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NME

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TO BE WON

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CONTAINS  
CONTROVERSY!

*The*

BEST

ALBUMS

and  
TRACKS

*of*

2012

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you heard?*

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Andy Torres, Fashion Blogger

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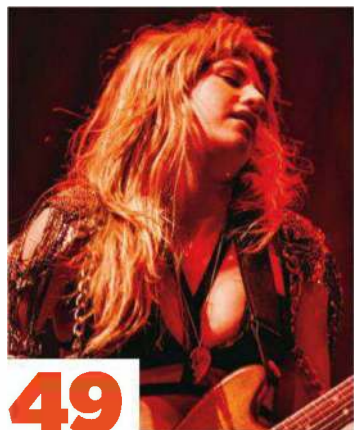
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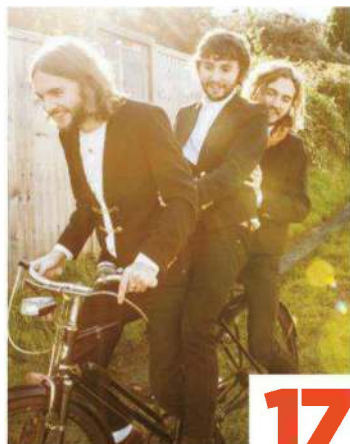
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# ON REPEAT

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

LISTEN  
TO EVERY  
TRACK ON  
NME.COM/  
REVIEWS  
NOW!



## FRIENDLY FIRES

Why Don't You Answer?

Friendly Fires told us earlier this year that they want to take things in a more "expansive" direction, and sure enough here they are covering a pulsating tune by German composer Eberhard Schoener. As the motorik rhythm melts into blissful electronica, you'll hope this is just the starter for a friendly feast.

**Kevin EG Perry, writer**

## TOY

She's Over My Head

There's only one way to predict the future, and that's to create it – and there aren't many bands able to bend the shape of things to come quite like Toy. This seven-minute trip of looping guitars and fizzy synth is like hurtling skywards in an intergalactic elevator, watching floors of star-spangled noise rush past you.

**Ben Hewitt, writer**

## PISSED JEANS

Bathroom Laughter

"AAHHHHHAAAAHHHHH" and "OO" are the two lyrical highlights in Pennsylvanian rock bastards Pissed Jeans' comeback tune. So loud, so heavy, so brilliantly indecipherable. This is what pure and righteous fury sounds like, and frontman Matt Korvette's blood is *boiling*.

**Tom Howard, Reviews Editor**

## DELPHIC

Baiya

Delphic reckon they've gone all "soulful" on the follow-up to their New Orderesque debut album 'Acolyte'. Judging by this wistful number, they ain't lying. Ditching industrial synths for fat drum beats and delicate strings while singer James Cook catchily croons, "*All hell is breaking loose*", 'Baiya' is the closest Delphic will probably ever come to penning a ballad.

**Damian Jones, writer**

## HODGY BEATS

Break Ya Neck

First it was Christopher Owens, and now Hodgy Beats. Are flutes making a comeback? Whether they're about

to become so hot right now or not, Odd Future's second-in-command continues his impressive year by going in on the woodwind-assisted beat with confidence. Proof there's more to OF than teenage posturing and merchandise sales.

**David Renshaw, News Reporter**

## LOOM

Bleed On Me

Best part about the first ever track from Faris Badwan's little bro Tarik's fledgling band? For starters, he barks at one point in the chorus. There's also the twin guitars – rank and totally messy (yeah!) – and an underlying sense of unholy anger. Total thriller, in other words.

**Danielle Reed, writer**

## DARWIN DEEZ

Free (The Editorial Me)

Last time we met Darwin Deez, he came across like a parody of every hipster ever. Now, back with this track, trailing his second album, Deez keeps the kooky lyrics ("*Life is a greenhouse gas*", he begins) but adds a gnarly, post-grunge chorus. Question is, will the hipsters still be listening?

**Dan Stubbs, News Editor**

## FRYARS

In My Arms

If misanthropic wunderkind Benjamin Garrett *had* spent his early days in a monastery they'd have given him the boot sharpish. There's nothing holy about 'In My Arms', just teardrop beats, skin-prickling electro and a sleazy, self-loathing falsetto chorus. Sinners have *all* the fun, eh?

**Frankie Johnson, writer**



## JAMIE LIDELL

What A Shame

The lead track from Warp artist Jamie Lidell's highly anticipated follow-up to 2010's 'Compass' is monstrous. Big beats, jerky bridges and vocals so soulful they sound obscene coming from a Cambridgeshire lad all power the electro-funk of '...Shame'. Fans of HudMo and Rustie will wanna hear more.

**Lucy Jones, Deputy Editor, NME.COM**

TRACK  
OF  
THE  
WEEK

## WU LYF

Triumph

Game over for WU LYF, then? By the time *NME* went to press, the future of the Manchester four-piece was still decidedly unclear, despite singer Ellery Roberts' toxic break-up note – posted to YouTube late last week along with this previously unreleased song – clearly stating that "WU LYF is dead to me". The band's representatives failed to shed light on the matter, and even kept quiet when bassist Tom McClung tweeted "Not over yet" just as the wider web was picking up on the story. He posted that directly after *another* message asking

**"WU LYF is dead to me," read singer Ellery Roberts' toxic note**

the band's manager to phone him "immediately", suggesting that Ellery's dispatch may have come as something of a surprise to the rest of camp Wu too.

What we're left with is 'Triumph' – and on the face of it, it sounds like a, erm, triumph. That is to say, it sounds like WU LYF: deep, euphoric, anthemic, vibrant and unbreakable. Almost. "By the time I wrote this I was already gone," explained Ellery. Listen really close and you can kind of hear it. Amid the all-for-one spirit that *was* WU LYF, there's a weariness here that goes hand-in-hand with the caustic nature of his goodbye letter ("a year spent losing faith"). Not at all pretty then, but these things never are, are they?

**Matt Wilkinson, New Music Editor**



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# UPFRONT

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

Edited by Dan Stubbs

MEET  
THE ACTS



## THE STARS OF THE SHOW

**NAME:** Django Django

**POSITION ON THE**

**BILL:** Headliners

**WHAT THEY'LL**

**BRING TO THE TOUR:**

The only electronic act on a guitar-centric tour, they'll get people moving.

**SPECIAL MOVES:**

Synchronised

stagewear

**WHAT THEIR  
TOURMATES SAY:**

"I've got a feeling that Django Django are going to be the ones causing all the carnage." (Pete Mayhew, Palma Violets)

**HEAR IT:** 'Default'

# THE NME AWARDS TOUR 2013

*Unveiling the stars of NME's party-on-wheels*

## MAIN EVENT

Django Django. Miles Kane. Palma Violets. Peace. We're sure you'll agree, it's quite a line-up. And come February, these four

bands will be traversing the nation's

motorways and laying waste to a venue near you. Ladies and gentlemen, we give you the NME Awards Tour 2013.

