robin Hood, another like a glam rock jumble sale, another like your nan. They're the most Gallic thing we've ever seen and we're utterly in love with all of them instantly.

With a set predominantly drawn from recent offering 'E Volo Love', the languid vocals and playful, breezy melodies of 'Les Plus Beaux' and 'Slow Love' are full of airy, coastal charm and bright-eyed joie de vivre. In this intimately low-key setting they thrive, adding pep to their normally laid-back step and buoyed by François Marry's affable, easy banter. And as he melts into the crowd during the keyboard chirps of 'Piscine', we're not sure if it counts as a stage invasion, audience invasion or a kind of communal dance but we're more than happy just to be caught up in the magic. Lisa Wright

# **LOWER THAN ATLANTIS**

**ROADHOUSE, MANCHESTER** 

WEDNESDAY, JANUARY 25

atford's Lower Than Atlantis step out onto a foglit stage to the shrieks of a sold-out crowd. One of many, apparently, on their first headline tour of 2012, and admittedly the Roadhouse is a lowroofed dingy basement, not a glittering enormodome, but it all adds to the sweaty, stranger's-elbow-in-your-tit sort of atmosphere. Sounding out first is riff-pumped new single 'If The World Was To End', primed with a sing-along hookiness that's already made it a fixture on Radio 1's B-list, 'Far Q' turns it up a little louder, more representative of their punchy punk-rock mash-ups, while a take on 'High At Five' that segues into Foo Fighters' 'The Pretender' arrives covered in enthusiasm and warm beer. Frontman Mike Duce initiates a pint-downing duel on stage between the first two fans to prove they're of legal drinking age (it's a boy vs girl onslaught and, this being Manchester, the lady wins). After the random interlude, 'Beech Like The Tree' approaches with some punk-pop harmonies the Paramore crew would be proud of, before the set winds up with 'Deadliest Catch', an almost-ballad that finds Duce playing the drunken sailor, reflecting on a love shipwrecked on the rocks. Whether LTA are your bottle of rum or not, it seems probable that you won't have heard the last of them. Kelly Murray

# LEYLAND JAMES KIRBY/BASS CLEF/RAIME

**BISHOPSGATE INSTITUTE, LONDON** 

FRIDAY, JANUARY 27

lubs, when you think about it, have a bit in common with horror films: dry ice, people of a sun-starved complexion, crowds of lunatics lurching around in the dark. Few usher in the gloom quite so overtly as Raime, however. Two rather vampiric-looking young men, they sway over their sequencers as 'Told And Collapsed' unfolds, a gothic dubstep rattle that evokes some primitive death cult jamming on struck femur-bones and a double bass strung with gizzards. One feels they haven't quite hit on their sound yet, but they bring a profound chill. Headliner King Midas Sound, the lover's rock-tinged project helmed by dub destroyer Kevin Martin, have pulled out after the venue issued them with a sound cap, perhaps concerned the muscular bass might dislodge some masonry. Replacing them is Bass Clef, whose trombone dubstep has evolved devolved? - into nutso rave that comes on like a hyperactive 808 State. Last on is Leyland James Kirby, whose best-known incarnation is ambient dreamer The Caretaker. Live, he takes a more chaotic approach, evinced by the curly-locked figure onstage gulping whisky and miming to Whitesnake's 'Here I Go Again'. But when he settles behind his laptop, it's a sensory overload, a blitz of white-out visuals and processed piano that summons up moments of breathtaking beauty and disquiet. Truly, it's been emotional. Louis Pattison

# **FRIENDS**

CAMEO GALLERY, NEW YORK TUESDAY, JANUARY 24

The pals prove they're not just a Brooklyn buzz

ou're looking a little squished down there," says Friends frontwoman Samantha Urbani, raising a dark eyebrow theatrically from Cameo Gallery's tiny stage. We're in Williamsburg, where the endless stream of new music can numb the senses, but there are hipsters hanging off the walls to see Friends tonight. Urbani, sporting a red fez, affects a kind of Elvis mumble punctuated by shrieks when she talks. When she sings, however, it's with the pop

playfulness of 'Holiday'era Madonna, mixed with the mad hatter attitude of Karen O.

Friends are at home tonight, and it shows. The band started round

the corner in Bushwick when Urbani let drummer Oliver Duncan and bassist Lesley Hann crash on her sofa after their own apartment was infested with bedbugs. Matt Molnar (of Soft Black) and Nikki Shapiro, Urbani's co-workers from New York vegan hangout Angelica Kitchen, made it a five-piece in 2010. So far, so Brooklyn.

The Kitchen also happens to be the one-time workplace of Darwin Deez, with whom Friends travelled on a

mammoth 29-date tour last year. After all that practice, it makes sense that Urbani seems completely at ease, grinning at her mates as she leaps off the stage during 'Friend Crush'. Her vocals, muted on record, are layered over tropical rhythms and spare synth riffs. Throw in a little bit of '90s R&B, as on their cover of Ghost Town DJ's 'My Boo', and you've got the 'island pop' the band have coined as their own. Oh yes, and there are ballads. "Slowjam!" Urbani announces, before the ghostly 'Sorry'.

# After a mammoth 29-date tour, Samantha Urbani is completely at ease onstage

At the front of the stage, bassist Hann (a girl with a face made entirely of cheekbones) works her tiny hands round the propulsive funk bassline of 'I'm His Girl'. She doubles up on vocals for 'Feelin' Dank', which mixes handclaps and harmonies with little else, coming off bratty and vital.

"We finished our album today! It's been a long ride," says Urbani. If tonight's reception is anything to go by, the ride is only just beginning. *Hazel Sheffield*  VIEW
FROM THE
CROWD



Alticia
Lutes, New
York, 25
"I heard 'Friend
Crush' on a blog and
really wanted to see
them play. They
sound different live,
Samantha has an
amazing voice. It's
great to hear a band
making real pop
music in Brooklyn.
I'm so excited for
the album."





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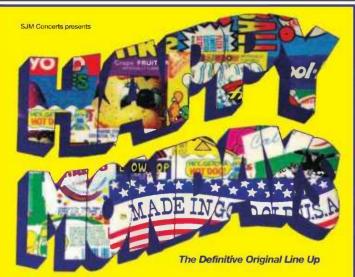




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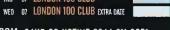
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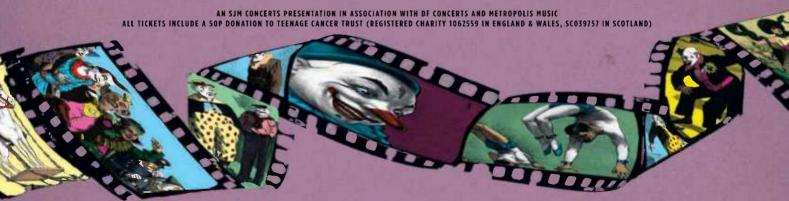


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mes Cruise 1 More acts/shows to: 1 For information/tickets go www.londoninternationalskafestival.co.uk | Ticketweb.co.uk 0844 477 2000



FEBRUARY 2012

- 08 Bristol Louisiana
- 09 London Barbican Native Tongue Free Entry
- 11 Southampton Joiners Arms
- 12 Scotland Kilmarnock Festival
- 18 Southsea Facett Inn
- 24 Wrexham Central Station
- 25 isie of Man Douglas Clarendon Hotel MARCH 2012
- 01 London Upstairs The Garage (with Bleech)
- 03 Halifax Puzzle Inn (with Bleech)

DEBUT ALBUM OUT NOW via Scene not herd www.deadwolfclub.com



London O<sub>2</sub> Academy2 Islington

Saturday 14th April: Birmingham O<sub>2</sub> Academy3

tickets from www.ticketweb.co.uk

BRISTOL THEKI

38

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- 17 GLASGOW, The Captains Rest
- 18 ST ANDREWS, St Andrews University
- 19 MIDDLESBROUGH, Westgarth SC
- 21 LIVERPOOL, Eric's
- Wed 22 MANCHESTER, Deaf Institute
- Thu 23 LEEDS, Brudenell
- 25 NEWCASTLE, Gateshead Old Town Hall
- 26 LEICESTER, The Musician
- Mon 27 CARDIFF, Buffalo
- Tue 28 BRISTOL, Louisiana
- Wed 29 BIRMINGHAM, Hare & Hounds

# LIVE MARCH

Thu 1 LONDON, Hoxton Bar & Kitchen

# PUBLIC SERVICE BROADCASTING 9.30pm - 4am FIRST 100 FREE ENTRY E5 before 11pm £7 after Students (with card) £2 b4 10:30pm £4 b4 12pm TICKETS — 0844 847 2258 WWW.KOKO.UK.COM

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# CHAT

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

**WOMEN CALL FREE\*** 0800 075 9128

HAT OR DATE 10p

0872 100 1002 18- Helpdesk 0844 944 0844 Notwork extran

# CHAT





0871 550 9578



TEXTCHAT

# CLOTHING & ACCESSORIES



COMPETITIONS

# COMPETITIONS



DON'T

MISS

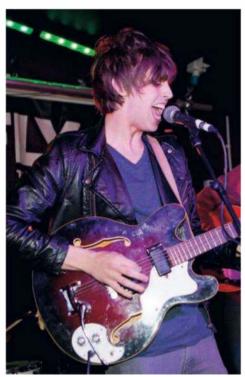
# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes



# BOOKING NOV



THE GREAT ESCAPE

In Victorian times, gentlefolk

towns in the hope that the brisk

beneficial to their constitution.

