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# ON REPEAT

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



## DEATH GRIPS

Get Got

The most unlikely major label signing since – well, since Odd Future, probably – drop a taster from one of two albums projected this year on Columbia. 'Get Got' marks out this Sacramento avant-rap trio as not so much horrorcore as sciencefictioncore, a future shock of laser-strobing keys, slamming beats and MC Ride's cracked flow, held together by white-knuckle tension.

**Louis Pattison, writer**

## NICKI MINAJ FT LIL WAYNE

Roman Reloaded

Worried you'd lost Nicki to pop-art plasticity? Let her remind you who's the real deal. Over a grinding, stark beat, she seethes "Nicki pop? The only thing that's pop is my endorsement op", riding roughshod and raw over haters with lazily brilliant assistance from her label boss.

**Emily Mackay, writer**

## RADIOHEAD

Cut A Hole

The opening night of Radiohead's world tour saw them debut two new songs, of which 'Cut A Hole' is the most promising. An atmospheric, shifting gloomathon in the 'Pyramid Song' mould, it's notable for featuring a proper, head-flung-back vocal from Thom, climaxing with some of his highest notes since 'OK Computer'.

**Luke Lewis, Editor, NME.COM**

## ROCKET JUICE & THE MOON FT ERYKAH BADU

Hey Shooter

It sounds weird on paper, but the Damon Albarn/Flea/Tony Allen love-in actually works wonders on record. Despite having the RHCP man warbling away on bass, the quality of Damon's melody pushes it to the next level – along with bedazzling vocals from Erykah Badu.

**Matt Wilkinson, New Music Editor**

## RHYE

Open

No-one knows who's behind Rhye – for the internet promises it is "a somebody", and that somebody has a voice much

like Sade's – but there's no doubt that 'Open' is a thing of gentle beauty. Suffjan's restless spirit mixes with Chris Taylor's CANT's disco sensitivity for a naive, mesmerising gem of a song.

**Priya Elan, Assistant Editor, NME.COM**

## NOEL GALLAGHER

Shoot A Hole Into The Sun

When Noel let slip last month that his Amorphous Androgynous collab was "turning into a right saga", we expected silence 'til 2013. But God moves in mysterious ways, and lo, here's the first taster, a 'shroomed-up reworking of 'If I Had A Gun...'. As "fucking far out" as promised, and a sign things are taking shape for NG/AA.

**Mike Williams, Deputy Editor**

## JACK WHITE

Sixteen Saltines

Another cut off 'Blunderbuss', then, and this time it's a howled, organ-glam tale of jealousy and vengefulness, wearing your heart on your sleeve via pasting "stickers on your locker". Not sure where the crackers come into it, mind – maybe that's how they flirt down Nashville way.

**Laura Snapes, Assistant Reviews Editor**

## SPIRITUALIZED

Hey Jane

So, Jason Pierce delivered a version of his new album 'Sweet Heart Sweet Light' to meet label deadlines, which he then pulled so he could carry on mixing it in secret. The chugging, nine-minute beauty of this cut suggests that while his judgement of diplomacy is goosed, he's made the right call.

**Jamie Fullerton, Features Editor**



## MYSTERY JETS

Someone Purer

While it'd be a stretch to herald 'Someone Purer' as the almighty comedown to the giddy electro-pop of MJ's last album, 'Serotonin', it certainly finds Ecl Pic Island's rag-tag gang returning to a straighter indie rock'n'roll sound – while losing none of their trademark joyous bent.

**Rick Martin, News Editor**

TRACK  
OF  
THE  
WEEK

## PLAN B

iLL Manors

So just as advertised, after the airwave-pummelling soulboy phase comes the return to hip-hop. And grimey, back-alley, do-it-your-fucking-self hip-hop at that. The million square-shaped customers Ben Drew picked up with '...Strickland...' are strongly advised to try before they buy. Plan B's people are advised not to pre-order that second yacht just yet.

Which, conversely, is good news for those of us who preferred Plan B as the Biro-wielding, twisted storyteller of old. Here,

having effortlessly become the most compelling pop star in Britain, he's in social commentary mode – even if "commentary" drastically undersells how incendiary this musical trailer for his forthcoming

feature film really is. Over an infectious collage of string stabs, dubstep whirrs and intermittent breakbeats, he paints a warts-and-all picture of post-riots Britain, calls David Cameron a "stupid cunt" for telling people to hug a hoodie then throwing them all in jail, then blasts, "If you believe what you read in the papers, then council estate kids are scum of the Earth". Importantly, through all the fire being spat – and in stark contrast to the politicians he chastises – you can feel that Ben Drew *really cares*. 'iLL Manors' is about love as much as it is about hate. It's also by a million miles the best thing Plan B has ever done.

**Liam Cash, writer**

*It's good news for those  
of us who preferred the  
twisted storyteller of old*



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# UPFRONT

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

*Edited by Rick Martin*



## BRASS, HORNS AND REVELATIONS: MUSE'S NEW ALBUM UNCOVERED

*Matt Bellamy and co have finally lifted the lid on the progress of their sixth album – here's everything you need to know about their horny new material...*



MAIN  
EVENT

Last week saw Muse lift the lid on the recording sessions for their sixth album – and reveal some hugely pertinent details about

their progress. It'll be out in the autumn, they said. It'll feature brass and strings. And it'll include the contributions of legendary composer David Campbell.

Tweeting pictures from their sessions at EastWest Studios in LA, where they also recorded tracks for 2003's 'Absolution', the band told fans the album was "coming along nicely. Bring on the autumn!", confirming rumours that they were aiming for an October release. They also posted images of them posing with horn and orchestra sections, which they described as "some legendary players", as well as a shot of Matt Bellamy looking over his string section with arranger, composer and conductor Campbell, who has worked with Adele, Radiohead, Paul McCartney and Beyoncé.

Already a fascinating picture of the album – a key point in the band's career after the lukewarm reception to 2009's 'The Resistance' – is emerging. Here's what we know so far:

THEY'RE GOING IN  
A NEW DIRECTION

"We feel like we are drawing a line under a certain period in our career," Chris Wolstenholme said recently. "It feels like it's time to do something radically different." And besides the use of brass, they're also

heading in an electronic direction. Chris told *NME* that "Matt was talking about messing around with grooves and loops", while Matt has spoken about being influenced by Justice and, er, Does It Offend You, Yeah?, claiming he wanted an electronic sound. Over the course of 'Black Holes...' and 'The Resistance', electronica and grand orchestrations have become key to Muse's development; expect them to push these to their extremes this time.

*Expect them to push electronica and orchestration to the extremes*

THERE WILL  
BE BRASS

Though Muse recorded with a full orchestra on 'The Resistance' and 'Absolution', this is the first time they've hired a dedicated brass section besides the lone trumpeter Franco who parps away on the intro to 'Knights Of Cydonia'. It points towards a more strident big band sound than the orchestral frivolities of 'Exogenesis: Symphony', or elements of the jazzy album they toyed with making while recording 'Black Holes...' in the isolation of Miraval Studios, France. Typically for Muse, though, they've historically thrived on juxtaposition and dynamics within their albums, not just one sound.

THERE'LL BE A  
TUNE FOR BEDTIME

"I'll definitely get a lullaby on there," Matt said when asked if being a dad would have an influence on the new album. This is in keeping with his early assertion that the album would be "more personal, rather than about political concerns. That may lead to material that's more suitable for smaller venues." Indeed, 'The Resistance' could

be seen to have completed a trilogy of Muse albums concerned with wide political theories: 'Absolution' – a fearful awakening to global issues post-9/11, 'Black

Holes...' – a more assured dissection of the politics of control, and 'The Resistance' – a call to fight back. Understandably, now a father, Matt will be looking to more human aspects.

IT WILL BE  
MORE UPBEAT...

We shouldn't expect Muse's sixth album to be full of tracks moping over Matt's break-up with his ex-girlfriend Gaia – not



Muse showing off their new string section on Twitter...



...and their "legendary" horn players

only has he already hooked up and had a baby with Hollywood actress Kate Hudson, but he got it out of his system on the one-off song 'Neutron Star Collision (Love Is Forever)' on the *Eclipse* soundtrack. "By the time we get to the next album my life might have moved on," he said, and he's right.

WHILE ALSO BEING  
MORE CHILLED

Muse have traditionally opted to cut themselves off from distractions for weeks on end in order to write and record, sometimes going as far as to have no method of communicating with the outside world at all. For this sixth album they've remained within reach of society and leisurely pieced it together over five months, so far. "It would be nice to be based in the same place and also socialise together at the same time," Matt has commented. "It also means we can make the album over a longer period without having to pressurise it all into a three-week studio session."

So we are to expect "a personal album" which would be "radically different". Frankly, we can't wait to hear what they come up with in October.

WHO IS  
DAVID  
CAMPBELL?

*All you need to know about the man behind Muse's orchestra*

Composer and arranger David Campbell isn't just Beck's dad or the guy who arranged the orchestration for Bono's *Spider-Man: Turn Off The Dark* on Broadway. He's also the man at the forefront of merging rock, pop and classical music. For the past 30 years – whenever a major rock act has decided to 'get an ego-orchestra in' – it's generally Campbell they've gone to.

Having started out composing string parts for '70s AOR, country and folk artists, by the mid-'90s he had also worked for Hole, Green Day, Stone Temple Pilots and, yes, Beck, of course.

From Biffy's 'Only Revolutions' to Metallica's 'Death Magnetic', MCR's 'The Black Parade' and Radiohead's collaboration with the USC Marching Band on '15 Step' for the 2009 Grammys, Campbell has been behind many of the most ubiquitous orchestral works in rock and pop, racking up 427 gold and platinum albums, 185 hit singles and even donning Kiss make-up in '03 to conduct the orchestra for the Kiss Symphony gig.

"You meet lots of people in various creative endeavours, and you can sense when someone gets it," says Death Cab For Cutie's Ben Gibbard, who worked with Campbell on their Hollywood Bowl orchestral extravaganza. "David is one of those people who gets it."

ALBUM SIX: *the story so far*

**JANUARY 2010** Muse hint they're working on two new songs, possibly for their next album or for use around the 2012 Olympics.

**MAY 2010** A new song 'Neutron Star Collision (Love Is Forever)' is announced as featuring on *Eclipse* – the new *Twilight* movie soundtrack.

**JUNE 2010** Joined by The Edge onstage as they replace U2 at Glastonbury.

**JUNE 2010** Muse's giant inflatable UFO blocks the TV signal broadcasting Slayer to the world at Rock Am Ring festival, Germany.

**JULY 2010** At T In The Park, Chris Wolstenholme claims Muse will start working on their next album in 2011.

**MARCH 2011** After winning the NME Award for Best Band, Muse claim their new album would feature "lots of chords".

**MARCH 2011** Matt claims his impending fatherhood will mean the album will contain a "lullaby".

**JUNE 2011** Muse's first Glasto appearance tops an NME poll of the best ever Glasto gigs.

**JULY 2011** Matt claims he's asked Richard Branson to allow Muse to be the first band ever to play in space.

**AUGUST 2011** Matt and actress Kate Hudson have their first child, Bingham.

**AUGUST 2011** Play 'Origin Of Symmetry' in full at Reading and Leeds.

**OCTOBER 2011** Start recording sixth album in London's AIR Studios.

**NOVEMBER 2011** An internet hoax spreads a rumour that Muse have split up.

**DECEMBER 2011** Chris claims the album will be "radically different" to previous Muse albums.

**JANUARY 2012** Continue recording sessions in Shangri La Studios, Malibu.

**FEBRUARY 2012** Post pictures from sessions at EastWest Studios, LA, including horn and string sections, arranged by David 'Beck's Dad' Campbell.

The 'Origin...' stage set-up at Reading '11





# BEACH HOUSE'S SEA CHANGE

Baltimore dream-poppers plan darker hues on new album

## IN THE WORKS

"I could make the pop music I hear on the radio," scoffs Beach House's Alex Scally. "Victoria [LeGrand, singer] has a great voice – we could easily churn out a Rihanna hit. It would take about 15 minutes. And then she'd just have to wear no clothes and I'd have to get a tattoo or something, and then the next thing we're huge for, like, five minutes. But if that was going to be our course, it would have happened a long time ago." And thank heavens for that, because anyone who witnessed the moon-eyed adoration Beach House received following 2010's 'Teen Dream' would know that Alex and Victoria are doing pretty well with their brand of sepiatinted dream pop. Now – and under more pressure and expectation than ever before – they're gearing up for the

release of their fourth LP, 'Bloom'. They don't seem to be sweating the added attention, though – they're quietly confident that the album won't disappoint. Alex says it'll be their own 'Pet Sounds' or 'Disintegration' – not in sound, but as something which feels "like a definitive statement". And, while sonically we may be in similar territory – Alex, somewhat bizarrely, compares it to "a huge crystal, spinning in a cave with *Star Wars* figurines" before settling for the rather less poetic adjective of "shimmering" – Victoria's hinting that the lost-love and hazy, halcyon memories of 'Teen Dream' could be about to get

a little darker... "Well, I'll just say things that come to my mind, in no particular order of importance," she says hesitantly when pushed on the new record's themes, before diving straight into the none-too-

cheery subject matter.

"Death, loss of innocence... As we've got older and as we've evolved, it's normal that there would be darker themes. But there's lightness. It's not all dark."

So even if indie's dreamiest duo haven't gone positively nightmarish on us – and Victoria's eager to stress that she doesn't want those bleaker motifs to "describe the album as a whole" – it seems as if things will definitely be a little gloomier this time around. Quite frankly, we'll just settle for Beach House ignoring the fuss and sticking to what they do best – and if 'Bloom' is the cracker it's sounding like it could be, they might just end up filling those radio playlists regardless...

## DETAILS

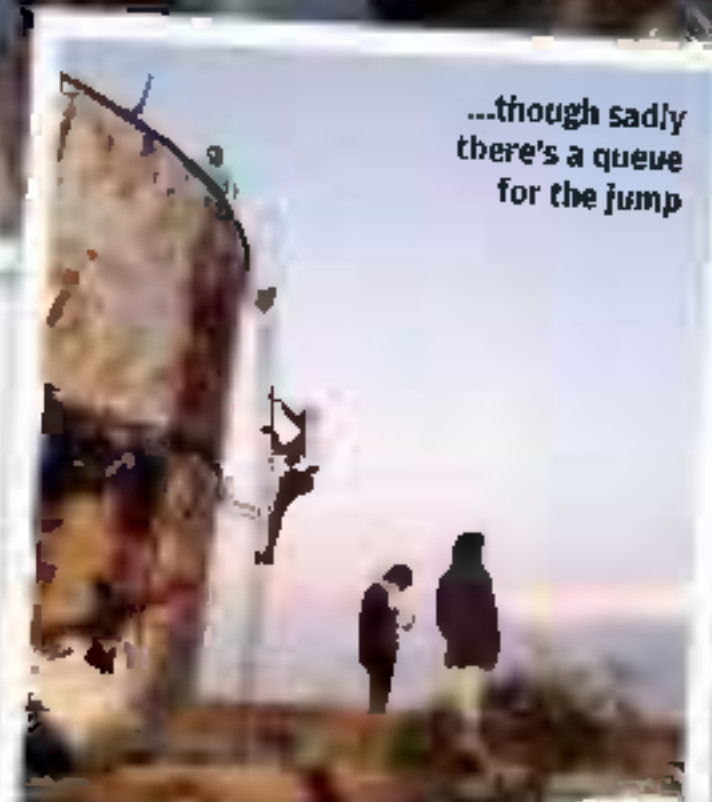
**Title:** 'Bloom'  
**Recorded:** Sonic Ranch, El Paso, Texas

**Songs slated for inclusion:** 'Myth', 'Wild', 'Lazuli'  
**Producer:** Beach House; Chris Coady  
**Release date:** May 2012

Alex and Victoria ponder their insignificance in the vast cosmos...



...though sadly there's a queue for the jump



The actual well of despair the guys will use



PHOTOS: MANUEL CALDERON WORDS: BEN HEWITT

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## THE KILLERS: ALBUM UPDATE

*Including louder guitars and a race against time*

**T**he Killers have revealed plans for a new direction on their next album

— but admit they face a race against time to get it finished before their UK live return at V this summer.

Bassist Mark Stoermer tells *NME* the Las Vegas expect to apply the finishing touches to their new material by “May or June”. “It might be out [in time for V] but there’s no guarantees,” he stresses. “We started doing it in pieces last May, but it’s taken time to figure out what it means to be a band again, ‘cos we took so much time off.”

The band have been working on the follow-up to 2008’s ‘Day & Age’ in the studio with Björk cohort Damian Taylor and 12 producer Steve Lillywhite, taking a new collaborative approach for Brandon Flowers and the boys. “It’s the first time we haven’t had one producer from the beginning and we bounced around a bit,”

Stoermer explains.

And the sound? Earlier this year, Flowers and drummer Ronnie Vannucci both said the band would return to the guitar-based rock’n’roll of 2006’s ‘Sam’s Town’, and Stoermer insists this is something they’re keen to push forward. “It’s more rock,” he concludes. “But we’re also trying something we haven’t done before. It’ll still sound like us.”

## 5 THINGS TO EXPECT FROM ODD FUTURE’S FREAKY NEW TV SHOW

*Last week we gave you the inside word on Tyler and co’s ‘Rella’ video, now here’s news on Loiter Squad*

**O**dd Future’s new sketch show is set for its UK and US premieres on March 25 — and the team behind it are already boasting of “comedy stylings you’ve never seen before”. Here’s what to expect...

Walter Newman, senior manager of comedy at the Adult Swim channel.

### 2 ET

Spielberg, look away now. Newman says: “When Elliott’s on the bike riding away with ET, it goes a different way when *Loiter Squad* do it...”



### 1 TYLER (A BIT)

The focus is mainly on minor OF members Taco Bennett, Lionel Boyce and Jasper Dolphin, along with long-time associate Lucas Vercetti — but “Tyler has a big personality so you definitely notice him when he’s on,” says

### 3 CATS

As on the ‘Rella’ video — where Hodgy turned females into cats with his dick laser — “you’ll see a lot of cat heads popping up,” says Newman.

### 4 PRANKS

“They filmed it out on tour, wearing costumes, playing pranks on people,” Newman explains. “There are a few writers, but the majority came from the guys and stuff that they found funny.”



### 5 NOT JACKASS

“You’ve never seen comedy like this before,” says Newman. “This isn’t *Jackass*. It isn’t Steve O. It’s totally new and original.”



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## VERSUS

# PETER ROBINSON Vs SHAUN KEAVENY

*The DJ is too busy fretting about who's nicked his laptop to celebrate BBC 6 Music's 10th birthday*



• Shaun purchases his clothes in the first three shops he comes across after leaving his office. "Anything flammable" is what he looks for

• He describes his hair as looking like that of "a fat Trent Reznor"

• So if you want to 'get the Keaveny look', there you go

**Hello, Shaun. How are you?**

"Peter, Peter, Peter, Peter. I'm not too well. I think I've just had my laptop nicked. I put my laptop bag down, did my show, came back and my bag was unzipped. The laptop was no longer there. You haven't got it have you?"

**As a licence fee payer I'd be happy for a proportion of my licence to go towards a replacement.**

"It's like a bereavement. I'm thinking about all the things I haven't backed up and there's a sickness rising within me."

**Was there information of a 'sensitive nature' on the laptop?**

"Well, luckily there's nothing that could bring down the government. And there's no pornography on it, I don't think. So that's one thing, isn't it?"

**What music was on your laptop?**

"All the good stuff."

**On the basis of the BBC 6 Music playlist, presumably quite a few Supergrass B-sides?**

"(Laughs) Yes, of course... The thing is, I'm what you might call the more populist end of the 6 Music spectrum."

**I'm sorry, it was harsh of me to say you just play Supergrass B-sides on 6 Music when Idlewild feature heavily too.**

"Of course – Smiths, Woodentops..."

**It's birthday time for 6 Music. Ten years on the air! What have you brought to the station?**

"I've brought inclusivity, I've brought warmth, I've brought numerous R&B Speedwagon and Foreigner A- and B-sides, plus a strong work ethic."

**Which 6 Music DJ is most likely to have stolen the laptop?**

"That's a very good question, and I think the finger of suspicion needs to be pointed in the direction of Jarvis Cocker. And Steve Lamacq, of course – he's famously light-fingered."

**Why is 6 Music any good?**

"(Sighs) It's difficult to describe in a whimsical so-called amusing article but, to be very simple, it just plays the best music, doesn't it? You might hear some Buddy Holly, yes you might hear a Supergrass B-side... You might hear Andrew WK. It's always possible to be surprised by the music. The chat in between can range from unpalatable to downright unprofessional, but that's just between 7 and 10am."



**One thing I should point out is that NME Radio is also an excellent proposition for anyone hoping to hear the 'indie hits'.**

"This is a mantra we often stand by at the BBC: 'Other radio stations are available'. NME Radio is a wonderful repository of indie hits."

**Who's the worst DJ on 6 Music?**

"That's a contentious question. But I will not shirk from this. Would it be a cop-out to say me?"

**Yes.**

"I'm going to say me. On a professional level I'm woeful, on a content level the show barely exists, my music taste is officially the worst of all 6 Music DJs, I have to say me."

**I agree. Actually there is a thread from a messageboard I found while Googling you earlier: "Let's get Shaun K off 6 Music". That was from five years ago. And you're still there. It's like you've BEATEN THE INTERNET.**

"It's actually like getting rid of smallpox or malaria, getting rid of me. It's on a similar level. Shutting me down isn't easy."

**That's part of 6 Music's glory. People you think you might have got rid of a decade ago – Huey from Fun Lovin' Criminals for example. There he is on 6 Music!**

"(Laughs)"

**Do you have a birthday-related BBC 6 Music message for all NME readers?**

"Er... immediately abandon NME Radio and come to your spiritual home – BBC 6 Music."

## THIS WEEK'S TOP 20

## THE NME CHART

### NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio  
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### NEW TO NME RADIO PLAYLIST

- ARCTIC MONKEYS 'R U Mine?'
- THE MILK 'Broke Up The Family'
- TRIBES 'Corner Of An English Field'

- 1 36 ALABAMA SHAKES 'HOLD ON' Rocky Road
- 2 32 BENJAMIN FRANCIS LEFTWICH 'PICTURES' Daytrot
- 3 14 WE ARE AUGUSTINES 'CHAPEL SONG' LMA
- 4 18 KASABIAN 'GOODBYE KISS' Compass
- 5 6 THE BLACK KEYS 'GOLD ON THE CEILING' Harvest
- 6 26 TRIBES 'WE WERE CHILDREN' Planet
- 7 28 CLOCK OPERA 'ONCE AND FOR ALL' Levi's
- 8 33 FINERS 'IRON DEER DREAM' Hotcity
- 9 2 ARCTIC MONKEYS 'BLACK TREACLE' Domino
- 10 11 FOSTER THE PEOPLE 'DON'T STOP (COLOR ON THE WALLS)' Island
- 11 39 THE HORRORS 'CHANGING THE RAIN' XL
- 12 20 MB3 'REUNION' WWE
- 13 38 THE MACCABEES 'FEEL TO FOLLOW' Island
- 14 30 BAND OF SKULLS 'BRUISES' Largehead
- 15 9 NOEL GALLAGHER'S HIGH FLYING BIRDS 'DREAM ON' Scotich
- 16 10 LANA DEL REY 'BORN TO DIE' Parade
- 17 34 BLEEDING KNEES CLUB 'NOTHING TO DO' Island
- 18 40 ZULU WINTER 'WE SHOULD BE SWIMMING' NME
- 19 16 LADYHAWKE 'BLACK WHITE & BLUE' Virgin
- 20 37 AZARI & III 'BECKLESS (WITH YOUR LOVE)' Planet

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

*Edited by Matt Wilkinson*



ABOUT  
TO  
BREAK

## CITIZENS!

*Disturbingly danceable electropop with a dash of Bowie and a glance of Franz*

**T**hree storeys below the streets of Montmartre and along tunnels of gold brick, the Parisian elite gather before a red velvet curtain in a nightclub called Silencio. This place has (literally) been designed by David Lynch, and despite the €13 glasses of wine, its subterranean, stylish and mysterious surroundings seem perfect for the unveiling of London's rising electropop wonders, Citizens! (exclamation mark used wholly on purpose).

They were named by Eddie Argos of Art Brut, after a headline on a Gotham City newspaper in a *Batman* comic, and they first came to *NME*'s attention with the two conflicting videos for their Hot Chip-meets-Tarantino single 'True Romance' – one by LA's High5 Collective, the other a Bollywood/kung-fu dance routine that's already being recreated by fans on YouTube.

Singer Tom (above centre), keyboardist Lawrence (second left) and bassist Mike (right) met and bonded over the obscure electro they were throwing on the stereo at a house party (having all failed to pull). 'True Romance', Tom says, is about a

couple who have "completely cut themselves adrift from the rest of the world – I have this image of them lost, spinning in space", while fizzing, catchy-as-hell new single 'Reptile' is a cold-blooded dancefloor crusher about "self-loathing and moral decline, possibly from having too much fun".

Citizens! also muster all the alt.pop glitz of prime Franz Ferdinand, which may be why Alex Kapranos was so enthralled by their demos that he insisted on producing their forthcoming debut album, 'Here We Are' – an 11-track concoction of icy electronica, classic Bowie glam, experimental psychedelia, disco-indie, hip-hop and Colombian cumbia dance music, which is like salsa fritzed rigid on pure cocaine.

"We had a rule," says Tom of working with Alex. "Say we had a drum track that sounded like '70s Bowie or a piano riff from a Kanye song? Then the rest of the song *couldn't* sound like that."

And have you had any particularly Lynchian experiences in Silencio? "I was walking in the corridor behind the stage and I heard a voice whisper 'I know you.'" Spoken backwards by a dwarf, no doubt. **Mark Beaumont**

### NEED TO KNOW

**BASED:** London

**FOR FANS OF:** Hot Chip, Friendly Fires

**BUY IT:** 'True Romance' is out now

**SEE THEM LIVE:** Their first headline tour hits the UK in February/March

**ON NME.COM:** Hear an exclusive remix of new single 'Reptile' (out March 19) by Attar!

**BELIEVE IT OR NOT:** Singer Tom wasn't allowed to watch TV until the age of 12





# GREAT ESCAPE: RADAR STAGE LINE-UP ANNOUNCED

*Milk Music, Howler, DZ Deathrays and Niki & The Dove to play Brighton three-dayer*

## RADAR NEWS

Once again *Radar* is extremely chuffed to have been given our very own stage to curate at this year's Great Escape festival, which takes

place in Brighton on May 10-12.

This year we'll be returning to the delectable Horatio's Bar at the end of Palace Pier, with the bill topped by headliners Niki & The Dove (May 10), Howler (11) and DZ Deathrays (12).

What's more, we're even more chuffed to reveal that Olympia

SST-types Milk Music will be part of the bill too, playing on what will be their first ever jaunt to the UK. Their gig, which takes place on May 12, will be their only appearance at The Great Escape – so miss it at your peril. Other international acts making the journey include Friends and La Femme, while there'll also be shows from hotly tipped UK newbies Peace, Money, Eagulls, Parma Violets and Drop Out Venus.

And that's not all – we've got a few extra surprises up our sleeves, with some more special guests to be announced in the coming weeks. For full details for The Great Escape, see [NME.COM/tickets](http://NME.COM/tickets).

The line-up so far for the *Radar* stage at Horatio's is:

### THURSDAY, MAY 10

Niki & The Dove, Friends, Peace, La Femme

### FRIDAY, MAY 11

Howler, Money, Parma Violets (plus one more act TBA)

### SATURDAY, MAY 12

DZ Deathrays, Milk Music, Eagulls, Drop Out Venus



# The Buzz

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



1

## HUNTERS' VIDEO FOR 'ACID HEAD'

With Nick Zinner (Yeah Yeah Yeahs) and James Iha (Smashing Pumpkins) on mixing and production duties and The Kills acting as recent tour buddies, Brooklyn-based Hunters seem hell-bent on redefining the word 'raucous'. Led by Derek Watson and Isabel Almeida, their debut EP 'Hands On Fire' touches on everything from grunge ('Deadbeat') to NYC Ramones cool ('Headache'). The video for 'Acid Head' comes complete with the kind of lysergic meltdown that made MGMT so shit-hot early on. Trippy indeed, but also heavy as fuck. Watch it on [NME.COM/newmusic](http://NME.COM/newmusic) now.

## BAND CRUSH



*Mark Perro from The Men on his favourite new act*

"Gun Outfit are another Olympia band that we met around the same time as Milk Music. They're really hard-working, definitely road dogs. They have these real catchy male-female vocals – Caroline [Keith]'s voice is totally great. And they're definitely psychedelic, in every sense of the word. They have these jangly, clean guitars that sound a bit like The Byrds, but there's a taste of Sonic Youth in there as well."



## 2 ALUNAGEORGE RETURN

Since dropping the video for 'You Know You Like It' last August, things have gone decidedly weird for London duo Aluna Francis and George Reid. Namely: Pharrell saw the track on YouTube and is apparently now obsessed with them. Good news for him and us is that a new EP – currently untitled – is pencilled in for release in April...



## 3 SPIRIT OF JOHN

Ragged, raucous and totally acoustic, the Leeds duo are possibly the most frenetic thing to come out of the city since Eagulls first started kicking doors down 12 months ago. Not that Spirit Of John are pulling any trad punk moves, though; double bass and accordions are the order of the day – played as frantically as possible.



## 4 PAWS

This young Glaswegian trio – newly signed to Fat Cat – have been bubbling under for a while now, but their new song 'Sore Tummy' offers a taste of things to come. Faithfully recalling the likes of Dinosaur Jr and Minor Threat (they've also got a song named after Breeders/Pixies heroine Kim Deal), they're a bundle of visceral joy.



## 5 SLOWKID'S MIXTAPES

Having spent the past year producing and recording in a Battersea storage space, Ash Koosha, of Take It Easy Hospital, has just gone public under the moniker Slowkid. His Soundcloud mixtapes offer a tantalising glimpse of his talent, with the beguiling, minimalist 'iLLusion' tailor-made to get right under your skin.



SCENE  
REPORT

# BEATS AND BANGERS WITH TODDLA T

The yappy Sheffield electro maestro introduces some of his fave new acts



Liverpool, stand up! Melé is a 19-year-old with a 40-year-old's brain. As Artwork from Magnetic Man once said about his DJ sets, "How do you know these tunes, you're about 12?" Melé is part of a generation where genre means dick-all and I love it. Not only do his

sets reference all kinds of dance music history, but so does his production – and everyone from Kano to Emeli Sandé is tapping him up for remixes and production! Badman...

If you like Janie xx and SBTRKT, this is your time. Guy Lawrence (20) and brother Howard (17) come from Redhill and call themselves Disclosure. Again, you'd be forgiven for thinking they were twice their age, such is the influence of '90s UK garage. These guys are really, *really* sick!

Dancehall heads might already know Mr Lexx from when he was called Lexus. He's one of my favourites from that fraternity, not only for his baritone voice and wordplay, but because of his left-leaning production. Check 'Rugu Rugu' for an example of forward-thinking dancehall business.