Kicking off in Newcastle on February 7, this year's tour promises to be our best yet, and that's no Michael Eavis-ism. For one thing, **Django Django** are topping the bill, bringing their idiosyncratic

modern psychedelia to the masses.

"It's a massive deal for us," beams bandleader Dave MacLean. "I was looking back at the bands who've played it in the past [see panel] and it seems like *everybody* has! By February, we'll have a bunch of new songs written too, so we're looking to add at least one to the set – and possibly a cover."

In contrast to Django Django's folk-futurism, we've also got retro-pop aficionado **Miles Kane** on the bill, no doubt bringing a dash of sophistication and new songs from his forthcoming second solo album. "I've been wanting to do this tour for years," he confesses. "When I was 16, I saw The Coral, Andrew WK and Black Rebel Motorcycle Club and I loved it. There are three other really good bands on the bill, so everyone is gonna be looking to raise their game. I'm certainly going to be raising mine."

And on a tour which can sometimes

take on a survival-of-the-fittest atmosphere, with rivalries forming as fast as friendships, South Londoners **Palma Violets** have taken it upon themselves to be "bringers of sunshine and light", according to keyboardist Pete Mayhew. "We plan on making friends with the other bands by making them cakes," Mayhew tells us. "We're going to make one with two Ds on it for Django Django, a guitar-shaped one for Miles and a big round chocolate cake with a peace sign on it for Peace. It's going to be our job to make sure that everybody has a good time."

Which just leaves the most prestigious slot of all. On the NME Awards Tour, the opening band are often watched even more closely than the headliners, and **Peace** will this year follow in the footsteps of Coldplay, Franz Ferdinand and Florence by kicking off each show. For





Miles Kane:  
straight outta the  
Burton catalogue

## THE NEW MODFATHER

**NAME:** Miles Kane  
**POSITION ON THE BILL:** Second  
**WHAT HE'LL BRING TO THE TOUR:** Style and verve. And maybe Alex Turner.  
**SPECIAL MOVES:** No-one on the tour will be better dressed.  
**WHAT HIS TOURMATES SAY:** "I loved The Last Shadow Puppets' record and we've done a few festivals with Miles, so I'm looking forward to seeing him." (Dave MacLean, Django Django)



Looks painful,  
Palma Violets

## THE SAVIOURS OF RAGGED ROCK

**NAME:** Palma Violets  
**POSITION ON THE BILL:** Third  
**WHAT THEY'LL BRING TO THE TOUR:** Rock'n'roll rebellion. And cakes, apparently.  
**SPECIAL MOVES:** They say they form a human pyramid as part of their pre-gig ritual.  
**WHAT THEIR TOURMATES SAY:** "They've got such a cool sound and I can't wait to see them live." (Harry Koisser, Peace)  
**HEAR IT:** 'Best Of Friends'



Sure, give Peace  
a chance. But  
not that shirt

## B-TOWN'S BRIGHTEST HOPES

**NAME:** Peace  
**POSITION ON THE BILL:** Openers  
**WHAT THEY'LL BRING TO THE TOUR:** The songs you'll spend the whole of 2013 singing.  
**SPECIAL MOVES:** Pranks. Harry Koisser has invested in a replica python to terrify his tourmates with.  
**WHAT THEIR TOURMATES SAY:** "I need to check these guys out. I've heard so much about them." (Dave MacLean, Django Django)  
**HEAR IT:** 'California Daze'

frontman Harry Koisser, the Birmingham quartet's billing is "a pretty big deal. It's daunting, because of the history and all that, but I'm confident that we can hit the spot."

Ready they may be, but Koisser also has a stark warning for the nation's long-suffering hoteliers. "If the tour falls on a full moon" he

cautions, "Doug [Castle, guitarist] and I have the potential to do something unspeakable. A couple of weeks ago, we started fighting in our hotel room and kind of broke... well, everything. He urinated all over me and dragged me into the shower. I took the phone into the shower to call reception on him, which was probably quite

dangerous. It was disgusting."

A free-pissing rock'n'roll bake-frenzy featuring four of the most exciting new bands of 2013, all on the same bill? You're welcome, music-lovers of Britain.

### THE DATES

Newcastle O2 Academy February 7  
Manchester Academy 1 February 8  
Leeds O2 Academy February 9  
Glasgow O2 Academy February 11  
Nottingham Rock City February 12  
Liverpool O2 Academy February 13  
Norwich UEA February 15  
Birmingham O2 Academy February 16  
Cardiff Uni Great Hall February 17  
Bristol O2 Academy February 19  
Bournemouth O2 Academy February 20  
Brighton Dome February 21  
London O2 Academy Brixton February 23

**Ticket pre-sales begin at 9am on Wednesday, November 28 at [NME.COM/tickets](http://NME.COM/tickets)**

## THE HALL OF FAME

### COLDPLAY

*Played NME Awards Tour in 2000*

**THEN:** Earnest young dweebs with a penchant for uplifting melodies.  
**NOW:** The biggest band in the world (when U2 aren't about).



Different year,  
same shtick

### ARCTIC MONKEYS

*Played in 2006*

**THEN:** Sheffield's reluctant teenage superstars in the making.  
**NOW:** Reluctant mid twenties superstars on the verge of breaking America.

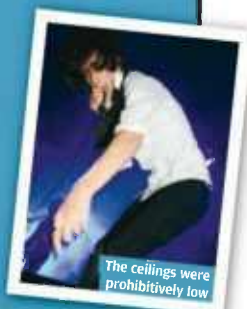


"I bet you look  
good on the NME  
Awards Tour"

### THE HORRORS

*Played in 2007*

**THEN:** Noisy goths who looked better than they sounded.  
**NOW:** One of the most cherished bands of their generation.



The ceilings were  
prohibitively low

### FLORENCE + THE MACHINE

*Played in 2009*

**THEN:** Kooky songstress no-one was sure would work outside of London.  
**NOW:** Kooky songstress who's now Britain's biggest pop export.



"£5 hugs.  
Form a queue"

## "EVERYONE GOT THE SHITS"

*Awards Tour vet and Glasvegas man Rab Allan speaks*

"We were on the NME tour in 2009 with Florence, White Lies and Friendly Fires. For me, it echoed the 1950s when the "it bands" used to tour together. It was

a time of hood'ees being stolen, faces being tattooed, lost souls needing a bed and the full tour crew getting the shits. Boys became men and girls became women. It's the tour that I'll tell the nurses about when I'm getting my arse wiped."