While spending three days boozing and chasing bands around town at Brighton's Great Escape will undoubtedly leave

you ragged and ruined, the festival line-up itself presents a clean bill of health for the UK's new music scene. The first crop of bands to be announced this year include the mighty Spector, Howler, Django Django, Friends and Alt-J, more delicate sounds

from Perfume Genius, François

Young Dreams, with tons more

to be announced soon. And best

of all, it's a flipping bargain - if

a super early bird ticket at £35,

leaving plenty of change for

health-giving seaside tonics...

you're lucky, you'll grab yourself

& The Atlas Mountains and

salt water and sea air would prove

would descend upon coastal

STARTS: Brighton various venues, May 10



**CLOUD CONTROL** STARTS: London Electric Ballroom, Feb 17 Darting back from the other side of the world it's Cloud Control, who play a headline show at Electric Ballroom with help from We Are Augustines and Dog Is Dead.



**DOUBLE DENIM** STARTS: London Royal Albert Hall, Feb 22 The increasingly ace singles label hosts a night at the Albert Hall's swish

Purcell Rooms, featuring

(pictured) and NZCA/Lines.

Maria Minerva, Outfit



THE JEZABELS STARTS: London KOKO, Feb 22 The Sydney quartet





**KIM GORDON** STARTS: London Café Oto, Feb 22

With Sonic Youth's future looking uncertain, Kim Gordon hits the capital with free-noise guitarist Bill Nace for a one-off show at Café Oto



**MARINA & THE DIAMONDS** 

STARTS: Cambridge Junction, Feb 24 Prepare for more revelations and new songs from Ms Diamandis on this brief tour, with support from Eugene McGuinness.



**THE DRUMS** STARTS: London Roundhouse, Feb 27 STARTS: London Jonathan Pierce and co headline London's

Roundhouse, with support from the foppish Spector. Bets on who's got the bandiest dance moves!



**SCHOOL OF SEVEN BELLS** 

Garage, Mar 8 Curtis and Aleiandra play a one-off UK date - and bring with them the spooks of love lost that live through third album 'Ghostory'.



**LADYHAWKE** STARTS: Brighton Komedia, Apr 23

The New Zealand singer returns to British shores this spring following the release of her muchanticipated second album, 'Anxiety', due March 19.



**GRIMES** 

STARTS: Bristol Simple Things Festival, May 6 Speed freak and electronic mastermind Claire Boucher hits the UK for a whirlwind early May tour, before returning in June for London's Field Day.



THE HORRORS

STARTS: Dublin Academy, May 12 Faris and co are plotting a world tour for 2012 - fancy! - winding up in Blighty in May, with the final date at the O2 Academy Brixton on May 25.



**FIELD DAY** STARTS: London

Victoria Park, Jun 2 The east London one-dayer expands, with Blood Orange (pictured), Friends, Django Django, Julia Holter, Liars, Koreless, Korallreven and more added to the bill.



# STARTS: Dores,

Inverness, Jun 8 Mumford & Sons make their big comeback at the Scottish festival, playing alongside Metronomy, Wretch 32, Azealia, TEED, Biffy Clyro and heaps more.



# PICK of the WEEK

What to see this week? Let us help



# **NME AWARDS SHOWS & TOUR**

STARTS: Various venues/cities, Feb 8

NME **PICK**  It's February, the NME Awards are just around the corner and so to build up to that most momentous of calendar occasions, we're spoiling you rotten with a solid month of incredible gigs and tours the entire country over. Ready? Kicking off in Glasgow on February 8 is the NME Awards tour, featuring Two Door Cinema Club, Metronomy, Tribes and Azealia Banks. It's totally sold out, so prepare to flog your dog to get in. Then there's our Justice mini-tour, calling in at Bristol (Feb 9), London (10), Birmingham (11), Glasgow (12) and Manchester (13) – and for capital city-dwelling folk. there's a generous spread of one-off shows. Charli XCX headlines The Lexington (Feb 8), Gross Magic join Slow Club at Heaven (9), The Black Keys and Band Of Skulls take Ally Pally (11), and Frank Carter's Pure Love make their live debut at Bush Hall (14). And we're only a week into the mayhem...



Everyone's Talking About **SKRILLEX** STARTS: Liverpool

University, Feb 14

There's a sport called dB dragracing that entails souping your car up with as many amplifiers as possible to smash sound barriers and your opponents' ears. Should Skrillex's career as dubstep's proudest pariah not work out, his chest-caving womps would make for pretty good dB artillery. Until then he'll be flooring enormodomes full of drop-addicts, ta very much.



# Don't Miss **PULLED APART BY HORSES**

STARTS: Glasgow King Tut's, Feb 13

Earning a reputation as being a fucking amazing live band is often a brilliant thing - until it's all you become known for. At one stage, it looked as though that could be the (admittedly quite fun) fate of Leeds' PABH. However, with the release of new album 'Tough Love', they've proved they can smash it in the studio as well as onstage. We knew you had it in you, guys.



# Radar Stars **MOZART PARTIES**

STARTS: Exeter Cavern. Feb 8

There's something in the water up Cumbria way. With the earth left expertly tilled by Wild Beasts - now residing in London - the fertile north-west has produced an ace crop of new bands; the beguiling Woman's Hour, delicate Heart Ships, and one James Bennett, aka Mozart Parties. He's teased us with iust one single so far ('Black Cloud'). Head along to these shows to hear more...

# WEDNESDAY

February 8

BIRMINGHAM

The Devil Wears Prada/Last Witness The Ballroom 0121 448 0797 BOURNEMOUTH

Snow Patrol/Everything Everything International Centre 0870 111 3000 BRIGHTON

Ahab/Stark Latest Music Bar 01273 687 171

Olly Murs Centre 0870 900 9100 BRISTOL

The Big Pink/2:54 Thekla 08713 100000

The Black Swan Effect/Marshal Town/Bite The Buffalo Fleece 0117 945 0996

Brand New/I Am The Avalanche 02 Academy 0870 477 2000 Crows Parliament The Oxford

0117 977 6494 Dead Wolf Club/Dead Elms Louisiana 0117 926 5978

Loftbeat/Open To Offers Croft (Main Room) 0117 987 4144 Post War Years/Camera Culture

Start The Bus 0117 930 4370 CARDIFF Al Lewis/Gildas/Greta Isaac Gwdihw

Cafe Bar 029 2039 7933 Terra Naomi/Paner Aeronlanes

Clwb Ifor Bach 029 2023 2199 Thomas Truax 10 Feet Tall 02920 228883 DUNDEE

**Lefty** Doghouse 01382 227080 EDINBURGH

Campbell's Wild/Letters/Waverley Sneaky Pete's 0131 225 1757 EXETER

Mozart Parties Cavern Club 01392 495 370 GLASGOW

Alesana/We Came As Romans/ iwrestledabearonce King Tut's Wah Wah Hut 0141 221 5279

**Awolnation** The Arches 0141 565 1000

Dream Theater SECC 0141 248 3000 Jill Jackson Sloanes 0141 942 6041 The Trews Captain's Rest 0141 331 2722

NMF AWARDS TOUR Two Door

Cinema Club/Metronomy/ Tribes/Azealia Banks 02 Academy

HATFIELD

Roll Deep The Forum 0844 477 2000

#### LEEDS

Arthur Rigby & The Baskervilles Nation Of Shopkeepers 0113 203 1831 Slow Club Brudenell Social Club

Vieux Farka Toure Howard Assembly Room 0113 243 9999

LEICESTER

LIVERPOOL

0870 477 2000

## LONDON

Blue Last 020 7613 2478

020 7354 9993

The Arlenes/Benjamin Folke Thomas 12 Bar Club 020 7240 2622 Autumn In Disguise/The After Party

Namburra 020 7272 7366 NME AWARDS SHOW Charli

020 7837 5387 Chiddy Bang Hoxton Square Bar &

Chrysta Bell Bush Hall 020 8222 6955

Clap Your Hands Say Yeah Meursault 02 Shepherds Bush Empire 0870 771 2000

Bowery 020 7580 3057 Friends XOYO 020 7729 5959 Gemini/Cutline/DukeBox Garage

Hermes Monto Water Rats 020 7837 4412

Lianne La Havas/The Staves/Rae Morris Borderline 020 7734 5547 Maia/Jessica Mary York Troubadour

The Microdance/Spc Eco MacBeth 020 7739 5095

Pillarcat Slaughtered Lamb 020 8682 4080

Resigned/Comet Sands/Paddy Johnston & The Love Explosion

0113 243 5866

Yellowire Musician 0116 251 0080

Dropkick Murphys O2 Academy

James Vincent McMorrow Kazimier 0871 230 1094

Acoda/Romans/Black Shapes Old Aidan John Moffat Old Queen's Head

Angel Garage 0871 230 1094

XCX/Icona Pop The Lexington

Grill 020 7613 0709

The Craven Braves/The Jude The

Jon Tve/Pete Fowler Big Chill Bar

Club 020 7370 1434

Nada Surf KOKO 020 7388 3222 Numb The Shoreditch 020 7033 0085 Pat Thomas/Orphy Robin Shabaka Hutchings & Splay Cafe Oto 0871 230 1094

Buffalo Bar 020 7359 6191

Revolver/We Were Evergreen/Sing Tank Barfly 0870 907 0999

Robyn Hitchcock/Martin Carthy Barbican Centre 020 7638 8891 Ruby & The Vines/Bumi Thomas Hackney Attic 0871 902 5734 Shinedown/Halestorm Roundhouse

Still Corners Cargo 0207 749 7840 Sweet Sweet Lies/Billy Vincent Sebright Arms 020 7729 0937

Tank & Trumpet Bull & Gate 020 7485 5358

020 7482 7318

The Telescopes Amersham Arms 0208 469 1499

Tom Williams & The Boat Jazz Cafe 020 7916 6060 Von Bartha/Trash Green Dublin

Castle 020 7485 1773

# MANCHESTER

All The Young/Dry The River/Ren Harvieu HMV Ritz 0161 236 4355 Baddies Alter Ego 0161 236 9266 Diana Vickers Ruby Lounge 0161 834 1392