Jack Beats are Scratch Perverts' Plus One and Ben G of

## TODDLA'S TOP 5

### DHS

'The House Of God' (Melé re-edit)

### JESSIE WARE

'Running' (Disclosure remix)

### MR LEXX

'Rugu Rugu'

### BIG BOI

'Shutterbug' (Jack Beats remix)

### SWINDLE

'Ignition'

Mixologists, who fuse dubstep with a massive hip-hop influence. They've remixed La Roux, Florence and Big Boi, and an album is in the bag with some BIG collabs. Time to break out of the club and into the charts...

Finally, putting the necessary soul back into dubstep, Swindle is here! Influenced by the likes of Miles Davis and Bob Marley, Swindle's sound is a mix-up of dubstep, grime, soul, jazz and beyond. With collabs in the bag with Wiley and ex-Sugababe Mutya Buena, he has the pop sensibility but with a raw and honest edge. His latest collab with Dizzee Rascal signing Footsie, entitled 'Ignition', is a perfect example of the rough with the smooth.

NEXT WEEK'S COLUMNIST:  
Jack Savidge from Friendly Fires

## 5 TO SEE This week's unmissable new music shows

### PALE SEAS

Nation Of Shopkeepers,  
Leeds  
March 7

### CRUSHED BEAKS

Old Blue Last,  
London  
March 7

### SELEBRITIES

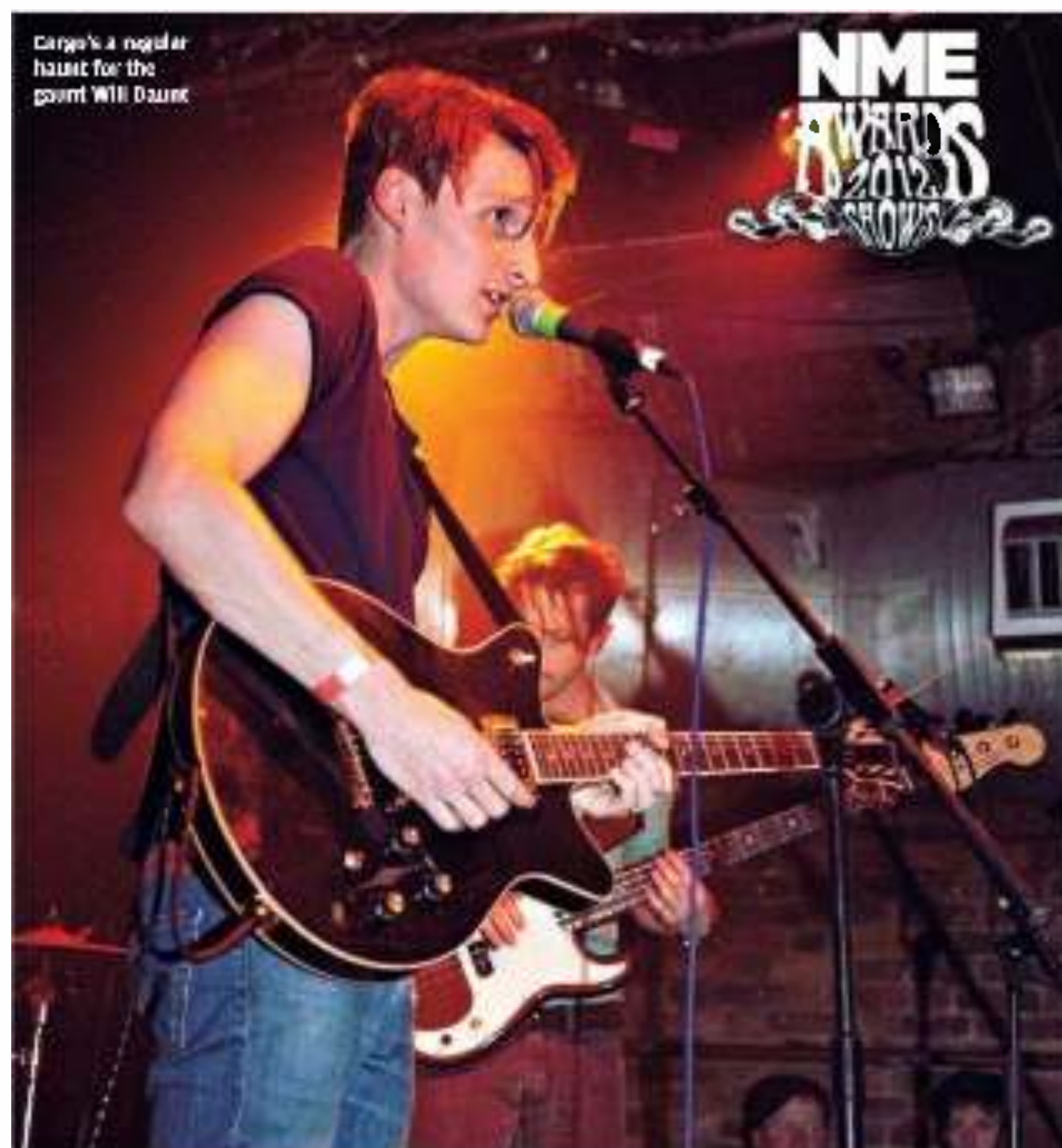
The Forum,  
Tunbridge Wells  
March 7

### THE CAST OF CHEERS/THEME PARK

Joiners,  
Southampton  
March 7

### WILLIS EARL BEAL (pictured)

Sebright Arms,  
London  
March 12



# ZULU WINTER/ OBERHOFFER/ FILTHY BOY

CARGO, LONDON MONDAY, FEBRUARY 27

## CAUGHT LIVE

Within 30 seconds of Oberhofer's wildcard singer Brad campily telling the audience to give the Brooklyn band another two minutes to tune up,

the first four rows of Cargo are shaking. He's already ignored his own request and machine gun-launched into opener 'I Could Go', looking for all the world like the dead spit of Fab Moretti (but Fab Moretti with a Strat guitar, a girls' blouse and a leather jacket that drips off a pair of boney Ramoney shoulders). He bounces around the stage, possibly on the finest speed imaginable, possibly just on adrenaline, and bumbles from flight case to drum riser to floor to mic – and it's totally contagious. Oberhofer are only supporting tonight – playing after the deft Peckham fourpiece Filthy Boy, whose arch-eyebrow

Franz-meets-Coral witticisms seem to be growing stronger by the week – but it's they who first have the room in the palm of their hands. This continues for the next 10 or so songs, with sounds veering from early MGMT to early Vampire Weekend, until after a while Brad declares that the band "have to fly back to New York at 6am tomorrow". So they're

gonna have to stay up and be "totally crazy" all night, apparently. This is exactly the kind of thing you want them to do – every single night – until they return to the UK in May...

They're a tough act to follow, for sure, but by now Zulu Winter are primed for such occasions. This is their night, and the likes of 'Let's Move Back To Front' and 'Silver Tongue' ensure they don't falter. Those two tracks have been sending the troops loopy for months, and the band have undoubtedly got the live props to go with it now. Theirs is the same kind of confidence that Bombay Bicycle Club and The Maccabees have strived so hard to achieve these past few years, with nary an off-note in the entire set and a reliance on being rehearsed-to-perfection obviously top

*Singer Will Daunt's geek-chic persona is already inspiring adulation*

of the agenda. It pays off, partially thanks to their ability to make people dance – the coupley crowd lap up their synth-sing-alongs – but also singer Will Daunt's geek-chic persona, which is already inspiring adulation. Come Reading or V, you could easily imagine it spreading like wildfire. Next step? Nail the album... *Ashley Raphael*



Disclosure: they stop moving when the light's out



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# NME AWARDS 2012 AKA... WHAT A PARTY!

*The winners, the wasters and  
the Godlike Genius...  
welcome to the carnage!*



**A**rise, God!  
Could there  
be a better  
way to kick  
off our  
bumper review of  
the NME Awards  
2012 than this?

Booming out of the  
speakers the second  
this picture was  
taken was the theme  
to 2001: *A Space Odyssey*,  
while everyone from Jarvis

Cocker to Theo Hurts to Tinchy  
Stryder was giving The Chief the  
standing ovation he deserves. It was the  
most triumphant moment of the most  
insane NME Awards ever – despite stiff  
competition from Pulp's jaw dropping  
performance of 'Babies', Flo and The  
Horrors' sublime take on 'Still I Rise' and,  
erm, the rampant attempts to pull by

certain guests (here's looking at you,  
Noel Fielding and Kasabian).

From the heaving mass of legends  
present – step forward Johnny Marr,  
Graham Coxon and Sir Peter Blake – to  
the choked-up acceptance speeches from  
The Vaccines and Katy B, it was a total  
celebration of what music is and should  
always be: fun and completely out of  
control. And let's be honest – when there  
are rumours sweeping the room that  
Meat Loaf can't attend because he's shat  
himself, you know you're onto a winner...



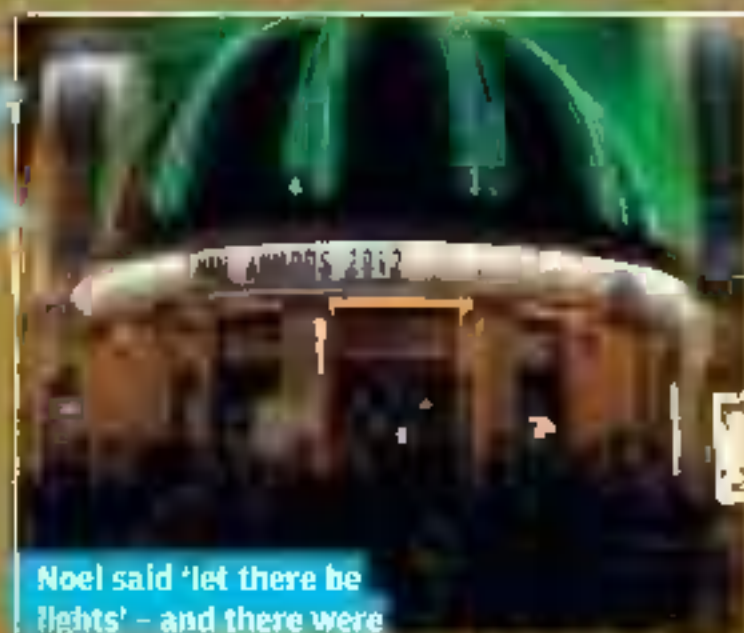


NME  
AWARDS  
2012

## Stand-up guy



Jake with co-host Alexa Chung (top) and pretending not to be starstruck with Justin Vaccines



Noel said 'let there be lights' - and there were

## THE BIG NIGHT'S BIG WINNERS

The top prizes at a glance

**BEST BRITISH BAND** Kasabian  
(supported by Sonos)

SONOS  
SYSTEM

**BEST INTERNATIONAL BAND** Foo Fighters  
(supported by T4)



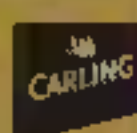
**BEST SOLO ARTIST** Florence + The Machine  
(supported by Rekorderlg)

REKORDERLG  
CNR  
REKORDERLG.COM

**BEST NEW BAND** The Vaccines  
(supported by Boxfresh)

Boxfresh

**BEST LIVE BAND** Arctic Monkeys  
(supported by Carling)



**BEST ALBUM** The Horrors - 'Skying'  
(supported by HMV)

hmv  
hmv.com

**BEST TRACK** Florence + The Machine - 'Shake It Out'  
(supported by Fender)

Fender

**BEST VIDEO** Hurts - 'Sunday'  
(supported by NMEVideo.com)

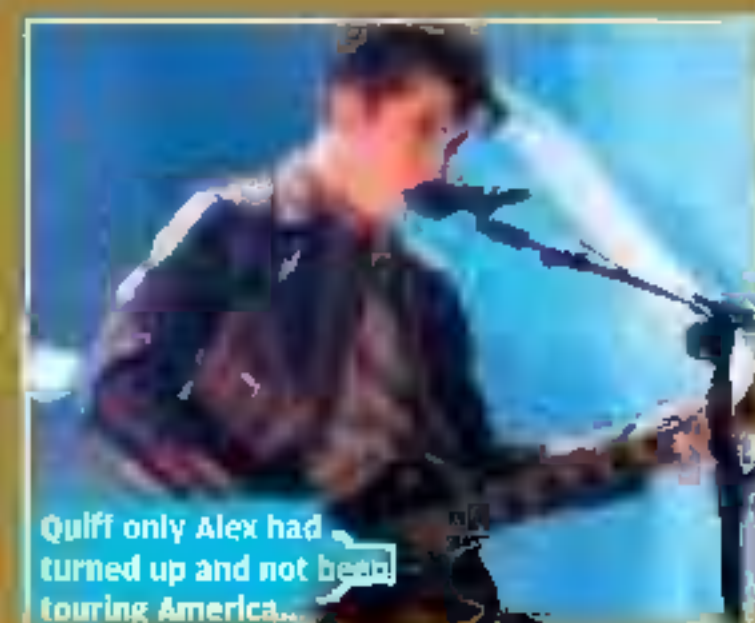
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**BEST FESTIVAL** Glastonbury

**BEST DANCEFLOOR ANTHEM** Katy B - 'Broken Record'  
(supported by NME Radio)

NME  
RADIO

**BEST TV SHOW** Fresh Meat



Quiff only Alex had turned up and not been touring America...

# AND HERE'S YOUR HOST...

*Jack Whitehall: stand-up, Fresh Meat star and awesome frontman of this year's NME Awards. Here are his 10 best gags from the night*

1 "My co-host, Alexa Chung, is interviewing backstage. She's not just a co-host - the winner of best new indie band gets to take her home tonight!"

2 "Carl used to be in The Libertines with his best friend Pete. It was just like *Friends*. Well, *Friends* if Ross had burgled Rachel, sprayed blood all over the walls and then lay on the floor in his own shit."

3 "Here to present the award is Ricky Wilson, a man who can predict riots seven years in advance. Here he is, dad exclusively in Foot Locker."

4 "Such a cool crowd. Look at you all, The Maccabees, Horrors, Kasabian, I feel so out of place. I feel like John Terry at the MOBos."

5 "Now, a lot of people have accused The Vaccines of being too posh to rock... just not true. I saw Freddie and Justin right when they were starting off and they absolutely blew the roof off the Huntsman's Ball."

6 "Our penultimate award - supported by Fender - is for Best Track. To present it

is *This Is England's* Vicky McClure. I'm telling you, I've had the hots for her from the moment I saw her batter her abusive father to death with a hammer."

7 "This next award for Best Reissue goes to an old much-loved classic which has been scrubbed up and pushed out into the limelight. Anyway, here to present it, for some reason, is Bez."

8 "To present the award for Best Solo Artist we have a star of *Skins* - that's the one about teenagers having sex with other teenagers - and Mat Horne, who's a massive fan. Not of *Skins*, of having sex with teenagers."

9 "Meat Loaf was going to be here, but he shat himself on *Loose Women*. I'm not making any of that up. He literally shat himself on *Loose Women*."

10 "It's a shame Liam couldn't be here as well - he said he wants to be left alone. So he's decided to do a Beady Eye gig tonight."

## Jack chat

Backstage with the man on the mic

NME: How did it go?

"Yeah, it was exciting. Being backstage with Kasabian and all of that is all very exciting, and I'm a good friend of Noel Fielding's as well, so it was nice to have him

backstage. I could put him at ease."

Is this more rock'n'roll than the Comedy Awards?

"Well, it's definitely harder to do a gig to rock stars than a gig to normal punters. Not because they've got a bad sense of humour, but because normally in comedy clubs there are people who've lost the laughter in their own lives."

What was your high point?

"Getting goosed by Kasabian. They touched my cock, so that was nice."

Who are your favourite band here?

"I love The Vaccines. They're really nice and their songs are great. What a combo. A lot of bands have great songs but no personality. The Vaccines would make a great girlfriend if they were a woman."



Jack: he's so posh that Florence cleans his castle



TALK  
tonight



## RITA ORA

If you could give anyone an award, what would it be?  
"I'd probably give it to Davy Jones from The Monkees - he passed away, I just heard. They just asked me about it on the red carpet, that's when I heard. I had no answer, I was in shock."

Is Noel Gallagher a god?  
"He's Noel Gallagher! He never followed a trend, he never gave a shit, and that's why people love him."  
Who would you give the award to?  
"Bruce Springsteen. One, I fancy him; two, he's amazing."



## MILES KANE

How many times have you been to the NME Awards now?  
"About three times, but it's good to come and be up for an award after having a good year! It feels fucking great, I don't want to fucking stop! I'm itching, y'know what I mean?"

You seemed to enjoy it when they played 'Inhaler' as people were coming in...  
"What a tune, eh?"  
If you could give anyone an award, what would it be?  
"I went to the League Cup Final on Sunday. Liverpool won, so I'd give them the award."



## NOEL FIELDING

Noel, you've been to a few NME Awards...  
"I've been here 242 times, maybe 244. I remember blagging it in when Kate Moss was here with some of The Clash and I was like, 'Wow, this is like being with rock royalty!' And you know the world has gone downhill when

you are rock royalty, hahahaha!  
Are you a fan of the 'old' Noel?  
"The wrong Noel is getting the Godlike Genius. No, I'm joking, he'll be happy. He'll get the pleasure of playing a little set at the end of the night when everyone's paralytic. It'll be hilarious."

No jokes about dinosaurs, it's the partying what gave 'em them wrinkles



Days can be forgotten, it's chords that can't be



It's OK, Tom - everyone's small next to Faris and Serge

# "WE'RE THE BEST!"

They were typically bullish after a blistering live show, but **Kasabian** humbly dedicated Best British Band, supported by Sonos, to a late great...

**H**ave you got any coke?" Serge Pizzorno inquires as we take him aside to discuss Kasabian's victory in the Best British Band category, presented after Noel Fielding introduced their scorching live performance of 'Switchblade Smiles' and 'Days Are Forgotten'.  
Afraid not, Serge. "Well, thank fuck for that!" comes the unexpected - and perhaps not entirely heartfelt - reply. But if there's a band who don't need an extra high tonight, it's Leicester's finest - even though it seems the partying may actually have started some time ago, judging by frontman Tom Meighan's insistence on embracing every member of every indie band he can lay his hands on. And, says Serge, this is just the beginning...

**NME: You dedicated your award to the late Davy Jones of The Monkees tonight...**  
Serge: "Just before we went on, I got a text saying he'd died of a heart attack, so we thought it would be a nice thing to do."

**Are you happy with your win?**  
"Yeah, of course. It's a great honour, you know, especially from a

magazine that you grow up reading and thinking to yourself, 'Fucking hell, imagine being in there.' It's a beautiful thing, man. We're very proud of it."

**Is this the one you had your eye on?**  
"Yeah, it was the biggest one we were up for, so yeah, definitely."

**You were up against some stiff competition. What do you make of the other bands?**  
"You'd have to tell me who we were up against! God bless 'em all, but I think the best band won tonight."

**Does this make up for missing out at the Brits?**

"The Brits aren't for us, so we weren't disappointed about that in the slightest. I mean, these days, who likes a band who are worried about winning Brit Awards? No-one cares about that. I specially not us, who watched the Brits and went, 'We're fucking glad we're not there.'"

**So you're a happy lad, then.**

"Oh yeah, definitely. I've had a great time these last 12 months. But I always have a great time. Life's too short not to have one."



This is England... and that is... Lane! Tom!

## Tom's Lol-fest

When Kasabian met Vicky McClure

"I love you, Lol," shouts Tom Meighan as he spots Vicky *This Is England* McClure amid the mayhem of NME's awards photo room. It's as brazen as we've come to expect from rock'n'roll's biggest

motormouth - and within minutes the band are seeking refreshment in NME's kitchen with the actress. A few minutes later, the guys are still quoting lines from the show, and plans are made to party together later. Empire work, boys.



NME  
AWARDS  
2012

TALK  
tonight



"Love lifts us up  
where we belong..."

# FARIS GOES WITH THE FLO

*Florence + The Machine pick up Best Solo Artist, supported by Rekorderlig, and Best Track, supported by Fender, while The Horrors bag Best Album, supported by HMV, for 'Skying'*

**A**n incredible live collaboration, on top of winning Best Track and Best Solo Artist – as Florence Welch does tonight – and Best Album, for the Horrors? It's almost too much. Are these guys trying to steal *all* the limelight?

Flo takes to the stage to belt out her winning song, 'Shake It Out', but she's self-deprecating when she talks to NME later. "I thought 'Video Games' by Lana Del Rey should have won," she says. "That's pretty much the song of the year... but 'Shake It Out' was a big one for me, a cathartic song to write."

The Horrors, meanwhile, are happy with their 'Skying' accolade. "I'm quite excited to be honest," says Faris Badwan. "It's a cool thing to be recognised when you've worked so hard on something."

The work that Florence and The

Horrors have created speaks for itself, and when they team up for The Horrors' 'Still Life' there are no stage-set dramatics, confetti or flouncing. There's no need. The two singers stand together, still and solemn, as the blissful, sleepy bassline begins. "Under a sky, no-one else sees..." intones Faris, his sonorous boom on its gentle tiptoes. "Waiting, watching it happening..." chimes in Florence, she too reined in to something small and gentle in respect of the moment.

And then that chorus breaks through, like a sudden, beautiful glint of evening sun, lit by a six-strong brass section, hurled to the sky by the animal power of Flo's voice. You can only sigh at one of those perfect moments.



Flo celebrates Best Track (top); The Horrors celebrate the colour black

## "It felt natural"

*Flo and Faris on their special collaboration*

**NME:** So, was there any argument as to whose song you should do?

**Faris:** "No."

**Florence:** "No. I did another one ['Shake It Out'], so it would be greedy to do more."

**Are you excited about your joint tour?**

**Florence:** "It's gonna be fun. It's always nice touring with people you know."

**What can we expect from the tour? Crazy stage sets?**

**Florence:** "We're trying to mix really modern technology with, like, an old romance. We were looking at a lot of Erté, Klimt and art deco artists for this album."

**When Florence toured with MGMT, they swapped clothes. Will you do the same?**

**Florence:** "Ha ha ha ha!"

**Faris:** "Josh [Hayward, guitar] doesn't need much encouragement to dress up in women's clothes."

**Is this your first collaboration? And will you do it again?**

**Faris:** "Yeah, it's the first time we've ever collaborated with anyone, but it was pretty natural. We'll see how things go..."



## CARL BARAT

**What do you think about Noel's Godlike Genius Award?**

"Why not? He writes songs that fucking gel a nation in moments. He makes the scaffold from which people can live their lives and express how they feel. If it's gonna

be anyone, it should be him."

**How about Pulp's Outstanding Contribution Award?**

"Pulp pricked my ears up to what was happening, a scene actually existing. Before that, I was in my own sort of... Beatles phase."



## MARINA DIAMANDIS

**How's your night so far, Marina?**

"I'm three doubles in and I'm excited about presenting an award."

**It's quite the outfit.**

"Well, you know, it's the NME Awards so I thought, why not, I'm going to go as a Disney princess. It's

what it's all about."

**What are your party plans for later?**

"Spin around and see where I land. I'm going to get fucked up. I'm going to get wanked here on gin and tonics then it's on to the parties. I'll be crying by the end of the evening."



## NICK GRIMSHAW

**You're late!**

"I am late. I had to go and have my tea. But now I've missed out on the free pizza."

**Is Noel Gallagher a Godlike Genius?**

"Oasis were the first band I properly got into. Before that it was only house music. They were staples for me."

**These awards have become a spiritual home for you. Have you got any good survival tips?**

"It's maybe even boozier than the Brits so I think it's one that you've just got to kind of go in at. Everyone's drunk so if you can't beat them, join them."



Zawe (left) and Charlotte:  
you can have your eye  
out with those, sorry



## MEAT THE BLAGGERS!

*Fresh Meat* gets Best TV Show – here's the stars' student-tastic guide to rinsing the ceremony

### GET FREEBIES. EVERYWHERE

**Charlotte Ritchie:** "The best free thing I've had is my teeth whitening. And I stole some wine, and we got a free award! I want to make free friends too!"

### It's a fix!

*Jack Whitehall: host  
AND award-winner*

**I**t feels amazing. Well, it would have been really awkward if it hadn't won, wouldn't it? If *Misfits* won and I had just put a brave face on it? It was weird having all this responsibility and the rest of the cast getting wasted. I wanted to go and get wasted with them but I paced myself. After winning the award, I really think we can get commissioned for a third series. That's what makes the difference with those Channel 4 execs, a middle finger."

### FLASH YOUR WAY OUT OF BRITPOP FAUX PAS

As we're talking, Charlotte screams "Oh my god it's Blur!" as Pulp walk past.

**Charlotte:** "Oh no, do you think they heard me? What am I going to do?"

**Zawe Ashton:** "Just flash. In any situation like this, just flash."

**Charlotte:** "Oh and I like Pulp as well. Please don't put this in your paper."

### GET INTO EVERYWHERE

**Charlotte:** "It's just about confidence and bullshit really, isn't it? I'm not that good a blagger but I tell you what, if you say you're pregnant they let you use the loo in McDonald's."

### USE YOUR CELEBRITY TO YOUR ADVANTAGE

**Charlotte:** "Just being here is a blag! I'm a massive fan of *NME* and just a music fan in general. What I'm really looking forward to next is touching The Maccabees. Any of them. Anywhere."

**Zawe:** "I just want to name the C-word in Azealia Banks' next video."



Graham made Freddie  
his official blagger

## "HE'S MY HERO!"

After presenting *The Vaccines* with their Best New Band award, supported by Boxfresh, Graham Coxon sticks around for a chat...

**NME:** Freddie, how does it feel to have Graham present the award?

**Freddie:** "I'm happy! Really pleased that it was Graham who gave it to us."

He's a big hero of mine! Take, really big!"

**Graham:** "Awww! I don't know about that!"

**Freddie:** "No, it's true (blushes)"

**Graham:** "Well, I'm a fan of them too. I dunno if I see a lot of Blur in them... I think Blur are more... poncey than them. The Vaccines are really rough and wrestly at times."

### The Vaccs' set

**F**irst off, the sound is bloody deafening. Easily the loudest band of the evening, Justin and the boys start 'If You Wanna' like a steamroller. At the side of the stage, Arni literally runs rings around his bass lead, before Justin smashes down his guitar in preparation for a 90-second spit-punk runthrough of 'Wreckin' Bar'. They all manage to finish at the same time, and frankly, it feels like they've been on some kind of glorious, end-of-term ragaround throughout.



The Vaccines shocked everyone by launching a new WWE direction

You almost played together at Reading (with The Horrors) didn't you?

**Graham:** "That's right! I was meant to join in and play with them when they had all those guitarists onstage. But I felt too old!"

**Freddie:** "(Shocked) What the fuck?! (To NME) Well, that nervousness makes him as ambitious as he is! He's phenomenal!"



NME  
AWARDS  
2012

The outstanding Pulp:  
(l-r) Mark, Jarvis, Steve,  
Candida and Nick

# STILL DIFFERENT CLASS

**Pulp** treat us to a spine-tingling live set after picking up the Teenage Cancer Trust Outstanding Contribution To Music Award

"It's not quite as pretty as a Brit," Jarvis Cocker burbles, holding the Teenage Cancer Trust Outstanding Contribution To Music Award middle-finger gong that has just been presented to Pulp, after a gushing intro from Sir Peter Blake. "But I tell you what," he says as he lifts the raised-digit statuette, "Adele wouldn't have had any problem giving them the finger with one of these. We actually won one in the '90s, and Nick [Banks, drummer] was in charge of it, and by the end of the night, all we had left for some reason was the middle finger. So we'll take better care of this one."

Jarvis does a little comedy marionette bow as he finishes his acceptance speech and heads to the stage, lit in 'Lipgloss'-era neon, to perform two all-time favourite Pulp songs. He straps on a guitar for 'Babies', prefacing it with an apology – "I've only played this, like, 500 times, but I might still fuck up the intro". Then he slings it aside to slide around the stage in his inimitable jelly limbed style for 'Mis Shapes'. It's all flawlessly fun, ballsy stuff. Jarvis' eye for preservation is just as beady as ever.

## Pulp's people NOEL GALLAGHER



"I've not seen them for ages, and I know Steve [Mackey, bass] and Jarvis very well. It'll be nice to see them, to see them nice, as Bruce Forsyth would say. It'll be nice to see them as lads and it'll be great to see Jarvis onstage, because it always is, innit?"

## ALEX TRIMBLE

*Two Door Cinema Club*



"When I first discovered Pulp, they were a band doing something different, you know? They were doing pop songs but in a totally different way. It really inspired me."

## SERGE PIZZORNO



*Kasabian*  
"Weirdly enough, when Pulp were around originally I didn't really care about them, but since they've reformed I've met Jarvis and I've realised he's a fucking genius and a star. I love their music as well. I've become a fan."

## TOM MEIGHAN



*Kasabian*  
"I just think about what they were and what they are now, and it's amazing. They're very clever with words and music. And Jarvis Cocker's beautiful, he's a lovely guy as well, man."

## ORLANDO WEEKS



*The Maccabees*  
"I think I saw them about four times last summer, and the charisma of that man is incredible. I was listening to his *Desert Island Discs* today, and he's just so eloquent and thoughtful, and then he goes and gyrates on an amplifier and you still believe it! It was just a real treat to see such a quality frontman, y'know? Would I like Jarvis to be my uncle? YES!"

## JOHNNY MARR



"They were my favourite bit of the night. Because they seem very comfortable with what people expect of them, and what they're about, and they give people what they want. Is that all anyone can ask for? It goes a hell of a long way towards it. Pulp are an incredible band."

## This is artcore

### Sir Peter Blake: Jarvis' artist of choice

Handpicked by Pulp to present their gong, Peter Blake is one of Britain's most celebrated pop artists. Here are three of his best album sleeves...

#### THE BEATLES 'SGT. PEPPER'S LONELY HEARTS CLUB BAND'



Well, it's only the most famous album sleeve of all time, isn't it? The final bill for Blake's tableau ran to a then-astronomical £2,868.

Even with inflation, money well spent.

#### PAUL WELLER 'STANLEY ROAD'



Weller's best-loved solo album also featured one of the '90s' most enduring sleeves – Blake's painting of a five-year-old Paul Weller holding a photo of his 37-year-old self.

#### OASIS 'STOP THE CLOCKS'



The inspirations behind the sleeve of Oasis' 2006 best-of were 'Definitely Maybe' and 'Sgt Pepper's...', recreating the aesthetic of earlier Oasis covers.



# WE WON TOO...!

## HURTS

*Best Video, supported by NMEVideo.com*

**NME Celebrations Hurts!**

**Theo Hutchcraft:** "It's humbling. I think Tyler, The Creator's video for 'Yonkers' was one of the best I've ever seen, so it's great to be recognised for ours. Videos are one of the things we think about the most. They're important to us."

**How did you conceive the 'Sunday' video?**

**Theo:** "I love Logan's Run and stuff like that. A lot of our videos are black and white and we wanted to make something in colour."

**Adam Anderson:** "Making a video in colour is a bit like us dressing in tracksuits."

**Have you ever cradled the head of a dying woman before, as you do in the video?**

**Theo:** "It was kind of traumatising. And our plane caught fire when we landed so we had to get evacuated by the fire brigade."