That's one  
hell of a  
flat-top, Rab



## NEWS OF THE WEIRD

FROM THE NME NEWSROOM

### WAITING FOR BLOOPERMAN

Flaming Lips singer Wayne Coyne caused a bomb scare at Will Rogers Airport in Oklahoma City when he tried to pass a hand grenade through security. The singer explained that he was given the dud device at a party and forgot it was in his bag. Wayne, didn't you realise?



Wayne would make a rubbish terrorist

### ROLLIN' IN THE SHEETS

Adele is the musical equivalent of hot cocoa, sheep counting and a fat doobie, according to a survey questioning which Brit bands are best to fall asleep to. Snow Patrol also featured. Motörhead did not.

### DOGGONE SAD

Fiona Apple has cancelled a South American tour because her dog Janet is dying. She penned a handwritten letter to fans, which describes her pet as "my best friend and my mother and my daughter, my benefactor... she's the one who taught me what love is". Ruff times.

### JOCK'S MY NAME?

Snoop Dogg has his eyes on an unlikely addition to his portfolio of sports teams - Glasgow Celtic FC. "I see how passionate Celtic fans are about their team and I could see myself making an investment if any of the board wanted to sell," he says. He also probably likes the fact that their kit is green.

### BOYLE'S BACK(SIDE)

As news of a Susan Boyle movie broke, the Scottish singer trended on Twitter for a different reason: her marketing team were promoting a listening party with the hashtag #susanalbumparty. Twitter was alight with people enquiring what goes on at an anal bum party.

"We called it a bum party 'cos the CD's shite"



# A HOPELESS PLANE

As *Rihanna's* transatlantic 777 Tour concludes, *Siân Rowe* reaches for the life-jacket...

Last week *NME* cast its indie cynicism aside and hopped on Rihanna's 777 Tour: that's seven days, seven countries and seven Rihanna gigs in the company of a small army of journalists and fans on a Boeing 777.

During the first three days Rihanna had downed shots with the passengers and partied hard onstage, but by the end of the week the mood had shifted. Fans were denied access, interview time was in short supply and life on board was getting a bit *Lord Of The Flies*.

After almost 10,000 miles, countless bottles of champagne and more time on the runway than is healthy, the New York finishing line is in sight, but will *NME* make it?

**Saturday, November 17**  
**PARIS, FRANCE**

The plane is running two hours late. Placating us with cranberry-flavoured

champagne cocktails, the barman lets slip that Rihanna is still in her hotel room after an all-night party. Her manager Jay Brown patrols the aisles. "Hey," he says, touching me on the arm. He probably thinks I could be the next Rita Ora.

Tonight's gig at Le Trianon Theatre falls victim to strict curfew rules. "We're going to do something we haven't done on this tour - cut a whole section!" Rihanna beams. But that's not really a treat, is it?

The afterparty at The VIP Room is tacky. A man dressed as a turtle dances around a podium. Atop the podium are two dancers wearing sexy equestrian gear. In the corner a man with a yellow suit and disco-ball head bobs back and forth. I can't see his face but I'm sure he's depressed.

At jam Rihanna enters to the thump of a new 'Diamonds' remix by Kanye West. P Diddy is there, whooping,

with his protégé Cassie. Akon is in the house, as is former B2K man Omarion. Drinks are set on fire. Shots are downed. Rihanna gets annoyed that the DJ keeps playing her songs. Everyone forgets how to find the hotel. Is it time to go home yet?

**MOOD:** Weary. Continental

**MILES TRAVELLED:** 958

**BEST MOMENT:** Rumours that Craig David is in the building

**Sunday, November 18**  
**BERLIN, GERMANY**

It's Sunday and the German fans in Berlin's E-Werk venue are revolting. Rihanna is nowhere to be seen, DJs Congo Rock and Reflex are long finished and the PA is blasting out Jessie J songs. "Can't you get a watch?" shouts one fan. "Get on the fucking

stage!" screams another. She's two hours late by the time she appears.

The real action happens on the plane. Everyone is fed up. It's the waiting mainly.

Waiting in airport lounges without being told what's going on. Waiting on buses to hotels where we'll get no sleep. Waiting hours for a show. It's not hard, it's boring. Cabin fever is setting in.

"Do you dare me to strip?" asks Australian DJ Tim Dormer, and before you can worry about pubes in your drink, he's running through the carriage, cock bobbing in protest against the lack of Rihanna access for those travelling cattle class.

The journalists start to chant: "Just one

*It's like we're taking part in pop's very own version of The Hunger Games*



A New York venue, with some woman performing



quote! Save our jobs!" Did they think Rihanna would be their new BFF? The cabin crew decide the answer is more drink - this time Jay-Z's own-

brand cognac. As we land, laughter breaks out. *The New York Times* has coined a Twitter hashtag: #FreeTheRihanna150. **MOOD:** Cock-shocked **MILES TRAVELLED:** 545 **BEST BIT:** Sneaking backstage and having a go on Rihanna's mic

**Monday, November 19**  
**LONDON, UK**

There is no escaping Rihanna. I'm on the Tube to Stratford to see her switch





NME's Siân Rowe enjoys the catering

Hand luggage must fit in one bag only? Oh shit

Rihanna, feeling like a prisoner on her own tour, comes out dressed as one

The SleazyJet in-flight entertainment

MISSING

ROBYN RIHANNA FENTY

MISSING: RIHANNA FENTY, 29, 5'00 (LAST 24)  
 MISSING: 12/10/11  
 MISSING: 12/10/11  
 MISSING: 12/10/11

So that's where she's been hiding - in P Diddy's coat

on the Westfield Christmas lights. The man next to me is listening to Rihanna's 'Diamonds' loudly. I want to smash his phone.

So far, Rihanna hasn't seemed like a pop star. Yes, her backstage dressing room has more black leather than Slash's wardrobe, but she's mainly been schlepping about in a puffa jacket. At Westfield, she's a pro, pouting for the cameras and working the paparazzi.

I ask her stylist, Mel Ottenberg, what I should do to channel Rihanna on the rest of the trip. "Three things," he says. "Great designer sunglasses, amazing trainers but most of all swagger. If you haven't got swagger there's no point." I don't have swagger. I have eye-bags.

To be a 2012-edition popstar, you also need sponsors. The advertising and product placement on the tour is inescapable. She gives away an HTC

phone every night. "I don't even have one," she coos each time, as if it's too special even for her.

**MOOD:** Glad to be home, briefly  
**MILES TRAVELLED:** 577  
**BEST BIT:** The HMV Forum show

## Tuesday, November 20 NEW YORK, USA

It's the final 25 minutes of our journey. Rihanna's band are performing for the weary passengers. "Are you having a good time now?" they ask. Ten minutes later, heads pop up like meerkats - Rihanna is here.