Hyro Da Hero/Astroid Boys Academy 0161 832 1111

Michael Weston King The Castle 0161 237 9485

Niki & The Dove Islington Mill 0871 230 1094

Young Guns Deaf Institute 0161 330 4019

NEWCASTLE Big Country 02 Academy

0870 477 2000 Holly Throsby/Tiny Ruins Cluny

In Evil Hour Black Bull 0191 414 2846 NORWICH

New Found Glory/The Blackout/ letlive UEA 01603 505401 Ralph Brickmakers 01603 441 118

Totally Enormous Extinct Dinosaurs

Bodega Social Club 08713 100000 READING **Attention Thieves** Face Bar

0118 956 8188 SHEFFIELD

Grandpa Banana Greystones 0114 266 5599

SOUTHAMPTON Rich Robinson Brook 023 8055 5366

WOLVERHAMPTON

Marquis Drive Robin 2 01902 497860



# **THURSDAY**

February 9



#### AREDDEEN

Aerials Up/Brown Bear Music/The Bandits The Tunnels 01224 211121

**Deadbeat Darling Moles** 01225 404445

# REDECED

Trouble With Tuesday/All Against Nothing Esquires 01234 340120

# BELFAST

Jape Auntie Annie's Porter House

# BIRMINGHAM

Awolnation HMV Institute

0844 248 5037 Jordan Reyne/Jack Harris Hare &

Hounds 0870 264 3333

She Screams Murder/Splintertone/ Insolito 02 Academy 3 0870 477 2000

## BOURNEMOUTH Issue 22/Escape From 98 Champions

01202 757 000

# BRISTOL

Ashtray Navigations/Louise's **Guidelines** Croft (Front Bar)

## 0117 987 4144 James Morton & The Lunatics

Canteen 0117 923 2017

NME TOUR Justice 02 Academy

0870 477 2000

Loefah Thekla 08713 100000

Lonely Tourist Stag & Hound

0117 929 1407

Los Juentas/Within Reason/Liveo Fleece 0117 945 0996

Scout Killers/Red Dust Road/Casino

Tran Croft (Main Room) 0117 987 4144

The Short Life Of Gracie/Violets

MistakeThe Tunnels 0117 929 9008

Still Corners Louisiana 0117 926 5978

CAMBRIDGE

# Kate Jackson Portland Arms

01223 357268 CARDIFF

# The Kabeedies 10 Feet Tall

02920 228883

CHELMSFORD

# The Lemoncurd Kid/Guide Dogs For

The Dead Hooga 01245 356 811 DERBY

The Silver Factory Venue 01332 203545

# DUNDEE

Carly Connor Doghouse 01382 227080

# EDINBURGH

Kaiser Chiefs/Frankie & The Heartstrings/Native Tongue HMV

Picture House 0844 847 1740 Moodiam/North Atlantic Oscillation Voodoo Rooms 0131 556 7060

Dead Wolf Club/Fever Dream Native Tongue 01372 720 450

# GATESHEAD

James Vincent McMorrow Sage Arena 0870 703 4555 Rachel Sermanni The Central

0191 478 2543 Teetah/Great Man Theory Three

# Tuns 0191 487 0666

GLASGOW Hyro Da Hero/Astroid Boys King Tut's Wah Wah Hut 0141 221 5279 Ifan Dafydd School Of Art

0141 353 4530 Jill Jackson Sloanes 0141 942 6041 The Twilight Sad Grand Ole Opry 0141 429 5396

# LEEDS

Big Country 02 Academy 0870 477 2000

King Creosote/Jon Hopkins City

Varieties 0845 644 1881 LEICESTER

# The Deceiver Soundhouse

07830 425555

Mosca/Disclosure/Dauwd Shipping

# LIVERPOOL

Forecast 0151 709 6901

#### LONDON The Black Keys/Band Of Skulls

Alexandra Palace 020 8365 2121 The Boxettes/14th Jazz Cafe

020 7916 6060

Canterbury/Straight Lines/Proxies Kings College 020 7834 4740 Common Unity 003 New Cross Inn

020 8692 1866 The Cullions/The Stowaways Proud

Galleries 020 7482 3867 Delilah/Paper Crows Garage 020 7607 1818

Diana Vickers Cargo 0207 749 7840 **Double Drop** Jamm 020 7274 5537 Emeli Sande/Daley Borderline

020 7734 5547 First/Dumbiaw/Exit International Nambucca 020 7272 7366

Foy Vance/One Sixth Of Tommy/ Tom Moriarty Garage 0871 230 1094 Hooded Fang/Omi Palone/Traams

Old Blue Last 020 7613 2478 Jesus Cutino The Shoreditch 020 7033 0085

Kina Grannis Union Chapel 020 7226 1686

The Long Run/P45 Dublin Castle 020 7485 1773

Mz Bratt/YGLU/Azekel Roundhouse 020 7482 7318

# Niki & The Dove Sebright Arms

020 7729 0937 Rebellion Parade Silver Bullet

020 7619 3639 Reel Big Fish 02 Shepherds Bush

Empire 0870 771 2000 Sheena/Mallie/Nell Ryder

Troubadour Club 020 7370 1434

NME AWARDS SHOW Slow Club/ Gross Magic/Kwes Heaven

020 7930 2020 Sonic Room Siv Parfly 0870 907 0999

# Yellowire The Bowery 020 7580 3057 MANCHESTER

# Alesana/We Came As Romans

Academy 2 0161 832 1111 Alestorm Moho Live 0161 834 8180 Brand New Academy 0161 832 1111 Dream Theater O2 Apollo

0870 401 8000 Envy Contact Theatre 0161 274 0600 Go Lebanon/Borland Islington Mill

0871 230 1094 Holly Throsby/Tiny Ruins/Jordan

Ireland The Castle 0161 237 9485 Totally Enormous Extinct Dinosaurs Deaf Institute 0161 330 4019

# NEWCASTLE Black Rain/The Black Stars Trillians

0191 232 1619

Errors Cluny 0191 230 4474 Meschiya Lake & The Little Big Horns Cluny 0191 230 4474

NME AWARDS TOUR Two Door Cinema Club/Metronomy/

Tribes/Azealia Ranks 02 Academy 0870 477 2000

# NORWICH

Against All Odds Brickmakers 01603 441 118

Mastodon/The Dillinger Escape Plan/Red Fang UEA 01603 505401

NOTTINGHAM

Romans/Acoda Rock City 08713 100000

Shinedown Rock City 08713 100000 Young Guns Rescue Rooms

# 0115 958 8484 OXFORD

Cat Matador Cellar 01865 244 761 John Hoarey Wheatsheaf 01865 721 156

## SHEFFIELD Avida Dollars/Blue Lip Feel

Bungalows & Bears 0114 279 2901 Quiet Loner/Dan Raza Greystones 0114 266 5599

# VORK

Babyhird/The Tricks Steren 01904 612237

# FRIDAY

# February 10

## ARERDEEN

James Mackenzie And The Aquascene/The 1930s/Cara Mitchell The Tunnels 01224 211121

# RELFAST

Alahama 3 Queens University 028 9097 3106

Michael Kiwanuka/The Staves Stiff Kitten 028 9023 8700

# BIRKENHEAD

The Lowtones Revolver 07871626557 BIRMINGHAM Flux Pavilion HMV Institute

0844 248 5037 The Great Western O2 Academy 3

0870 477 2000 Kobo Town Drum 0121 333 2400 Life By Night Wagon & Horses

0121 772 1403 Mastodon/The Dillinger Escape Plan/Red Fang HMV Institute 0844 248 5037

RRIGHTON Still Corners/My Sad Captains/ Us Baby Bear Bones The Hope

01273 723 568 Yoofs/Kinnie The Explorer Green Door Store 07894 267 053

## RRISTOL **Babybird** Fleece 0117 945 0996 Daisy Chapman/Big Joan/The Liftmen Louisiana 0117 926 5978

Girl Unit Thekla 08713 100000 Momus Cube Cinema 0117 907 4190 New Found Glory/The Blackout/ letlive 02 Academy 0870 477 2000 Tall Ships/Spectres/Russian Blue Croft (Main Room) 0117 987 4144

#### 0117 923 2017 CAMBRIDGE

The Famous Class Junction 01223 511511

World Government Canteen

The Tupolev Ghost/Lonely The Brave Portland Arms 01223 357268

# CARDIFF Gary Twisted Arts Institute

0871 230 1094 The Method Gwdihw Cafe Bar 029 2039 7933 Rams Pocket Radio Buffalo Bar

02920 310312 CHELMSFORD

# Tommy Atkins Hooga 01245 356 811

The Offenders Old Bell 01332 343701 DUNDEE

The Law Doghouse 01382 227080 EDINBURGH

Discopolis/Battle Of The Zoo/ Hobbes Third Door 0131 225 6313 Frightened Rabbit/We Are Augustines HMV Picture House

# 0844 847 1740 GATESHEAD

The Fractured Valves Three Tuns 0191 487 0666

# GLASGOW Gentle Friendly/Way Through

Nice'n'Sleazy 0141 333 9637 The Heretics 02 ABC 0870 903 3444 Kaiser Chiefs/Frankie & The

Heartstrings/Native Tongue 02 Academy 0870 477 2000 Kevin Montgomery King Tut's Wah Wah Hut 0141 221 5279

## Pain Of Salvation Captain's Rest 0141 331 2722 GUILDFORD

Romeo Must Die Boileroom 01483 539 539

# HENDNESFORD Guile Tackeroo 01543 423124

Wildlife Club 85 01462 432767 LEEDS

**Lightning Seeds** City Varieties 0845 644 1881

# Mozart Parties Cocknit 0113 244 3446

Skrillex 02 Academy 0870 477 2000 Totally Enormous Extinct Dinosaurs

#### HiEi Club 0113 242 7353 LEICESTER

Snakewater Musician 0116 251 0080 White Pilots Soundhouse 07830 425555

## LIVERPOOL

Oxygen Thieves/Venus De Milo Shipping Forecast 0151 709 6901 The Patterns Mello Mello 0151 707 0898