**Adam:** "I was praying for death."

**We know you like a party - would you have cared had you not won?**

**Adam:** "It's very exciting for us to be with other people."

**Theo:** "Most of the awards shows we go to are in Bulgaria, so it's nice to be at one that's actually at home."



Adam and Theo have a lucrative sideline as funeral directors

*"We are indeed the best live..."*

**Arctic Monkeys scoop Best Live Band, supported by Carling**

In a tough category featuring heavy-hitters like Pulp, Muse and Kasabian, it was likely those two triumphant homecoming shows at Don Valley Bowl last June that swung Best Live Band the Monkeys' way.

US touring commitments with The Black Keys meant the band weren't able to pick up

their award from presenters Anna Calvi and Santigold in person, but Matt Helders and Alex Turner did record a characteristically playful video speech. "It's a prestigious award," says Helders, displaying his extended middle finger as a fleshy facsimile of the award itself. "I'd like to thank everybody that voted for it, the fans, the readers of NME, who realise that we are, indeed, the best live band."

"I hope you're all enjoying yourselves there in London," added Alex, before eyeing Helders' fist and remarking, "They're getting more and more lifelike..."

The Monkeys' flesh-coloured award



## GLASTO

*Best Festival*

**NME:** That's three years in a row!

**Emily:** "We were a bit nervous tonight, we thought we might not win. It means a lot."

**Why were you nervous?**

**Emily:** "We've won a few years in a row and we thought people might get bored!"

**What was so special about 2011?**

**Michael:** "The three headliners for a start were absolutely amazing. But it's all the other stuff as well: Shangri-La, The Common, Block 9 - there's so much stuff going on that's not music."

**How will you spend this year's Summer Solstice, with no festival?**

**Michael:** "I'm going to be touring around the country. But the council will be doing something locally. It's a teeny weeny little thing, like on a skate-camp level."

**How should people spend their festival money in 2012?**

**Michael:** "Shouldn't they go to Hungary? What's it called, Sziget? I like that."

## ABSENT FRIENDS

*Because, sadly, not everyone could keep the date free to hang out with us*

## KATY B

*Best Dancefloor Anthem, supported by NME Radio*

**NME:** Please, Katy?

**Katy:** "It's amazing. The dancefloor is one of the biggest themes on my album. I feel very privileged."

**What does it take to fill a floor?**

**Katy:** "When you're on the floor it can be so simple. When you're on the dancefloor with all your friends, it's all about making you feel something."

**Why do you think 'Broken Record' stands out?**

**Katy:** "It's got a funky drum break in there, that's what it probably is."

**Are you on a mission this evening?**

**Katy:** "I'm on a table with Skream, so he's always getting me on some kind of mission. And the rest of the Rinse family. There's a bottle of Jägermeister on my table. Apparently I'm a bit mental."

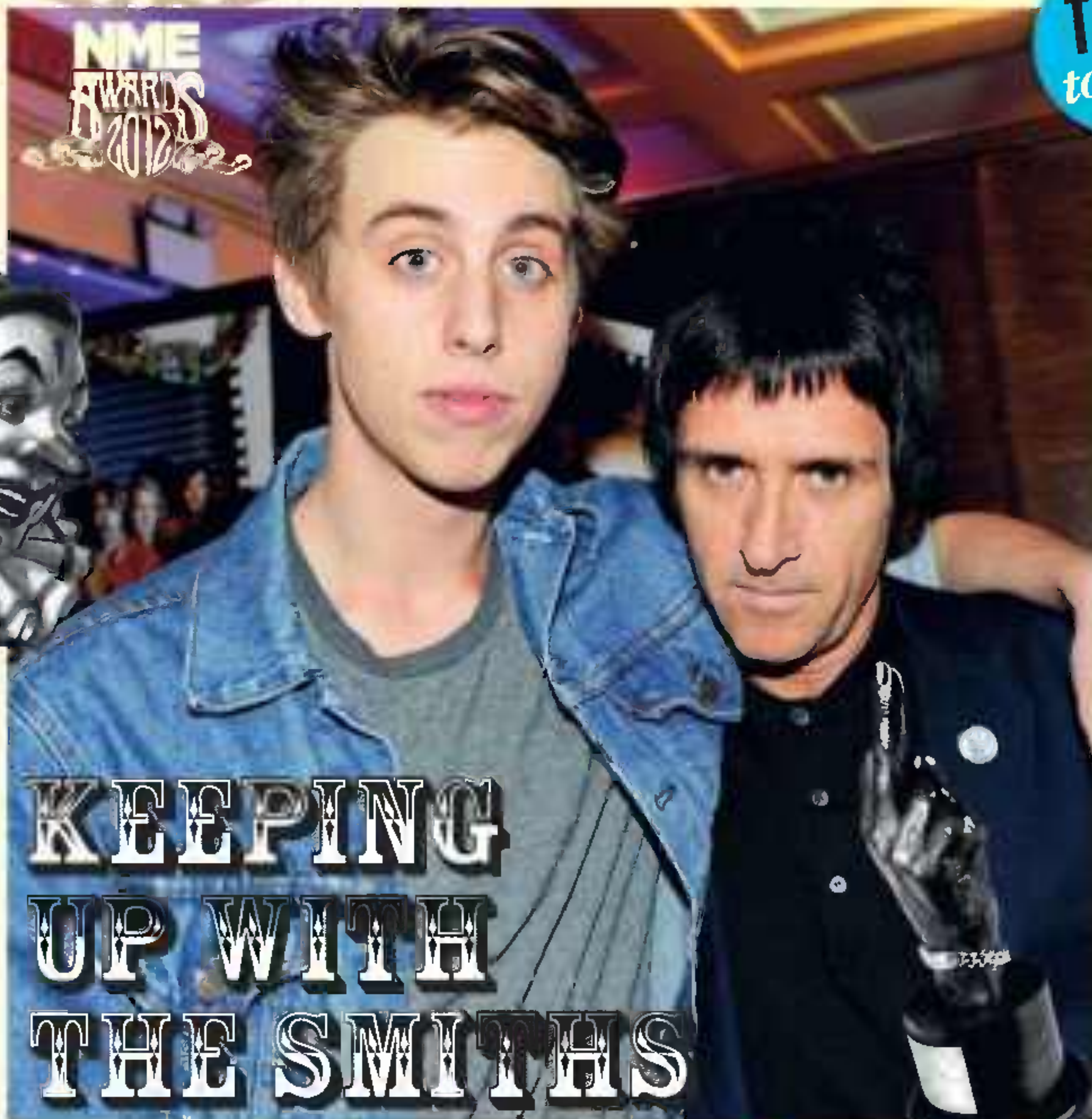
## God's day off



**Foo Fighters** are named *Best International Band*, supported by T4

At last year's NME Awards, Dave Grohl played a 23-song set to celebrate his ascension to the status of Godlike Genius. This year, he got guitarist Pat Smear to record the acceptance video. "They're all out doing stuff more important than this, so I'm gonna say thank you," grinned Pat. You're welcome.





**Johnny Marr** picks up Best Reissue and joins so-close-he's-nearly-family Jordan from **Howler**

**W**e join Jordan Gatesmith and Johnny Marr in the very thick of Brixton's free bar mayhem. Jordan's already a wreck – jet lagged-as-hell, having just flown in from Howler live duties in Brazil – while Johnny's a sea of calm. This is handy, as rumours persist that the two have been bonding rather seriously of late.

**NME:** How did you meet?

**Johnny Marr:** "A friend of mine gave me a copy of Howler's EP at the end of last year, and I really liked it. Then they came over to England and I went to a couple of shows and met the guys."

**Jordan Gatesmith:** "And..."

**Johnny:** "Oh, and then we ended up having toast in my kitchen."

**Right**

**Jordan:** "Yeah! It's funny, because I like toast a lot, but he loves toast even more."

**What kind of toaster do you have?**

**Johnny:** "Old school! I don't have a diamond toaster... yet."

**Jordan:** "We're toast enthusiasts, so we do it old school. Basically, Johnny played me Del Shannon and T Rex at his house. With toast."

**Johnny:** "You might laugh, but this is really what happened!"

**So how does it feel to have won the award for The Smiths' boxset?**

**Johnny:** "It meant a lot to me getting it sounding right, so I'm just happy people like it, really."

**And do you like it, Jordan?**

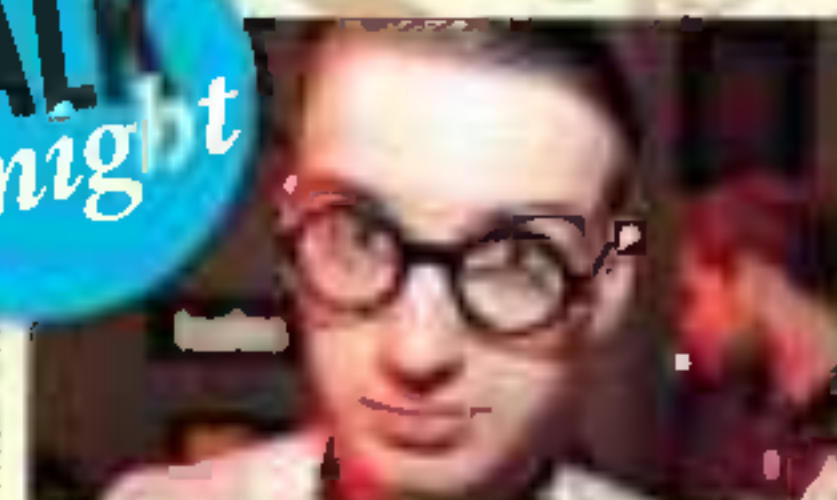
**Jordan:** "Well... uh, I kind of heard about it. I've been in Brazil, man!"

**Should we expect to see you playing in Howler any time soon, Johnny?**

**Johnny:** "You never know!"

**Jordan:** "Don't say that! They might replace me with him!"

**TALK tonight**



## FRED MACPHERSON

SPELTER

**How would you rate the evening?**

"Jack Whitehall was entertaining. I enjoyed watching Tinchy Stryder's reaction to everything. Him and Wretch 32 looked thoroughly bored, as if they had had some better

invitations. There was free Domino's, but it wasn't kosher, which shows NME is still not thinking about races and religions."

**What's going on over this?**

"We will follow the miserable throng to wherever."



## WRETCH 32

**Wretch, how are you enjoying your first NME Awards?**

"Everyone's really nice, and that means everyone's comfortable. I think it's good to have everyone comfy." You said you've got a new tune called 'Blur' on the way..

"Am I indie? I hope

so. I'm never shaving again. That's me, I'm in. I was on my table talking to my bottle of wine, but I was zoned in to Jarvis Cocker's performance. What do Pulp mean to me? Freedom of speech and freedom of actions!"

## Friends of Johnny

**Who else was Marr hooking up with?**

### SANTIGOLD



The biggest grin of the night was from Santigold when Marr suggested that the pair "do a track together".

She gushed to the ex-Smith about how he's her musical icon.

### RHYS WEBB



Next collaboration plans emerged when Johnny met Rhys from The Horrors, although it seems that they're both fans of black dye.



## PIXIE GELDOP

**Pixie! You never fail to come to the NME Awards, do you?**

"You know what it is? Weirdly enough these people are my friends now and it's a nice night to celebrate the people that you love."

**Who's best dressed tonight?**

"Steve from Pulp. Steve Maaackeeey."

**He looks bloody dapper doesn't he?** Noel Gallagher: God!

"The '90s were the sickest of all the decades. Where would Britpop be with Oasis? I've been caught emo-ing out to some Oasis at half 12 at an indie disco before."





#### GOBBING OFF

Noel Fielding insisted on finishing his massive gobstopper and necking a load of water before getting stuck into the booze, but no matter: he was soon one of our more lubricated guests.



#### FRED'S FASHION SPECTOR-CULAB

When Fred wasn't stealing pizza and getting sloshed as if he'd won an award, he was showing off his Dalston-trendy Tetris shirt to the *Skins* crowd. Laughing at, not with, mate.



#### EX-APPEAL

It's not often you get two of Alex Turner's exes in the same room at once. Well done then to Myles Kane and Alexa Chung for putting on the smiles when they ended up at the same post-Awards piss-up. Awkward!



#### DOMINO'S EFFECT

Katy B arrived wearing a dress even more gleaming white than PJ Harvey's last year - top marks for risking potential tomato sauce disasters here.



#### TABLE SERVICE

2011: Grohl. 2012: Kasabian. The only place for true rock'n'rollers to celebrate at the NME Awards is on top of a table. Noel Fielding may be applauding, but Serge's just earned himself a lifetime ban from Ikea right there.

# OFFSTAGE ANTICS

*You know what musicians are like - a bit of free nosh and a couple of light ales and they start causing all kinds of trouble. Not to mention snogging each other*

#### SMACK ON THE MAC

Tom Horrors loves seeing Felix Maccabees: it means, for one moment, he's not the poshest person in the room - handy when Kasabian start demanding people's dinner money.



#### SERGE OF PLEASURE

A bit of a stealth smooch here, as the Kasabian man lunges for the soft spot on the back of Joe from The Horrors' neck. It's still not enough to make Faris smile, mind.



#### HIT NO SCARLETT...

Johnny (right) and Dan from Tribes like to keep the love within their own band. Unlike the Scarlett Johansson 'snog', here's one kiss of Dan's we know ACTUALLY HAPPENED.





# AZ-ILL-IA BANKS!

*Azealia claimed the Philip Hall Radar prize – but the lurgy kept her off the podium*

It was meant to be her moment – but even potty-mouthed rap-dance superstars in waiting get ill sometimes. And so it was that the red carpet, the booze-buckets and, most importantly, the plinth where she was supposed to accept the Philip Hall Radar Award

were all Azealia Banks-free, as she was reluctantly forced to skip the ceremony. Still, her recent NME Awards Tour cohorts were on the floor flying the flag for her, so we asked them if Azealia was a worthy winner of the gong for the most exciting new act in the world

## JOHNNY LLOYD

*Tribes*



"She's the real deal, man. She's exactly the same

offstage as she is onstage, and there's a real honesty about her. What we didn't know until we went on the NME Awards Tour with her is that she's a fantastic soul singer as well as a rapper. And she uses the word 'cunt' a lot, so you've got to respect that, haven't you?"

## ALEX TRIMBLE

*Two Door Cinema Club*



"She's really sweet, really lovely.

She's got a bit of that diva thing going on, she is turning in to a bit of a pop star. Which is great... it's quite weird to see that even over the course of the tour there was progression with her. '212' has become so massive. The sky's the limit, really."

## JOE MOUNT

*Metronomy*



"The NME Awards Tour was amazingly fun. The

girls were going crazy for Azealia! It was exciting. I'm looking forward to seeing what the album's like. There's something magnetic about her. What can she achieve? It's up to her. I think she sees Nicki Minaj as her competition. She could go on and be massive."

TALK tonight



## TINCHY STRYDER

Tinch! There's a tradition that when the last act plays, everyone jumps up on the tables. "Serious? People dancing on these tables? Nah, I need to get away before all that starts. Can't afford no drink on my jacket, you

know? [see p38 for Tinchy's U-turn on this rule]" If you could give an award out tonight, who would it be to? "You know what? I'd give an award out for Best Dressed. Who would I give it to? To myself, obviously."

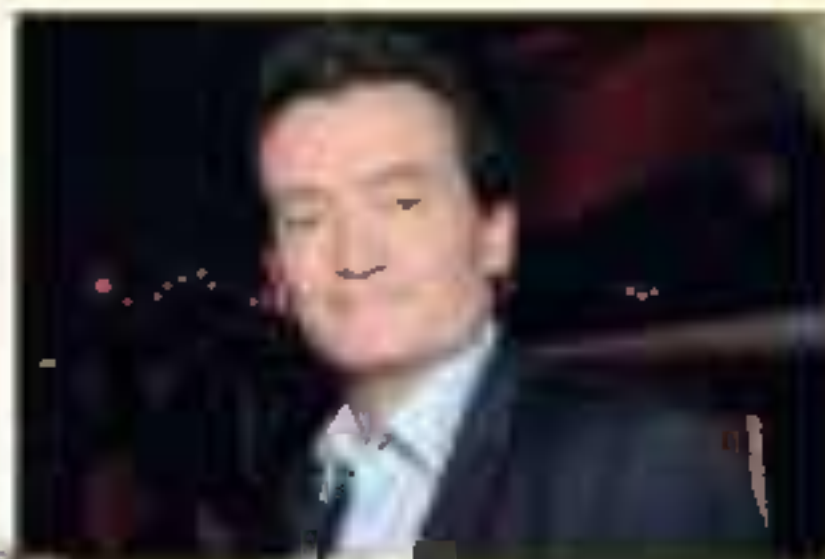


## ED MACFARLANE

*FRIENDLY FIRES*

That's a classy drink you're holding up – a tribute to *Mad Men*? "It's not an Old Fashioned cocktail. Although I do like them!" Is it a Smirnoff Ice? "I bloody love Smirnoff Ice. And WKD Blue. I love all the 16-year-old

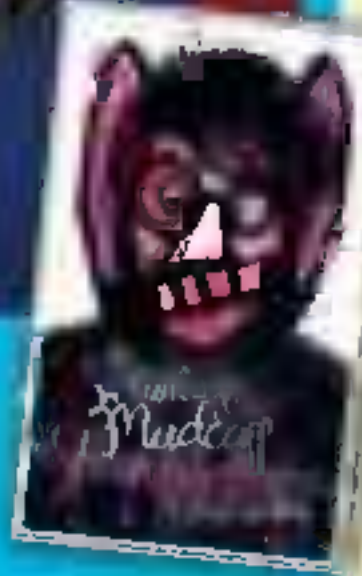
drinks, they're all my faves." What are you hoping for tonight? "I just really, really want to beat Arctic Monkeys for Best Artwork! We've got a good front cover for 'Pala', and theirs is shit. So we should win!"



## FEARGAL SHARKEY

Are you excited for tonight? "I genuinely am. I actually emailed asking for tickets! It's a fantastic night. Last year I got to spend 40 minutes sitting at a table on top of which Dave Grohl stood playing guitar! How extraordinary!"

Who are you excited for tonight? "I have a huge amount of respect for a young man called Jarvis." Noel's our Godlike Genius – is he worthy? "Well, he has written the odd good tune along the way."



# The best and worst of the rest

*We don't have time to let every NME Awards winner thank their mum on stage – here's the other big winners (and losers) of 2012*

**T**imes were when George W Bush seemed surgically attached to Villain Of The Year, taking it home no less than six times. Could the devilish Justin Bieber muster a similar longevity? Following on from David Cameron's stint as 2011's Villain, with Kanye having got the most goats in 2010, everything's to play for. Unlike W, Bieber's done the double: rounding out his Villain award with the Worst Album gong. One thing Bieber couldn't directly win was Worst Band,

which goes to the UK's own mini-Biebers, One Direction. Hayley Williams makes a comeback to reclaim her 2009 title of Hottest Woman – it seems like her fans are only going to stop voting her sexy when she's having hot flashes sometime around 2030. After all, Hottest Man went to 40-something '90s survivor Jared Leto.

Friendly Fires beat Arctic Monkeys' minimalist 'Suck It And See' cover to win Best Artwork for 'Pala's parrot-type-thing, while Richard Ayoade's sweet indie flick

*Submarine* scored a deserved triumph in Best Film. Foo Fighters' *Back And Forth* beat Martin Scorsese's George Harrison biopic to Best Music Film.

Lady Gaga, despite – or perhaps because of – starting a Twitter fight with NME, picked up Best Band

Noel pre-awards and (below right) afterwards!



Blog Or Twitter, while Muse fans retained their locust-like ability to swarm all over the web with another Best Fan Community gong, as further evidenced by them voting Matt Bellamy Hero Of The Year. RockNess got Best Small Festival. Noel Fielding got

the Best Book award, for *Scribblings Of A Madcap Shambleton*. And the unsurprising Moment Of The Year was hell freezing over, care of the announcement of the Stone Roses reunion.

*Submarine depicts Alex Turner and Alex Chung in happier times*





# BEZZIE MATES

We fill Happy Mondays legend **Bez** full of happy pills (well, pizza) and follow him around as he meets lots of new BFFs



## READY TO GO

Bez broke the bad news that he won't be freaky dancing with the reformed Happy Mondays, but thankfully he's well up for some freak'n'greeting.



## GRAHAM COXON

With Blur back together, is Bez upset about not dancing at the Happy Mondays reunion? "You know that Peter Kay joke, 'Everyone has an Uncle Knobhead...?'" he says to Graham. "I'm too old now. So that's me, y'know, man."



## NOEL FIELDING

"Oh, it's actually, actual Bez," screams Noel with his usual aura of primary school glee. The admiration is obviously mutual, as Bez hollers back: "Oi! Noel! I love all that weird shit you do on the TV. It's ace."



## NOEL GALLAGHER

Bez knocks a beer over by way of saying hello. "I was at Oasis' first ever gig," he exclaims. "And Noel worked with Inspiral Carpets and all that. Manchester is only a small community so, yeah, I've known him for quite a while."



## STOOSHE

Within seconds of meeting the Madchester legend, the girls start mouthing off like they're lechered at The Hacienda. "Fookin' hell, fookin' hell, we love Happy Mondays, we're such fans! Bez is a legend! We love 'im."



## SEAN TEALE, SKINS

Bez made a brief cameo in *Skins*. "I think when I was in it, it was a different lot," he says when he shakes hands with Sean. "I tell you what, mate," grins Sean, "in a few hours it's going to be absolute carnage here."



## TOM COWAN, THE HORRORS

"This has been so amazing," says Tom from The Horrors. "And I'm touching Bez. A perfect end to an evening." "Now let's hope things get messy," says Bez.

## The Maccabees go wild

It's arms aloft as Orlando and the boys' 'Pelican' takes to the air

"Brixton Academy's like our local really... It holds a really special place in our hearts," says Orlando Weeks. As The Maccabees' regular haunt, and the scene of their triumphant gig in January, it seems the perfect venue for them to celebrate the new heights they've reached since 'Given To The Wild' - and the single that greeted it, 'Pelican'. "When we play it," Orlando says, "it's like, when you see Paul

McCartney play 'Jet'. The way he punches the air... I dunno if there's a couple of McCartney fans who come to our gigs but there has been some air-punching. I don't think we're a band that ever got air-punching before..."

As they take to the stage, looking taut and wired, air-punch GBH immediately ensues. The song's hectic, palpitating rhythms are sped up, nervy, alive. After weeks of touring, the band are tight as hell. The song races to its peak and Florence is flailing happily on the front tables while, in the pit, fans are in raptures, climbing on each other's shoulders. It's business as usual for The Maccabees. It's just what they do.



Onstage at their 3,000 capacity local

Sorry about the rider, boys



A full-page photograph of Noel Gallagher against a solid blue background. He is wearing a dark brown leather jacket over a light blue button-down shirt. He holds a trophy in his left hand, which is a bronze middle finger mounted on a dark wooden base. He has a neutral, slightly weary expression. In the top left corner, there is a logo for the NME Awards 2012. On the far left edge, a portion of a caricature of a clown is visible.

NME  
AWARDS  
2012

# DEFINITELY GODLIKE

*Noel Gallagher receives NME's ultimate accolade – and as far as he's concerned, it's about flippin' time*





Winning the 10th Jägermeister award

Much has changed in the world of Noel Gallagher in the 16 years since he first turned up at the NME Awards, but one thing has remained constant: he owned the room then, and he owns the room now.

**NME:** So, cast your mind back to when you first found out you were going to be named Godlike Genius. How did you react?

**Noel:** "Well, I was like, 'Wow, great!' That was my reaction, yeah. One of surprise and gratitude. Nice, innit, to be up there with all them other Godlike Geniuses."

**Paul Weller's had it, Ian Brown, New Order, Primal Scream... who**

**do you think is missing from the list?**

"If I was to select a Godlike Genius, it would be Mario Balotelli – the crazily, stupidly charismatic centre forward for Manchester City. But in the music game... I dunno. Most of those Godlike Geniuses, I know 'em all, and they're not Godlike at all. We're just regular dudes, all of us Godlike ones!"

**So if you actually were a God... "...which I am..."**

**Well, you are a genius, and you are Godlike, but it's still a big step up from Godlike to actually being a God.**

"Ah, but some of us can make it, though. Some of us have trouble, but for some of us... the shoes are not too big!"

**Right, so as a God, what's your first order of change for Planet Earth? Putting aside peace and love everywhere...**

"Oh, there won't be no peace and love. Bring back hanging! And I would pass a law that MADE people buy records. And I would make record shops open up again – particularly round where I live, where there isn't a fucking record shop. I've been forced onto the internet to get music, which is a disgrace. But peace and love? No, no, no, no, no, none of that. Bring back capital punishment. And before you get your knickers in a twist, that was a fucking joke... Actually, no it wasn't. Hang 'em all!"

**You've been doing a bit of hatchet-burying recently with Damon. Any other beefs that you fancy putting to bed tonight?**

"Well, now that's ended, I might start one tonight. A fresh one. I might just go up to someone who was clapping me, and go, '(Fixes aggressive stare) Excuse me, who are you clapping? You are widely regarded as the biggest cunt in this room, by everybody else, just so you know. You and your bass player, who's a knob.' And just see how that goes. I dunno who though."

**What about the younger generation, then? Anyone you've been getting on with?**

"Theo from Hurts I've hung out with, he's a good lad. I've run into him on a few nights out in the past. And the bass

player from The Vaccines keeps popping up wherever I am, for some reason. Dunno why, but he's a nice lad."

**You performed at the Brits a couple of weeks ago. What's better, the Brits or the NME Awards?**

"Oh, this is a better night out, always was and always will be. The NME Awards is just a good laugh, and a real piss-up. But the Brits have now become just a TV show, really. All the bands playing here tonight, most of them I like, and it's the kind of music that I like: guitar music, or alternative music, or whatever you wanna call it. The Brits is for pop artists. It wasn't like that back in the day when there'd be Oasis, The Verve, Pulp and everybody there, and there'd be one pop act. But it's swung the other way now, where it's all pop artists, apart from me and Blur. I enjoyed the experience of going, but I felt very much out of place there."

**You were back at The O2, though, a couple of nights ago for a solo show. How was it? Your daughter, Anais, was there...**

"Yeah. I looked up as I was singing – and if this isn't a sign of the times, I don't know what is – there she was, middle of a packed arena, texting. My own flesh and blood! Disgraceful. Afterwards, I went to her, 'I saw you, texting during the gig.' She goes, 'No that wasn't me.' I'm like, 'You're my child! I fucking know who you are! I know it was you.' 'No, it wasn't me.'"

**What about your eldest son, Donovan? Is he into it?**

"He came to the Manchester gig, and was extremely pissed off afterwards. He goes, 'Did you not hear me shouting at you?' Apparently he just kept shouting 'DAD! DAD! DAD!' all the way through. I asked him what he was shouting for, and he says: 'I just wanted to tell you – do the loud ones! They're better than the quiet ones!'"

**So what are your plans for the rest of the evening? You said on your tour diary that you didn't make it home 'til 5pm the next day the other night!**

"Well, I've gotta scarper early, because I've got a bloody gig tomorrow, in Birmingham. Whoever fucking planned that will be getting the sack! It's a nightmare. So I can't even stay and enjoy my Godlikeness for more than about 20 minutes. It's a bastard."

**Not even a couple of quiet ones?**

"See, if I wasn't a singer now, I'd just stay up all night, get shit-faced and behave like Keith Richards and everyone would think I was fucking mega. But my voice will go if

I stay here all night. And I have a real problem in that once I'm out, I have difficulty getting home. It's verging on alcoholism: 'cos I can't just have one drink. One drink and I'll just go fucking bananas, and lose me jacket and come home with one shoe on. So it's best if I keep a lid on it tonight. But don't let that spoil anybody else's evening!"



"Hey Johnny... If the Smiths get back together you can support us on the Oasis reunion tour"

## Awards memories

# "I was getting shit-faced"

Noel looks back on NME Awards past

**1995: THE FIRST TIME**

"I remember is getting shit-faced, then jumping onstage during someone's speech, going, 'That's bollocks! You don't deserve this!' Then being stuck in a toilet cubicle with both of the brothers from The Jesus And Mary Chain. Tense, man."



Britpop buddies: Noel and Gene's Martin Rossiter in 1995

**1996: WINNING EVERYTHING**

"I was pretty upset, because they just gave us all the awards at the end. I think we won, like, four, but instead of me going up four times, like a fucking geezer, they just plonked 'em all in my hands at once! Nice to win and all that, but I'd rather have gone up four times and gradually wound the audience up."

**2001: ON A TABLE WITH U2**

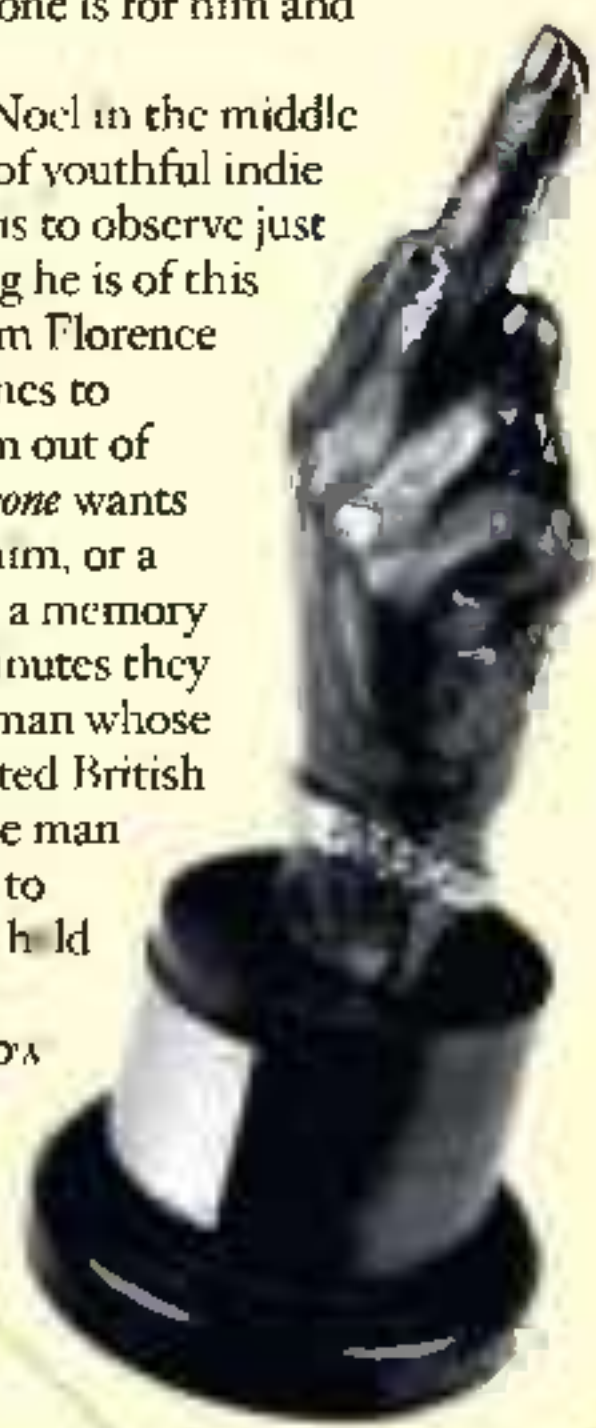
"We were going anyway, and Bono said, 'Come and sit on our table.' My missus demolished a table of drinks at the aftershow. She was dancing, lost her bearings, took a tumble. That's my favourite awards memory – that and her patting Ian McCulloch on his belly and saying, 'How do you like that?'"