"Guess what? You made it," she purrs, like we've just participated in pop's very own *Hunger Games*. A short Q&A follows, and there's a chance to ask the big question: why hasn't she been around more? "Usually I would be back here partying my balls off," she says, "but this time I really had to

pay attention to my health."

Turns out that touring is hard - as my swollen ankles ('Rihankles', anyone?) and croaky voice attest - and I've not been performing every night. Would she attempt this madness again, knowing everything it involves?

"I would, but I'd sit back here so I can see the naked Australian next time," she lies. No-one asks about the Chris Brown track on the new album, and then it's time to land.

The final show is at New York's 2,400-capacity Webster Hall, and you can hear the relief in her voice. "This is definitely the best show so far," she says, dreaming of an afterparty with her Roc Nation family and a day without flying. "You're New Yorkers," she shouts. "You're real."

**MOOD:** Relieved  
**MILES TRAVELLED:** 3,460  
**BEST BIT:** New York City

## THE BEST OF NME VIDEO.COM THIS WEEK



### BEST OF THE KILLERS

<http://b.t.ly/QrGY4h>

Do you agree with our pick of Brandon and co's 10 best songs? **CLICK:** 4:45 - Discover the inspiration for 'Mr Brightside'.



### KATE NASH GOES TARANTINO

<http://bit.ly/UlloyHA>

The video for 'Death Proof' sees Nash swaggering cooler than ever. **CLICK:** 1:31 - That medical procedure doesn't look sanitary.



### HAVANA GOOD TIME

<http://b.t.ly/TfyyLB>

Deaf Havana talk us through their pre-gig rituals at London's Electric Ballroom.

**CLICK:** 0:57 - James busts out some warm-up dance moves.



### SUGAR PLUM FAIRLY

<http://b.t.ly/QXZDoh>

Eugene McGuinness surveys London, like that spy bloke out of *Skyfall*.

**CLICK:** 0:33 - Eugene unexpectedly breaks into a popular children's nursery rhyme.







IT  
RUNS  
DEEP

Jaegermeister



ICE COLD SHOT

DEEP  
FREEZE





# THE BROWN NOTES

## Unpicking Ian Brown's best bits over the years

**O**ver the past 12 months, we've become used to seeing Ian Brown back in the bosom of The Stone Roses. It's a great place for him to be, but a new box-set of his solo work – 'Collected', released on Monday – is a reminder that King Monkey is not too shabby alone either. Here are our favourite things about his solo work.

### THE WAR ON DRUGS

"Now, does anyone here do cocaine?" The crowd goes wild. "There's the door, yeah. You're not welcome. You think you're dead cool. Make your way out." I've lost count of the number of times I've seen Brown launch into his time-honoured assault on gakkheads at his gigs, but it's totally electrifying every time. It's this kind of behaviour that makes him such a mesmerising frontman – regardless of what band's backing him."

**Matt Wilkinson**, *New Music Editor*

### THE 'F.E.A.R.'

During which Manchester's ninja monkey turned a regular noun into an acronym that stood for many things – Fallen Empires Are Ruling, Find Earth And Reap, and, best of all, Fantastic Expectations Amazing Revelations. It all eventually gives way to him just repeating "You got the fear" over and over – a perfect 2am indie disco moment.

**Eve Barlow**, *Deputy Editor*

### THE FASHION

Ian Brown was a bit of a style icon during the Stone Roses years, but the solo era saw him update the 'flares and money T-shirt' look. The jeans are a bit tighter, the trainers are boxfresh Adidas and the crowning glory is the tracky top. It's a daring look for a man

### THE COLLABORATIONS

"I love the track he did with UNKLE called 'Be There'. The lyrics are bang-on and it's got a cool melody as well. Ian's able to go off in different directions to the Roses."

**Jake Bugg**, *singer-songwriter*

### THE CONSPIRACY THEORIES

When Ian Brown went solo in 1998 he started out with 'My Star', a song about space exploration, corruption at NASA and the new world order. It got weirder too – 'Dolphins Were Monkeys' deals with the theory that dolphins descended from apes who grew bored of mooching around on land. Far out, man.

**Dan Stubbs**, *News Editor*

### THE MAGIC

Before he walked on the Thames, TV magician Dynamo cultivated a friendship with Ian. Search 'Dynamo Ian Brown' on YouTube and you'll see him guess which hand Ian's holding a coin in five times in a row, then make another, initialled coin appear in a Diet Coke can. The pair are now such good friends Dynamo calls him "Uncle Ian".

**Jamie Fullerton**, *Features Editor*

Brown just realised he left his bandmates at Heaton Park

of his age, not least the pink tracksuit he wore at V in 2005 (below).

**Alan Woodhouse**, *Senior Sub-Editor*

### THE AURA

A couple of years ago, I attended the press day bigging up Ian's outdoor solo show at Platt Fields in Manchester. I was starstruck. Brown's got charisma even when he's just going through the PR motions. He's a stoner-shaman in the guise of a *Shameless* extra.

**Barry Nicolson**, *writer*

### THE JACKSON COVERS

Before I was a spoilt music journo

who got into gigs for free, I remember rushing out to buy 'Golden Greats' in 1999, 'cos early editions had tickets to a secret show at Conway Hall, London. The gig was ace, Brownie shuffling on the spot about two feet away. At the end, a rimshot groove started up, no-one knew what it was, and then, "SHEEE WAS MORE LIKE A BEEEAUTY QUEEN..." Bonkers, funny, audacious and amazing. He did 'Thriller' too. Hero.

**Hamish MacBain**, *Assistant Editor*

**NME EXTRA**

Limited to 1,000 copies, 'Collected' spans Ian Brown's six-album solo career and includes 10 CDs, one vinyl 12-inch, a DVD, a hardback book and a print. For Ian Brown fans it's the ultimate pre-Christmas treat.

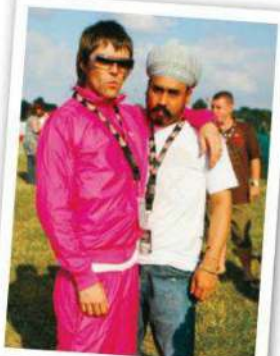
NME has one copy of the box-set to give away.