LONDON Ahab Garage 020 7607 1818 Alesana/We Came As Roman Electric Ballroom 020 7485 9006 All New Exiles Underbelly 0207 613 3105

# Beaty Heart/The Waylayers

Roundhouse 020 7482 7318 The Black Keys/Band Of Skulls HMV Hammersmith Apollo 0870 606 3400 Cats And Cats And Cats Bull & Gate 020 7485 5358

Caves/Dead Tracks Wilmington Arms 020 7837 1384

Colin & The Crawfish Cecil Sharp House 020 7485 2206



# LONDON

TURBOWOLF FRIDAY, FEB 10

KOKO 0844 847 2258

Dream Theater Wembley Arena

0870 060 0870 **Dropkick Murphys** Roundhouse

020 7482 7318 Gesaffelstein Nest 020 7354 9993 Good Man Ray/Dead Empires/

The Logic Design Dublin Castle 020 7485 1773 Jakil Proud Galleries 020 7482 3867 Jubilee Barfly 0870 907 0999

NME TOUR Justice O2 Academy Brixton 0870 477 2000 Le Volume Courbe Cafe Oto

0871 230 1094 The Macanoes Zigfrid Von Underbelly 020 7613 1988

The Nextmen East Village 020 7739 5173 No Room For Giants Arch Angel

020 7938 4137 Randomer/Throwing Snow CAMP Basement 0871 230 1094 Robots In Disguise/The Voyeurist/ Cut Ribbons The Lexington

020 7837 5387

Russo Jazz Cafe 020 7916 6060 Sloppy Joe Nambucca 020 7272 7366 Snowboy/Healer Selecta Madame Joio's 020 7734 2473

Snow Patrol/Everything Everything The O2 0870 701 4444

Sons Of Guns/Moustache Of Insanity Silver Bullet 020 7619 3639

Terra Naomi/Paper Aeroplane Assembly Hall 020 8577 6969 Toodar The Victoria 0871 230 1094 Toy Shacklewell Arms 020 7249 0810

Turbowolf Club NME @ Koko 0870 4325527

The Uppercuts/The Expensive Hahits/The Wholls Purnle Turtle 020 7383 4976 Young Guns Borderline 020 7734 5547 22/[Me]/Deadbeat Darling Barfly

0870 907 0999 The 9s Dogstar 020 7733 7515

# MANCHESTER The Dunwells HMV Ritz 0161 236 4355

The Electronic Exchange Kraak 07855 939 129 Errors/Remember Remember

Islington Mill 0871 230 1094 Skream/Voungman 02 Apollo 0870 401 8000

The Twilight Sad Ruby Lounge 0161 834 1392

NME AWARDS TOUR Two Door Cinema Club/Metronomy/Tribes/ Azealia Banks Academy 0161 832 1111 The Unthanks Band On The Wall

0161 832 6625 **MILTON KEYNES** Karnataka Stables 01908 280800

NEWCASTI E

Bridget Hayden Star And Shadow Cinema 0191 2610066 Diesel Therapy Cluny 2 0191 230 4474

Field Music/Deerhart Cluny 0191 230 4474 Rod Jones & The Birthday Suit

Legends 0191 232 0430 Shinedown/Halestorm O2 Academy 0870 477 2000

#### Zinc/P Money/Roska Digital 01912 619755

NORWICH The Vibrators/Dingus Khan Arts Centre 01603 660 352

OXFORD Danny & The Champions Of The World/Billy Vincent Bullingdon Arms

01865 244516 PLYMOUTH The Devil Wears Prada/Last

Witness White Rabbit 01752 227522 PORTSMOUTH Brand New/I Am The Avalanche

# Guildhall 023 9282 4355 PRESTON Y Niwl/The Pterodactyls Mad Ferret

07919 896 636 READING Wretch 32 University 0118 987 5123

A Season Of Secrets/Steel Trees 02 Academy 2 0870 477 2000 **Bobby Champs** Bungalows & Bears

SHEFFIELD

0114 279 2901

Hyro Da Hero/Astroid Boys The Marmozets Corporation

0114 276 0262 James Vincent McMorrow/Rob

Bravery Plug 0114 276 7093 SOUTHAMDTO Sonic Boom Six Joiners

023 8022 5612 STOKE ON TRENT Betrayal Within The Ranks Sugarmill

## 01782 214 991 **Breaking Satellites Underground** 01782 219944

YORK Threshold Shift/999 Stereo

01904 612237 We Could Be Astronauts/One Way Street/Montego Bay Fibbers 01904 651 250

# **SATURDAY**

February 11

#### ARERDEEN

Discopolis/Stanley Odd Lemon Tree 01224 642230

## BATH

The Hysterical Injury/Thought Forms/She Makes War Green Park Tavern 01225 400050

# BEDFORD

Lecarla Esquires 01234 340120 BELFAST

Simian Mobile Disco Stiff Kitten 028 9023 8700

# BIRMINGHAM

Aces High/SWV/Ginuwine The Ballroom 0121 448 0797 NME TOUR Justice 02 Academy 0870 477 2000

Kid Gloves/Plastic Glasses/

Sharks vs Bears 02 Academy 3 0870 477 2000

Pain Wagon & Horses 0121 772 1403

RI ACKRIIDN Blue Lip Feel Live Lounge

0871 230 1094

# BLACKPOOL

Kaiser Chiefs Empress Ballroom 01253 625928

## RRIGHTON

Holly Throsby/Tiny Ruins/Jordan Ireland The Hone 01273 723 568 K-Klass Honey Club 01273 202807 Modeselektor Concorde 2

01273 673 311 Outfit Green Door Store

07894 267 053 Robyn Hitchcock/Martin Carthy

Dome 01273 709709 Town Bike/Halo Halo/Bellies West

Hill Hall 01273 327976 Young Guns Pavilion Tavern

01273 325684

# BRISTOL

Decade/Sell Your Sky Thekla 08713 100000

Goldfish Don't Bounce Reckless Engineer 0117 929 0425

James Vincent McMorrow Anson Rooms 0117 954 5810

Jim Johnston Thunderbolt 07791 319 614

Kele Le Roc Motion Ramp Park 01179 723111

Kinny Canteen 0117 923 2017 Sickpig/This Ends Here/Warchrist

Croft (Front Bar) 0117 987 4144 The Social Club/Radio Nasties/ Comrades Croft (Main Room) 0117 987 4144

Vieux Farka Toure St George's Hall 0117 923 0359

Mike TV 10 Feet Tall 02920 228883 New Found Glory/The Blackout/ letlive University 029 2023 0130 Plant Duw/Sen Segur/Blaidd Clwb

Ifor Bach 029 2023 2199

Liqueur The Vic Inn 01332 74 00 91 GATESHEAD

Midge Ure Sage Arena 0870 703 4555

Van Morrison Sage Arena 0870 703 4555

# GLASGOW

Aerials Up/Echofela King Tut's Wah Wah Hut 0141 221 5279

Angerfist The Arches 0141 565 1000 We Are The Physics Captain's Rest

GUILDFORD

Leatherat Boileroom 01483 539 539



Hyro Da Hero/Astroid Boys Cockpit 0113 244 3446

Dain Of Salvation The Well 0113 2440474

Parov Stelar University 0113 244 4600

01132444105

Rich Robinson/Dave O'Grady Brudenell Social Club 0113 243 5866 Scuba/Shackleton/Roddika Vox

LEICESTER Kenworthy Musician 0116 251 0080

LIVERPOOL

The Endings O2 Academy 2 0870 477 2000

Errors Kazimier 0871 230 1094 Hellbound Rebels Lomax @ Nation 0151 236 4443

James Walsh Zanzibar 0151 707 0633 Lightning Seeds 02 Academy 0870 477 2000

# LONDON

Allo Darlin Albany 020 7388 0588 A Band Of Buriers Hackney Attic 0871 902 5734

**Babybird** Leicester Square Theatre 0844 847 2475

Bat Country/Dark Stares New Cross Inn 020 8692 1866

Big Country 02 Shepherds Bush Empire 0870 771 2000

Bite The Buffalo/The White Lions Dublin Castle 020 7485 1773

NME AWARDS SHOW The Black

Keys/Band Of Skulls Alexandra Palace 020 8365 2121

Black Moth/Spiritwo/Something **Beginning With L Buffalo Bar** 020 7359 6191

Brand New/I Am The Avalanche/ Blak Twang Roundhouse

020 7482 7318 Clement Marfo & The Frontline

Garage 020 7607 1818 Conor Maynard/Eagulls/Hooded

Fang Barfly 0870 907 0999 Cupp Cave/Squeaky Lobster/Ssaliva Old Blue Last 020 7613 2478 Danny & The Champions Of The

World Windmill 020 8671 0700 Drag Your Heels Heroes Bar 020 7485 6040

The Estimators/The Apocryphalites/The Snares Nambucca 020 7272 7366

Exit Ten/Blitz Kids Borderline 020 7734 5547

Flux Rich Mix 020 7613 7498 Girl From The Castle/The Dash/ Dianhraem Failure LHT Urhan Ban 020 7247 8978

Healthy Junkies/Smooth Reverend Hope & Anchor 020 7354 1312 The History Of Apple Pie Barfly

0870 907 0999 Ian Nagoski Cafe Oto 0871 230 1094

I Am The Avalanche/Vinnie Caruana MacBeth 020 7739 5095

Julian K/Deviant-UK Electrowerkz 020 7837 6419

Kwes/Gang Colours Garage (Upstairs) 0871 230 1094

Labrinth/Stooshe Jazz Cafe 020 7916 6060

Lady Leshurr/The Rasites/Natty Roundhouse (Studio) 020 7482 7318 Mastodon/The Dillinger Escape Plan/Red Fang 02 Academy Brixton