**2003: PLAYING 'WONDERWALL'**

"I was supposed to be doing it with Ryan Adams, 'cos he'd just done that cover, but he got an ear infection on the plane, and pulled out. I ended up doing it on my own, but it didn't make any sense, really. That was the year NME invented an award for us: Artist Of The Year. Never been given before, ever, from five years."

**2007: PRESENTING TO KASABIAN**

"The award was for Best Live Band. We were coming out the van, with all the paparazzi there, and Danny Dyer sort of got halfway in! None of us knew him so we're like, 'What are you doing?' He goes, 'Please don't make me get out in front of all the press and that... please!' So we let him in, and went and had a right ol' knees-up 'til stupid o'clock."





# IF I HAD A GONG

*What a life, as the man himself would say. And there's only one thing that could put the cherry on top for **Noel Gallagher**: giving his Godlike Genius speech and closing the show with a euphoric performance*

**H**e is truly loved. He makes what he does – writing great songs – look really fucking easy. And, let me tell you, it fucking isn't. That really does take a genius. Where would we be without him?"

The answer to Johnny Marr's question is: at the very least, somewhere much more dull. As he calls Noel's name for the final award of the night, Strauss' 'Also Sprach Zarathustra' (best known as the theme from *2001: A Space Odyssey*) starts up, and the Godlike Genius himself swaggers to the stage, arms aloft like he's Muhammad Ali, lapping up the

adoration. It's funny, cocky, sarky... it's just so Noel.

The speech is kept short which opens up more time for the music. This is good because as much as we love listening to Noel Gallagher talk, we love his life-affirming songs even more. The four biggest tunes from his solo album are sandwiched between '(It's Good) To Be Free' and 'Half The World Away', before proceedings are brought to a close with... well, we all knew how it was going to end, didn't we? If there's a better song to finish off an awards ceremony than 'Don't Look Back In Anger', then Noel Gallagher hasn't written it yet.



## The word of God

*Noel's speech in full*

**T**hank you very much. Not a lot of people know this, but when I was born, that tune [aka the theme from *2001: A Space Odyssey*] was actually playing. It didn't half freak me mam out. I'd like to start by saying – to all the people up there [the balcony] who actually bothered to buy a ticket, a CD, or more importantly

a T-shirt, because that's what really counts – thank you. To all the people down here who cited me as an influence, you are fucking welcome. I'd like to thank Johnny Marr, who was the first person outside of Oasis to ever show any interest in us, and that's always stayed with me. I'd also like to thank *NME* for still giving a shit after 20 years. Thank you very much."



### WALKING THE WALK

The Chief parts the crowds like the Red Sea and though, to the untrained eye, he may appear to be doing the 'The Birdie Song' dance he is in fact comporting himself stagewards in the ice-cool manner that befits a rock deity



Noel and Johnny's new side-project, Ageing Indie Stars With Expensive Hair (Weller's on keys)



Oh Noel... I suppose even the omniscient can still fall for the old pull-my-finger joke...

### HOLY ROCK'N'ROLLER

Oh my, is that a saint-like nimbus floating towards Noel's head? Oh no, it's a cymbal. Eyes closed in beatific bliss, Noel lays down seven of his commandments, and the crowd get to praising. Praise quaffed in liquid form, mainly



## SETLIST

'(IT'S GOOD) TO BE FREE'  
'EVERYBODY'S ON THE RUN'  
'GETTIN' ON'  
'IF I HAD A GUN'  
'AKA...WHAT A LIFE!'  
'HALF THE WORLD AWAY'  
'DON'T LOOK BACK IN ANGERS'



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We chat with Johnny Marr, Katy B and more in the **Back Room!**

"If I were God, I'd pass a law that made people buy records," says our Godlike Genius

Jarvis and co accept their Outstanding Contribution To Music Award

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# THE GUEST BOOK

The scribbblings of some madcap popstars



WE DECORATE



THE VACCINES



Marina and Wretch: like T... Dean with Sharpies for skates (see their joint contribution, left)

Great Evening  
I have had amazing  
nights at the Academy  
This is another!  
Rock'n' Roll  
Peter Blake  
Feb 2nd 2012

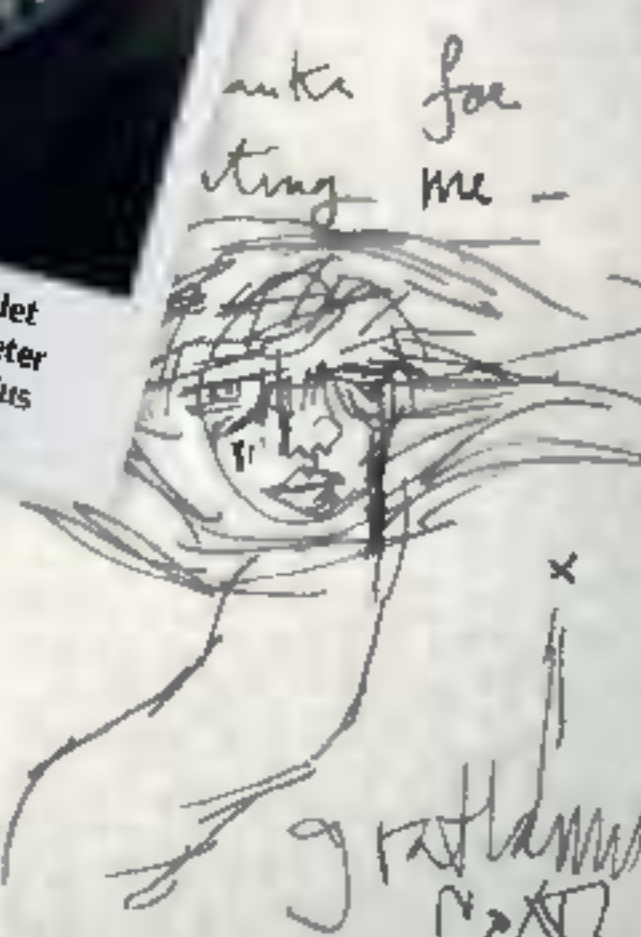
**BACK ROOM!**



Freddie Vaccines ponders the classic 'giant spurting cock' option, thinks better of it



Stand back, indie amateurs, and let the professionals take over. Sir Peter Blake bestows a little pop-art genius



Faris finds that drawing a straight number nine, or a straight anything, is more difficult after a few Jägers





**KASABIAN**

*Dean Chalkley*















**SANTIGOLD  
& ANNA  
CALVI**

*Dean Chalkley*





Dean Chalkey

# THE MACABBS







**FLORENCE + THE MACHINE**

Richard Johnson

NGHFB  
9 PIECES

NG-7

RIP-3

SR





## Best Dressed

## Worst Dressed

## Most Awesome NME Reader Winner: Geoff Poole

**G**eoff: "I first came to the NME Awards in 1955 as a 15-year-old schoolboy from Birmingham. There were lots of pre-rock'n'roll stars there – probably no-one you'll have heard of: Dickie Valentine, people like that. I still buy NME and have it delivered now. I'm so chuffed The Vaccines are here tonight. I didn't know they were on. I didn't know Kasabian were on. This is a great night."

# ALTERNATIVE AWARDS

It's not just about Best Band – here's the awards we made up on the night because, you know, when Meat Loaf poos himself, you have to...

### MOST OVERSUBSCRIBED AFTERPARTY

**WINNER: THE ONE AT THE W HOTEL**  
Ludicrous "Don't you know who I am?" scenes to be had here, as everyone who wasn't anyone at the NME Awards shoved each other out of the way to try to get into a bar the size of a shoebox where Kate Moss was apparently drinking. The Sanderson party was OK but – perhaps in keeping with the number of Britpop legends present – the real magic was at the Groucho.

### MOST EXCITABLE TWITTER COMMENTARY

**WINNER: STOOOSHE**  
It began with utter, joyous disbelief that there was Domino's pizza on the tables, and got more ecstatic by the minute. (Sample tweet: "Loovving the NME Awards... Realising what lucky girls we are" – awww, bless!) They were still going on about it as we went to press.

### MOST ENTHUSIASTIC BELLOW-ALONG

**WINNER: TINCHY STRYDER**  
Hotty contested, obviously, but Tinchy's eyes-closed, arms aloft, on-the-table participation for Noel's set was proof positive that Oasis is still the most universal language of all.

### THE 'I'M ON DUTY, THANKS' AWARD

**WINNER: ED MACFARLANE, FRIENDLY FIRES**  
Yeah, OK, you've been "in the studio". But come on, you're everyone's fave gyrating punk funk sex god! Haircut, shave and some new togs before the festivals, please.

### BEST DIY DRESSING ROOM DECORATION

**WINNER: PULP**  
Why make do with a boring old 'Kasabian – Dressing Room' sign when

you can have an amazing picture of, er, Enfield's premier '70s glam rock band, Kenny?

### BEST AT BEING THEO FROM HURTS

**WINNER: THEO FROM HURTS**  
A party legend who is quite simply getting more and more legendary by the minute. His opening gambit tonight: "We're only here to drink some beer and kick some arses... and we've just run out of beer."

### BEST AT AVOIDING NOEL G

**WINNER: RICKY WILSON**  
It began years ago with Ricky remarking that Oasis had "disappeared up their own arses", and continued with Noel's harshest ever diss. Need a reminder? "Kaiser Chiefs play dress-up and sit on top of an apex of meaninglessness. They don't mean anything to anybody apart from their fucking ugly girlfriends."

Ouch. Ricky was seen taking a few sharp left turns when he came in The Chief's line of sight.

### BEST EXCUSE FOR NOT TURNING UP, EVER

**WINNER: MEAT LOAF**  
The official line was "He's ill". The unofficial line was that he shat himself live on TV while balancing a banana on his head.

### THE KEEPING-IT-INDIE AWARD

**WINNER: METRONOMY**  
Not naming names, but there were some bands showing up in blacked-out people carriers who would frankly struggle to get recognised in their parents' house. Fair play, then, to Metronomy, who tweeted a picture of Oscar from the band getting the bus down there, clutching a Tesco carrier bag full of cheap booze. Lest we forget: Metronomy sold out the Royal Albert Hall not very long ago.



## Thanks to...

Boxfresh, Carling, Sonos, Red Bull, Rekorderlig, Fender, Jägermeister, Sailor Jerry, T4, HMV, Teenage Cancer Trust, Bob Angus and all at Metropolis Music, Chris York and all at SJM Concerts, Dan Swimer, Dave McGeechan and all at DF Concerts, Domino's Pizza, ID&C, Jack Whitehall and Chambers Management, James at Plan B, Jared Pepall, Jurys Inn Hotel Chelsea, Kat Killingley and all at Ignition Management, LD Communications, Louise Stevens, Neil and Cath at Channel 4 Television, Nigel Downs, Liz Large, Louise Kovaks and all at the O2 Academy Brixton, Pauline Carroll at Foxy Events, One Water, Remedy Productions, Sarah Pritchard and Murray Chalmers, See Tickets, Siyan, SSE, Tim Holt and all at Acclaim Food, Toby and all at Solution, XL Video. Awards set design and event production by Reality. And last but not least, thanks to all the amazing bands who played the NME Awards, the Awards Tour and Awards Shows!



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DIRTYBIRD SHOWCASE FEAT. CLAUDE VONSTROKE, JUSTIN MARTIN & EATS EVERYTHING •  
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# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Louis Pattison



## GRIMES

VISIONS 4AD

*Gaze into electro-sprite Claire Boucher's cracked mirror, for within there are visions of pop music's past – and a glimpse of its future*



**N**ot knowing how to play music is my greatest asset," Vancouverite Claire Boucher, aka Grimes, told an interviewer a couple of years back. "I try to imitate things, and then I fail horribly, and then it's just... *something different*."

It's this informal approach, this spirit of unlearning, that's key to the "something different" which defines 'Visions'. Instead of traversing the familiar catacombs of ripped-off riffs, photocopied vocal styles and reverent retracing of footsteps that make up most of

the landscape of modern rock, 'Visions' drips with instinct, an eerie sixth sense, a stream-of-consciousness mental state. And as you listen, you realise just how precious few pop stars are trading in music that can really express and articulate this unusual psychological place.

On this – Grimes' third solo album, her first for 4AD – Boucher fills every millisecond with the sound of an internal war. 'Visions' isn't about centres, it's about the sound of the spaces in between. She may still inhabit her childhood bedroom in her parents' Vancouver home, making music at night or behind

blacked-out windows, but don't cast Boucher in that 'madwoman in the attic' role. She's not playing up to a flame-haired witchy aesthetic that's somehow all surface. Nor is she out to deconstruct slickly choreographed sexuality, à la Gaga. She's going deeper than that.

Similarly, in musical terms, 'Visions' goes beyond electropop. Melody isn't king here. Instead, tunes flap and flit in the wind, sunny and sinister, like a grinning Jolly Roger run up a mast. Although a reluctant pop star – she told *NME* she would rather be a Timbaland-style producer than the girl on the mic – Boucher is blessed with the ability to shape-shift from Mariah Carey-like five-octave warbler to growly doom-monger in the blink of an eye. Everything is soaked in Burial-like hiss and chatter, from which sharp keyboard lines occasionally snap like an angry crocodile. It's too carefree to fit the post-electroclash bracket, too instinctual for the studied gloom of the cold-wave brigade, and far too urgent, too present, to have anything whatsoever to do with chillwave. Some have labelled Grimes as 'ethereal pop', which makes us think of bloody Enya. Besides, they're wrong; it's not that gossamer-thin, either.

Rather, Grimes' pop sensibility is like a distorted mirror, reflecting back Top 40 hits from years gone by, but through a haze, like thick fog or TV static. Listening to all 13 tracks in a single sitting is like leafing through a series of disconnected fragments, or swinging back and forth between consciousness and unconsciousness. It's like skipping through a thousand excellent tracks on your iPod shuffle and isolating 13 perfect moments. "Oh baby, I can't say that everything is OK/Cos I have a problem, and I don't know how to solve them", she sings on 'Circumambient'. Not only is this a rare instance of Boucher delivering an audible, unfiltered vocal, it's also as if she's summing up the entire modus operandi of 'Visions'.

This feel of hyperreality, a glowing, ADD-ish nowness, feels like a shocking glimpse of the future, of the sort we haven't really experienced since Crystal Castles' debut. Like much truly modernist pop, though, listen for long enough and you hear delicious echoes of past guilty pleasures. The rave horns of 'Be A Body' tick like Olive's 'You're Not Alone'. The first half of 'Nightmusic' could be a dodgy cassette player churning out Kylie's 'Rhythm Of Love'. Snatches of 'Skin' have the pulsing drama of 'Blue Lines'-era Massive Attack. But when Grimes pours her dissonant fuckery over these songs, they take you somewhere unexpected, for that wonderful "something different". **Priya Elan**

**8**

**DOWNLOAD: 'Oblivion', 'Circumambient', 'Be A Body'**

**THIS IS HARDCORE**  
what our numbers add up to

0 Not-even-funny bad	1 Barely one saving grace	2 Actively terrible	3 Woefully bad or lazy	4 Depressingly substandard	5 Dead-on average	6 Better than average	7 Really good	8 Exceptionally good	9 Of-the-year good	10 Of-the-decade good
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## CEREMONY

ZOO MATADOR

California's Ceremony are the first out-and-out hardcore band since Fucked Up to ink a contract with Matador, and on the evidence of 'Zoo', they might be about to squeeze up alongside Damian Abraham for a particularly snug place in your heart. Slightly more tempered than their early thug-punk outings, their fourth album adds a splash of post-punk to the band's tight-drilled grind. Dirges like 'Nosebleed' drag their knuckles like the bad babies of Pissed Jeans and Wire's 'Pink Flag', but 'Adult' proves they can pen an anthem when it's called for: "We have to give up on things we love/SOMETIMES!" roars Ross Farrar as guitars peak in jagged salute. **Louis Pattison** **8**  
**DOWNLOAD: 'Adult'**

## HOWLIN RAIN

THE RUSSIAN WILDS AGITATED

With ace producer Rick Rubin on their side, Howlin Rain could – and should – have made an entirely different record. Instead, 'The Russian Wilds' is a curious hybrid, channelling both Bruce Springsteen's 'Darkness On The Edge Of Town' and Hendrix's 'Electric Ladyland' into proper classic rock ('Cherokee Werewolf') moments, but elsewhere sounding a bit elevator music ('Beneath Wild Wings'). Though Ethan Miller's vocals are impeccable, they get lost in strange metaphors ("I staggered like a crow into the Empire") and an excess of ideas – 'Phantom In The Valley' runs for close to eight minutes, taking in The Animals and merengue along the way. **Allbhe Malone** **4**  
**DOWNLOAD: 'Dark Side'**

## THE STATIC JACKS

IF YOU'RE YOUNG FEARLESS

New Jersey's The Static Jacks haven't got the most ambitious creative palette. On first listen, they're the high-school band who never grew out of playing Green Day covers. On second listen, you hear a note of Anglophilia, but sadly only the sort fostered by playing tour support to The Wombats. Opener 'Defend Rosie' careers in with all the grand impressions of a discarded Alkaline Trio B-side. It's hard to ignore the conviction that permeates 'If You're Young'; the charitable might find themselves supporting these underdogs striving hard with limited tools. By the tremendously mundane 'Relief', though, even a saint's charity would be tested. **Simon Jay Catling** **4**  
**DOWNLOAD: 'This Is Me Dancing'**

## THAT FUCKING TANK

TFT GRINGO

Leeds has thrown up more than its fair share of unrepentant loud-bastard rock acts in the past few years. As the name might suggest, That Fucking Tank are no strangers to skull-compromising volume. Rivalling similarly swearily monikered The Fucking Champs in their tireless dedication to tearing math-rock an unholy new hole in the most irreverent manner possible, 'TFT' sees this agenda pursued even more avidly. From feral noise blasts such as 'Nailbomb' to the brief but scorching 'D8' (written by what the sleeve notes explain as "a chance-generated musical arrangement system"), 'TFT' never loosens its relentless deathgrip for a moment. **Tom Edwards** **8**  
**DOWNLOAD: 'NWONWOBHM'**

## FACES TO NAMES...

What the reviewers are doing this week



JOHN McDONNELL

"I've spent my time listening to builders sing along to LMFAO's 'Sexy And I Know It' and scraping dead skin off my feet."



EMILY MACKAY

"Been enjoying Richard 'XL' Russell and xx producer Rodaith McDonald's Fresh Touch on the ever-ace Angular Records, and chortling to Angular alumnus Tim Key's new Radio 4 poetry show."



JOHN CALVERT

"This week I ate my bodyweight in spaghetti hoops and tried to like jazz music, opting instead for Pissed Jeans and no-wave documentary Kill Your Idols. Total misery heroin."

# POND

BEARD WIVES DENIM MODULAR

*From some of the men that brought you Tame Impala, a psych-rock band that doesn't forget to pack the fun*



The last time Tame Impala played in London, literally every musician who has ever said the word "psychedelic" in an NME interview was present, because they'd

all had their heads bent by their fabulously acid-drenched album 'Innerspeaker'. So drenched was it, in fact, that many of those musicians suspected that there must be something in the water down under in Perth. This record – the fourth by Pond, who feature members of Tame, but are NOT a side-project – confirms those suspicions. It is also miles better than 'Innerspeaker', and quite possibly the best album released so far this year.

The gleefully silly blurb that comes with 'Beard Wives Denim' notes that Pond were "determined to pursue their goal of living out the ultimate pop career cliché from start to finish" and that the next step was supposed to be "a not-as-good follow-up to the studio pop album". It continues: "This step didn't sound so great, so Pond skipped it and went straight to the next rock'n'roll archetype – the country getaway to rediscover their love of making music and find God and grow beards and chop wood and all that business."

If MGMT (with whom Pond have toured) had followed this path and made this album and not 'Congratulations', they would be the most adored band on the planet. There are a load of new bands who sound like they've got

really cool psych record collections, but who are actually very boring, and think wearing paisley and closing their eyes while they strum makes them 'out there'. Pond sound like they actually *are* out there, but they also sound like a big bowl of fun, and have had the decency to write at least seven amazing pop songs. I haven't seen them live yet, but I bet they play with eyes wide open.

Opener 'Fantastic Explosion Of Time' sounds like The Stooges playing an early Kinks raunch-rock for a 'Nuggets' compilation. It's explosive and brilliant, but also dwarfed by everything that follows. They team this and a couple of others along these lines ('Leisure Pony' being another superlative example) with Zep-funk monsters like 'Elegant Design' and 'Moth Wings', and more meandering things like 'Sorry I Was Under The Sky' (which could easily have been on 'Innerspeaker'). And there are mini-epics – one of which is, quite fantastically, entitled 'Dig Brother' – that twist and turn and speed up and slow down and build into preposterously exciting high-energy interstellar overdrives.

'Beards...' was made by 10 people in one room, in two weeks, with no-one sleeping. You can tell: from the way that the beginning of every song is littered with coughing, people "Woo!"-ing, amplifiers buzzing... but mainly because the whole thing just feels so *alive*. **Hamish MacBain** **9**

**DOWNLOAD: 'You Broke My Cool', 'Moth Wings', 'Dig Brother'**







# MICHAEL KIWANUKA

**HOME AGAIN** POLYDOR

*Snipe all you want, but here lies warmth and wisdom*



Burdened as we are by worry about reunion overload, retromania and the commercial dominance of easy, mellow sounds, it's no surprise that this poor young/old London soul

has found himself the chew-toy of critical fretting. Is the BBC Sound Of 2012 winner *really* the sound of 2012, or the sound of 1970, or the sound of a stillborn future? Of course, none of this matters, if he's the sound of himself.

On this relentlessly accomplished debut, Michael Kiwanuka certainly proves he's more than just another new-soul crooner; the softly rolling, thoughtful likes of 'I'm Getting Ready' owe more to the sexy, intense, jazzy folk-soul of Tim Buckley or Terry Callier than any attempt to be a modern-day Marvin Gaye, or an Adele with smaller hair and more granddad knits. The vintage, flute-flourishing, sepia tones of 'I'll Get Along', the intentionally antique 'yeah, dug this up from a crate in a tiny record shop in Newport' production of 'Tell Me A Tale' should ring false, but ahhh... they beg you irresistibly for a hum-along, a happiness; fuck it, maybe a spontaneous picnic. Sometimes, as

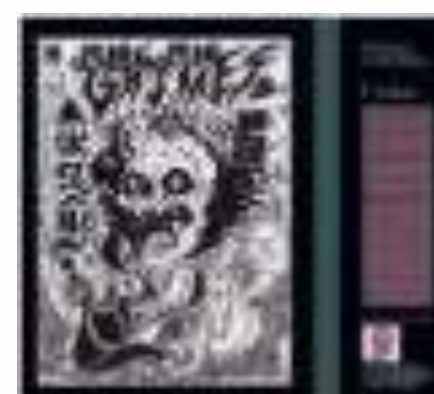
on 'Rest' or the over-smooth 'I Won't Lie', with its impressively reverberating cymbals, Kiwanuka sounds more like a man crafting a style than someone really saying something, but at other moments, as on the fingerpicked and fret-worn title track and the brush-drummed, doo-wop romance of 'Bones', feeling flows through and animates creaky stylisations into warm life.

Patchy, perhaps. Polished, perhaps. But there's talent here in buckets, if not the most stylish model of pail. It's hardly his fault that something so lovely isn't the most fitting soundtrack to babies dying of shrapnel wounds in Homs; there've always been wars, and there has always been music, and there's an audible wisdom in Kiwanuka's melancholy musings that suggests he's aware of both facts. If intimations of darkness and under-bubbings of worry and pain are what you're looking for, you may struggle to find them here, and Kiwanuka's voice is perhaps too beautifully smooth to really grab or affect, but 'Home Again' provides a sumptuously soft place for tired ears to rest. Enough for many, for now, and a good start. *Emily Mackay*

**DOWNLOAD: 'Bones', 'I'll Get Along', 'Home Again'**

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## KEY NOTES



*Best sleeve of the week*

Grimes, 'Visions'

Self-portrait, perhaps? Claire Boucher's creepy drawing of herself might not say much about her self-esteem, but as far as fuck-off weird iconography goes, she's got it down.



*Worst sleeve of the week*

Sean Paul, 'Tomahawk Technique'

Sean's going for some sort of modern-day Native American look, but the overall effect is more Cyberdog casualty than Chickasaw dynasty.

## REVIEWED NEXT WEEK

• Paul Weller, 'Sonik Kicks'  
• The Shins, 'Port Of Morrow'  
• Frankie Rose, 'Interstellar'

## DIRTY THREE

**TOWARD THE LOW SUN** BELLA UNION



When Mumford & Sons' Ted Dwane proclaimed their new album to be "doom folk", it was tempting to imagine Australia's Dirty Three roaring into their moonshine at the prospect. For if any band has ever rendered elegiac folk ferocious, it's this grizzled and glorious trio, now on their eighth album - released five years and one serious bout of writers' block after their last. Not that you can tell - opener 'Furnace Skies' explores far darker, more frenetic sounds than ever before, and there's a tense sadness in the splashy drums. Warren Ellis' lyrical violin-playing is so profound that all thoughts of soundbite-prone shysters slip away. A reverence-inspiring return. *Laura Snapes*

**DOWNLOAD: 'Sometimes I Forget You're Gone'**

9

## SPOEK MATHAMBO

**FATHER CREEPER** SUB POP



Spoeck Mathambo's debut album, 'Mshini Wam', was a strange beast, combining filthy techno, Soweto raps and a pummelling dancefloor cover of

Joy Division's 'She's Lost Control'. Its follow-up is both more mainstream and significantly odder. Mainstream because he's added rock guitars and big choruses; odder because these rub shoulders with everything from highlife guitar lines to skittering beats. When it works, as on 'Let Them Talk', it's a mongrel-pop joy. When it doesn't, as on the overloaded 'Venison Fingers', it's a mess. All the same, 'Father Creeper' sits along the Die Antwoord album as evidence of some gloriously unusual music coming out of South Africa. *Ben Cardew*

**DOWNLOAD: 'Let Them Talk'**

6

## YETI LANE

**THE ECHO SHOW** SONIC CATHEDRAL



In the two years since their debut, Paris-based psych-proggers Yeti Lane have shed founding member LoAc Carron. But rather than strip things

down musically, they've made their sound bigger and bolder. They share a producer with M83, but instead of going shamelessly widescreen and '80s-indebted, their songs are more subtle creatures. Everything is considered and carefully put together; on the likes of 'Analog Wheel' and 'Dead Tired', layers of bubbling synths build on top of krautrock-leaning rhythms and some otherworldly guitar sounds. The end result is stunning - like Grandaddy's 'The Sophtware Slump' reimagined by Kraftwerk and Kevin Shields. *Rick Martin*

**DOWNLOAD: 'Alba'**

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## ESTELLE

**ALL OF ME** ATLANTIC



With her Kanye jam 'American Boy', Britsoul also-ran Estelle graduated to superdiva status. Which is good news and bad news. She gets to work with

Rick Ross and Janelle Monáe, and her album gets to open with heavy-duty robotic bangers like 'The Life', but as is usually the way with expensive factory-farmed R&B albums like this, get past track four and it's mainly mid-tempo schlock. Amid the ups and downs, 'All Of Me' features an unfortunate tally of five motivational spoken-word interludes revealing a hilarious transatlantic speaking voice, but then the second song, 'International (Serious)', namechecks Janette Krankie - and how many other superdivas can do that? *Dan Martin*

**DOWNLOAD: 'International (Serious)'**

6





# ALEX JAMES

**ALL CHEESES GREAT & SMALL: A LIFE LESS BLURRY**  
FOURTH ESTATE

*Yes, he does indeed live in a very big house in the country. But do its rural charms make a worthy read?*



Stewart Lee has a routine about friends who've recently moved to the country. "Come and stay, Stu... there's loads to do... there's a horse to look at... Paddy McGuinness is coming to the Corn Exchange... come and stay and could you... could

you... bring some coke?" When Alex James announced, at the age of 32, that he was giving up life as a Groucho Club dandy and had 'bought the farm', those of us who'd had the pleasure of necking champagne in model-strewn hotel rooms with him until dawn imagined this dislocated hedonist stranded and forlorn, neck-deep in sheep shit.

Not so, apparently. With the same wide-eyed, unfettered excitement he recently brought to such celebrated *Sun* articles as 'Gosh, McDonald's Isn't Just Beyond Ethical Reproach, It's Better Than Blumenthal!', Alex enthuses about every aspect of his first

year trying to make a dilapidated Cotswolds farmstead a) liveable, b) a business and c) occupied by pigs that play football. For 270 pages nothing happens, all of it brilliant. The upbeat tone matches that of his Blur-era autobiography *A Bit Of A Blur*, treating his downsize from rock heart-throb to cockerel-throttling country gent as if cheese contests were Britpop orgies. Riding bikes, the smell of berry bushes, piles of cow dung: all brilliant.

Though it's unlikely we'll ever see a more sprightly insight into the classic cliché of the rock star-turned-lord of the manor, a couple of hundred pages in it does start reading like an eccentric home-improvement brochure – a barn sauna! A massive kebab tent in the garden! – interspersed with Alex coming over all Enid Blyton when he's making his own jam and shit. A brief glimpse behind the curtain of the Blur reunion enlivens the final section but you're left entreating Alex to pop back to town once in a while – there's plenty to write about, we miss you, and can you... can you... bring some cheese? **Mark Beaumont**

**THE RIDER**  
*What we're watching, reading and donning this week*



**DVD**  
**Dinosaur Jr: 'Bug' Live**  
**At 9.30 Club**  
The stuff of megafans' dreams: six DJ nuts won the chance to see their heroes live then meet them, the whole thing captured on film by Dave Markey (1991: *The Year Punk Broke* fame).



**Boxset**  
**30 Rock: Season 5**  
Tina Fey's influential comedy series returns for a fifth season with guest turns from Matt Damon and err, Condoleezza Rice.



**T-shirt**  
**Lacoste LIVE polo**  
This snappy Lacoste polo shirt represents the brand's three key influences for 2012 – the feel of those woozy summer camp months, plainly hip nautical gear, and loose and louche '90s vibes.

## SEAN PAUL TOMAHAWK TECHNIQUE ATLANTIC

You could say Jamaican loverman Sean Paul is dancehall's very own Tom Jones – he doesn't produce the real bangers anymore but still, you can't dislike him too much because he seems like a pretty nice guy, he's probably got some dynamite stories and his early tunes are fun to dance to when you've consumed enough alcohol to imminently require a trip to A&E ('Gimme The Light' was probably Sean's 'Delilah'). Sadly, his creative decline continues on his fifth studio album, *Tomahawk Technique*, which is – trance'n'b-meddling album lowlight 'Touch The Sky' aside – a lacklustre collection of what sounds like pallid versions of previous hits. Missile launch failed. **John McDonnell**

**DOWNLOAD: 'How Deep Is Your Love'**

3

## VCMG SSSS MUTE

Familiar ground for Depeche Mode's Martin Gore, but a perilously dark move for his old '80s-era bandmate, pop god Vince Clarke, this foray into hardboiled purist-techno is all about merging their opposing skillsets – the middle ground being a stern but playful combination of caustic menace and bright hooks. Stubbornly instrumental (the focus is on detail and discipline), 'SSSS' veers from the nightmarish ('Lowly') to hard-jackin' electro ('Windup Robot') to industrial, in the shape of 'Single Blip'. The only constant: danceability. Ever-evolving and beautifully streamlined, this is a frighteningly intuitive collaboration for two men who haven't spoken in over 30 years. **John Calvert**

**DOWNLOAD: 'Spock'**

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## THIS WEEK'S SINGLES

reviewed by NME's

**JAMIE FULLERTON**



### ANGEL FT WRETCH 32

**GO IN, GO HARD ISLAND**



He's got a decent set of pipes on him, has Angel, here calling in a favour from Tottenham's finest after guesting on 'I'm Not The Man' off Wretch's album. But, impressive as those vocal gymnastics are, Wretch's louche charisma is so captivating that he'd upstage Mariah Carey just by reading from a Chinese take-away menu between verses. Makes sense that he steals the thunder here too, then.