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«READING LEEDS» 2013

**READING & LEEDS**

The build-up to 2013's biggest weekend starts here

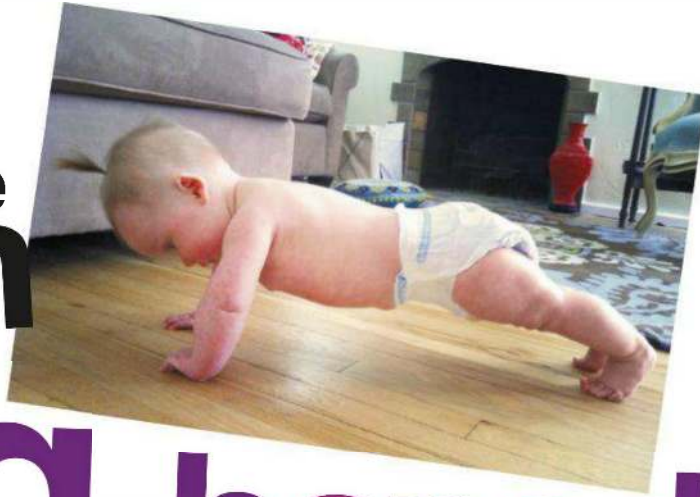
On Thursday November 29, the first Reading And Leeds acts will be announced. Tickets for the 2013 festival go on sale at 9am the next

day – but at 2012 prices until Dec 31. For the first time, Reading And Leeds are introducing a deposit scheme, so you can put down £50

to secure your ticket and pay the balance by March 31, 2013. Using the scheme ensures you'll get the tickets at this year's price.



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# MONSTERS' BALL

It's been 15 years of great art and great music. Al Horner meets Super Furry man **Gruff Rhys** and artist **Pete Fowler**

**I** want to know how Margaret Thatcher managed on only four hours' sleep a night. She must have been on some kind of Tory speed, I reckon," says Welsh-born, London-based artist Pete Fowler. The man behind Super Furry Animals' instantly recognisable album sleeves (and The Horrors' 'Changing The Rain' video) has been working all hours preparing a new exhibition of his work, *Oceans Of Fantasy*, opening on December 8 here at Cardiff's Millennium Centre. "I can't stop adding new pieces," he says. "The idea now is just to keep working until the gallery van comes to take it all away."

One glance at Fowler's mind-bending artwork and you'd be forgiven for expecting a different kind of van to

come and take him away. His style, which he calls 'monsterism', is full of primary colours, cutesy characters and sinister shapes, as if Charles Manson were working for Cartoon Network. Gruff Rhys is Fowler's longstanding friend and collaborator – the artist even designed a toy monster named Gryllph modelled on the Super Furies man.

**Pete, this is your biggest ever exhibition. Excited?**

**Pete Fowler:** "Yeah, it's brilliant."

When I first started showing my stuff

I'd do it in bars, launderettes... you know, anywhere that wasn't a gallery. But this, I'm really excited about this."

**Gruff Rhys:** "There's something out there and immersive about Pete's work. Soon after we started to work together we developed this really dedicated fanbase of potheads in America, which I'm not sure is a coincidence..."

*"We soon developed a dedicated pothead fanbase"* **GRUFF RHYS**

**It's a bit of a homecoming for you, isn't it Pete?**

**Pete:** "Yeah, I used to get chased around by security guards for skateboarding around here when it was all being developed."

**Gruff:** "What a rascal you were..."

**How did you meet in the first place?**

**Pete:** "I used to do quite a lot of what you could lazily call 'street art' back in my skating days..."

**Gruff:** "Yeah, so we had seen his work around town and in local magazines when we [SFA] were just getting going. We got in touch and hit it off straight away. Whenever we meet up we pick up exactly where we left off."

**Did you anticipate it becoming such a long-running partnership?**

**Gruff:** "I don't think any of us did."

It evolved into this crazy, creative dialogue. I like to think we inspire one another."

**Pete:** "I think of it like a feedback loop. You start work on something and it influences something else you do. Before you know it your work is eating itself a little bit, and that's when things get interesting."

**Do you worry that the record sleeve is under threat in the digital age?**

**Pete:** "Band art has always been a huge thing for me. I had a poster of Big Black's 'Songs About Fucking' on my bedroom wall. My mum would come in, see it and shake her head in disappointment. I don't think album art will ever die. There are a lot of possibilities with apps and digital booklets, so it'll just evolve."

## PICTURE THIS

*Great artist/musician partnerships*



**PINK FLOYD AND STORM THORGERSON**

Floyd and Thorgerston teamed up for a total of 15 album covers, including 'The Dark Side Of The Moon', inspired by a school textbook illustration. Bit rich for a band who "don't need no education".



**JOY DIVISION/NEW ORDER AND PETER SAVILLE**

Saville was Factory Records' go-to guy for album art, and the man behind Joy Division's time-tested designs. He's since created artwork for 15 New Order releases.



**JONI MITCHELL AND... JONI MITCHELL**

Mitchell once referred to herself as "a panther derailed by circumstance" and has created the vast majority of her album sleeves herself. Well, if you want something done right...



Furry friends:  
Gruff (left)  
and Pete

## PETE & SFA: GREATEST HITS



### RADIATOR (1997)

Pete's first collab with the Furies, for 'Radiator', was painted in acrylics. "It makes me think of mid '90s Soho when I see it, but it looks more like Liverpool Street 2009," says Pete.



### GUERRILLA (1999)

Fowler's design for their second pairing focused on an alien cyclops. "The references to technology [in Pete's work] bled into what we were writing for 'Guerrilla'," says Gruff.



### MWNG (2000)

Fowler went with a simple design for SFA's Welsh-language album 'Mwng'. "It's probably my favourite of my work for the band - a nice, simple X-ray of a smoking goat," says Pete.



## WE AIN'T HALF HOT, MUM!

*In 2012, Mumford & Sons became the biggest band in the world. Banjo man Winston Marshall talks us through the highlights*

### PLAYING HOLLYWOOD BOWL

"We've played some fucking cool places this year - we did a gig in Kentucky, on the oldest working steamboat. Fucking vibey. The Hollywood Bowl gigs were special. On the first night [of two] we were so overexcited we rushed through the first half of the set. If Marcus goes really fast, I can't keep up and everyone realises I can't actually play the banjo."

### HITTING NUMBER ONE

"I don't think it was particularly our ambition for 'Babel' to hit Number One, but it's always a nice thing. We had the fastest selling album of the year in the US, until Taylor Swift beat us. Bitch!"

### LAUNCHING A FESTIVAL

"The best stopover was Bristol, Virginia. We had Jeff The Brotherhood, Justin Townes Earle - what a dude - and The Very Best. I'd never heard Haim, but Ben [Lovett, keys] was like, these guys are the bomb, and they were. Instead of getting a hotel we stayed in the cheesiest American house ever. It was a 1970s timewarp - horrible wallpaper, big furry carpet,

family portraits with mullets. We're gonna do more Gentlemen Of The Road Stopover festivals in 2013."

### PLAYING WITH LEVON HELM

"The most magical moment of the year was playing with [The Band drummer] Levon Helm's Midnight Ramble. We joined him for 'The Weight', which was the last tune. He was a badass. He walked past, pulled a knife out of his pocket and said, 'I should not be sitting on a knife!'"

### PLAYING ARENAS

"We didn't have the material for an arena tour before. It's a blessing and a curse, because it's hard to make it intimate in an arena. The success of the band means that we actually piss people off if we carry on playing theatres, but for our own souls, we want to."