0870 477 2000 Neon Highwire Proud Galleries 020 7482 3867

Niki & The Dove KOKO 020 7388 3222 Oliv Murs Wembley Arena

0870 060 0870 Paris Is Burning/Jukeboxes/The

Collectable Few The Lexington 020 7837 5387 Snow Patrol/Everything Everything

The O2 0870 701 4444 Tall Ships Nest 020 7354 9993

Will & The People Cargo 0207 749 7840

# MANCHESTER

**Baghdad Country Club** Islington Mill 0871 230 1094 Daniel Land & The Modern Painters

Roadhouse 0161 228 1789

Evile/Cerebral Bore/Savag Messiah HMV Ritz 0161 236 4355 Ivvrise/Franko Moho Live

0161 834 8180 Novella The Castle 0161 237 9485

NME AWARDS TOUR Two Door Cinema Club/Metronomy/Tribes/ Azealia Banks Academy 0161 832 1111 The Words/Ash Before Oaks Deaf Institute 0161 330 4019

Jill Jackson Cluny 0191 230 4474 Piskie Sits/The Acrobatic Society Cluny 2 0191 230 4474

Retriever Head Of Steam

# NODWICH

01603 632 717

Brother Pit/The Thinking Men/ Laura Harston Puppet Theatre 01603 629 921

Centre 01603 660 352 Soulborn/Swarmed Brickmakers

# NOTTINGHAM

Former Monarchs/Liberation Pact Jamcafe 01159 483 566

Rams Pocket Radio/Leela & The Spaceship Bodega Social Club

Sonic Boom Six Rock City

Hev Sholay/Baboon Mad Ferret 07919 896 636 Nero 53 Degrees 01772 893 000

Puressence 53 Degrees 01772 893 000

The Kabeedies/These Ghosts South Street Arts Centre 0118 960 6060 Sleep Room/Bridges Rising Sun Arts Centre 0118 986 6788

SHEFFIELD Little Crazy/The Failed Theory/The Outfits 02 Academy 2 0870 477 2000

**Totally Enormous Extinct Dinosaurs** Plug 0114 276 7093

0114 272 5544 X-UFO/The Black Hands Corporation

SOUTHAMPTON Dead Wolf Club Joiners 023 8022 5612

# 0191 232 4379

Alesana/We Came As Romans/ iwrestledahearonce Waterfront

Luke Bailev/Steven McDaniel Arts

# 01603 441 118

The Big Pink/2:54 Rescue Rooms 0115 958 8484

Pantheist/Widows Doghouse Studios

08712102040

08713 100000

# 08713 100000

PRESTON

PEADING

Talk In Code Plug'n'Play 0118 958 1447

The Neat Harley 0114 275 2288

The Twilight Sad Queen's Social Club

# 0114 276 0262

The Devil Wears Prada Soul Cellar 023 8071 0648 STOKE ON TRENT

Jim McShee Sugarmill 01782 214 991 Lollypop The Duchess 01904 641 413 Space Ritual Fibbers 01904 651 250

# SUNDAY

# February 12

# BELFAST

Lights Queens University 028 9097 3106

# BIRMINGHAM

Emma Skipp Kitchen Garden Cafe 0121 443 4725

Errors Rainhow 0121 772 8174 The Twilight Sad Hare & Hounds 0870 264 3333

The War On Drugs/Cloud Control/ We Were Evergreen HMV Institute (Temple) 0844 248 5037 7 Day Weekend/Strikeout The

## Ballroom 0121 448 0797 BRIGHTON

Alesana/We Came As Romans/ iwrestledabearonce Concorde 2 01273 673 311

The Devil Wears Prada/Last Witness The Haunt 01273 770 847 Dignan Porch/Sealings/Old Forest Prince Albert 01273 730 499

Ian Nagoski Prince Albert 01273 730 499 Steve Hackett Komedia

## 01273 647 100 BRISTOL

Hope Remains Lost/Clear The Coast/Hope Of The Hated Louisiana 0117 926 5978

Mayans/Aztec/Steven & The Possetts Fleece 0117 945 0996 Merihim/Death By Ki/YBISCTU Croft (Front Bar) 0117 987 4144 Shinedown/Halestorm O2 Academy

## 0870 477 2000 CAMBRIDGE

Peepholes/Way Through/ Gentle Friendly Portland Arms 01223 357268

# CARDIFE The Neat Undertone 029 2022 8883

CARLISLE The Computers Brickyard

#### 01228 512 220 COVENTRY

Robyn Hitchcock/Howe Gelb/KT Tunstall Arts Centre 0871 230 1094

# DERBY

Joe Tilston Old Bell 01332 343701 DUNDEE Aerials Up/Whigs Rakes/The

#### Violent Whispers Doghouse 01382 227080

EDINBURGE Sepalcure/Machinedrum/Praveen

#### Sharma Sneaky Pete's 0131 225 1757 GATESHEAD

Moishe's Bagel Sage Arena

## 0870 703 4555 GLASGOW

NME TOUR Justice 02 Academy

0870 477 2000 Rich Rohinson/Dave O'Grady King Tut's Wah Wah Hut 0141 221 5279

LEEDS Kate Jackson Brudenell Social Club 0113 243 5866

#### The Atlantics/KGB Donkey 0116 270 5042

**LEIGHTON BUZZARD** The Rusty Gs Wheatsheaf

#### 01525 374611 LIVERPOOL

020 7837 5387

LEICESTER

The Big Pink/2:54 02 Academy 2 0870 477 2000 Sandi Thom Picket 0151 708 5318 LONDON Alasdair Roberts The Lexington

Brand New/I Am The Avalanche Roundhouse 020 7482 7318

Carnifex/Beneath The Massacre/ Within The Ruins Underworld 020 7482 1932

Dale Farnhardt Ir Ir/We Are Animal Barfly 0870 907 0999 Danny & The Champions Of The World Birbeck Tavern

020 8539 2584 Elephant/Porcelain Raft Garage

020 7607 1818 The IC15/IROK/School Is Cool Borderline 020 7734 5547

Jake Morley Jazz Cafe 020 7916 6060

Snow Patrol/Everything Everything The O2 0870 701 4444 Sonic Thrill/Jos/Merciless Fail Dublin Castle 020 7485 1773

Starling & The Good Honeys/ Nabokov Hackney Attic 0871 902 5734

Trash Monroe/Crash Mansion Nambucca 020 7272 7366 The Wiyos Dingwalls

020 7267 1577 MANCHESTER

Chris Treebeard & Sue Redhouse 0161 839 0477 **Deadbeat Darling** The Castle

0161 237 9485 Gavin DeGraw Academy 2 0161 832 1111

III Jackson Sound Control 0161 236 0340

Kobo Town Ruby Lounge 0161 834 1392

MILTONKEYNES Lightning Seeds Stables 01908 280800

NEWCASTLE Field Music Cluny 0191 230 4474

New Found Glory/The Blackout/ letlive 02 Academy 0870 477 2000

## The Trews Cluny 2 0191 230 4474

NORWICH Ewan McLennan The Bicycle Shop 01603 625 777 Sonic Boom Six/Hildamay/24

## Robbers Waterfront 01603 632 717

NOTTINGHAM Xerath/Romeo Must Die/Bloodloss

Salutation Inn 0115 950 4627 OXFORD James Vincent McMorrow 02

Academy 0870 477 2000 Outfit/Glass Animals/Smaller Pores Bullingdon Arms

## The South O2 Academy 2 0870 477 2000 READING

01865 244516

Big Country Hexagon 0118 960 6060 SHEFFIELD

Olly Murs Motorpoint Arena 01142 565656 STOKE ON TRENT

#### Hyro Da Hero/Astroid Boys Sugarmill 01782 214 991 WREXHAM

# The Headstart Central Station 01978 358780

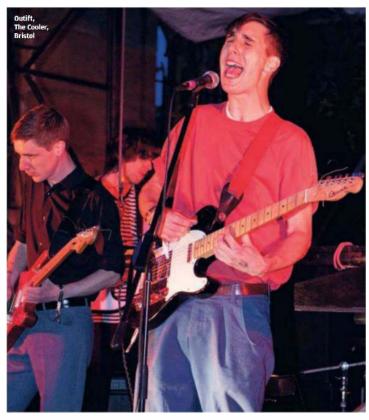
Van Morrison Barbican Centre 01904 656688

# **GET IN THE GIG GUIDE!**

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

# **MONDAY**

February 13



# BIRMINGHAM

Heart In Hand/Dead & Divine/ Departures The Ballroom 0121 448 0797 Hyro Da Hero 02 Academy 3

0870 477 2000

BRIGHTON
Benjamin Folke Thomas/Trent
Miller Prince Albert 01273 730 499
High Places Green Door Store

07894 267 053 BRISTOL

Fine Young Firecrackers/As We Climb/The Famous Class Croft (Main Room) 0117 987 4144 James Morrison Colston Hall

0117 922 3683 **Outfit** The Cooler 0117 945 0999

The Twilight Sad/Let's Wrestle/ Evacuees Fleece 0117 945 0996 CAMBRIDGE

Ghostpoet Junction 01223 511511 CARDIFF

Errors/RememberRemember/ Tom Rogerson Clwb Ifor Bach 029 2023 2199

EXETER
The Harmonix/Chasing Hollywood

Cavern Club 01392 495 370
GLASGOW

Brontide Stereo 0141 576 5018 GZA The Arches 0141 565 1000 My Extraordinary Pivo Pivo 0141 564 8100

New Found Glory/The Blackout/ letlive 02 ABC 0870 903 3444 Pulled Apart By Horses/The Computers King Tut's Wah Wah Hut 0141 221 5279

LEEDS

Shinedown/Halestorm O2 Academy 0870 477 2000 Tune-Yards Cockoit 0113 244 3446

# LEICESTED

Captain Accident & The Disasters Soundhouse 07830 425555

LIVERPOOL

Kevin Montgomery Eric's Club LONDON

Abbey Bowden/Eskimo Chase/ Glenn Aitken Bedford 020 8682 8940 Abbie Broom Underbelly 0207 613 3105