### SOKO

**FIRST LOVE NEVER DIE BECAUSE**



I remember seeing Soko being 'launched' on the London scene on a night that involved her singing guest vocals with (or maybe just walking around with) Johnny Borrell at a free drinks party organised by an electronics company. That was at least three years ago. But if it's taken that long to hone Lykke Li-goes-Vampire Weekend heartbreakers like this one, it's been worth the wait.

### ERASURE

**FILL US WITH FIRE MUTE**



For about five minutes, Erasure must have been a little bit miffed that it was The Human League who were hoisted aloft from the formerly un-credible pit of '80s synth-naff after getting props off La Roux a couple of years ago. Sadly, Frankmusik producing this hunk of electro-filler (and the rest of their last album) won't have the same effect.

### PAUL WELLER

**THAT DANGEROUS AGE ISLAND**



The second song to be taken from Weller's awesome new album 'Sonik Kicks', this has as much saucy swing as a Tom Jones belter, and should help ensure that The Jam's full reunion remains on Fantasy Island for another 18 months. In fact, if Weller keeps this purple patch going much longer, pretty soon people are going to start remembering The Jam much as Miles Kane fans do The Rascals.

### JAY-Z & KANYE WEST

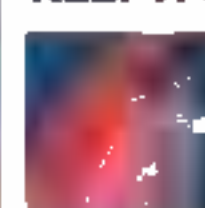
**NIGGAS IN PARIS ROC-A-FELLA**



This tune was enough to bring trendy Shoreditch to a standstill when its video was projected onto a train station wall. Though it was pretty funny watching a ton of prannocks turn up in the vain hope that Kanye would appear, the fanfare for the song isn't over-egged – this could be the biggest tune on 'Watch The Throne' that doesn't namecheck the Messiah.

### GUIDED BY VOICES

**KEEP IT IN MOTION FIRE**



This one-off, non-album single from the 'reunited, split up, then reunited again' Guided By Voices is a chugging but biting reminder that not all reunions are initiated by sales pitches from big-bucks promoters. Nice irony in the title, too, considering that they apparently cancelled their comeback gigs because singer Bob Pollard is petrified of flying.



# LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

Edited by Louis Pattison



## ALABAMA SHAKES

**BOSTON ARMS, LONDON** WEDNESDAY, FEBRUARY 22

*Russell Crowe and Steve Lamacq are in the crowd, the whole world has been talking about them for months, but can these raw Southern souls seize the moment and deliver?*

**I**t's not often you find yourself at a gig sandwiched directly between Russell Crowe and Steve Lamacq. But tonight, at the perpetually, unashamedly sweat-soaked Boston Arms, that is exactly where we are. Buzz surrounding Alabama Shakes has been building steadily since Alex Turner started banging on about them last summer, and since then they've slayed CMJ, signed to Rough Trade, been tweeted at by everyone from Bon Iver to Jamie Oliver and have given an awe-inspiring (and Genuinely Big Deal) performance on Conan O'Brien's US chat show. Tonight's gig is their UK debut, and the first of three consecutive performances at the very same venue where The White Stripes launched their career just over

a decade ago. To put it mildly: Shakes-fever has hit London town, and the anticipation is high.

From the off, the band don't disappoint: Brittany Howard's soul-stirring voice is greeted like a wonder of the world

*With the words Brittany sings and the way she sings them, it's shocking she's just 22*

– which just goes to show how long it has been since we've had a singer so desperate to *scream* at the mic that she might blow the doors off their hinges. Depending on which side of 30 you are – and there's a 50/50 split between young

and middle-aged here tonight – she's either Amy Winehouse fronting early Kings Of Leon, or Mavis Staples backed by the Stones. No need to argue the point, though – Howard has enough personality of her own to dominate

proceedings with clout and confidence aplenty. Listen to the words she sings and the way she sings them, and it's genuinely shocking to

discover she's still only 22 years old.

With their two best-loved songs, 'Hold On' and 'I Found You', disposed of early on, the band's approach to building a setlist is bolshy to say the least. And at 15 songs you could argue that they give *too*

much, but then you realise that barely anything breaks the three-minute mark, and a good four songs are already vying for inclusion on album number two (their debut, 'Boys & Girls', isn't even released until April). A cover of Led Zep's 'How Many More Times', is casually and thrillingly thrown in at the end, before the band leave the stage looking shellshocked. It was that easy for them. **Matt Wilkinson**

**VIEW FROM  
THE CROWD**

*What the punters thought*



**Russell Crowe,**  
47, Sydney

"You're from NME? Of course I fucking know what NME is. (To bodyguard) This guy thinks I don't even know what NME is. We used to read NME every fucking week back home. Did I like the band? Her voice! Imagine you're in that band, with her singing. They're fucking great. That's all I'm saying."



# NME AWARDS 2012 SHOWS

## SCUM/BIG DEAL

BUSH HALL, LONDON FRIDAY, FEBRUARY 24

*The mini-Horrors transcend their influence with a set of gothic romance and heady propulsion*

**T**he ink is barely dry on the A4 paper hastily Blu-Tacked to the front door of Bush Hall before a small group of lads in their late teens gather around the notice: "Toy will not be playing due to illness." They mutter in monotones, shrug their shoulders in unison, and make their way to the nearest pub. For some, Friday night hasn't kicked off with the psychedelic tones that they would have wished for.

But the show must go on. At least, that's the idea. Big Deal stumble out of the blocks like a botched soundcheck, with a pop, whistle and wheeze of the speakers. The mellifluous intimacy of their 2011 debut, 'Lights Out', doesn't particularly lend itself to such a din, and there is a brief moment where girl-boy duo Alice Costelloe and Kacey Underwood appear more sombre than usual. Opener 'Chair' puts a smile on the face of the crowd, at least, as their vocals entwine in a lovers' embrace and sonically waltz around the ornate Bush Hall. What they lack in a rhythm section makes them reliant on what they do have – an ear for a heartfelt

guitar hook and gorgeous melodies, which shine through in standouts 'Cool Like Kurt', 'Swoon' and the beautiful 'Seraphine'.

Headliners SCUM are quite the antithesis. Led by the histrionic Thomas Cohen, the London-based quintet take to a stage blitzed with strobe lighting and a whirl of synthetic noise. Many parallels have been drawn between themselves and The Horrors, and it's plain to see why. Their motorik beats and Moog/Korg orchestrations provide echoes of their luminaries, not to mention bass player Huw Webb's movements onstage mimicking those of his brother, Rhys. But SCUM do come pulling punches of their own, and they land them with a well-rehearsed precision. Cohen is captivating as a frontman as he flounces across the stage, part Morrissey, part Curtis, during 'Amber Hands'. 'Faith Unfolds', driven by Melissa Rigby's metronomic drumming, unfurls with heavy romanticism, while the climactic, lysergic 'Whitechapel' encourages the crowd to some epic feats of freaky dancing. *Thomas A Ward*



## THE DRUMS/SPECTOR

ROUNDHOUSE, LONDON MONDAY, FEBRUARY 27

*Only the New Yorkers' return to form can eclipse Fred Macpherson's infectious banter*

**S**pector frontman Fred Macpherson is hungry for fame. Not quite 'wanking off a tramp' hungry, perhaps,

Connor Hanwick, filled-in for by Two Wounded Birds man Johnny Danger) reel off a set drawing heavily on their first record.

but definitely 'sexting a Vaccine' hungry. This much we know from his band's set tonight, all but hijacked by the banter of a man who suspects his time in the spotlight could be nigh. One crack sees our nicely coiffed prankster order security to have a 12-year-old girl escorted from the premises lest guitarist Chris claps eyes on her (ouch!). The music's not bad either – 'Chevy Thunder' and the tear-jerking closer 'Never Fade Away' especially – but it's Fred's incessant gabbling that steals the show.

The Drums, of course, have been here before. It's now two years since they shimmied onto the scene as indie's bright new hopes, and their growing pains since then have been well documented. But make no mistake, tonight's show puts the New Yorkers firmly back on track. Singing as if his life depends on it, frontman Jonathan Pierce takes his oft-maligned dancing to new heights of self-expression, twisting about the joint like socks in a washing machine as his bandmates (minus drummer

### THE DRUMS' SETLIST

- What You Were
- Best Friend
- Me And The Moon
- Book Of Stories
- How It Ended
- I Need Fun In My Life
- I Need A Doctor
- Forever And Ever
- Amen
- Book Of Revelation
- If He Likes It Let Him Do It
- Do You Really Want To Hurt Me
- Days
- Money
- Down By The Water
- Let's Go Surfing
- The Future
- Searching For Heaven

Then Boy chuffing George shows up for 'If He Likes It Let Him Do It' and Culture Club classic 'Do You Really Want To Hurt Me', and the sublime shakes hands with the ridiculous. "That was a dream come true for me," swoons the normally laconic Jonathan, and NME realises he isn't even lying.

The Drums save the best 'til last, however, with the live return of calling-card single/albatross 'Let's Go Surfing', unceremoniously dumped from sets in 2010. It corrects a wrong-headed decision, but then again, The Drums have always worn their hearts on sleeves – and it's why we love 'em, in fact. *Alex Denney*







## MARINA & THE DIAMONDS/ EUGENE McGUINNESS

02 SHEPHERDS BUSH EMPIRE, LONDON SUNDAY, FEBRUARY 26

*The former neon love-pixie showcases her new album and reinvents herself as the psychotic queen of cute*

**F**irst come the lacy love-hearts, festooning everything from synths to snare like a Valentine's Day clearance sale. Next, the small stuffed dog named Marilyn is placed delicately on an amp. And finally, Marina herself completes this carnival of cute in a lace babydoll dress and Tiny Tears headband. Marina the neon love-pixie is no more; meet Marina the Monroe-next-door, a doily-clad Dorothy with such heavy hints of the unhinged about her that you'd imagine support act Eugene McGuinness and his gold lamé-shirted concoctions of classic rock'n'roll and electropop (imagine Pulp on a chain gang) was merely a Marina plaything, kept captive for an entire tour to play the be-quiffed crooner Ken to her wholesome Barbie.

Unhinged? Thank the great Goddess Of Kook and her 50 words for 'adorable nutjob'. Without a hefty dose of emotional fragility and the lingering sense that she might go psycho with her stiletto heels at any moment, Marina's new attempt to sell sweetness rather than sex would be as sickly and saccharine as trying to suck clean an entire Good Ship Lollipop. Opening ballad 'Radioactive' finds her declaring "I'm heading for a meltdown!" in the dramatic quiver of a sanatorium soprano. She hopes it's the last time she ever has to play pop rarity

'Jealousy', she announces, because "jealousy is bad for my image" – even though half an hour earlier, she was skipping and preening through a modern day 'Babooshka' called 'Homewrecker', with stalker-cold spoken verses about the joy of shattering marriages and the chorus of an evil opera-pop harpy screeching "I break a million hearts just for fun!" Her butter-wouldn't-melt aesthetic is offset marvellously by elements of Florence Bellow, Regina Spektor sparkle and Kate Bush drama, right down to a bit at the end of 'Numb' that's either an all-out Spektor pastiche or a combined bout of hiccups and testosterone flushes.

The older tunes – a beautiful, string-drenched 'I Am Not A Robot'; 'Hollywood' going off like a melodic glitter cannon – don the theatrical greasepaint as though born for the boards, while the new album tracks are like contestants from *The Apprentice*: they all start out looking the same, but you never know what sort of monster they'll turn into. 'Living Dead' is a twinkly acoustic ballad that becomes a megaton Fleetwood Mac. 'Starring Role' is a twinkly acoustic ballad that drops an unexpected F-bomb and morphs into Bon Jovi like arena rock. New single 'Primadonna' is a twinkly acoustic ballad that becomes, we shit you not an ounce, a Tinie Tempah grime-sex whoomp. Unhinged? Yes – and all the more adorable for it. **Mark Beaumont**

### SETLIST

- Radioactive
- Satisfied
- Outsider
- Homewrecker
- I Am Not A Robot
- Living Dead
- Obsessions
- Primadonna
- Starring Role
- Numb
- Oh No!
- Jealousy
- Mowgli's Road
- Fear And Loathing
- Hollywood

## LITTLE DRAGON/ THEESATISFACTION

HMV FORUM, LONDON FRIDAY, FEBRUARY 24

**P**ost-Shabazz Palaces, the door is open for IQ-exploding hip-hop that's rattling with creepy atmospherics. Enter THEESatisfaction. Stasia Irons and Cat Harris-White made their name with seven grass-roots mixtapes (with shocking, modern-art titles like 'Sandra Bollocks Black Baby') before signing to Sub Pop for their full-length debut 'AwE Nature!'. Live, they've toned down the improvised-jazz elements slightly in favour of more conventional song structures (on the Anita Baker-sampling 'Bahh Bye' and 'QueenS', for instance). Still, these Dilla-esque moments support the charismatic rapping styles of the two frontwomen as they effortlessly balance politicking (they do a black-power salute at one point) with block-party dance moves.

In contrast, the power of Little Dragon's Yukimi Nagano comes from her unique vocal style. Despite her egg-yolk-yellow leggings and blood-red visor, the focus is on *that* voice: Billie Holiday brooding over a disco beat. Grooves turn into 10-minute-plus cowbell-fronted jams that recall Talking Heads' *Stop Making Sense* ('Brush The Heat'), or re-boot into dubstep wall-shakers ('Precious') and slick funk workouts ('My Step'). Their schtick has always been someplace left of retro-ist pop, but it has never been more pronounced than it is tonight. The gig has the feel of an all-ages rave, good vibes floating off every herky-jerky rhythm and warped groove. **Priya Elan**

## THE JEZABELS/DRY THE RIVER

KOKO, LONDON WEDNESDAY, FEBRUARY 22

**D**own under, The Jezabels have cracked it. That fact is made plain by the droves of Australians cramming KOKO tonight. Before the love-in begins, though, London's Dry The River have a crack at winning them over. Their lovelorn folk sits at a strange remove to the hard-rock-posing of their hirsute, tattooed frontman and bassist – perhaps they are out to find a midpoint between *...Spinal Tap* and *A Mighty Wind* – but with guitars, strings and brass, they hit some rousing crescendos.

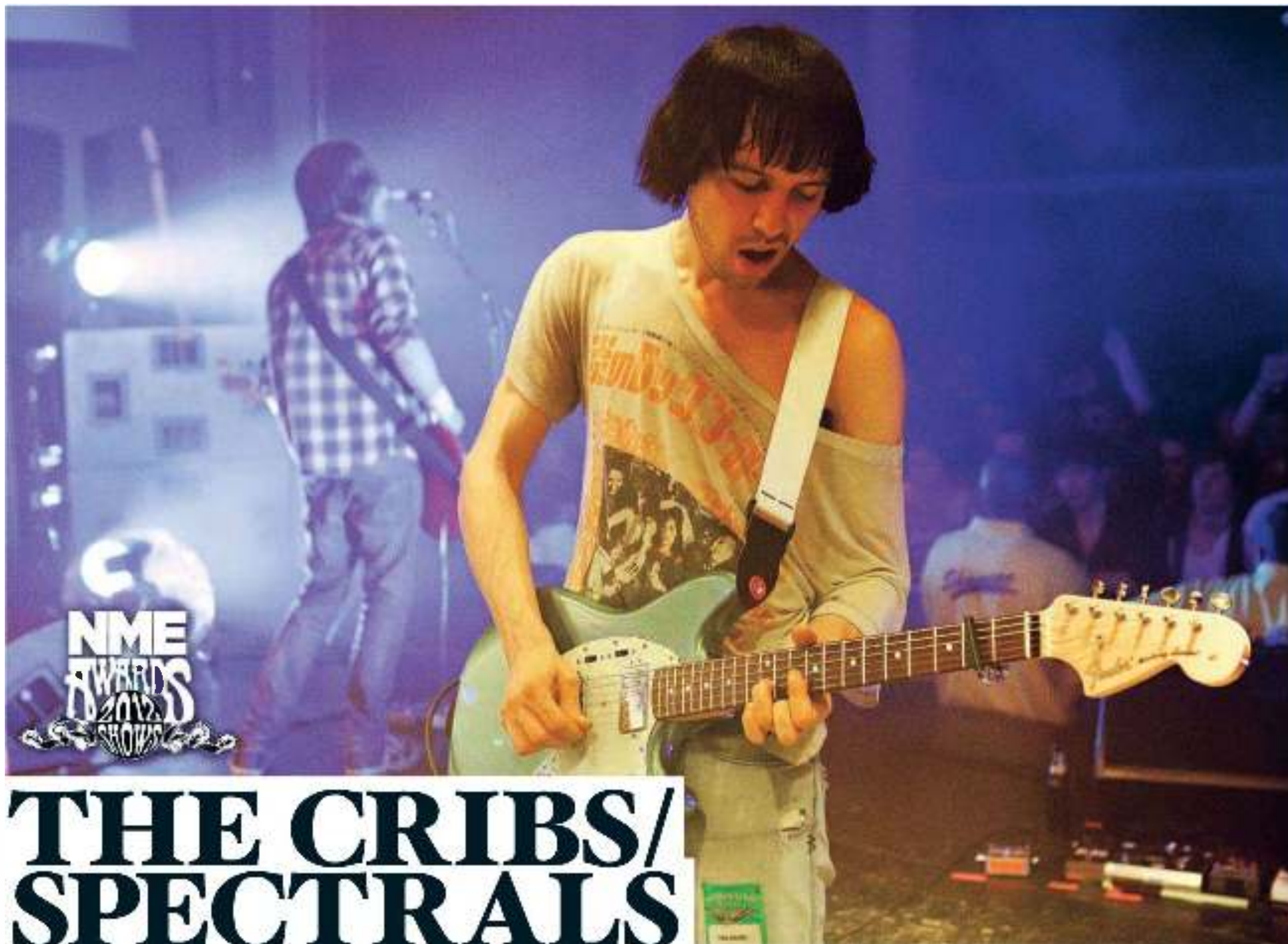
Enter The Jezabels, whose opener 'Endless Summer' conjures up a mood of mournful euphoria – sounds paradoxical, but it's a staple of indie-pop from The Smiths onwards. Previewing the UK release of their debut album 'Prisoner', the Sydney-based quartet do a brisk business in the reassuringly familiar: '80s synths, echoing art-rock guitars. Their weapons are standard-issue, and they revisit oft-plundered corners of the past. But live, their noir-ish sound gains a transformative energy, derived partly from the stirring force of Nik Kaloper's booming, crashing drumrolls. The dominant power, however, is Hayley Mary, a tiny singer with a huge presence. Dressed in black, with her face hidden by a fringe, Mary exudes gothic charisma, and as she presides over the climactic 'Hurt Me' with octave-leaping vocals and poised pirouettes, her ability to transfix seems untethered by time or territory. **Niall O'Keeffe**

## OH LAND

HEAVEN, LONDON THURSDAY, FEBRUARY 23

**E**ver since Lady Gaga showed up at the MTV Awards wearing a dress made of meat, the 'steaks' (apologies) have been raised for pop-star attire. "I hope she's wearing something ridiculous," someone exclaims just before Oh Land, aka Denmark's premier exponent of crystalline dance pop, skips out onstage sporting a candyfloss-pink dress complete with giant teddy-bear heads for sleeves. It's certainly ridiculous, but it's testament to how great the songs from her self-titled second album sound live that her outfit never upstages her output. What can sound precious and dainty on record sounds huge and throbbing in a packed and very vocal Heaven, with 'Wolf & I' erupting out of its warm cocoon of twinkling beats and cooing backing vocals into a pulsating electronic maelstrom. Oh Land never stops moving, twirling around her band or hitting an electronic drumpad before stopping to strike a pose in front of a cluster of white balloons that, at one point, have her face projected onto them. It's a proper pop spectacle and one that still holds you enraptured even when the pace settles, as on the lovely 'Deep Sea' or a surprising cover of The National's 'Bloodbuzz Ohio'. **Michael Cragg**





# THE CRIBS/ SPECTRALS

ULU, LONDON TUESDAY, FEBRUARY 28

*Wakefield's finest are back, and the only thing that can stop them is an errant fire alarm*

**B**ack in 2005, The Cribbs were first on at NME's Rock'n'Roll Riot Tour – a blood-spattered, punk-infused warm-up for the slicker, more chart-friendly efforts of Maxïmo Park and Kaiser Chiefs. Now, seven years on, they close our NME Awards Shows season with arguably the most anticipated set of the lot. Crammed into a snug student union, tonight finds them harking back to their anarchic, Marr-less roots (albeit with added fretwork from Nine Black Alps guitarist David Jones). There is progression here, but in the most satisfyingly old-school of fashions.

One thing that has changed in the past few years is the crowd, and honourable mention should certainly go to Spectrals' Louis Jones for gallantly negotiating some of the most pig-headed audience ignorance we've seen in a long time.

Against a backdrop of impatient chanting throughout a large majority of their set, cuts from recent debut 'Bad Penny' sound more nostalgically longing than ever.

By the time the Jarmans take to the stage the rowdy, ever-present yells of 'Another Number's signature riff have intensified to breaking point and it takes approximately three thrashed-out chords of new single 'Chi-Town' to get the moshpit going, where it happily bounces along for the duration

***Tonight they are harking back to their anarchic, Marr-less roots***

of the evening. More of a straight-up, fists-in-the-air number than they've offered in ages, yet perfectly executed, it proves the age-old adage that it takes a hell of a lot of skill to do something seemingly so simple so well. Tracks from forthcoming album 'In The Belly

Of The Brazen Bull' may involve more throat- and guitar-shredding than five 'Ignore The Ignorant's put together, but they certainly wouldn't be half as strong without the technical knowhow gained along the way.

'Come On, Be A No-One' is a highlight, a laconic drawl that breaks into a victorious chorus centred around the kind of guttural shout that sounds like it might shatter Ryan's frame in two. 'Back To The Bolthole', meanwhile, is more of a grungy, slow-building affair, while 'Jaded Youth' pits a dual vocal with some catchy fretwork. The fact that these new outings are embraced with hedonistic crowd abandon rather than hesitancy is surely as good a thumbs-up as you can get. Of course, with the excitement of new material comes the double-edged sword of losing old favourites, and with five

albums now under their belt there's barely time for more than a couple of cuts from each ('The New Fellas' is represented only by hipster-baiting anthem 'Hey Scenesters!'). But when

the only fault you can find with a set is that, it's clear that they must be doing something right.

With a rogue post-show fire alarm turfing band and fans into the street in lieu of a final encore, it's a good while before the trio can actually sit back and assess the evening. But back in the warmth of the dressing room, spirits are high. "I feel like people have gone with the new material exactly the way we hoped they would," Ryan muses. "It's still very familiar to people – the spirit and the ethics of the band that people connect with are in full force." And we couldn't ask for more than that. *Lisa Wright*

## BIG MOUTH

*What the punters thought*



**Jono, London**  
"The Cribbs were amazing tonight – raucous as ever but really tight. The new songs are great, they feel a bit more grown up, and they totally smashed all their old stuff."



# BIRDY

THURSDAY  
12 APRIL  
LONDON  
TABERNACLE

0844 871 8803  
TICKETS AVAILABLE ONLINE:  
[WWW.KILILIVE.COM](http://WWW.KILILIVE.COM)

THE DEBUT ALBUM  
'BIRDY' OUT NOW

[WWW.OFFICIALBIRDY.COM](http://WWW.OFFICIALBIRDY.COM)

A KILIMANJARO PRESENTATION BY ARRANGEMENT WITH X-RAY

TICKETS ON SALE 9:00AM FRIDAY 09 MARCH



## MARINA AND THE DIAMONDS

MAY

03	LONDON TABERNACLE	0844 871 8803
04	MANCHESTER CATHEDRAL	0844 811 0051
05	LIVE AT LEEDS	0113 245 5570
07	EDINBURGH QUEENS HALL	0844 499 9990
08	GLASGOW ABC	0844 499 9990
10	LEAMINGTON ASSEMBLY	0844 854 1358
11	BIRMINGHAM INSTITUTE	0843 221 0100
12	SHEFFIELD LEADMILL	0114 221 2828
14	NORWICH WATERFRONT	0160 350 8050
15	CARDIFF COAL EXCHANGE	0844 871 8803

TICKETS AVAILABLE ONLINE: [KILILIVE.COM](http://KILILIVE.COM) / [SEETICKETS.COM](http://SEETICKETS.COM)

NEW SINGLE 'PRIMADONNA' OUT SUN 15th APRIL

NEW ALBUM 'ELECTRA HEART' OUT MON 30th APRIL

[WWW.MARINAANDTHEDIAMONDS.COM](http://WWW.MARINAANDTHEDIAMONDS.COM)

A KILIMANJARO, METROPOLIS, DHP & DF CONCERTS PRESENTATION BY ARRANGEMENT WITH X-RAY



# PURE LOVE

TUESDAY 29 MAY  
LONDON SCALA

TICKETS AVAILABLE AT: [KILILIVE.COM](http://KILILIVE.COM) | 0844 871 8803 & USUAL OUTLETS

[WWW.THEREALPURELOVE.COM](http://WWW.THEREALPURELOVE.COM)

A KILIMANJARO PRESENTATION BY ARRANGEMENT WITH X-RAY & POW POWER MANAGEMENT

## [ALL THE YOUNG]

PLUS SPECIAL GUESTS

MARCH

WED	21	NEWCASTLE CLUNY	0844 811 0051
THU	22	GLASGOW KING TUTS	0844 499 9990
FRI	23	MANCHESTER ACADEMY 3	0844 811 0051
SAT	24	STOKI KEELE UNIVERSITY	0844 871 8803
SUN	25	BIRMINGHAM O2 ACADEMY3	0844 811 0051
MON	26	NOTTINGHAM BODEGA	0845 413 4444
WED	28	BRISTOL THE FLEECE	0871 220 0260
THU	29	BRIGHTON GREEN DOOR STORE	0844 871 8803

TICKETS AVAILABLE ONLINE: [KILILIVE.COM](http://KILILIVE.COM) [GIGSANDTOURS.COM](http://GIGSANDTOURS.COM)

[WWW.ALLTHEYOUNG.DLK](http://WWW.ALLTHEYOUNG.DLK)

A KILIMANJARO, SIM & DF CONCERTS PRESENTATION BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL





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2012

RICHFIELD AVENUE • READING

**LEEDS**  
2012

BRAMHAM PARK • LEEDS

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WITH THE BIGGEST AND BEST MUSIC NAMES FROM ACROSS  
THE WORLD OVER THE AUGUST BANK HOLIDAY WEEKEND!**

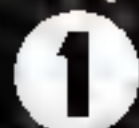
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7.15PM MONDAY 12<sup>TH</sup> MARCH  
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**WEEKEND AND DAY TICKETS AVAILABLE FROM:  
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NINE

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TUBORG

GAYMERS

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KILIMANJARO &amp; J&amp;M &amp; OF CONCERTS BY ARRANGEMENT WITH LTD. DIRTY HIT AND ALL ON RED MANAGEMENT PRESENT

# LITTLE COMETS



APRIL		
21	GLASGOW ORAN MOR	0844 488 8880
22	MANCHESTER ACADEMY 2	0161 832 1111
23	LEEDS COCKPIT	0113 245 5570
24	BIRMINGHAM O <sub>2</sub> ACADEMY2	0844 477 2000
26	LONDON SCALA	0844 871 8803
27	NORWICH ARTS CENTRE	01603 660 352
28	BRIGHTON THE HAUNT	01273 806 312
29	NEWCASTLE NORTHUMBRIA UNIVERSITY	0844 477 1000

TICKETS AVAILABLE ONLINE: WWW.KILILIVE.COM | WWW.TICKETWEB.CO.UK | WWW.GIGSINSCOTLAND.COM  
WWW.LITTLECOMETS.COM

# ANDREW W.K.

"I GET WET"  
TEN YEAR ANNIVERSARY TOUR

performing the entire "I Get Wet" album, live with his full band

APRIL

VENUES UPGRADED DUE TO DEMAND		
12	LONDON HMV FORUM	0844 871 8803
13	MANCHESTER ACADEMY 1	0844 871 8803
14	GLASGOW GARAGE	0844 844 4747

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0844 871 8803 & USUAL OUTLETS

A KILIMANJARO + TRIPLE G PRESENTATION BY ARRANGEMENT WITH WML

# ADMIRAL FALLOW



APRIL		
22	GOURECK CAPE CONTINENTAL	
24	MULL AN TOIBAR	
25	AVEMORE THE OLD BRIDGE INN	
26	INVERNESS IRONWORKS	
27	ULLAPOL THE CHILDIR PLACE	
28	STORNOWAY WOODLAND CENTRE	
30	DUNTERMLINE PJ MOLLOY'S	
MAY		
01	STIRLING TOLL BOOTH	
03	LEWIS CLICKMIN CENTRE	
07	STOKI SUGARMILL	
08	YORK THE DUCHES	
10	SHEFFIELD THE HARLEY	
11	CLITHEROE THE GRAND	
14	CAMBRIDGE PORTLAND ARMS	
15	CARDIFF BUTTLE BAR	
17	EXETER PHOENIX	
18	BANBURY ALSO KNOWN AS	
19	OXFORD O <sub>2</sub> ACADEMY2	
21	EDINBURGH QUEENS HALL	
22	DUNDEE FAT SAMS	
23	ABERDEEN LEMON TREE	
26	LEICESTER SOUNDHOUSE	
27	NORWICH ARTS CENTRE	
28	LONDON CARGO	
30	NEWCASTLE THE CLUNY	
31	BIRMINGHAM HARE & HOUNDS	

SATURDAY 08 DECEMBER  
GLASGOW  
ARROWLAND BALLROOM

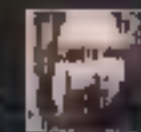
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NEW ALBUM "TREE BURSTS IN SNOW" OUT MON 21 MAY  
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WITH PRIMARY TALENT INTERNATIONAL

# SOUND OF GUNS



NEW ALBUM  
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AVAILABLE NOW AT HMV.COM