### PLANNING ALBUM THREE

"Will we wait years for the next album? Fuck, no. You heard it here first. We've just started working on new songs, got a rehearsal studio. They're bones of songs, but really exciting bones. Sturdy bones."



### WIN MUMFORDS BOX-SET!

NME has three copies of 'The Road To Red Rocks Special Edition' box-set, out December 10, to give away. It includes the deluxe version of 'Babel', '...Red Rocks' DVD, a vinyl '...Red Rocks' LP and a book charting the chaps' adventures. To enter, visit [NME.COM/win](http://NME.COM/win).

## THE NME CHART

- |    |     |   |
|----|-----|---|
| 1  | 12  | JAKE BUGG<br>'TWO FINGERS'<br>Mercury                 |
| 2  | 8   | OF MONSTERS AND MEN<br>'MOUNTAIN SOUND'<br>Island     |
| 3  | 4   | TWO DOOR CINEMA CLUB<br>SUN<br>Kitsuné Music          |
| 4  | 3   | THE LUMINEERS<br>'HO HEY'<br>Dualtone Music           |
| 5  | 7   | DJANGO DJANGO<br>'LIFE'S A BEACH'<br>Ribbon Music     |
| 6  | 1   | THE VACCINES<br>'I ALWAYS KNEW'<br>Columbia           |
| 7  | 9   | KODALINE<br>'ALL I WAN'<br>Sony                       |
| 8  | 16  | BLOC PARTY<br>'ETTLING<br>Frenchkiss                  |
| 9  | 13  | THE XX<br>'CHAINED'<br>XL Recordings                  |
| 10 | NEW | LIANNE LA HAVAS<br>'AG'<br>Warner                     |
| 11 | 19  | GREEN DAY<br>'STRAY HEART'<br>Warner                  |
| 12 | 20  | LUCY ROSE<br>'MIDDLE OF THE BED'<br>Columbia          |
| 13 | 11  | BASTILLE<br>'FLAWS'<br>Virgin/EMI                     |
| 14 | NEW | BEN HOWARD<br>'OATS IN THE WATER'<br>Island           |
| 15 | 6   | THE GASLIGHT ANTHEM<br>'HERE COMES MY MAN'<br>Mercury |
| 16 | NEW | MUSE<br>'FOLLOW ME'<br>Warner                         |
| 17 | 10  | MUMFORD & SONS<br>'LOVER OF THE LIGHT'<br>Island      |
| 18 | NEW | WILLY MOON<br>'YEAH YEAH'<br>Island                   |
| 19 | 18  | THE KILLERS<br>'MISS ATO MIC BOMB'<br>Island          |
| 20 | 2   | HOT CHIP<br>'DON'T DENY YOUR HEART'<br>Domino         |

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# CELEBRATE 50 YEARS OF THE NME AWARDS WITH Spotify



Spotify is providing the soundtrack to the NME Awards 2013. It's 50 years since rock'n'roll's biggest knees-up began, and at [NME.COM/awards](http://NME.COM/awards) you'll find a special Spotify playlist featuring bands and artists from the entire history of the awards – from the Stones to The Stone Roses to the freshest new bands to hit our radar. And you can even try Spotify Premium for free.

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Grace Jones at the NME Awards 2009



Gossip's Beth Ditto at the NME Awards 2007



Florence + The Machine, winner of NME's Best Solo Artist 2012



Nicky Wire of the Manics - winners of the Godlike Genius Award 2008



Pete Doherty, 2009's Best Solo Artist winner



Noel Gallagher, NME's Godlike Genius 2012



The Foo Fighters' Dave Grohl, NME's Godlike Genius 2011



Hole's Courtney Love at the NME Awards, 2010



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## THE FAMILY RAIN

*Jumped-up country boys bringing high-octane rock'n'roll thrills*

**W**e've got dreams of *NME* coming to do a piece on the second album, and it's us hitting golf balls into the sea from a castle in Mexico, on peyote." We're getting ahead of ourselves a bit. Maybe. But that statement should give you some indication of how in love The Family Rain are with the romance and flamboyance and glamour and stupid fun of rock'n'roll. That quote comes from drummer Tim Walter (above, right). The one that follows is from his bass-playing/vocalist twin brother Will (centre). Their other brother Ollie (left) is the guitarist, but it's not really important precisely who said what because all three of them are on *exactly* the same page. It's a good page that most likely features Jimmy Page. Anyway, here we go: "What should be happening is you should be going to a show – any show – and looking up at the band going, 'That is what I want to be doing. I want to be them.' I haven't been to a show like that, that blows your head off, for years. That's what we are all about."

RICHARD JOHNSON

Some facts: The Family Rain are from Bath. They play high-octane, hip-hop-inspired, dirty blues-infused rock'n'roll very well indeed, and dress the same because Alt-J don't. They got into music via their folks' Beatles, Rolling Stones and AC/DC records, and they want to match these albums, not the unambitious contemporary bands they see around them.

In pursuit of this goal, not long ago, they made a video ("We were like, 'Why don't we make a hip-hop video in the English countryside?'" for one of their best songs, 'Trust Me... I'm A Genius' and asked a few blogs to put it up. People took notice. They say they had their pick of labels (not least In The Name Of, whose owner Lily Allen was "lovely" and signed a photo for their local pub). They also say that this was not a surprise.

The last word goes to brother Ollie: "This is not meant to be a small thing. We gave up everything to do this. We want to bring the excitement back to guitar music."

See, told you. All on the same page. *Liam Cash*

### NEED TO KNOW

**BASED:** Bath  
**FOR FANS OF:** AC/DC, The White Stripes  
**BUY IT:** Debut single 'Trust Me... I'm A Genius' is out now on Bigger Splash Records  
**SEE THEM LIVE:** They play Bristol Porter (Dec 5), Glasgow King Tut's (Dec 9) and Aberdeen Tunnels (Dec 10)  
**BELIEVE IT OR NOT:** Bass player Will used to dress windows for Gap. He was so good at it that his employers flew him to Turin to assist with a store opening



Press shot basic  
error #1: facing away  
from the camera



**RADAR  
REVIEW**

## A BLACK PEOPLE

**RED EYES**

DEATH AGONIES AND SCREAMS



outfits. It's a genre that remains very much tethered to a particular time and place, living on primarily in the era's classics (see The Cure's 'Pornography', The Mission's 'God's Own Medicine' and Bauhaus' 'In The Flat Field'). Here, at the arse-end of 2012, there's good reason why the class of '82 isn't mentioned in the same breath as the class of, say, '63 or '77.