Anna Massie/Mairearad Green Slaughtered Lamb 020 8682 4080 The Cornshed Sisters/Lucas Renney/George Frakes Windmill 020 8671 0700

Decade Barfly 0870 907 0999
Despite My Deepest Fear/We Die
Tonight/Weather The Storm Garage
020 7607 1818

Fairewell/Crushed Beaks Social 020 7636 4992

Gotye Wilton's Music Hall 020 7702 9555 Harriet Jones Dublin Castle

020 7485 1773 King Lizard/Black Rain Underworld

020 7482 1932 **Long Tall Mick** Nambucca 020 7272 7366

The Lyres 93 Feet East 020 7247 6095

Murray James Enterprise
020 7485 2659

Pain Of Salvation Garage (Upstairs) 0871 230 1094

The Rosie Taylor Project/ Woman's Hour/Owl The Lexington 020 7837 5387 Tennis Hoxton Square Bar and Kitchen

020 7613 0709 MANCHESTER

Casiokids Deaf Institute 0161 330 4019

The Headstart Dry Bar 0161 236 5920

NME TOUR Justice Academy 0161 832 1111

Krisuin/Malevolent Creation/Vital Remains Moho Live 0161 834 8180 Louis Barabbas & The Bedlam Six Band On The Wall 0161 832 6625 Noel Gallagher's High Flying Birds/ Reverend & The Makers Evening

Reverend & The Makers Evenin News Arena 0161 950 5000 Rachel Sermanni The Castle 0161 237 9485

ReConnected Academy 3 0161 832 1111

NORWICH

Big Country UEA 01603 505401 James Vincent McMorrow Arts Centre 01603 660 352

NOTTINGHAM Carnifex/Beneath The Massacre/

Within The Ruins Rock City 08713 100000 Ivyrise/Franko Bodega Social Club

08713 100000 **Olly Murs** Capital FM Arena 0115 948 4526

OXFORD

The Devil Wears Prada/Last

WitnessO2 Academy 2 0870 477 2000 The Grainne Duffy Band Bullingdon Arms 01865 244516 SMEFFIELD

Kaiser Chiefs/Frankie & The Heartstrings/Native Tongue 02

Academy 0870 477 2000 Oddball/Bug Corporation 0114 276 0262

TRURO
Ben Howard Hall For Cornwall
01872 262466

YORK

Dave Hughes Stereo 01904 612237

Rich Robinson/Crooked Sun Fibbers
01904 651 250

# **TUESDAY**

# February 14

# ABERDEEN

Noel Gallagher's High Flying Birds/ Reverend & The Makers AECC 0870 169 0100

Pulled Apart By Horses/The Computers The Tunnels 01224 211121 Rams Pocket Radio Cafe Drummond 01224 624642

BIRMINGHAI

Ivyrise/Franko 02 Academy 3 0870 477 2000

Michael Kiwanuka/The Staves Glee Club 0870 241 5093

BRIGHTON
Alestorm The Haunt 01273 770 847
BRISTOL

The Cavemen/You Me & Thomas Louisiana 0117 926 5978 Errors/RememberRemember Fleece 0117 945 0996

CARDIFF

Attack! Attack!/Ithcy Poopzkid Clwb Ifor Bach 029 2023 2199

COVENTRY
Boat To Row Taylor John's House

024 7655 9958 EXETER

Young Guns/Polar Cavern Club 01392 495 370

GATESHEAD Lightning Seeds Sage Arena 0870 703 4555

GLASGOW

The Big Pink/2:54 King Tut's Wah Wah Hut 0141 221 5279 Brand New/I Am The Avalanche 02

Academy 0870 477 2000
Carly Connor Brel 0141 342 4966
Paul Carrack Royal Concert Hall
0141 353 8000

#### INVERNESS

Rich Robinson Ironworks 01463 718555

LEEDS
The Famous Class The Well

0113 2440474

Kaiser Chiefs/Frankie & The

Heartstrings/Fixers 02 Academy
0870 477 2000

LIVERPOOL

**High Places** Shipping Forecast 0151 709 6901 **Skrillex** University 0151 256 5555

Skrillex University 0151 256 555 LONDON

The Brompton Mix/Last Night's Victory Dublin Castle 020 7485 1773 Dale Earnhardt Jr Jr/Hooded Fang Madame Jojo's 020 7734 2473 Dann Vandals Buffalo Bar

020 7359 6191 **Deadbeat Darling** Monto Water Rats
020 7837 4412

Eddie Pillar/Arthur Baker/Lascelle Gordon Purple Turtle 020 7383 4976 Gavin DeGraw 02 Shepherds Bush Empire 0870 771 2000

The Godfathers/The Len Price 3 02 Academy Islington 0870 477 2000 Holly Throsby/Tiny Ruins/Jordan Ireland The Lexington 020 7837 5387 The Hysterical Injury Windmill 020 8671 0700

Jedi Mind Tricks Garage 020 7607 1818

Mike Marlin 93 Feet East 020 7247 6095

Enterprise 020 7485 2659

NME AWARDS SHOW Pure Love/Foe Bush Hall 020 8222 6955 Rip Roaring Cats/Code Blue Set Your Sails Nambucca 020 7272 7366

The Twilight Sad Cargo 0207 749 7840

# MANCHESTER

The Family Elan Kraak 07855 939 129 Halestorm/Shinedown Academy 0161 832 1111

Midnight Lion The Castle

0161 237 9485 **Vieux Farka Toure** Band On The Wall 0161 832 6625

MIDDLESBROUGH

Little Comets The Keys 01642 782 534

Hyro Da Hero/Astroid Boys Crauford Arms Hotel 01908 313864

NEWCASTLE

Fostweiser/Blackout Hotel Black Bull 0191 414 2846

Jakwob The Cut 0191 261 8579 Spector/David's Lyre Cluny 0191 230 4474

MORWICH

**Ghostpoet** Waterfront 01603 632 717 **Mary Hampton Cotillion** Arts Centre 01603 660 352

NOTTINGHAM

NME AWARDS TOUR Two Door Cinema Club/Metronomy/ Tribes/Azealia Banks Rock City 08713 100000

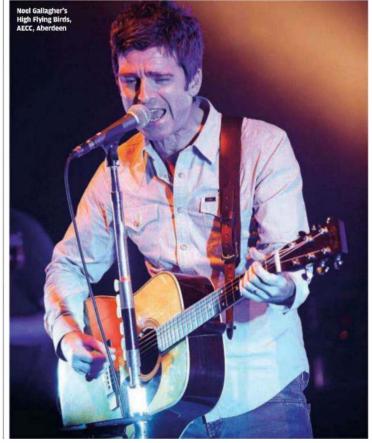
READING Carnifey/Ren

Carnifex/Beneath The Massacre/ Within The Ruins Sub89 0871 230 1094

SHEFFIELD

Flux Pavilion University 0114 222 8777 YORK

Joe Tilston Stereo 01904 612237



# THIS WEEK IN 1955

THE POLL STORY, JUKEBOX JOY, DECENT HOLIDAY





# **PUT A RECORD ON**

Music in Britain is about to change, thanks to an arrival from America. Over the Atlantic, we are told, "no less than 20 per cent of the total number of records sold are for use in jukeboxes. And that means something like 60,000,000 discs!" They'll change the way music is made and the environment in which it is listened to. "Look out for records with your coffee," the piece concludes. "If the jukebox makers have a say in the matter, silent refreshment is on its way out!"

# **NUMBER ONE GUY**

"If you've got a short wave radio and you like to hear pop music that's truly in the groove," writes NME's Joseph Dees, "try picking up Jack Terry 'Music In The Night' programme in the 25 and 31 metre bands." Jack is a veteran at spotting the their catching on", with one of his most His taste means that he is now receiving

top pop hits "days or even weeks ahead of recent finds being Patti Page's 'Everlovin''.

fan mail from everywhere: France, Germany and Scandinavia.

# POLL LOTTA LOVE

report on page 10 (of 12!) reads: "This year's NME Poll-Winners' Concert, the third in the series, was, of course, a double event. The afternoon show sold out so fast that we were obliged - and delighted! - to hold another complete performance in the morning." Since the beginning, a key part of

NME has been the poll-winners' concerts. This one has seen people queuing in the freezing cold outside the Albert Hall from 9am. In attendance are not just the musical icons of the day, but stage and screen stars too. "After NME Editor Ray Sonin introduced Nigel Patrick [star of 1952 film The Sound Barrier]," runs the piece, "the excitement boiled right up to the roof of the building."

The musical acts on display throughout the afternoon and evening are many, from a "dynamite" Ronnie Scott, through the "sensational" Dickie Valentine to Cleo Laine who looks "most cuddlesome in white" and whose "Nearness Of You' outclassed anything else sung by anyone on Sunday. She isn't just a vocalist - she's a musician!" The whole thing comes to a close with the Poll-Winners' Concert debut of the Eric Delaney orchestra, who round the shows off with 'The Champ' "which found the drummer-leader downstage, firing an explosion of solo licks and band riffs which rose to a Lionel Hampton-like climax".

"The enthusiasm that ensued from thousands of cheering, applauding whistling fans beggars description in cold print!" we are informed.

# ALSO IN THE ISSUE THAT WEEK

- · Bing Crosby's 'A Musical Autobiography' is previewed. "Without a shadow of a doubt," writes Geoffrey Everitt. "I name this as one of the most enjoyable sets it has ever been my pleasure to listen to."
- · Letter of the week is from singer Vaal Hardy, who writes that "your paper is not only the best for popular music lovers, fans and amateurs. It is the best for professionals, too."
  - · Number One in the pop records chart is 'Mambo Italiano' by Rosemary Clooney.
- · A Billie Holiday LP compilation is reviewed. "Her singing round about 1940 (when most of these tracks were cut) had a carefree insouciance that it lacks today," writes Mike Butcher.