A KILIMANJARO, MEAN FIDDLER & FRIENDS  
PRESENTATION BY ARRANGEMENT WITH LTD

MARCH		
TUE 06	NEWCASTLE O <sub>2</sub> ACADEMY2	0844 477 2000
WED 07	GLASGOW KING TUTS	0844 499 9990
THU 08	INVERNESS IRONWORKS	0871 789 4173
FRI 09	ABERDEEN TUNNELS	0844 499 9990
SAT 10	DUNDEE DOGHOUSE	0844 477 1000
TUE 13	MANCHESTER ROADHOUSE	0181 832 1111
FRI 16	SHEFFIELD LEADMILL	0114 221 2828
SAT 17	LEEDS COCKPIT 2	0113 245 4650
MON 19	NOTTINGHAM BODEGA	0871 220 0260
TUE 20	CARDIFF THE MOON CLUB	0871 220 0260
WED 21	BIRMINGHAM HARE & HOUNDS	0871 220 0260
FRI 23	BRIGHTON THE HYDRANT	01273 332 5440
SAT 24	SOUTHAMPTON UNIT	0238 022 5612

APRIL		
THU 19	LONDON CARGO	0844 871 8803
SAT 21	LIVERPOOL O <sub>2</sub> ACADEMY	0844 477 2000

AVAILABLE ONLINE:  
KILILIVE.COM | SEETICKETS.COM | TICKETWEB.CO.UK

academy events present

# MARION

Plus Special Guests exit calm

April		
07	Manchester Ruby Lounge	0161 832 1111
10	Glasgow King Tuts	0844 499 9990
12	London O <sub>2</sub> Academy Islington	0844 477 2000
13	Sheffield Leadmill	0114 221 2828
14	Durham Live Lounge	0871 230 2360
15	York Duchess	0844 477 1000

Tickets also available from:  
ticketweb.co.uk, seetickets.com and all usual outlets  
Album 'Alive In Manchester' available now from www.marionuk.co.uk  
Academy Events and 27 Concerts by Arrangement with The Agency Group

# Fu Manchu

performing  
*The Action Is Go*  
In It's Entirety



Friday 14 September	Manchester Ruby Lounge	0161 832 1111
Saturday 15 September	London O <sub>2</sub> Academy Islington	0844 477 2000
Sunday 16 September	Leeds Brudenell Social Club	0113 245 5570
Monday 17 September	Birmingham O <sub>2</sub> Academy2	0844 477 2000

WWW.FU-MANCHU.COM

An Academy Events & J&M Concerts presentation by Arrangement with LTD

ACADEMY EVENTS BY ARRANGEMENT WITH THE AGENCY GROUP PRESENT

# BOW WOW WOW

APRIL		
19	SOUTHAMPTON THE BROOK	023 8055 5366
20	OXFORD O <sub>2</sub> ACADEMY2	0844 477 2000
21	LEEDS O <sub>2</sub> ACADEMY3	0844 477 2000
24	LEEDS BRUDENELL SOCIAL CLUB	0113 275 2111
25	YORK FIBBERS	0844 477 1000
26	GLASGOW O <sub>2</sub> ABC2	0844 477 2000
28	NEWCASTLE O <sub>2</sub> ACADEMY2	0844 477 2000
29	SHEFFIELD O <sub>2</sub> ACADEMY2	0844 477 2000
30	LONDON O <sub>2</sub> ACADEMY ISLINGTON	0844 477 2000

MAY		
01	LEAMINGTON SPA HALL	0844 854 1358
02	BRISTOL FLEECE	0871 220 0260

AVAILABLE ONLINE: WWW.TICKETWEB.CO.UK

# IN BOOTS & ELECTRIC

PLUS GUESTS  
EYES ON FILM

FRIDAY 09 MARCH  
O<sub>2</sub> ACADEMY2  
BIRMINGHAM

0844 477 2000

AN ACADEMY EVENTS PRESENTATION  
BY ARRANGEMENT WITH X-RAY

BOOTS-ELECTRIC.COM



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PURE AT HEART

PLUS SPECIAL GUESTS  
TRAILER TRASH TRACYS + EVANS THE DEATH

LONDON  
O<sub>2</sub> ACADEMY ISLINGTON

THE ALBUM 'BELOUG' OUT NOW  
WWW.THEPAINSOFBEPUREATHEART.COM  
AN ACADEMY EVENTS PRESENTATION BY ARRANGEMENT WITH THE AGENCY GROUP



SJM Concerts, DHP &amp; DF by arrangement with X-ray presents

Bernard Sumner  
Stephen Morris  
Gillian Gilbert  
Phil Cunningham  
Tom Chapman



# NewOrder

26 April & 27 April  
Manchester ~~SOLD OUT~~ Collo

29 April  
Birmingham ~~SOLD OUT~~ Illroom

2 May & 3 May  
London ~~SOLD OUT~~ Academy

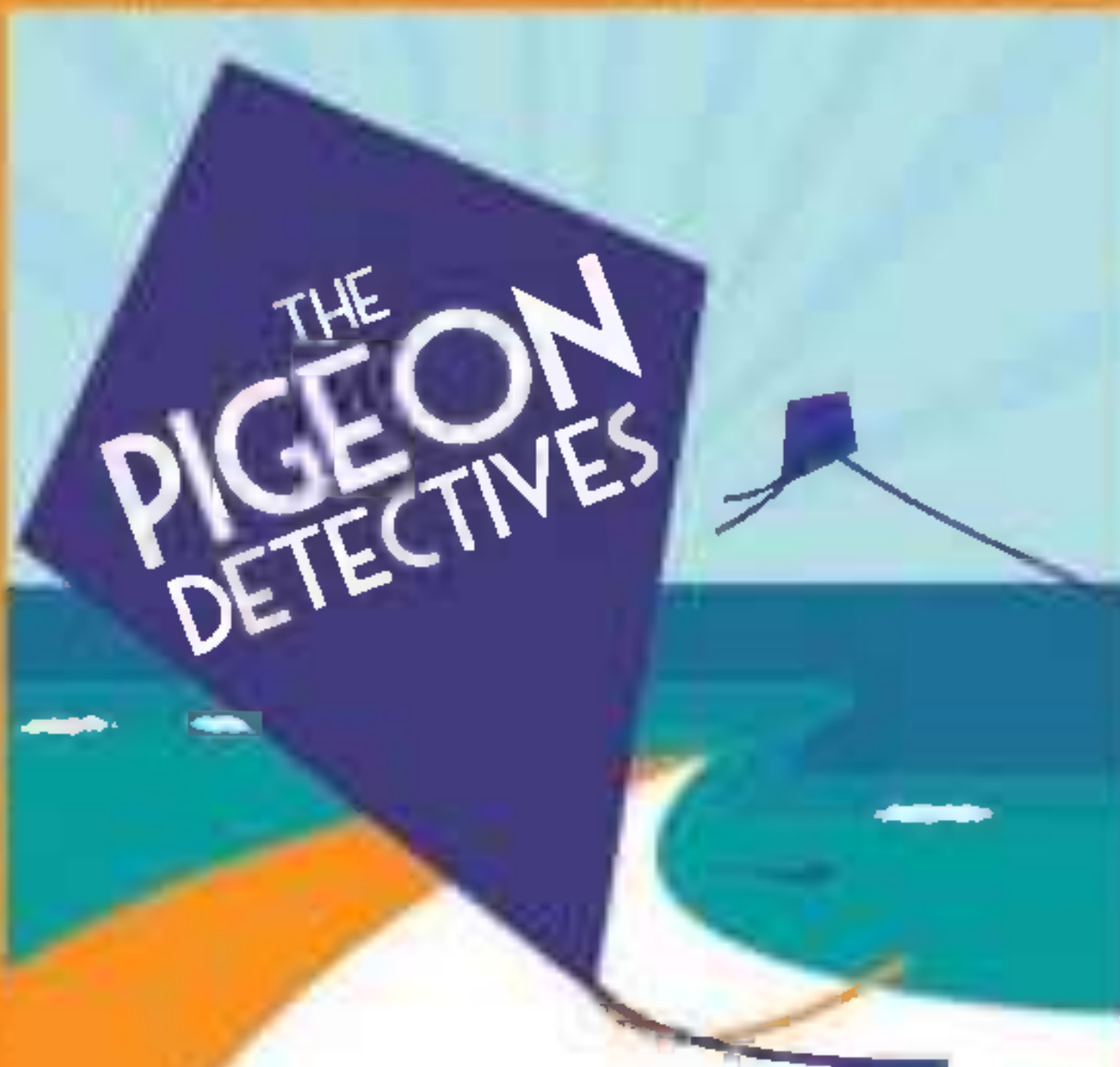
5 May  
Glasgow ~~SOLD OUT~~ my

6 May  
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8 May  
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[newordernow.net](http://newordernow.net)

SUMMER BY THE SEA TOUR



SUMMER BY THE SEA TOUR



## MAY

MON 14	SCARBOROUGH THE SPA	01723 357 869
TUE 15	HARTLEPOOL BOROUGH HALL	0844 811 0051
WED 16	GREENOCK WORD UP	0844 847 2487
THU 17	INVERNESS IRONWORKS	0844 847 2487
FRI 18	ABERDEEN LEMON TREE	0844 847 2487
MON 21	SUNDERLAND INDEPENDENT	0870 899 3342
TUE 22	HULL WELLY CLUB	01482 221 113
WED 23	ABERYSTWYTH SU	0292 023 0130
FRI 25	SOUTHEND CHINNERS	0170 246 7305
SAT 26	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
SUN 27	PLYMOUTH WHITE RABBIT	0870 264 3333
MON 28	FALMOUTH PRINCESS PAVILION	0844 811 0051
WED 30	EXETER PHOENIX	01392 667 080
THU 31	POOLE MR KYPS	0870 264 3333

## JUNE

SUN 03	EAST SUSSEX THE OLD MARKET	0844 871 8803
MON 04	FOLKESTONE QUARTERHOUSE	0130 385 8500

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Herb Diamante (EXCEPT GLASGOW)

Shinies 15th Holy Esque 17th

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plus

Young Montana? (DJ SET)

EXCEPT GLASGOW

15TH MARCH / MANCHESTER

HMV RITZ

17TH MARCH / GLASGOW

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21ST MARCH / LONDON

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22ND MARCH / LONDON

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MARCH 2012

19 BRISTOL O2 Academy

20 BIRMINGHAM O2 Academy

21 LONDON O2 Academy Islington

22 LIVERPOOL O2 Academy

23 NEWCASTLE O2 Academy

24 GLASGOW O2 ABC

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GOLDENVOICE & MEAN FIDDLER PRESENT IN ASSOCIATION WITH X-RAY



# THE WILD MERCURY SOUND

SLOW TOUR 2012

MARCH

08 KINGSTON THE HIPPODROME

09 TRURO BUNTERS BAR

12 COVENTRY KASBAH

13 CAMBRIDGE PORTLAND ARMS

14 HULL FRUIT

15 BIRMINGHAM ACTRESS & BISHOPS

16 EXETER TIMEPIECE

19 GLASGOW KING TUTS

21 LONDON LEXINGTON

23 YORK FIBBERS

29 BRISTOL THEKLA

31 NOTTINGHAM STEALTH

APRIL

04 LIVERPOOL MELLO MELLO

05 MANCHESTER THE CASTLE

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EVERY FRIDAY

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# [ME]

DJ ED WILDER  
DJ ALANA B DEVOTION

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£5 before 11pm £7 after  
Students (with card) £2 b4 10.30pm £4 b4 12pm

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2012

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RICHARD  
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PLUS  
SPECIAL  
GUESTS

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WORD  
ARENA

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HORRORS

Wild  
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M C • JIMM McGHI • IC H LM  
RR G UM • H RI R • LS J M S

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M G • S CH Z  
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WED 29 // **SOLD OUT** LONDON

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THUR 3 // BRISTOL O<sub>2</sub> ACADEMY

THUR 4 // LONDON O<sub>2</sub> SHEPHERD'S BUSH EMPIRE

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DOUBLE DENIM  
EATS EVERYTHING  
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LOST & FOUND BY



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MON 9TH APRIL GLASGOW KING TUT'S

TUE 10TH APRIL MANCHESTER SOUP KITCHEN

WED 11TH APRIL LONDON XOYO

FRI 13TH APRIL NOTTINGHAM BODEGA

SAT 14TH APRIL BRISTOL THEKLA

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SPECIAL GUESTS  
XOYO Wednesday 21 March

**THE DØ**  
SPECIAL GUESTS  
RELENTLESS GARAGE  
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VILLAGE UNDERGROUND  
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**CLOCK OPERA**  
SPECIAL GUESTS  
SCALA Tuesday 24 April

**OF MONTREAL**  
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KOKO Wednesday 25 April

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17 LONDON The Garage  
seetickets.com  
18 MANCHESTER Night & Day  
ticketline.co.uk  
19 GLASGOW Nice 'N Sleazy  
ticketweb.co.uk  
20 LEEDS Brudenell  
lunatickets.co.uk

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www.ticketweb.co.uk / 0844 847 2407  
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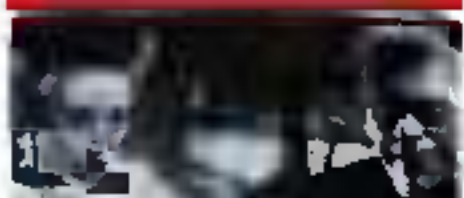
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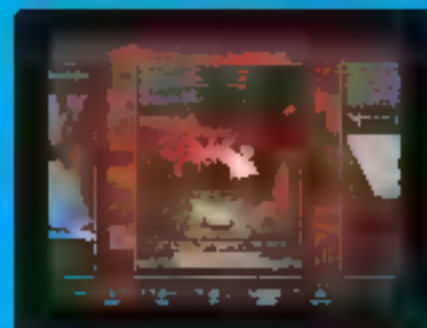
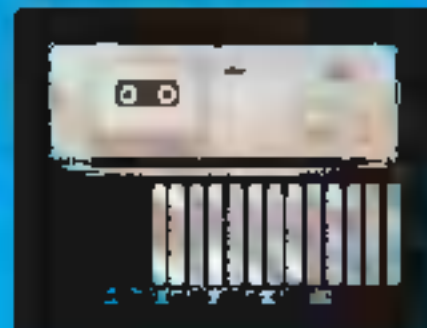
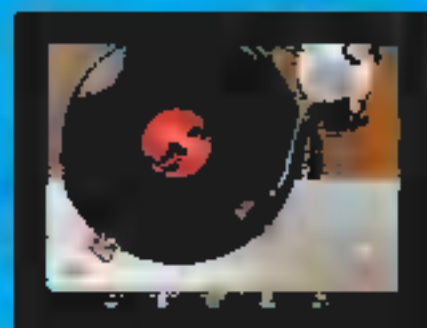
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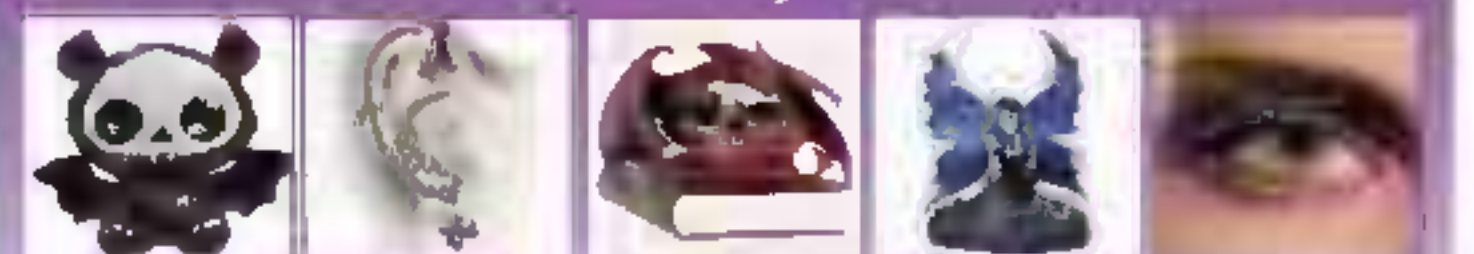


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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

*Edited by Laura Snapes*

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## BOOKING NOW



### PiL

**STARTS:** London Heaven, Apr 1

DON'T  
MISS

"Because you deserve better, there's a PiL in Heaven," declared John Lydon of PiL's two club shows at London's Heaven (Apr 1, 2). "Get proper emotions." That's an order and a half from a man you don't mess with. The news of new PiL shows has stirred up all sorts of hot feelings for *NME*: Lydon and co showing their first new material in 20 years is a thrilling prospect indeed. The band just announced a new EP, 'One Drop' – to be released for Record Store Day on April 21 – and an album 'This Is PiL' for May 28. Lydon's head may be in the pearly gates of heaven, but his heart, as ever, is in his hometown: 'One Drop' represents his youth in London's Finsbury Park, but points out that our experiences are largely universal, wherever you're from. And if that's not a proper emotion, then this feeling stuff can go whistle.



### SUFJAN STEVENS, BRYCE DESSNER, NICO MUHLY

**STARTS:** London Barbican, Apr 9  
Indie legends-turned-talented composers Sufjan (pictured), Bryce and Nico premiere a new piece.



### NIKI & THE DOVE

**STARTS:** Sheffield Bungalow & Bears, Apr 27  
Malin and Gustaf finally announce the release of debut album 'Instinct' and head out on tour. Glitter and backcombing at the ready!



### SIMPLE THINGS FESTIVAL

**STARTS:** Bristol, various venues, May 1  
Caribou, Rustie, Hudson Mohawke, Lone, Grimes (pictured), Ghostpoet, Deadboy, Factory Floor and more play the one-dayer.



### CLOUD NOTHINGS

**STARTS:** London Cargo, May 9  
On their second album, Cloud Lynchpin Dylan Baldi embraced punk screaming powerful enough to break out of the boondocks.



### LOWER DENS

**STARTS:** Brighton The Hope, May 14  
Jana Hunter's Baltimore band release new album 'Nootropics' on Ribbon Music, play SXSW, then head to the UK for two mid-May dates.



### KANYE WEST & JAY-Z (THE THRONE)

**STARTS:** The O2, London, May 20  
Sell your gran for a ticket as Kanye and Jay-Z play The O2, Manchester's ENA (Jun 11) and Birmingham's LG (13).



### PEAKING LIGHTS

**STARTS:** London Field Day, Jun 2  
The hypnotic dub dabblers play Field Day, Beacons (Aug 17) and Green Man (18), with electronic wonder Julia Holter supporting in Leeds (Jun 5) and London (6).



### LEE RANALDO

**STARTS:** London Scala, Jun 6  
The former Sonic Youther announces a lone London date in support of new solo album 'Between The Times And The Tides', with the promise of more to come.



### BEACH BREAK LIVE

**STARTS:** Pembrey Country Park, Jun 14-18  
The student fest announces Chase & Status, Dizzee Rascal, Friendly Fires (pictured), Nero, Maverick Sabre, Wretch 32 and more.



### KENDAL CALLING

**STARTS:** Lake District Lowther Deer Park, Jul 27  
Dizzee Rascal (pictured), Maxïmo Park, James, Feeder, Little Roy, Ms Dynamite, Dan Le Sac Vs Scroobius Pip and more play the gem of the northwest.



### STANDON CALLING

**STARTS:** Hertfordshire Standon Lordship, Aug 3  
The eclectic, theatrical festival returns with Death In Vegas, Beardyman, Casiokids, Field Music (pictured) and more.



### GREENBELT FESTIVAL

**STARTS:** Cheltenham Racecourse, Aug 24  
Speech Debelle (pictured) and Bellowhead are first to be confirmed for the righteous Cheltenham arts festival.



# PICK of the WEEK

What to see this week? Let us help



## ATP CURATED BY JEFF MANGUM

STARTS: Minehead Butlins, Mar 9

NME  
PICK

Look, everyone knows (by everyone, we mean moneyed trendsters) that cruises are the only way "to festival" these days, darling – but if it's seaside glamour you're after, there's no need to spend your life's earnings on a cupboard-sized cabin below decks when we've got ATP here in the UK. Situated by the gorgeous (faded) seaside in quaint (creepy) Minehead, this March's festival is curated by none other than Neutral Milk Hotel's Jeff Mangum, who has picked the likes of Joanna Newsom (pictured), Thurston Moore and Low for his instalment of the much-loved festival. Noisy Japanese legends Boredoms play, as do wry wordsmiths The Magnetic Fields and bands from the renowned Elephant 6 collective, including The Olivia Tremor Control and The Apples In Stereo. Bung in Mount Eerie, Earth and Oneohtrix Point Never, and you've got a hell of a festival. And one that won't make you seasick.



### Don't Miss SUMMER CAMP

STARTS: Bristol Louisiana, Mar 13

A fair few months after Summer Camp's debut album, the charms of the sparkling 'Welcome To Condale' haven't dimmed one jot. Meanwhile, Elizabeth and Jeremy have been off conquering America, garnering rave reviews from the highbrow *New York Times*, no less – and now they return to claim our brittle British hearts once more.



### Everyone's Talking About WILD BEASTS

STARTS: Coventry Warwick University, Mar 11

Wild Beasts have always talked about how coming from relatively remote Cumbria helped forge their brilliantly peculiar sound, so it makes sense that they'd choose to visit towns that are often left off the gigging map. On what is undoubtedly the last tour for their third album 'Smoother', they hit Norwich (12), Colchester (13), Exeter (14) and Falmouth (15).



### Radar Stars NZCA/LINES

STARTS: London Barfly, Mar 12

For most people, even the thought of listening to nothing but Ciara and classical genius Stravinsky for a month is quite enough to induce some kind of musical personality disorder. However, the edict has worked wonders for NZCA/Lines' self-titled debut album, an artfully slinky collection that could well whip away Jamie xx's minimal R&B crown.

# WEDNESDAY

March 7

#### BATH

The Huckleberries The Bell  
01225 460 426

Vandaveer Chapel Arts Centre  
01225 404 445

#### BIRMINGHAM

Chiddy Bang HMV Institute  
0844 248 5037

Chris Wood Red Lion 0121 444 7258

The Funeral Suits Rainbow

0121 772 8174

Martha Tilston Kitchen Garden Cafe  
0121 443 4725

Portico Quartet Town Hall

0121 780 3333

Rise To Remain/Adept/Malefice

O2 Academy 2 0870 477 2000

#### BRIGHTON

Austin Lucas & The Bold Party

Prince Albert 01273 730 499

Melanie C Concorde 2 01273 673 311

The Sun Pilots Latest Music Bar

01273 687 171

#### BRISTOL

Bright Street/Rintintin/

Laurie Wright Croft (Front Bar)