Listening to A Black People's 'Red Eyes', it becomes frighteningly apparent both how long goth rock has been left to lie dormant and how long it's taken someone – anyone – to figure out what to do with it to make it relevant again. The answer, in the form of this mini-LP, is to shake it to its very foundations, expanding the definition well beyond anything goth's originators intended. So we get the harrowing, haunted asylum epic and album-standout centrepiece

'Death Head', a multi-movement suite that's as ambitious as These New Puritans' most outlandish prog-punk gambits. And while 'The Fool' gets the dyspeptic, vintage chorus dead-on, it's the verses that most impress with their unusually delicate use of negative space à la The xx. Even closer 'The Hermit', a foreboding eulogy delivered in stereotypically solemn, hushed tones, is a welcome misdirection, colourfully informed by the weird, ambient miscellany of Fripp and Eno.

None of the ideas here may be new. But the way this mysterious US duo – who are the tiniest, most independent act in this week's issue by quite some way – incorporate and interweave these disparate elements shows an uncommon imagination, venturing past the well-established precedents that others have taken for barrier walls. Forget exhuming the corpse: with 'Red Eyes', A Black People prove that while goth may be obsessed with the dead, the genre itself can be anything but. **Jonathan Garrett**

**8**

**DOWNLOAD: 'Death Head', 'The Fool'**

**BAND  
CRUSH**



**Conor O'Brien**  
from Villagers  
on his favourite  
new act

"I'm really digging a little-known electro/industrial/synthpop artist that goes by the name of Gretta Gunn. She writes and produces everything herself. Her music has got a kind of dark, driving John Carpenter vibe to it. She's into old-school analogue synths, Minnie Ripperton, and "sub sounds that ladies feel in their pants" (her words). My favourite track of hers is 'Bop' because it makes me dance like a lizard."

# The Buzz

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



## 1 JACCO GARDNER

Self-styled "baroque pop multi-instrumentalist" Jacco Gardner might just be the secret source of all that's great in UK psych at the minute. Temples and The Horrors have both fallen under the 24-year-old Dutchman's spell, and after two unbelievably limited single releases earlier this year, the Trouble In Mind label (also sometime home to Ty Segall) has just announced the release of his debut album 'Cabinet Of Curiosities' next February. Gardner's early songs, such as 'Where Will You Go' and 'Clear The Air' were both impressively realistic takes on Syd-era Pink Floyd – and if he's managed to repeat the same trick throughout '...Curiosities' then our lot might just wanna think about upping their game a bit.



## 2 BLACKEYE

South Londoners Blackeye may be the new kids on the block but that doesn't mean they don't know their way around an anthem. Frontwoman Chloe Little stalks the stage like a hybrid of Shirley Manson and Justine Frischmann, and their sprightly bubblegum punk is simple, electrifying and irresistible.



## 3 NAOMI PUNK

Hailing from Olympia, Washington (the same city as Milk Music), this scrappy trio's album 'The Feeling' has just been re-released by Captured Tracks. They're following it up with a debut UK tour, which is hitting these shores in January. Check out the new video for 'Voodoo Trust' for a taste of what to expect.



## 4 WE THE DEAD

"Listen to the dead" is the tagline used by this Manchester four-piece on Twitter, but they're not dabbling in clairvoyance. Instead, 'Conjured Curses (Billy)', from their self-produced online EP, is a life-affirming slice of melodic indie with subtle riffs and soft vocals floating across a landscape of rolling drums. It's a deadly combination.

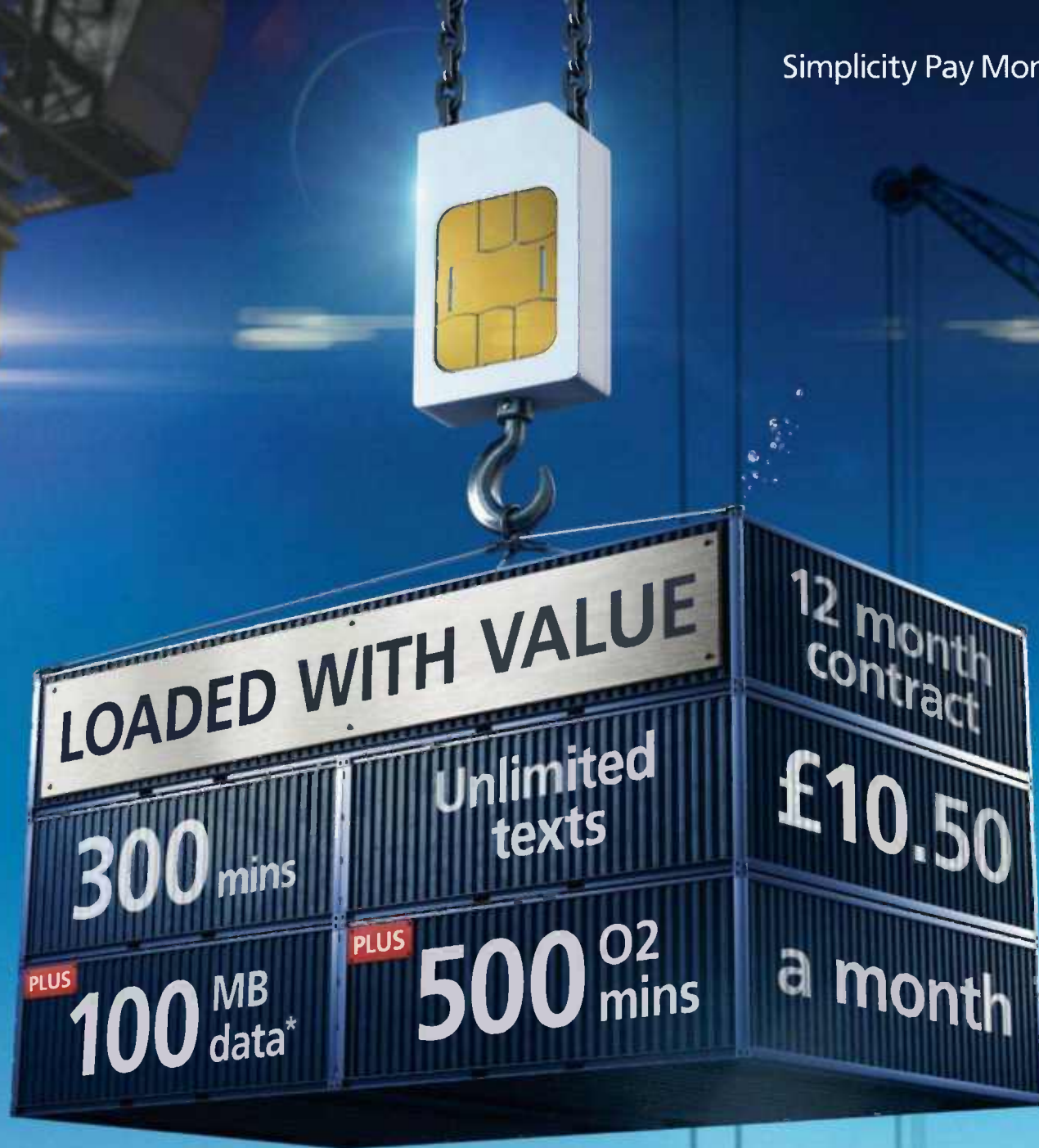


## 5 BARBARIAN

It's a wonder San Diego four-piece Barbarian even managed to release forthcoming single 'Daze Of Youth'/'Medium Spirits'. The Ocean Beach combo were demoing album tracks recently when their house was burgled, the culprits making off with hard drives and guitars aplenty. No matter though – their Doors-meets-Interpol riffage rolls on...