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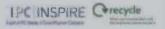
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TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford



# Win! A BAG OF NME SWAG



# CLUES ACROSS

1 Live tonight! We'd be crazy to have it for weeks (5-2-3-4)

9 "Well your mama kept you, but your daddy left you, and I should've done you just the same", 2011 (6-3) 10+29A Influential Australian band strangely did bar a minor (5-7)

11 Yes, one EP is turned into an album for Snow Patrol (4-4)

13 Legendary music venue The Beatles played (6)
14 Get your teeth into albums by Ned's Atomic Dustbin and Altered Images (4)

15+26A Hold an unusual get-together for Danish singer-songwriter (2-4) 16 (See 3 down)

18+22A The Psychedelic Furs recommend getting passionate in their style... (4-2-3)

19 ...but the only style comes from The Levellers (3-3)
21 Kenny Everett's 1983 chart hit '\_\_\_\_ Rap' got up

everyone's nose (4) 22 (See 18 across)

24 (See 32 across)

25 Initials of protest movement founded in the '70s with concerts by bands such as The Clash and The Specials (1-1-1)

26 (See 15 across)

29 (See 10 across)
32+24A A late turn poorly made by R&B singer (5-4) 34 Joanna \_\_\_\_, singer-songwriter who invited us to 'Have One On Me' (6)

35 (See 5 down) 36 (See 12 down)

# **CLUES DOWN**

1"Every time, just like the last/On her ship, tied to the mast", 1982 (6-5)

2 "They would not listen, they're not listening still, perhaps they never will", 1972 (7)

3+16A A 'free' single from The Special AKA (6-7)
4 Electronic group very much into Roy Orbison (3)
5+35A "All I have is all I need/Enough for love but not for greed", Kula Shaker (3-4)

6 Los Angeles band fronted by Emily Kokal (8) 7 Done a really different version of a Lindisfarne

12+36A "The only thing that helps pass the time away is knowing I'll be back at \_\_\_\_\_some day" (4-5)

15 Gene album could be a competitor this summer in London (8)

London (8)

16 Indie band The \_\_\_\_City Four were big in their hometown of Farnborough (4)

17 The consequences of an album by The Rolling Stones or a single by REM (9)

20 Trailer Trash Tracys' performance from yesterday

23 How flattering to include a Happy Mondays' number (1-1-1)

27 "But it's hard to get by when your\_\_\_ is the size of a small country", Divine Comedy (4)
28 Unable to say anything about this Beautiful South

song (4)
29 Poor-quality recording of Michael Jackson (3)
30 "Try to make ends meet, try to find some money, then you\_\_", from The Verve's 'Bitter Sweet Symphony' (3)
31-8D Having just come to life as Muse are playing

33 Have a couple of drinks with Jamaican reggae

singer Cocoa \_\_ (3)

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 14, 2012, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

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

# **JANUARY 21 ANSWERS**

1+8A Hit The Ground (Superman), 9+22A I Wanna Be Adored, 10+28A Seventh Tree, 12+5D Ritual Union, 13 Gish, 17 Asylum, 19 Iris, 20 Get Up, 24 Self, 26 Ike, 29 Era, 31 Dig For Fire, 33 LMC, 34 Others

1 Hysteria, 2 Tapestry, 3 Herd, 4 Grace, 6 Death Grips, 7 Catch, 10+35A Slim Shady, 11 Visage, 14+15A Still I'm Sad, 16 Dat, 18+32A Leave It, 21 Editors, 22+31D Born To Die, 23 Reigns, 25 Everly, 27 EMF, 30 REM

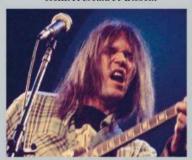
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# (COLLECTORS'

# **NEIL YOUNG**

Call yourself a superfan? Here are the gems that no Neil Young obsessive should be without



# THE SQUIRES -SULTAN/AURORA

(1963)



The only single by one of Neil Young's early bands. The tracks, 'Sultan'

and 'Aurora', were both written by Young, and recorded and released in 1963, when the fledgling band were playing shows in and around Winnipeg (where Young went to live with his mother after his parents' marriage broke down).

Need To Know: Only 300 copies of the single were pressed, and very few are said to still exist.

# HOMEGROWN (1975)



Unreleased and mainly acoustic album which Young dropped

from release in favour of putting out the critically acclaimed 'Tonight's The Night', which he had actually recorded a couple of years earlier. However, many of the songs resurfaced on future Young albums, even up to 1990's 'Ragged Glory', on which 'White Line' was dusted down.

Need To Know: The scheduled release was so far down the line that a cover (pictured) had been designed for the record.

# BUFFALO ROAM (1980)



Soundtrack to the movie Where The Buffalo Roam, loosely

based on the writer Hunter S Thompson, who was played by Bill Murray. Young scored the movie, although the soundtrack also features songs by many of his contemporaries such as Jimi Hendrix, Bob **Dylan and Creedence** Clearwater Revival.

Need To Know: Because of licensing costs, only the Young score and one Creedence song feature on all DVD releases of

# ARC (1991)



Mainly instrumental and extremely noisy record that was

recorded on Neil and Crazy Horse's acclaimed 1991 US tour in support of 'Ragged Glory'. The feedback-drenched, avantgarde nature of the 35-minute recording, compiled from various recordings undertaken during the tour's duration, appeared to be heavily influenced by one of his tour supports, Sonic Youth.

Need To Know: 'Arc' was originally released as a companion piece to the live album from that tour, 'Weld'.

# FANMAII

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

Edited by Dan Martin









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# The Big Issue What everyone's talking about this week









# HOT CHIMPS

# From: Will Freer To: NME

Win!

THE LETTER OF

THE WEEK WINS

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Wouldn't it be amazing if Arctic Monkeys actually manage to win all seven nominations they're up for in the NME Awards this year?! They are still the best British band, and the last album was utterly amazing. I think it's brilliant people have voted for them so much to reflect that. Actually, when I saw the list I was a bit surprised as I didn't expect them to get so many nominations, especially when we've seen other bands like The Horrors and Friendly Fires do so well over the past 12 months. But overall I think people have done well, and it's right that they should be recognised above the others. A couple of things that I think need mentioning, though - first, only one nomination for WU LYF? I'm surprised, I thought they'd have more, but good on them for getting nominated in the Best New Band category anyway. Also, in my opinion, it has to be Odd Future who win Best International Band - Tyler is the coolest thing to happen to music in the last year. Finally, I feel really, really sorry for The Maccabees - obviously their latest album has only just been released so it's probably a question of timing, which is why they're not nominated. I guess they'll have to wait until next year's awards instead!

NME's response... Oh yes, plenty to pick over with this year's NME Awards nominations, not least in our annual mockery of those people who like to boo hoo about some kind of crisis in indie

rock. Congrats to the Arctic Monkeys, a band who could only be in ruder health if they were an Azealia Banks lyric. To put it simply, a strong Arctic Monkeys is GREAT for

rock'n'roll, and from the quiffs down, those boys are on fire right now. And anyway, did you see Alex getting that little bit too intimate with Miss Piggy on The Jonathan Ross

# Show the other week? Crikey - DM

Get in touch at the above addresses. Winners should email letters@NME.COM to claim their voucher

# **LOOKING BACK** IN ANGER?

# From: Simon To: NME

Beady Eve for Worst Band!! Haaaa haaa! Oh god, I can't help but feel sorry for poor old Liam. Come on - let's give his music a chance for at least another album. Loads of McCartney's post-Beatles efforts were piss poor. At one point he released 'Mary Had A Little Lamb', didn't he? Liam could still get it back yet.

# From: Tom Brundell To: NME

So could we be in for a Liam vs Noel celebrity deathmatch at the NME Awards? Oh I do hope so. Let's get Bonehead to referee!

# From: NME

To: Tom Brundell We're not supposed to encourage violence here at NME, Tom, but if you want to come and spill Liam's pint on Noel's behalf to make it happen, I won't stand in your way - DM

# **DON'T ROB BANKS!**

# From: Brandon To: NME

Azealia Banks should win everything in the NME Awards, she's the most exciting thing to happen to music since Gaga.

# From: NME

To: Brandon The campaign to get Azealia named as Best Solo Male and Best International Band starts here! - DM

# **GODLIKE OR GOD-AWFÜL?**

# From: Cein Hannan To: NME

Noel Gallagher? Really? If I was to choose anyone, it could range from Keef Flint to Maxim Reality to Liam

Howlett (are you beginning to see a trend here?) but definitely not Noel G! His 'High Flying Birds' was nothing more than a remake of past Oasis songs - 'The Death Of You And Me' is an obvious remix of 'The Importance Of Being Idle', with subtle changes!

# From: NME To: Cein Hannan

I know, right? I was all for giving it to Roughton Reynolds but was shouted down in the meeting over something to do with Noel having notched up close to 20 years as the UK's premier songwriter, motormouth, guitar genius and all-round ridiculously compelling human being. You just couldn't make it up, could you? Giving a prestigious award to a national treasure? The mind boggles -DM

# From: Josh McCusker To: NME

It was recently announced that Noel Gallagher is to receive the Godlike Genius Award this year. I was delighted to hear this. being not only an Oasis fan but also a fan of Noel's new project. However, when looking at the comments on the NME website and Facebook group, you cannot help but notice the abuse the Gallaghers get for still being featured and praised in the music industry and the number of people who feel the need to say Noel is "past his sell-by date". I can understand that there are younger musicians out there, but age surely has nothing to do with talent? Also the number of bands reaching top spots in the charts is getting fewer and fewer. Noel has managed to bring his debut solo album to

Number One, which is much better to see than 'artists' who've put a few words together and have a paid team to make the album presentable. Noel has created some brilliant music, and his music is still of top class, so what's the problem with him being in the magazine? I look forward to continuing to read about Noel in future editions of NME.