0117 987 4144

Cannibal Corpse/Triptykon/

Enslaved O2 Academy 0870 477 2000

The Chakras Start The Bus

0117 930 4370

The Jon Spencer Blues Explosion

Trinity 01179 351 200

Lambchop/Courtney Tidwell Fleece

0117 945 0996

Mest/The Human Project/

Everything We Left Behind Croft

(Main Room) 0117 987 4144

Monument Valley/The Chase

Louisiana 0117 926 5978

#### CAMBRIDGE

Speech Project Junction 01223 511511

#### CARDIFF

Plastik Arts Institute 0871 230 1094

#### CHELMSFORD

Darco Hooga 01245 356 811

#### COVENTRY

Natural Snow Buildings Taylor

John's House 024 7655 9958

#### EDINBURGH

Dog Is Dead/Kyla La Grange Electric

Circus 0131 226 4224

Haight-Asbury Sneaky Pete's

0131 225 1757

#### GLASGOW

The Answer/The Union Garage

0141 332 1120

Future Islands Captain's Rest

0141 331 2722

Sound Of Guns King Tut's Wah Wah

Hut 0141 221 5279

#### LEEDS

MoveOnUp HiFi Club 0113 242 7353

New Build Cockpit 0113 244 3446

Pale Seas/Arbela/The Spirit Of John  
Nation Of Shopkeepers 0113 203 1831

#### LEICESTER

Bap Kennedy Musician 0116 251 0080

#### LIVERPOOL

Alice Gold Shipping Forecast

0151 709 6901

The Apples Magnet 0151 709 6969

Cass McCombs Leaf On Bold St

0151 707 7747

Page 44 O2 Academy 2 0870 477 2000

#### LONDON

Attack Attack!/Heights/Cakore

Underworld 020 7482 1932

The Bullitts XOYO 020 7729 5959

CalatrilloZ/Shades Of Jade

Nambucca 020 7272 7366

Colour Me Wednesday/Jezabellezza

New Cross Inn 020 8692 1866

Deaf Club/Dry The River Queen Of

Hoxton 020 7422 0958

The Dirty Truth 93 Feet East

020 7247 6095

The Duke Spirit/Sissy & The Bilsters

KOKO 020 7388 3222

D2 Deathways/Bos Angeles/Crushed

Beaks Old Blue East 020 7613 2478

Fleshgod Apocalypse/Dyscarnate/

Bloodshot Dawn Purple Turtle

020 7383 4976

Group Doueh Cafe 020 871 230 1094

Hang The Bastard/Crossbreaker/

Brotherhood Of The Lake Barfly

0870 907 0999

Laura Marling/Timber Timbre HMV

Hammersmith Apollo 0870 606 3400

Lydia Baylis/The Plea Monto Water

Rats 020 7837 4412

Man Like Me/Special Needs/The

Black Dove Experiment Dingwalls

020 7267 1577

Mayer Hawthorne Scala 020 7833 2022

Olaf/Liz Lawrence/Karen Grace Old

Queen's Head 020 7354 9993

Olivia Tremor Control Cargo

0207 749 7840

Rae Morris Slaughtered Lamb

020 8682 4080

Robert Ellis Windmill 020 8671 0700

Sky Keepers/Wild Sea Good Ship

020 7372 2544

So Many Wizards/Toodard/The

Focussed Distraction Shacklwell

Arms 020 7249 0810

Spector 100 Club 020 7636 0933

Team Me/Uno Moller The Lexington

020 7837 5387

Three Trapped Tigers Village

Underground 020 7422 7505

Toy Horses Garage 020 7607 1818

The Words/Grand Cafe Dublin Castle

020 7485 1773

Zoo Zero/Karvel/The Diamond

Noise MacBeth 020 7739 5095

#### MANCHESTER

Earth/Mount Eerie Ruby Lounge

0161 834 1392

Gabrielle Apilin Sound Control

0161 236 0340

Gang Colours The Castle 0161 237 9485

Justin Furstenfeld Academy 3

0161 832 1111

LMFAO/Far East Movement/Colette

Carr Academy 0161 832 1111

Protest The Hero/Long Distance

Calling Academy 2 0161 832 1111

Zico Chain Dry Bar 0161 236 5920

#### MIDDLESBROUGH

The Maccabees Town Hall

01642 242561

#### MILTON KEYNES

The Icarus Line Craufurd Arms

01908 313 864

#### NEWCASTLE

Max Raptor/Hildamay

O2 Academy 2 0870 477 2000

Saints Of Arcadia/Token Trillians

0191 232 1619

#### NEW BRIGHTON

The Frantones Floral Pavilion Theatre

0151 639 4360

#### NORWICH

David Cella Bicycle Shop 01603 625 777

InMe/LostAlone/Mojo Fury

Waterfront 01603 632 717

#### NOTTINGHAM

Lloyd Cole Glee Club 0871 472 0400

Sharon Jones & The Dap Kings Rock

City 08713 100000

#### OXFORD

Ellen & The Escapades Wheatheaf

01865 721 156

The Milk Jericho Tavern 01865 311 775

#### PORTSMOUTH

The Magic Band Wedgewood Rooms

023 9286 3911

McFly Guildhall 023 9282 4355

#### SHEFFIELD

The Hype Theory Corporation

0114 276 0262

Roddy Woomble Greystones

0114 266 5599

#### SOUTHAMPTON

Antlered Man Soul Cellar

023 8071 0648

The Cast Of Cheers/Theme Park

Joiners 023 8022 5612

Omar Brook 023 8055 5366

#### SOUTHSEA

Andrew Foster Cellars 02392 826249

#### TUNBRIDGE WELLS

Slow Magic/Seabritles The Forum

0871 277 7101

#### WAKEFIELD

Young Peculiar The Hop 0871 230 1094

#### WINCHESTER

Peter Bruntnell/The Caves

The Railway 01962 867 795



ANDREW WHITTON, DAN DEN NISON, TOM MARTIN, SONIA MELOT, ANDY WILLISHER, ED MILES



# THURSDAY

## March 8

### ABERDEEN

**The Answer/The Union** Lemon Tree  
01224 642230

### BATH

**Kirsty McGee** Chapel Arts Centre  
0122 5404445

### BELFAST

**Dog Is Dead** McHugh's 028 9050 9999

**Mark Lanegan** Queens University  
028 9097 3106

**Tinchy Stryder** Odyssey

028 9073 9074

### BIRMINGHAM

**The Apples** Hare & Hounds  
0870 264 3333

**Feed The Moose/Article Thieves/**  
**The Charmers** Flapper 0121 236 2421

**Gabrielle Aplin** Rainbow 0121 772 8174

**The Hollies** Symphony Hall  
0121 780 3333

**Post Descartes/The Black Sheep**  
**Family/Kissing Lieutenant**

The Ballroom 0121 448 0797

**Semi-cide/Darkness Is Blinding/**  
**Dakota** Ruins 02 Academy 3

0870 477 2000

**Sharon Jones & The Dap Kings**  
HMV Institute 0844 248 5037

**Vandaveer** Hare & Hounds  
0870 264 3333

### BOURNEMOUTH

**Krista Green** Centre Stage

### BRIGHTON

**Bloodloss/Collisions** The Hydrant  
01273 608 313

**Johnny Foreigner** Green Door Store  
07894 267 053

**Labrinth** Concorde 2 01273 673 311

**Lianne La Havas** Coalition  
01273 726 858

**The Move-Ons** White Rabbit  
01273 677 655

**Rae Morris** The Hope 01273 723 568

**Team Me/Early Ghost/Uno** Moller  
The Haunt 01273 770 847

### BRISTOL

**Contraband/Weapon Of Choice**  
Mr Wolf's 0117 927 3221

**Deltorers/Hyde/Name The Pacific**  
Louisiana 0117 926 5978

**The Dodge Brothers/The Carrivick**  
**Sisters** St George's Hall 0117 923 0359

**Landscapes/The Cold Harbour/**  
**Clear The Coast** Fleece 0117 945 0996

**Maverick Sabre** Anson Rooms  
0117 954 5810

**The Milk** Start The Bus 0117 930 4370

**Pale Seas** Thekla 08713 100000

**The Presidents Of The United States**  
**Of America/Straight Lines**

02 Academy 0870 477 2000

**Reigns** Croft (Front Bar) 0117 987 4144

**The Sunpilots** Mother's Ruin  
0117 925 6969

### CAMBRIDGE

**The Strangers/The Popes/Mike**  
**Marlin** Corn Exchange 01223 357851

### CANTERBURY

**Bender Crack Corn/Captain Bastard**  
**& The Scallywags/Bottlenex** Beer

Cart Arms 0871 230 1094

### CARDIFF

**The Acacia Strain/Brutality Will**  
**Prevall** Clwb Ifor Bach 029 2023 2199

**Martha Tilston/The Brumys** 10 Feet  
Tall 02920 228883

### CHELMSFORD

**Skyllight Crowd** Hooga 01245 356 811

### CHELTHAM

**Three Trapped Tigers** Frog & Fiddle  
01242 701156

### DERBY

**History Of The Hawk/Fickle Twin**  
The Vic Inn 01332 74 00 91

**Middleman** Venue 01332 203545

### EDINBURGH

**Earth/Mount Eerie/O Paon**  
The Caves 0131 557 8989

### EXETER

**Dan Webb/Los Broncos** Cavern Club  
01392 495 370

### GLASGOW

**Cannibal Corpse/Triptykon/**  
**Enslaved** 02 ABC 0870 903 3444

**Chiddy Bang** The Arches

0141 565 1000

**Chimaira/Revoker** King Tut's Wah  
Wah Hut 0141 221 5279

**Echofela** School Of Art 0141 353 4530

**FM/Romeo's Daughter** Cathouse  
0141 248 6606

**Haight-Ashbury** Captain's Rest  
0141 331 2722

**Little Doses/The Temperance**  
**Movement** Nice'n'Sleazy

0141 333 9637

**Max Raptor/Hikdamay** Stereo  
0141 576 5018

**Protest The Hero/Long Distance**  
**Calling/Blood Command** 02 ABC2

0141 204 5151

### GUILDFORD

**Ellen & The Escapades** Boilerroom  
01483 539 539

### LEEDS

**Alasdair Roberts** Howard Assembly  
Room 0113 243 9999

**Dutch Uncles/Mammal Club** Nation  
Of Shopkeepers 0113 203 1831

**The Funeral Suits** Cockpit  
0113 244 3446

**Iain Archer** College Of Music  
0113 222 3400

### LEICESTER

**The Hype Theory/Jet Pack**  
Soundhouse 07830 425555

**Richmond Fontaine** Musician  
0116 251 0080

### LIVERPOOL

**Veronica Falls/By The Sea/Novella**  
Leaf On Bold St 0151 707 7747

### LONDON

**Another's Blood/Story Books**  
Hoxton Hall 020 7739 5431

**Antlered Man** Electrowerkz  
020 7837 6419

**Avery Sunshine** Union Chapel  
020 7226 1686

**Billy Vincent** The Bowery  
020 7580 3057

**The Cast Of Cheers/Theme Park**  
Hippodrome 0208 5414411

**The Civil Wars** Rough Trade East  
0207 392 7788

**Conor Maynard** 02 Academy 2  
Islington 0870 477 2000

**D2 Deathrays/Hawk Eyes/Eager**  
**Teeth** Old Blue Last 020 7613 2478

**Elimination/Triaxis** The Unicorn  
020 7485 3073

**Enfant/Sennen** Barfly 0870 907 0999

**Floating Points** Fabric 020 7336 8898

**Florence + The Machine/The**  
**Horrors/Spector** Alexandra Palace

020 8365 2121

**Gang Colours** Vortex Jazz Club  
020 7254 6516

**Group Douch** Cafe Oto 0871 230 1094

**The Hit Ups/The Theory Of The Rosa**  
**Riot/Butterflies On Strings** Dublin

Castle 020 7485 1773

**Jad Fair/Old Forest** MacBeth  
020 7739 5095

**The Jayhawks** Barbican Centre  
020 7638 8891

**The Jon Spencer Blues Explosion**  
Scala 020 7833 2022

**Killing Joke** Roundhouse

020 7482 7318

**Kowton** Nest 020 7354 9993

**Lester Clayton/Dan Hutchins Band/**  
**Alice Watts** Borderline 020 7734 5547

**Life In Film XOYO** 020 7729 5959

**LMFAO/Far East Movement/Colette**  
Carr 02 Shepherds Bush Empire

0870 771 2000



**Monument Valley** Slaughtered Lamb  
020 8682 4080

**More Fire Crew** Hackney Attic  
0871 902 5734

**Name Your Heroes/Your City Is**  
**Forgotten/Sell Your Sky** Nambucca

020 7272 7366

**The Pains Of Being Pure At Heart**  
02 Academy Islington

0870 477 2000

**Rosie Vanier** 12 Bar Club  
020 7240 2622

**School Of Seven Bells** Garage  
020 7607 1818

**The Wolfhounds** Buffalo Bar  
020 7359 6191

### MANCHESTER

**Alice Gold/Risa Hall** Ruby Lounge  
0161 834 1392

**Kill Hannah/DearSuperstar**  
Academy 2 0161 832 1111

**New Build** Deaf Institute  
0161 330 4019

**Sad Claude/Vixen Parlour/Veasey**  
Jabez Clegg 0161 272 8612

**Sierra Maestra** Band On The Wall  
0161 832 6625

**Whilpcord** Kings Arms 0161 832 3605

### MILTON KEYNES

**Mest** Craufurd Arms 01908 313 864

**Peter Grant** Stables 01908 280800

### NEWCASTLE

**Future Islands/Way Through/Warm**  
**Digits** Cluny 0191 230 4474

**Nero** 02 Academy 0870 477 2000

**So Many Wizards/Brilliant Mind**  
Head Of Steam 0191 232 4379

### NORWICH

**Energy** Brickmakers 01603 441 118

### NOTTINGHAM

**The Maccabees** Rock City  
08713 100000

**Thomas Truax/Burly Nagasaki**  
Rescue Rooms 0115 958 8484

### OXFORD

**Cave Painting** Bullingdon Arms  
01865 244516

**Piney Gir/Dennis Hopper Choppers**  
Jericho Tavern 01865 311 775

**Rizzle Kicks** 02 Academy  
0870 477 2000

### PORTSMOUTH

**Space Ritual** Mr Kyps 01202 748945

### PORTSMOUTH

**Rise To Remain** Wedgewood Rooms  
023 9286 3911

### PRESTON

**Louis Barabbas & The Bedlam Six**  
Mad Ferret 07919 896 636

**Natural Snow Buildings/**  
**Woodcraft Folk/The Totally**

**Wired Collective** Continental  
01772 499 425

### SHEFFIELD

**InMe/LostAlone/Mojo** Fury  
Corporation 0114 276 0262

**Portico Quartet** Queens Social Club  
0114 272 5544

**Sean Taylor** Greystones  
0114 266 5599

### SOUTHAMPTON

**Brother & Bones** Avondale House  
023 8022 3405

**Lazy Habits** Soul Cellar  
023 8071 0648

### SOUTHSEA

**Munich** Cellars 02392 826249

### ST ALBANS

**My Heroine** Horn 01727 853 143

### TUNBRIDGE WELLS

**Attack Attack!/Helights/Calore**  
The Forum 0871 277 7101

### WOLVERHAMPTON

**Aristocrats** Robin 2 01902 497860

# FRIDAY

## March 9

### ABERDEEN

**Sound Of Guns** The Tunnels  
01224 211121

### BATH

**David Cella/Piney Gir** Chapel Arts  
Centre 0122 5404445

**Lazy Habits** Banglo 01225 345442

**The Milk Moles** 01225 404445

### BIRMINGHAM

**Boots Electric/Eyes On Film**  
02 Academy 2 0870 477 2000

**Elimination/Triaxis** Scruffy Murphy's  
0121 333 3201

**FKA/The Angry Seed/Seventh**  
**Harizon** Flapper 0121 236 2421

**Kill Hannah/Dear Superstar** HMV  
Institute (Library) 0844 248 5037

**LMFAO/Far East Movement/Colette**  
Carr 02 Academy 0870 477 2000

**Open To Fire/Club Smith** The  
Ballroom 0121 448 0797

**Rebecca & The Roses/Jupiter Ate/**  
**Scarlet** 02 Academy 3 0870 477 2000

### BRIGHTON

**Anchorsong** Blind Tiger 01273 681228

**Anti-Nowhere League** The Hydrant  
01273 608 313

**Deaf Club/14th** The Hope  
01273 723 568

**Future Islands** The Haunt  
01273 770 847

**Jeff Daniels** Fishbowl 01273 777 505

**The Maccabees** Dome 01273 709709

**The Megaphonic Thrift/The Witches**  
Prince Albert 01273 730 499

**Sinead O'Connor** St George's Church  
01273 279448

**Three Trapped Tigers** Green Door  
Store 07894 267 053

### BRISTOL

**Barymore's** Pool Party Croft (Front  
Bar) 0117 987 4144

**Doing Time** Fleece 0117 945 0996

**Ellen Allien/Kiki** Lakota 0117 942 6139

**The Hit Ups/Jesse Ventura/**  
**Knifemen** Croft 0117 987 4144

**Lazy Habits/The Allergies** Thekla  
08713 100000

**Loefah** Thekla 08713 100000

**Mango Factory** Mr Wolf's  
0117 927 3221

**Martha Tilston/Jason Steel**  
Louisiana 0117 926 5978

**Rizzle Kicks** 02 Academy  
0870 477 2000

**Slim Chance** Thunderbolt  
07791 319 614

### CARDIFF

**B**



## FRIDAY

March 9

## LONDON

[ME]

FRIDAY, MAR 9

GOOSE/  
AUTOKRATZ/  
ED WILDER

SATURDAY, MAR 10

KOKO  
0844 847 2258

◀ CONTINUED FROM PAGE 59

**New Build** Corsica Studios  
0207 703 4760**N Type/Toddla T** XOYO 020 7729 5959  
**The Operators** The Finsbury  
020 8809 1142**Patch & The Giant** Good Ship  
020 7372 2544**Pencil/The Herbaliser/Haggis Horns**  
Village Underground 020 7422 7505  
**Protest The Hero/Long Distance**  
**Calling/Blood Command** O2Academy Islington 0870 477 2000  
**Robinson/Texas Radio Band** Silver  
Bullet 020 7619 3639**Roscoe Mitchell** Cafe Oto  
0871 230 1094**Seb Marx & His Gushing Bride/**  
**Bangstrokeblow** George Tavern  
020 7790 1763**Sergeant Buzz** Prince Albert  
020 8894 3963**Sharon Jones & The Dap Kings/**  
**Corrina Greyson** O2 Shepherd's Bush  
Empire 0870 771 2000**Snowboy/Healer Selecta** Madame  
Jojo's 020 7734 2473**The Stranglers/The Popes/Mike**  
**Marlin** Roundhouse 020 7482 7318**Sugarmountain** Zigfrid Von  
Underbelly 020 7613 1988**Vandaveer** Nambucca 020 7272 7366**The Vanderbilts/Rew Starr/**  
**Yeah Saint Paul** Constitution  
020 7387 4805**Versus/Smallgang/Plaided** The  
Lexington 020 7837 5387**[Me]** Club NME @ Koko 0870 4325527**MANCHESTER****Aristocrats** Night And Day Cafe  
0161 236 1822**Avery Sunshine** Band On The Wall  
0161 832 6625**Benga Sankey's** 0161 661 9668**Cannibal Corpse/Triptykon/**  
**Enslaved** Academy 0161 832 1111**FM/Romeo's Daughter** Academy 2  
0161 832 1111**Halls/Work Them** Kraak 07855 939 129**Laura Marling/Timber Timbre/Pete**  
**Roe** O2 Apollo 0870 401 8000**Mayer Hawthorne** Ruby Lounge  
0161 834 1392**Veronica Falls** Deaf Institute  
0161 330 4019**MINEHEAD****ATP** Jeff Mangum/Josanna Newsom/  
**Thurston Moore/Young Marble****Giants/The Raincoats/The Fall/**  
**Minutemen** Duet 0871 230 1094**NEWCASTLE****Polarsets** Cluny 0191 230 4474**Pray For Blood/We Found Nemo/**  
**Queen Anne's Revenge** O2 Academy  
2 0870 477 2000**The Silence/Jen Stevens & The**  
**Hiccups** Bar 38 0191 261 6463**Styles Make Fights** Cluny  
0191 230 4474**Yashin** Northumbria University**NORWICH****Portico Quartet** Arts Centre  
01603 660 352**Unhallowed/Redeem** The Dead  
Brickmakers 01603 441 118**NOTTINGHAM****The Acacia Strain** Rock City  
08713 100 000**Astral Social Club/Blood Stereo**  
Chameleon 0115 950 5097**Fingersnap** Rescue Rooms  
0115 958 8484**OXFORD****Llanne La Havas** O2 Academy 2  
0870 477 2000**PLYMOUTH****Envy The Fallen/Elithia/Temerus**  
White Rabbit 01752 227522**POOLE****Subgiant/Beans On Toast/**  
**Heatwood** Mr Kyps 01202 748945**PORTSMOUTH****Maverick Sabre** Pyramids  
023 9235 8608**READING****Emmy The Great** Sub89 0871 230 1094**Kissy Sell Out** Sub89 0871 230 1094**SHEFFIELD****Killing Joke** Corporation 0114 276 0262**McFly** City Hall 0114 278 9789**Walter Trout** O2 Academy  
0870 477 2000**SOUTHAMPTON****Tellison** Soul Cellar 023 8071 0648**Utah Saints/Drumsound** Junk Club  
023 8033 5445**SOUTHSEA****Stefan Cush & The Feral Family**  
Cellars 02392 826249**SWINDON****Panic** The Rolleston 01793 534238**TORQUAY****Babysnakes** The Attic 01803 290 036**TUNBRIDGE WELLS****Ellen & The Escapades** The Forum  
0871 277 7101**WAKEFIELD****Scorepoint** The Hop 0871 230 1094**WOLVERHAMPTON****Glory Days** Robin 2 01902 497860**The Presidents Of The United States**  
**Of America/Straight Lines** Wulfrun  
Hall 0870 320 7000**Upon Descent/Incendia/Fated Elegy**  
Slade Room 0870 320 7000**YORK****The Last Carnival** Stereo 01904 612237**Union J/III** City Screen Basement Bar  
01904 541144**ABERDEEN****Chimaira** The Tunnels 01224 211121**BATH****The Motorcity Daredevils** Komedia  
0845 293 8480**BIRMINGHAM****Graeme Clark** HMV Institute  
(Temple) 0844 248 5037**Jimmy Davis/Johnny Kowalski/**  
**Redstarr** O2 Academy 3**BRIGHTON****Autopsy** Volks Tavern 01273 682828**Gilles Peterson** Concorde 2  
01273 673 311**Halls** Green Door Store 07894 267 053**Life's A Gas** Komedia 01273 647 100**Monument Valley** The Hope  
01273 723 568**New Build** Sticky Mike's Frog Bar  
01273 749 465**Peter Bruntnell/Robert Vincent**  
The Palmeira 01273 720641**Roddy Woomble** The Haunt  
01273 770 847**BRISTOL****Anti** Nowhere League Fleece  
0117 945 0996**Ant Noel/The Peabody Drakes**  
Mr Wolf's 0117 927 3221**The Chapman Family/The**  
**Naturals/Spectres** Louisiana**BIRMINGHAM****Echo Pilots/Ground Floor Noise**  
Croft (Front Bar) 0117 987 4144**Falling Upstairs** Croft (Front Bar)  
0117 987 4144**The Fall Of Arcadia/The Night**  
**Lights** Thunderbolt 07791 319 614**Gouranga/Pohl** Croft (Main Room)  
0117 987 4144**Josh Kumra** Thekla 08713 100000**Pinex Glr/Poppy Perez/**  
**Drunken Butterfly** Cube Cinema  
0117 907 4190**CANTERBURY****Sam Sure** Giacomo Marlowe Theatre  
01227 787787**CARDIFF****Lazy Habits** Gwdihw Cafe Bar  
029 2039 7933**Melc Stevens/Twmffat/Jamie**  
**Bevan** Clwb Ifor Bach 029 2023 2199**CARLISLE****Janice Graham** Band Brickyard  
01228 512 220**The Vibrators/The Exiles/State**  
**Control** Club Victoria 01228 533 476**CHELTENHAM****Johnny Foreigner** Frog & Fiddle  
01242 701 156**CHESTER****The Sims/The Fallows** Laugh Inn  
01244 401 626**DERBY****The Twang** University 01332 591 515**Wodensthorne** Old Bell 01332 343 701**DUNDEE****The Selector/Gaps** Hedrickson  
Reading Rooms 01382 228 496**Sound Of Guns** Doghouse  
01382 227 080**EDINBURGH****The Asps/John Vean/The Daytonas**  
Electric Circus 0131 226 4224**The Jayhawks** HMV Picture House  
0844 847 1740

## SATURDAY

March 10

March 11

**Loch Lomond** Sneaky Pete's  
0131 225 1757**EXETER****Skint & Demoralised** Cavern Club  
01392 495 370**FALMOUTH****Kirsty McGee** Miss Peapod's  
0871 230 1094**Rizzle Kicks** Princess Pavilion  
01326 211 222**GLASGOW****The Frank & Walters/The Dead**  
**School** Admiral 0141 221 7705**The Funeral Suits** King Tut's Wah Wah  
Hut 0141 221 5279**Laura Marling** O2 Academy  
0870 477 2000**LMFAO/Far East Movement/Colette**  
**Carr** Barrowlands 0141 552 4601**Mayer Hawthorne** Oran Mor  
0141 552 9224**Muscles Of Joy** CCA 0141 352 4900**Nanci Griffith** Royal Concert Hall  
0141 353 8000**Seether** Garage 0141 332 1120**Veronica Falls** Stereo 0141 576 5018**Yashin** The Arches 0141 565 1000**GLOUCESTER****The Milk** Guildhall Arts Centre  
01452 503 050**LEEDS****The Acacia Strain** The Well  
0113 244 0474**Dreadzone** Brudenell Social Club  
0113 243 5866**Gabrielle** Applin Cockpit  
0113 244 3446**Henrik Schwarz/Joy Orbison**  
Faversham 0113 245 8817**The Maccabees** O2 Academy  
0870 477 2000**Mark Lanegan** Metropolitan  
University 0113 283 2600**Straight Up Wire Club** 0870 444 4018**LIDCHURCH****Elephant** Donkey 0116 270 5042**Julie Felix Y** Theatre 0116 255 6507**LIVERPOOL****Joseph Topping** Parr St Studios  
0151 707 3727**Kassidy** O2 Academy 2 0870 477 2000**Nero** University 0151 256 5555**The Wellgreen/The Springtime**  
**Anchorage** Zanzibar 0151 707 0633**LONDON****Alice Gold/Christmas Club**  
Borderline 020 7734 5547**Anti Vigilante/Broken Nose/**  
**Tyrannosaurus** Alan Nambucca  
020 7272 7366**Bruce Lok** Bull & Gate 020 7485 5358**Cannibal Corpse/Triptykon/**  
**Enslaved** HMV Forum 020 7344 0044**Chemical Brothers/L-VIS 1990** Fire  
Club 020 3242 0040**Deviant UK/Machine Rox/Analog**  
**Angel** Underworld 020 7482 1932**Florence + The Machine/The**  
**Horrors/Spector** Alexandra Palace  
020 8365 2121**FM/Romeo's Daughter** O2 Shepherd's  
Bush Empire 0870 771 2000**The Good Suns** Heroes Bar  
020 7485 6040**Goose/Autokratz/Ed Wilder** Club  
NME @ Koko 0870 4325527**Heroes With Butch/Jo Jo De Freq**  
Egg 020 7428 7574**Hollywood Tramp** Barfly  
0870 907 0999**Jamie Bull/Luke Unabomber**  
Shacklewell Arms 020 7249 0810**Jason Clarke/Cop On The Band**  
Zigfrid Von Underbelly 020 7613 1988**The Jude/Christina Novelli** 100 Club  
020 7636 0933**Karnataka** Bush Hall 020 8222 6955**Kill Hannah/DearSuperstar** O2  
Academy Islington 0870 477 2000**Loefah/MJ Cole** Plan B 08701 165421**MANCHESTER****Boots Electric** Academy 2 0161 832 1111**The Caroloreglans** Band On The Wall  
0161 832 6625**From The Sticks/The Odd Squad**  
Longfield Live 0161 253 7227**Killing Joke** Academy 0161 832 1111**The Last Carnival** Alter Ego  
0161 236 9266**McFly** O2 Apollo 0870 401 8000**Page 44** Moho Live 0161 834 8180**Portico Quartet** Royal Northern  
College Of Music 0161 273 6283**The Presidents Of The United States**  
**Of America/Straight Lines** HMV Ritz  
0161 236 4355**MILTON KEYNES****Steve Gifford** Stables 01908 280800**MINEHEAD****ATP** Boredoms/The Jon Spencer  
**Blues Explosion/Earth/Oneohtrix****Point Never/Yann Tiersen/Low/**  
**Joanna Newsom/The Apples In**  
**Stereo** 0871 230 1094**NEWCASTLE****Pygmalion/Aristocrats** Cluny  
0191 230 4474**NORWICH****Rise To Remain/Heaven Shall Burn/**  
**Malefic** Waterfront 01603 632 717**NOTTINGHAM****Emille Autumn** Rock City  
08713 100 000**Pale Seas/Koreless** Stealth  
08713 100 000**Zico Chain/To The Bones** Rock City  
08713 100 000**OXFORD****Foxes!** Cellar 01865 244 761**PORTRUSS****Paul Oakenfold** Lush 028 7082 3539**PORTSMOUTH****On Trial/What Is Life For?/Archive**  
45 Barn 023 9282 5136**READING****Miss Bruise Violet/Screama**  
**Ballerina** Face Bar 0118 956 8188**Shoot For The King** Plug'n'Play  
0118 958 1447**SHEFFIELD****Electricity In Our Homes** Harley  
0114 275 2288**John Reilly** Plug 0114 276 7093**Kissy Sell Out** Plug 0114 276 7093**Seani B/Movie Star** Jonny O2  
Academy 2 0870 477 2000**Valve Soundsystem** University  
0114 222



## SUNDAY

March 11

## BELFAST

Little Doses Auntie Annie's  
028 9050 1660

## BIRMINGHAM

Cannibal Corpse/Triptykon HMV  
Institute 0844 248 5037  
Max Raptor/Hildamay O2 Academy  
3 0870 477 2000  
More Than Life The Ballroom  
0121 448 0797

## BRIGHTON

The Apples Blind Tiger 01273 681228  
Ben L'Oncle Soul Dome 01273 709709  
Gabrielle Apilin Komedia  
01273 647 100

## BRISTOL

Emille Autumn O2 Academy 2  
0870 477 2000  
Heaven Asunder/Vanadium/  
Control The Storm Croft (Front Bar)  
0117 987 4144  
Kill Hannah/Bear Superstar/In  
Elegance Fleece 0117 945 0996  
Mayer Hawthorne Thekla  
08713 100 000

Toy Horses/The Short Life Of  
Gracie/Little Rum Club Croft (Main  
Room) 0117 987 4144

## CAMBRIDGE

Kling Charles Portland Arms  
01223 357268

## CARDIFF

Piney Glr 10 Feet Tall 02920 228883

## CARLISLE

Yashin/Jody Has A Hitlist/With One  
Last Breath Brickyard 01228 512 220

## CHELTENHAM

Roddy Woombie Town Hall  
01242 227979

## COVENTRY

Wild Beasts/Alt-J Warwick University  
0871 230 1094

## EDINBURGH

The Aristocrats Voodoo Rooms  
0131 556 7060

## EXETER

The Popes Phoenix 01392 667080

## FALMOUTH

Maverick Sabre Princess Pavilion  
01326 211222

## GLASGOW

The Acacia Strain Cathouse  
0141 248 6606

Boots Electric King Tut's Wah Wah  
Hut 0141 221 5279

The Dead School Pivo Pivo  
0141 564 8100

Falloch/Thula Borah Nice'n'Sleazy  
0141 333 9637

The Presidents Of The United  
States Of America/Straight Lines  
O2 ABC 0870 903 3444

The Selector Gran Mor 0141 552 9224

## LEEDS

Cold Flame Duck & Drake  
0113 246 5806

Johnny Foreigner Brudenell Social  
Club 0113 243 5866

The Last Carnival Milo 0113 245 7101

## LIVERPOOL

Dead Rock Stars Donkey  
0116 270 5042

## LIVERPOOL

The Jayhawks O2 Academy  
0870 477 2000

Rise To Remain O2 Academy 2  
0870 477 2000

## LONDON

Earth/Mount Eerie/O Paon Union  
Chapel 020 7226 1686

Emmy The Great Queen Elizabeth  
Hall 020 7960 4242

The Keys/By The Sea/Le Volume  
Courbe The Lexington 020 7837 5387

Mickey Gloss/Mr Peppermint/  
Trogon Old Blue Last 020 7613 2478

Samantha Whates Book Club  
020 7684 8618

Sons Between Guns/The Black  
Widows Dublin Castle 020 7485 1773

Zico Chain/Six Hour Sundown  
Nambucca 020 7272 7366

## MANCHESTER

Early Mojo/The Gentrymen  
Academy 3 0161 832 1111

The Megaphonic Thrift Ruby Lounge  
0161 834 1392

Modern Blonde Kings Arms  
0161 832 3605

3 Doors Down/Seether Academy  
0161 832 1111

## MINEHEAD

ATP Jeff Mangum/Sun Ra  
Arkestra/ The Magnetic Fields/  
Sebadoh/Boredoms/The Magic  
Band/Versus/Olivia Tremor  
Control 0871 230 1094

## NEWCASTLE

Chimaira/Revoker/Neosis O2  
Academy 2 0870 477 2000

Fickle Lilly The Tyne 0191 265 2550

## NORWICH

Black Stone Cherry/Rival Sons UEA  
01603 505 401

## NOTTINGHAM

The Answer/The Union Rock City  
08713 100 000

## OXFORD

McFly New Theatre 0870 606 3500

## PORTSMOUTH

Rizzle Kicks Wedgewood Rooms  
023 9286 3911

## PRESTON

Louise Jordan Continental  
01772 499 425

Luke Leighfield Mad Ferret  
07919 896 636

## READING

Our Last Act Face Bar 0118 956 8188

## SOUTHAMPTON

Peter Grant Brook 023 8055 5366

## SOUTHSEA

Dean Mumford Cellars 02392 826 249

## YORK

The Icarus Line/Sonic Tractor  
Fibbers 01904 651 250

Veronica Falls/Novella/Chuck  
Jager The Duchess 01904 641 413

## MONDAY

March 12



The Horrors,  
SECC, Glasgow

## ABERDEEN

The Acacia Strain The Tunnels  
01224 211121

## BIRMINGHAM

Kassidy O2 Academy 3 0870 477 2000

Lianne La Havas Glee Club  
0870 241 5093

Mark Lanegan HMV Institute  
0844 248 5037

3 Doors Down/Seether O2 Academy  
0870 477 2000

## BRIGHTON

Earth/Mount Eerie/O Paon The  
Haunt 01273 770 847

## BRISTOL

Braindead/Luvdump/2 Sick  
Monkeys Croft (Front Bar)  
0117 987 4144

Gabrielle Apilin Thekla 08713 100 000

The Jayhawks O2 Academy  
0870 477 2000

Sinead O'Connor St George's Hall  
0117 923 0359

Xiu Xiu Fleece 0117 945 0996

## CARLISLE

Lloyd Cole Glee Club 0870 241 5093

Max Raptor/Hildamay Clwb Ifor  
Bach 029 2023 2199

The Milk The Globe 07738 983947

Slow Magic/Selebrities 10 Feet Tall  
02920 228883

## GLASGOW

Florence + The Machine/The  
Horrors/Spector SECC 0141 248 3000

Killing Joke O2 ABC 0870 903 3444

Rise To Remain Garage 0141 332 1120

## HATFIELD

Nero The Forum 0844 477 2000

## LEEDS

Boots Electric Cockpit 0113 244 3446

The Megaphonic Thrift Brudenell  
Social Club 0113 243 5866

Souls Of Mischief The Well  
0113 244 0474

## LIVERPOOL

The Maccabees O2 Academy  
0870 477 2000

## LONDON

Ben L'Oncle Soul KOKO 020 7388 3222

Damien Jurado Cargo 0207 749 7840

Diagrams Hoxton Square Bar & Grill  
020 7613 0709

Echo Lake/Red Kite Madame Jojo's  
020 7734 2473

Eddie Pillar/Arthur Baker/Lascelle  
Gordon Purple Turtle 020 7383 4976

Father Murphy Shacklwell Arms  
020 7249 0810

The Idiot Bastard Band Monto Water  
Rats 020 7837 4412

Let's Talk Daggers/Palm Reader Old  
Blue Last 020 7613 2478

Lost In The Trees The Lexington  
020 7837 5387

Louis Barabbas & The Bedlam Six  
Bull & Gate 020 7485 5358

Michael Kiwanuka Rough Trade East  
0207 392 7788

NZCA/LINES Barfly 0870 907 0999

The Run-Up/Little Triggers/Joey  
Suave 93 Feet East 020 7247 6095

Scratch Acid Garage 020 7607 1818

Shinji Masuko Cafe Oto 0871 230 1094

Suffocation/Cattle Decapitation  
Underworld 020 7482 1932

Tom Bertram Nambucca 020 7272 7366

Tripwires/Sheen Old Queen's Head  
020 7354 9993

Willis Earl Beal Sebright Arms  
020 7729 0937

## MANCHESTER

Cave Painting Trof Fallowfield  
0161 224 0467

Tall Firs Deaf Institute 0161 330 4019

## NEWCASTLE

The Answer/The Union O2 Academy  
0870 477 2000

James Bourne O2 Academy 2  
0870 477 2000

## NORWICH

Wild Beasts/Alt-J Waterfront  
01603 632 717

## NOTTINGHAM

Baby Godzilla/Airight The Captain  
Rescue Rooms 0115 958 8484

Black Stone Cherry/Rival Sons Rock  
City 08713 100000

## OXFORD

The Strangers/The Popes O2  
Academy 0870 477 2000

## SHEFFIELD

Dog Is Dead Plug 0114 276 7093

Oddball/Bug Corporation  
0114 276 0262

## SOUTHAMPTON

Roddy Woombie Joiners  
023 8022 5612

## WOLVERHAMPTON

The Magic Band Robin 2  
01902 497860

## YORK

Chimaira The Duchess 01904 641 413

## TUESDAY

March 13

## BIRMINGHAM

The Civil Wars HMV Institute  
0844 248 5037

Florence + The Machine/The  
Horrors/Spector LG Arena  
0121 780 4133

Joan Baez Symphony Hall  
0121 780 3333

The Megaphonic Thrift Rainbow  
0121 772 8174

Zico Chain Flapper 0121 236 2421

## BRIGHTON

Brand New Start The Hope  
01273 723 568

Cave Painting Dome 01273 709709

Rizzle Kicks Concorde 2 01273 673 311

Veronica Falls The Haunt  
01273 770 847

## BRISTOL

Father Murphy/Isola/Muddy Miles  
Croft (Main Room) 0117 987 4144

The Maccabees O2 Academy  
0870 477 2000

Peter Grant Fleece 0117 945 0996

Summer Camp Louisiana  
0117 926 5978

## CAMBRIDGE

The Wild Mercury Sound Portland  
Arms 01223 357 268

## CARDIFF

Andrew Rhys Lewis Clwb Ifor Bach  
029 2023 2199

Chris Wood St David's Hall  
029 2087 8444

Polaris/Riffles & Diamonds/  
Raphallites Gwdihw Cafe Bar  
029 2039 7933

## CHELMSFORD

IC7 Hooga 01245 356 811

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Wild Beasts/Alt-J Arts Centre  
01206 500 900

## DERBY

Fleshgod Apocalypse Old Bell  
01332 343 701

## DUNDEE

Nazareth Dexter's 01382 228894

## EDINBURGH

Souls Of Mischief Electric Circus  
0131 226 4224

## GLASGOW

Amon Amarth O2 ABC 0870 903 3444

## LEEDS

Chimaira Cockpit 0113 244 3446

More Than Life/Break Even The Well  
0113 2440474

## LEICESTER

Matt Andersen Musician  
0116 251 0080

## LONDON

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020 7739 5095

Gabrielle Apilin Bush Hall  
020 8222 6955

Jackson Paul/Georgia Ruth  
Williams/Mary Leay Bull & Gate  
020 7485 5358

Jasmine Kara Borderline  
020 7734 5547

Jeff Mangum Union Chapel  
020 7226 1686

The Keepsakes/Ruby & The Rib Cage  
Barfly 0870 907 0999

Lianne La Havas Scala 020 7833 2022

Mark Lanegan/Creature With  
The Atom Brain/Duke Garwood  
O2 Shepherds Bush Empire  
0870 771 2000

Scriffi Politti The Lexington  
020 7837 5387

Slow Magic/Selebrities/Charleston  
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0161 237 9485

Sound Of Guns Roadhouse  
0161 228 1789

Xiu Xiu Ruby Lounge 0161 834 1392

## NEWCASTLE

In Me O2 Academy 2 0870 477 2000

Killing Joke O2 Academy  
0870 477 2000

The Lonesome West Cluny  
0191 230 4474

## NORWICH

Yashin Waterfront 01603 632 717

## NOTTINGHAM

As Blood Runs Black/War From A  
Harlot's Mouth/I The Breather Rock  
City 08713 100 000

Boots Electric/Eyes On Film Rescue  
Rooms 0115 958 8484

Laura Marling/Timbre Timbre Royal  
Centre 0115 948 2525

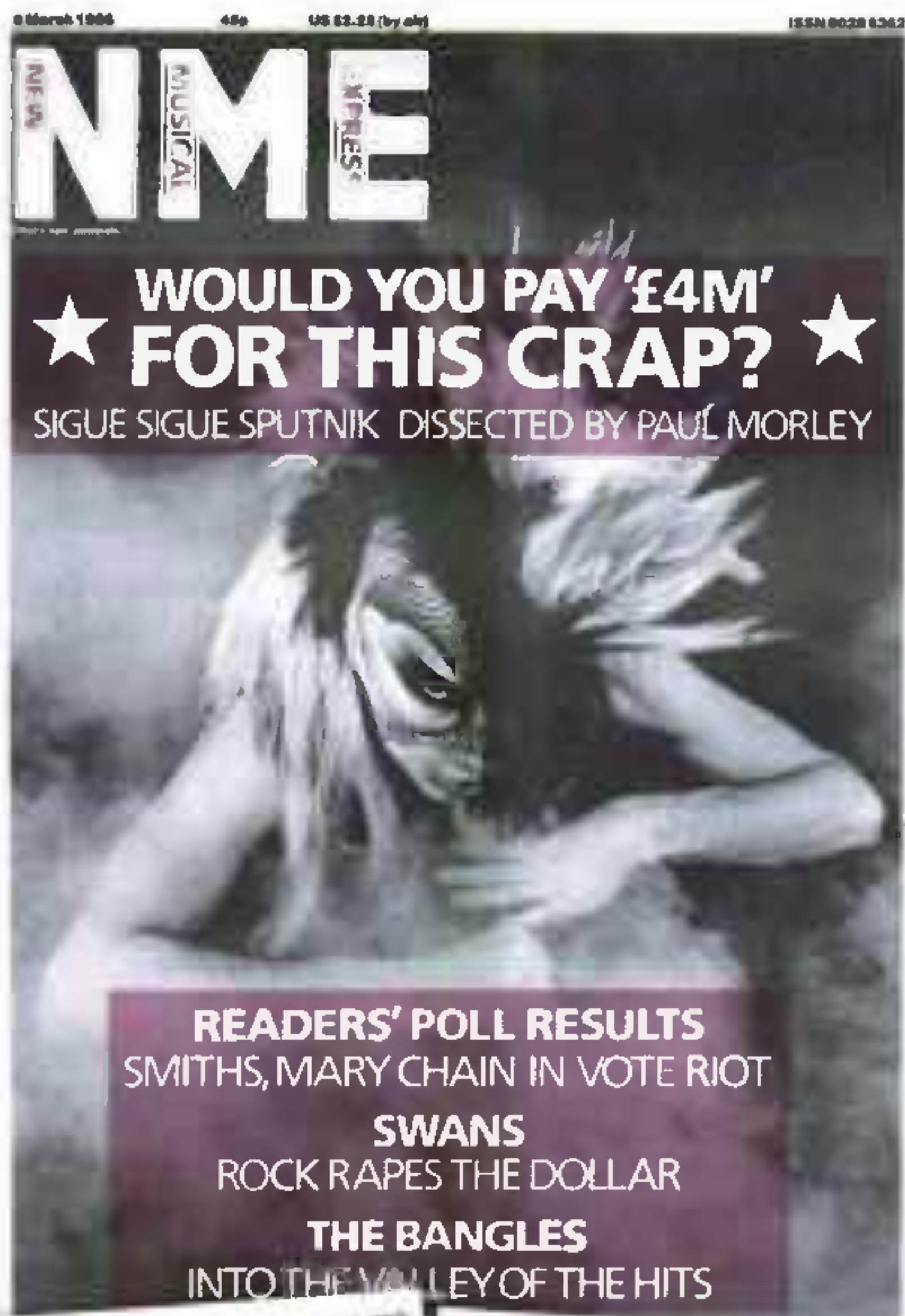
## OXFORD

Kassidy Jericho Tavern 01865 311 775



## THIS WEEK IN 1986

ROCK 'N' ROLL SWINDLE, BY ROYAL APPOINTMENT



READERS' POLL RESULTS  
SMITHS, MARY CHAIN IN VOTE RIOT  
SWANS  
ROCK RAPES THE DOLLAR  
THE BANGLES  
INTO THE VALLEY OF THE HITS

MANIC  
IMPRESSIVES



## PRINCE'S TRUSTEES

The Bangles are enjoying their first big hit with 'Manic Monday', which has been written for them by the mysterious "Christopher". "I think it relates to his new film 'Under A Cherry Moon' - that's the character's name," drummer Debbi Peterson says. "But we call him Prince." The Purple One has another song for them entitled 'Jealous Girl'. "He's got stockpiles of songs," gasps lead singer Susanna Hoffs. The song is rejected, and will remain unreleased by anyone.

## OZ PEST

Ozzy Osbourne is reviewed live at the Hammersmith Odeon. "I took with me my heavy metal mate Tonto, ready for some spandex-bulging, guitar-throttling, liver-flinging fun. But instead we stumbled into the Graveyard Of Rock'n'Roll with Oz, the self-styled Liberace of heavy metal, cast as an overfed ghost haunting the graves he used to trample on." It doesn't get any more positive. "It felt more like the Wembley Country Festival than a headbangers' paradise."

## LAUGHING ALL THE WAY

**W**e want to wind everybody up. EVERYBODY. For the sheer glee of it..

At present, Sigue Sigue Sputnik are succeeding in the mission outlined above by their guitarist, mastermind and former Generation X bassist Flash Tony. Off the back of an outlandish *NME* interview a couple of years previous, an appearance on *The Tube* and not a lot else, they have seduced EMI to the tune of... well, it's an unconfirmed fee, but it is astronomical. "What a way to start!" giggles Tony "Sending in our lawyer... Whatever Spandau Ballet got, whatever Sade got, we want twice as much... all off the back of a video we made ourselves with two video recorders!"

Sigue Sigue Sputnik's intention is to turn "selling out" into an art form. In between the songs on their album, 'Flaunt It', there is advertising space for sale. "We know that we are going to make a lot of money and we are going to make sure that it is THE most that has ever been made."

Tony is not done. "We'll go beyond this toytown world, out into finance, leisure, politics, business... can you imagine five real stars actually being the directors of a multi-national company? I think we have the intelligence and the ability to deal with the bigger world beyond rock... we want to get out and about among those tough bastards"

Sigue Sigue Sputnik sure do talk a good game. But aside from the single 'Love Missile F1-11' (which hits Number Three) the music will fall on deaf ears.

## ALSO IN THE ISSUE THAT WEEK

• The *NME* Poll Results for 1985 are in and completely dominated by The Smiths, closely followed by The Jesus And Mary Chain.

• Gary Glitter's manager denies that the drug overdose his client took last week was a deliberate suicide attempt.

• Single Of The Week is Hüsker Dü's 'Don't Want To Know If You Are Lonely'. "There isn't anyone who springs to mind who can drive a melody this hard with naked confidence and economy," writes Gavin Martin.

• Simple Minds are caught live at Birmingham NEC. "They are battling with U2 to become the Led Zeppelin of the '80s. It's not a pleasant thought that the Frankenstein British music industry has created another monster."

NME

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one-year rates (51 weekly issues) UK £122.40; Europe £145.50; United  
States (direct entry) \$219.70; rest of North America \$289.40;  
rest of the world £181.60 (prices include contribution to postage). Payment  
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# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

## A BAG OF NME SWAG



### CLUES ACROSS

- 1 The Horrors of spitting coming from cats and dogs (8-3-4)  
 9+30A Feels mime on TV is wrong for US band treading 'Hallowed Ground' (7-6)  
 10 Formed in 1989, their last single release was 'Rather Be' in 2008 (5)  
 11 Outkast making a call (3-2)  
 12 Album from prog-rock band Alan Parsons Project recorded the night before (3)  
 13+25A Bang on time, a hit from The Hives (4 4 4)  
 15 View of half of London from 'The \_\_\_' (3)  
 17 He's been with Wire since 1976, but still sounds like a fresh bloke (6)  
 18 Nude man somehow got into 'The \_\_\_ Feeling' with Metallica (7)  
 20 Band whose keyboard players have included Rick Wakeman and his son Oliver (3)  
 22 The way to go was either 'Creeque \_\_\_' with The Mamas And The Papas or '\_\_\_ Oop' with The Hollywood Argyles (3)  
 24+36A It's wrong to lend Bruce this Elvis Presley disc (4-2-5)  
 25 (See 13 across)  
 27 Hallo boys! That includes the act with 'You And Me And A Dog Named Boo' (4)  
 29 Pieces from the past on a Pink Floyd compilation album (6)  
 30 (See 9 across)  
 31 Common's album coming out of Abbey Road (2)  
 33 'The ice age is coming, the \_\_\_ is zooming in', from The Clash's 'London Calling' (3)  
 34 During their 20 years together, they've lived 'A Life Less Ordinary' (3)  
 35 A spelling mistake for Elsie in 'A Letter To \_\_\_' by The Cure (5)  
 36 (See 24 across)

### CLUES DOWN

- 1 Spector to go on the road in America (5-7)  
 2 'Sing a song about myself, keep singing a song about myself', 2002 (8-7)  
 3+7D Don't keep hold of this Red Hot Chili Peppers single (4-2-4)  
 4+28D Brilliant writing from Arcade Fire (4-5)  
 5+15D 'Easy for you to say, your heart has never been broken', 2011 (5-4)

- 6 Whichever method is used, it makes a Twang sound (6-3)  
 7 (See 3 down)  
 8 Not the downfall of Blind Melon (2-4)  
 14 Led Zeppelin album used in disco dancing (4)  
 15 (See 5 down)  
 16+17D Neil Finn wrote a musical score and this was the result (3 3)  
 19 Ben comes around with a Marilyn Manson disc (8)  
 21 'I took shelter from a shower and I stepped into your arms on a rainy night in \_\_\_', The Pogues (4)  
 23 It comes before 'Hidden Treasures' for Amy Winehouse (7)  
 26+32D Indie band who determined 'These Things Move In Threes' (4 2)  
 27 'I'm a \_\_\_ baby, so why don't you kill me', 1994 (5)  
 28 (See 4 down)  
 32 (See 26 down)

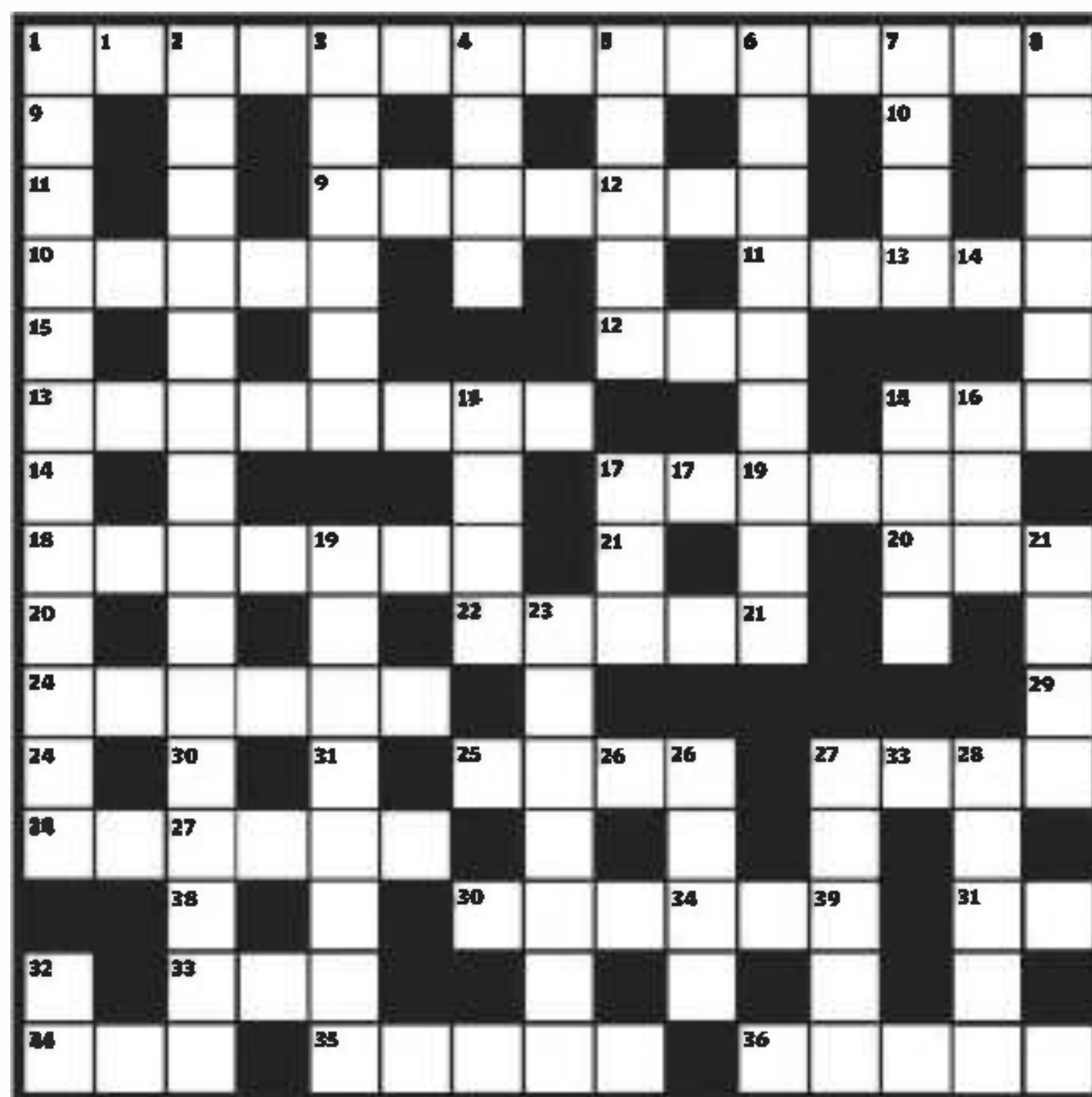
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First correct one out of the hat wins a bag of CDs, T-shirts and books!

### FEBRUARY 18 ANSWERS

**ANSWERS ACROSS**  
 1+4A Black Treacle, 9 Undertow, 11 Monaco, 12 Cochise, 15+22D Sonic Flower Groove, 17 Syd Barrett, 21 Peng, 23 Shout, 24 Thoughts, 27 Vello, 29 Easterhouse, 32 EP, 33 Is It Me, 36 Dion, 37 Pink

**ANSWERS DOWN**  
 1 Blue Cassette, 2 Abducted, 3 Korgis, 5+8D Raw Power, 6+38A Arms Of Mary, 7 Lane, 10 Open, 14+13D Sweet Sour, 16 Cats, 18 Al Green, 20+19D The Rat, 21 Pure, 26 Stop, 27 Yes, 28 Lit, 30 Help, 31+25D Sink Or Swim, 34 I Am, 35 MOR



## COLLECTORS' CORNER

### LEONARD COHEN

Call yourself a superfan? Here are the gems that no Leonard Cohen obsessive should be without



### LET US COMPARE MYTHOLOGIES (1962)



Cohen's first book of poetry was released shortly after he completed his English

Literature degree at McGill University in his home city of Montreal. It was published by Louis Dudek, who taught poetry at McGill and has been cited one of Cohen's key early artistic influences. The book ran to 80 pages, with six drawings by Freda Guttman.

**Need To Know:** Cohen dedicated the book to his late father Nathan, who died when he was just nine years old.

### BEAUTIFUL LOSERS (1956)



Cohen's second novel was his most acclaimed, with *The Boston Globe* even

comparing it to James Joyce. He wrote it during a spell living on the Greek island of Hydra, where he also wrote another book and a poetry collection. It was published just a year before his debut album 'Songs Of Leonard Cohen' came out, following Cohen's decision to give popular music a go.

**Need To Know:** 'Let's Be Other People', a track from The Wonder Stuff's 1989 album 'Hup!', references the book.

### LIVE AT THE ISLE OF WIGHT (1970)



Not released until 2009, this CD/DVD package documents

Cohen's acclaimed Monday morning set at the famously chaotic Isle of Wight Festival, which also featured performances from the likes of Sly And The Family Stone, The Who, Joni Mitchell and Jimi Hendrix.

**Need To Know:** Cohen apparently had to be dragged out of bed to begin his 2am set, and was spotted backstage in his pyjamas looking for members of his band.

### I'M YOUR FAN (1990)



A collection of Cohen songs recorded by a host of other artists and

put together by the French magazine *Les Inrockuptibles*. Those tackling the legend's tunes include REM ('First We Take Manhattan'), Pixies ('I Can't Forget'), Nick Cave And The Bad Seeds ('Tower Of Song') and John Cale ('Hallelujah'). The collection helped bring Cohen's music to a new, younger audience.

**Need To Know:** The name of the album was a play on the title of Cohen's 1988 album and song 'I'm Your Man'.



# FANMAIL

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

Edited by Ben Hewitt



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## The Big Issue

What everyone's talking about this week



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### LETTER OF THE WEEK

## FORGIVE AND FORGET?

From: Theo  
To: NME

In response to Laura Snapes' article in last week's issue (NME, February 25), perhaps mainstream culture's willingness to forgive Chris Brown stems from the ease with which we can now acquire information on the internet. I think the speed with which Brown has been forgiven (because he basically has) is a fine example of how a 'modern' fan of pop music can become desensitised to certain information. In the case of Brown fans, I'm sure stories that show him in a good light (be they self-published or otherwise) outweigh those that highlight his vulgar nature, and that isn't because he's a nice person (his actions point to the contrary), but because fans will write about their favourite artist in a positive light. Ultimately I think we want to see stories that we feel validate artists' work. If we truly like the subject of the stories then we can ignore those that don't flatter. When Brown said, "You love to hate", arguably he was incorrect in that society's love to love has enabled him to be forgiven. It would be churlish to say he should never be forgiven, yet that should only happen after he shows genuine remorse. But with mainstream culture appearing to have forgiven him this seems unlikely, which is symptomatic of a great societal failing.

#### NME's response...

Absolutely spot on, Theo. People love a good ol' redemption story so much they've fast-forwarded past the bit where, you know, Chris Brown shows a bit of humility for being a scumbag. That some of his fans are quick to forgive

him is unfortunately par for the course, but the music industry as a whole? They've got a lot to answer for, I reckon, for the way he's been welcomed back onto radio playlists and so on without so much as a hint of debate. Equally

worrying is this new school of thought that suggests it's no longer a thorny issue because Rihanna decided to collaborate with him, which is all kinds of daft: if Rihanna wants to work with him, that's her business,

but it doesn't mean the rest of us should feel like we have to just brush it under the carpet - BH

Winners should email  
letters@NME.COM  
to claim their limited-edition  
Sonic Editions print

### MYTHS OF THE NEAR PAST

From: Ian B

To: NME

More travails for the nabobs of new rave then. Isn't time that we all 'fessed up to the fact that beneath the facepaint, Space 1999 costumes and bonkers rhetoric, Klaxons are ridiculously, supremely average? No wonder they looked so MDMA-mazed when their number came up at the Mercury. Even M People's 'Elegant Slumming' will withstand the scrutiny of time better than... what was it called again? Yes, 'Golden Skans' is a tune, but it just goes to prove that any old chancer can summon a hit given enough run-ups. No wonder all these producers keep bailing on them - doesn't take long to work out that, stripped of their new rave garb, these emperors are starkers. Run along lads, I hear Tesco are taking on.

From: NME

To: Ian B

Steady on there, old chap. While nothing would warm the cold depths of my soul more than seeing Jamie Reynolds bagging up the fruit'n'veg in my local supermarket, the bottom line is that if they end up pulling another 'Myths Of The Near Future' out of the bag, is anyone really going to care about the ball-ache that went along with it? However arse-over-tit things are with them right now, they'll be aware more than anyone that they need to get back on track after misfiring with 'Surfing The Void'. Write them off at your peril, I say. Unless, of course, they end up proffering their very own equivalent of 'Slipway

Fires', in which case I'll be burying my glowsticks, scrawling 'YOKO' on every picture of Keira Knightley's mush that I can find, and telling anyone who'll listen that I always thought they were rubbish anyway - BH

### IN DEFENCE OF BLUR

From: Dearbhla O'Hanlon Tobin

To: NME

I am very much looking forward to the new Blur record, because I've been a fan for three years now, but have never lived through the hype of a new release since I was born in 1995. I also enjoyed their performance at the Brit Awards. Some people said it was a disaster because of the vocals, but it wasn't that bad and we shouldn't expect Damon's voice to be as good as when he was much younger. Graham still looks young and sounds great, and Alex is still swinging his hair from side to side, and most of all, they still look cool. And seeing the pictures of Damon and Noel hugging each other is just nice, as is knowing that they've finally buried the hatchet, as they both confirmed in NME interviews. I found it very upsetting that I would never see one of my favourite bands, but when they hinted that they were going to tour, I lost my mind. Exciting news about Hyde Park in August too!

From: NME

To: Dearbhla O'Hanlon Tobin

With all the brouhaha surrounding Adele, her sweaty middle digit and the speech that never was, it's easy to forget that Blur actually played a few songs at the Brits. The jury seems



to be out on whether they delivered the goods or not – I thought they sounded a tad rusty, probably because Damon had knackered his larynx croaking out the last couple of thank-yous to his milkman and the woman from the launderette – but you're bang on the money about one thing. The *really* exciting bit – when they start wheeling out the new stuff this summer – is still to come, and it's going to be rather brilliant when we finally get to hear what they've been up to. As for that embrace with Noel, I couldn't agree more. Nobody likes to see petty, undignified squabbles, do they? Speaking of which... – BH

## MONSTERS' BALL

**From:** Dark Monsters

**To:** NME

We suggest you apologise to Lady Gaga for calling her album "pretentious" on *NME.COM*. It's better not to put yourself in great danger. If you continue insulting her... we promise that you will be regretful.

**From:** NME

**To:** Dark Monsters

I bloody love Lady Gaga fans – mainly because they fail to see the spectacular irony in defending their hero from accusations of pretentiousness by insisting she taught them



## STALKER

**From:** Gino

**To:** NME

"I met Orlando Weeks after The Maccabees gig at Manchester HMV Ritz. He was so nice!"

the value of acceptance and understanding – all while vowing grizzly vengeance on anyone who dares to suggest that 'Born This Way' was a bit naff. Rest assured, Dark Monsters, we're not taking your threat lightly: as I type, the office is in combat training, waiting for the day when a horde of motorcycle-human hybrids crash in and start pelting us with chunks of meat crudely stapled onto their clothes. Let battle commence – BH

## LATE OF THE DISAPPEARED

**From:** Tom Sandwell

**To:** NME

Where the fuck are Late Of The Pier?

**From:** NME

**To:** Tom Sandwell

I've been reliably informed that Sam Eastgate was last

# Web Slinging

The highlight of this week's *NME.COM* blogs

## GORILLAZ, JAMES MURPHY, ANDRE 3000, 'DOYATHING' – REVIEW

Converse always manage to pull it out of the bag with their 'Three Artists. One Song' collaborations (remember Casablancas/Pharrell/Santogold's 'My Drive Thru?'). 'DoYaThing' is no exception. Damon, in his '2-D' voice that suggests both listless ennui and schoolboy mischief, sings: "I'm a pale imitator of a boy in the sky". Enter, stage left, a falsetto James Murphy singing the hook. An organ parps with '60s exotica playfulness and then, in an effect which piles on the plinky-plonky vibe, Murphy sings like he's caught midway between channelling his inner Austin Powers, and Alexis from Hot Chip.

### Best of the responses...

Always loved Gorillaz.  
Scott Locke Lougee

♥ it so John Zeld



So far, so expected. But then comes OutKast's Andre 3000, who manages to steal the show from under their feet. Dre's flow comes at breakneck speed, bounding around the title line, "Do ya own thang". Plus, he gets

massive extra points for managing to effortlessly crowbar the words "onomatopoeia", "Slick Rick", "Juicy Fruit" and a line about his pyjamas into the track. Murphy makes a brilliant backstage star,

but the song is all about the Damon and Andre moment. Would it be too much to ask for more squiggly, giggly hits from the duo in the future? Read Priya Elan's review in full at *NME.COM/blogs*

More please!  
Virginia Allen

Really enjoying this - I'm

really looking forward to the 12-minute version that's released next week. Dan Tuck

Gorillaz rock! Jess Deane

Another decade, another big tune! Ali MacQueen

spotted in Tesco, pushing around trolleys while on the phone to his old mucker James Righton telling him about a vacancy that had just opened up on the deli counter. Sadly, Sam Potter's faring less well: his dismembered corpse was recently found in a skip, just days after he was overheard telling friends that Lady Gaga "was basically a cheap knock-off of Madonna" – BH

## RED OR DEAD

**From:** Greg Morton

**To:** NME

Red chinos should be made compulsory at all gigs. The bassist for Metronomy has worn them both times I have seen him live and it makes the gig that much better. He is by far the coolest bassist of all time. And I spent much of the NME Awards Tour evening in Manchester shouting about my love for his trousers... Just thought you might like to know!

**From:** NME

**To:** Greg Morton

Yes, all of Joe Mount's genius would be for naught if it weren't for the rest of his band having the sense to swathe themselves in natty trousers. If he rocked up to gigs wearing boring black or grey trousers like most of us mere mortals, would people be dubbing him "the coolest bassist of all time"? I think not. Now, if Lana Del Rey's marketing team are as powerful and all-pervading as some people think, they'll have read this and will already be halfway down to H&M so she too can cash in on this latest fashion craze – BH

## HOORAY FOR HOWLER

**From:** Sean Atkinson

**To:** NME

I can't describe enough how incredibly lucky we are to have a band like Howler. I hated their EP when I first heard it, but give it time and it grows on you like a

rash. 'America Give Up' speaks for itself, every song is fucking huge, but again you have to give it a little time to grow on you. Live, they're bloody brilliant, they even made me book a trip to Birmingham, of all places, to see them. The thing that makes them so great is that they've not been changed by some label, they're not putting an act on (note to Fred from Spector: don't comb your hair onstage) and they look so effortlessly good. If you delve deeper they're all involved with other, equally great bands such as Nice Purse and France Camp. It's the first time I've wholeheartedly agreed with an *NME* review so I'll quote it: "Maybe it isn't the wider world's time to fall in love with a straight-up guitar band, but I couldn't give a monkey's and neither should you." They're bloody funny too.

**From:** NME

**To:** Sean Atkinson

Well bloody said, Sean. We've already had stonking albums from Howler and Tribes this year, and it's **ONLY BLOODY MARCH**. With new wares to come from young guns like The Men and golden oldies like The Cribs, who's to say 2012 won't get even better? Plus, I hear Klaxons are in the studio, too... – BH



## STALKER

**From:** Mark

**To:** NME

"Justin from The Vaccines was DJing after a gig and I had to get a picture. What a genuinely nice man he is."

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

## This Week MAXIM THE PRODIGY

### QUESTION 1

Where did The Prodigy play a gig on Saturday, May 9, 1998?

"Beirut. It was mad. The buildings had bullet holes. We played in a field near a motorway. Cars were stopping on the bridge and people were getting out and partying. There were more people watching us on the bridge than at the actual event."

Correct

### QUESTION 2

The Zimmers (below), comprised of pensioners, covered which Prodigy track for their album 'Lust For Life'?

"Who the hell are The Zimmers? It's obviously 'Firestarter'. I doubt they had the energy to do the track properly."

Correct



The '90s eventually took their toll on Keith Flint

### QUESTION 3

The late rapper Poetic, aka Grym Reaper from Gravediggaz, is credited under what alias on your 2000 solo album 'Hell's Kitchen'?

"Um. Good question. I don't know."

Wrong. Tony Titanium

"That's right, yes. The thing is with Poetic, God rest his soul, he had so many aliases, even when I was recording with him I had to call him about five different things."

### QUESTION 4

True or false: a concerned mother once wrote into Top Of The Pops, worried that Keith Flint looked like a man "in need of urgent medical attention"?

"True?"

Correct

"Did they? Really? He probably did at that time."

### QUESTION 5

With whom did you personally get into an onstage row at Reading Festival in 1998 over 'Smack My Bitch Up'?

"Beastie Boys (right). Who else would complain about that?"



Correct. A bit of pot calling the kettle black there?

"Kind of. It was a bit unbelievable coming from a band who used to have giant dildos as part of their stage set. But, you know, I haven't got anything against the Beastie Boys. They should just get a grip."



"I sing that? Are you sure? Curlers in her hair? That's not me, man."

Wrong. On a version of The Rolling Stones' 'Factory Girl', on a Beggars Banquet records anniversary compilation

"Oh yeah. Ha! A cover version is totally different because they're not my lyrics."

### QUESTION 8

How many ice creams are being eaten in your painting 'Ice-Cream' (left) from your art show, 'LepidopTerror'?

"Um. Probably about... you know what? None, 'cos they're not ice creams, they're ice lollies."

Correct. Bah!



### QUESTION 9

The Prodigy's 1992 hit 'Charly' samples 1970s BBC Public Information film (below) 'Charley Says'. But what was Charley the cat warning viewers about in the first place?

"Going off with strangers. I remember it well."

Correct



### QUESTION 10

Your real name is Keith – so there are two Keiths in The Prodigy. How many people were called Keith in the now-defunct band Keith?

"I'm going to guess three."

Wrong. None

"I'm older than Keith Flint (left). So I was the first to be called Keith in The Prodigy."



### QUESTION 6

The Prodigy track 'Titan' features in the soundtrack to which porn film?

"I don't know what the film was called but I know it was the first porn film to be done in zero gravity. Is the name really important?"

Wrong. 'The Uranus Experiment 2' starring Wanda Curtis, Silvia Saint, Christina Dark and Tavalia Griffin, whoever they are (ahem)

### QUESTION 7

In what song do you sing, "Waiting for a girl who's got curlers in her hair/Waiting for a girl, she has no money anywhere"?

## Total Score 6/10

"That's not bad! My memory is very bad so I'm the worst person in the band to ask!"

Go to [NME.COM/blogs](http://NME.COM/blogs) for the full Braincells hall of fame (and shame)



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