# NOT EARNING THEIR STRIPES

From: Amber Bytheway To: *NME* 

Dear god, I haven't heard something as atrocious as Marcus Collins' new cover of 'Seven Nation Army' since Rebecca Black's 'Friday'. Marcus, Marcus, Marcus - why did you have to go and ruin a CLASSIC song by The White Stripes! When you enter a talent competition such as X Factor in the hope of getting signed, you need to have some judgement as to what is good and what is utterly crap. Shame on you Marcus: my ears are now hurting and I'm going back to the original for musical comfort. If you can't come up with something better than this, stick to your moisturiser and not music.

# From: NME

**To: Amber Bytheway** Notwithstanding your ever-so-slightly off-kilter



# STALKER From: Daniel To: NME

"I went to the Zola Jesus gig at Manchester Academy last year and met her backstage"

referencing of moisturiser there, I think we can all agree that Marcus' cover of 'Seven Nation Army' is not good. It's a shame because we'd only just put to bed all the crowing about *X Factor* doing indie tunes in favour of making wild allegations about Janet Devlin's family history. And Marcus seemed such a nice lad. Me, I'm holding out for Little Mix's bruising rendition of 'Black Math' - DM

# From: Evie Clifton

I listened rather reluctantly to Marcus Collins' cover of 'Seven Nation Army', and all I can say is yuck! I had a grimace on my face through the whole song due to the frankly awful arrangement and dreadful instrumental part. Fake horns, in a White Stripes song, really? If you're going

to cover an artist the least you can do is honour them and what they stood for, and this cover certainly hasn't done this. The fake horns, computerised sound and the 'pop' quality goes against everything The White Stripes stood for. Their music is raw and messy and this 'cover' was so clean and manufactured. Lalso couldn't understand why Marcus chose to release this as his first song. I mean, if I was releasing my first single I would want it to be my work because music is supposed to be your way of saving to the world 'This is who I am', not a manufactured moneymaking exercise. I am inclined to think they have chosen this song because of its iconic status, because if you take a song known by pretty much everyone in the English-speaking world (and beyond) then you can just sit back and watch the money roll in. I suppose this cover may open 'Seven

# The highlight of this week's NME.COM blogs JACK WHITE'S 'LOVE

JACK WHITE'S 'LOVE INTERRUPTION' – REVIEW

Jack White is back - and this time it isn't with Alicia Keys, Brendan Benson, or Insane Clown Posse. 'Blunderbuss' is out on April 23 and 1 ove Interruption', the first song from the album, is unleashed this evening (Jan 30). Musically, there's no trademark JW riffing here. The song is rather a drumless, minimalist affair based on the chord progression of The Beta Band's 'Dry The Rain' (inadvertently, I'm sure).

Best of the responses...
I was waiting for the all hell's blues to break lose, but honestly, I find it hypnotic and darkly understated. Apart from At The Drive-In reforming, Jack White's serious return to music is the best news of 2012 thus far, and a story I will follow with interest. But do let a solo

The intensity is in the lyrics and its powerful, repetitive chorus. The release is clearly designed to underline that this is Jack's serious return. He's announced it months in advance of the album. whereas he often blasted out The Raconteurs and Dead Weather information with zero warning. More importantly, I've heard it three times and I can't get a second of it out of my head. But what do you think? Read Jamie Fullerton's full article at NME.COM/blogs

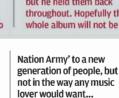
or two rip on the album please good sir! Skip Davies

Seems quite an understated return to me. I was hoping for Jack to unleash the guitars but he held them back throughout. Hopefully the whole album will not be acoustic like the single.
Michael Corless

I think the fact it's understated is its main quality. He has done plenty of electric stuff, it is nice to hear it stripped back with reliance on songwriting and lyrics.

Understatement/ Overstatement... Who cares? Beautiful melody and lyrics. Bring it live! Ramsay Salem

Love it, sounds like a duet between Neil Young and Dolly Parton. Sean Bw Parker



# I WILL LOVE YOU BETTER

From: Nicole Healing To: *NME* 

I have full faith The Maccabees will stay true to themselves and their own musical progression. Each of their three (brilliant) albums has shown their music maturing and evolution. They seem to be one of the few indie bands around who don't bow to pressure and take their time recording. To this end they manage to not only sustain a solid fanbase, but also stir up excitement when a new album peeks over the horizon.

Having listened to 'Given To The Wild', the direction they have taken is much more melodic than the previous two efforts. Cutesy/angsty indie pop has become haunting stripped-back vocals,

which give way to entrancing tunes that envelop you in your own sense of the world. Watching the boys perform at KOKO last week I was enchanted by their 'local' feel. I was transported back to those early days in Brighton, where the shyness of Orlando, particularly, was ever-endearing. Yet the band have matured, and evolved into a new phase of themselves, without veering off the path. If they continue with this steady progression, I can see The Maccabees going the distance.

From: NME
To: Nicole Healing
The 'ace third album' trick
looks to have struck gold
again, and it seems faintly
weird, looking back, that
The Maccabees were ever
anything as puny as a
gang of Futureheads
clones. Don't get me
wrong, we're all for fuss
and nonsense most of the

time, but with the minimum amount of fuss and nonsense physically possible (instead? Just sheer panic on their faces in every photoshoot), Orlando and 'the boys' have marked themselves out as one of Britain's Best. And with their chart placings it seems most of you agree – all they need now is a war of words with Fred Spector and they'll be untouchable – DM



# STALKER From: Chris

To: NME

"Here's me with my all-time hero Lee Mavers from The La's, in Amsterdam last year. Will forever remember it"



# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

# **QUESTION 1**

What's hanging on the barbed wire at the beginning of the video to your single 'The Gravedigger's Song'?

"Ha! I haven't seen it so I don't know." Wrong. A spooky rubber mask "OK."



# **QUESTION 2**

What was the name of the Bomb The Bass song you sang on in 2008?

"Black River'. Tim [Simenon] sent the music and asked if I'd be interested and I liked it. There's no real mystery. I thought the music was cool."

Correct

# **QUESTION 3**

You, ex-Queens Of The Stone Age bassist Nick Oliveri, Josh Homme (all pictured below right) and Queens' tour manager Hutch all have the same tattoo, which says what and why?

"It says, 'Freitag 4:15'. That was the day and time that we played the worst show anyone of us has ever played. It was in Germany, hence the spelling of 'Friday'."

Correct

# **QUESTION 4**

Why were you criticised for the Mercury Prize nomination for your 2006 album with Isobel Campbell, 'Ballad Of The Broken Seas'?

"I wasn't aware that I was. I hate to say it, I've been in music for nearly 30 years and

I was so ignorant I didn't know what the Mercury Prize was."

Wrong. But that kind of explains it. You're supposed to be British to be nominated. And you're not. You cheat! "I'm in the country so much I practically am!"

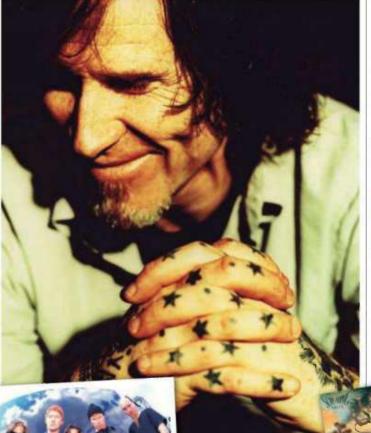
# **QUESTION 5**

Kurt Cobain (right) sang backing vocals on 'Where Did You Sleep Last Night?' on your debut solo album 'The Winding



known as 'In The Pines', but we first heard it on where he calls it 'Where Did You Sleep Last Night?" Correct. Nirvana also covered it on their 1993 MTV Unplugged performance

# **MARK LANEGAN**



**QUESTION 6** 

You recorded a version of Johnny Cash's 'The Beast In Me' for 2011's The Hangover: Part II soundtrack. Which character in the film wakes up with their head shaved?

"Ah, god. You know what, I saw the first Hangover film. I haven't seen The Hangover II yet. But I've been meaning to." Wrong. Stu

# **QUESTION 7**

You re-recorded your 1994 song 'Kingdoms of Rain' for Soulsavers' 2007 album 'It's Not How Far You Fall, It's The Way You Land' with Jimi Goodwin from Doves, who plays bass in what way? "Jimi from Doves is one of my favourite singers. He does it upside down.' Correct. He's left-handed and plays a

right-handed bass upside down. Can you

"I find that normal-side up is difficult enough for me."

# **QUESTION 8**

One of your band projects, The Gutter Twins, covered Primal Scream's 'Deep Hit Of Morning Sun' from 'Evil Heat' on vour EP 'Adorata'. Which model features on that same Primal Scream album? "God, is it Kate Moss?"

Correct. On 'Some Velvet Morning' "Sweet! I'm pretty good, aren't I? Especially considering all the braincells I've lost."



# **QUESTION 9**

In what song do you sing the following: "Lift the wheels up from the roadway! Close your sparrow's glassy eyes/That walk upon the water/Once more for me"? "That would be 'Another Night Out' by UNKLE."

Correct, from UNKLE's 2010 album Where Did The Night Fall'. Josh

Homme recorded with UNKLE before you, did he recommend you? "No. James [Lavelle - one half

of UNKLE] asked me to do something a long, long time ago. This time around I had time to do it. I've been a big fan forever."

# **QUESTION 10**

How many arms has the weird alien fellow got on the front cover of fifth Screaming Trees album 'Uncle Anesthesia' (above) from 1991?

"I'm going to guess and say four." Correct

> Total Score 7/10

"Apparently my memory is not as bad as I thought"

Go to NME.COM/blogs for the full Braincells hall of fame (and shame)



Coming Next Week

"Being hit over the head with a shovel then shitting yourself? Nah..."

# GALLAGHER DISHES OUT THE WISDOM OF A GODLIKE GENIUS

**EXCLUSIVE!** "I WANT TO BE POPULAR... LIKE ABBA" EX-GALLOWS NUTTER FRANK GOES POP!

"44 GROUPIES HAVE 'GONE MISSING' SO FAR..."

DARK TIMES ON THE ROAD WITH HOWLER

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