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# Spotify® IS PROVIDING THE SOUNDTRACK TO THE NME AWARDS 2013



Mark the date in your diary and expect mayhem to ensue: the NME Awards 2013 are happening on February 27, and rock royalty will be having a right old knees-up. Once again we'll be rounding up the great and the good from the indie world, plying them with free booze and handing out our fabled middle-finger statuettes to the bands you vote as being the very best in the world. Preparation for the do is already well underway, and we can

now announce that Spotify will be providing the soundtrack to this year's NME Awards. What's more, in the coming weeks we'll be getting each of the bands playing the NME Awards Tour to create their own Spotify playlists, so you can find out what inspires them, what they listen to in the tourbus and what gets them pumped up before the gigs. We're guessing that 'Gangnam Style' probably won't be in there, but you never know – maybe Django Django, Miles Kane, Palma Violets and Peace do all like to get down with a bit of Psy in their spare time... Check out the playlists at [NME.COM/awards](http://NME.COM/awards), and look out for loads more musical treats coming your way. You can even try out Spotify Premium for free. It's the perfect way to get in the mood for the most rock'n'roll night of the year...

All you need to do is head to  
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Django Django love having their nipples fondled by an NME Award



Vincent Django's shredding sometimes surprises even him



Miles Kane: great tunes, classic haircut



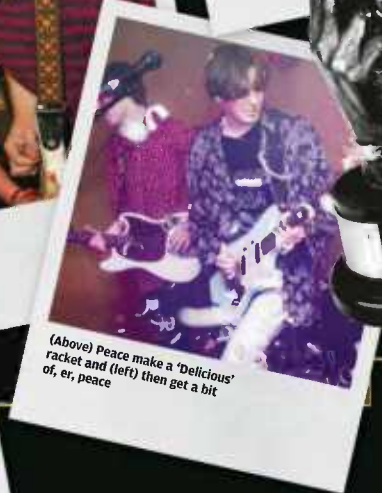
Miles gets the 'Gangnam' dance a bit wrong



Palma Violets (above and left) wanna be their best friend?



Neal Gollagher, plus 21



(Above) Peace make a 'Delicious' racket and (left) then get a bit of, er, peace





SCENE  
REPORTHUW  
STEPHENS'  
ONES TO  
WATCH

*Blazing through the underground  
with Radio 1's new music overlord*



Well hello. Album of the year? Either Death Grips or Dexy's or First Aid Kit. As I write, I am slightly obsessed with recent *Radar* stars San Cisco from Fremantle, Australia. Their current single 'Beach' is a wonderful song – a little bit Vampire Weekend, with burst-

out melodies and sunshine vibes. I've got 99 problems but 'Beach' ain't one. Check them in session for my show in December, along with Philco Fiction and Purity Ring. The other standout track right now for me is Roses Gabor's 'Stars'. It's another tune that gets under your skin. She sang on 'Dare' by Gorillaz, and is currently signed to Toddla T's Girls Music label. Produced by Redlight, it's a glitchy, deep and bouncy number with plenty of low bass to keep you rumbling. Joanna Gruesome are a brilliant band from Cardiff who love their fuzzy melodies and songs dripped in scuzzy reverb. I saw them at Green Man and SwN, where their gigs brought out the lo-fi fiend in everyone. Check them out on Bandcamp, especially their song 'Sweater' which bigs up The Beatles and Duran Duran. At least I think it does. Black Butter Records won Best Small Label at the AIM Awards recently, and they're home to Rudimental. Another new signing for them is

Clean Bandit, whose mix of house, rap and classical shouldn't work but actually sounds excellent. Raffertie told me about them – he also got me into AlunaGeorge in the first place. London's Night Engine have been drawing a lot of David Bowie comparisons of late, and this is no bad thing. All you young 'uns, you've probably never heard Bowie anyway, so we're fine! In time for Christmas, I can recommend a compilation called 'Festivus' which has got Crimbo tunes by Still Flyin', Correatown and more, and also 'All Ready For The 25th?' on Sartorial Records, with Cold Specks and The Nje getting us ready for the most wonderful time of the year. Later.

**NEXT WEEK'S COLUMNIST:**  
Trash Talk's Lee Spielman

Huw's  
TOP 5

**Night Engine**  
'I'll Make It Worth  
Your While'

**Roses Gabor**  
'Stars'

**Joanna Gruesome**  
'Sweater'

**Clean Bandit**  
'Local Sauce'

**San Cisco**  
'Beach'

Working the  
Night Engine was  
taking its toll



EMILIE BAILEY, JORDAN CURTIS HUGHES

**5  
To SEE**  
This week's  
unmissable new  
music shows

**LIGHT ASYLUM**  
(below) Cargo,  
London,  
Nov 28

**DRENCE**  
Old Blue Last,  
London,  
Nov 29

**THE MINUTES**  
Masons Bar, Derry,  
Nov 30

**IGGY AZALEA**  
Electric Circus,  
Edinburgh,  
Dec 2

**THE 1975**  
King Tut's Wah Wah  
Hut, Glasgow,  
Dec 3



It's not all about the  
Tops. The trousers  
are daft too

## TOPS

THE LEXINGTON, LONDON MONDAY, NOVEMBER 12

CAUGHT  
LIVE

There's no shortage of new outfits following the path of the late, great Broadcast, but unlike, say, Melody's Echo Chamber,

Tops seem to have gotten themselves lost. Their languid, ephemeral alt-pop is constantly, infuriatingly, switching direction and running headlong into plodding indie dance, with belted vocals straight out of the Gloria Gaynor/Kate Bush Academy Of Laryngeal Excess. The Canadian four-piece might have a knack with gossamer-winged, melodic grooves but these elegant parts are too often patched together into a clunky whole.

Tonight, at their first UK show, it becomes apparent that this shotgun marriage of styles is no accident; indeed, it's their *thing*. Traversing the distinct worlds of bedroom pop and dive-bar disco requires a lightness of touch possessed by Arthur Russell and about 10 other people, ever. Tops, though, sound like what we might associate with Russell had he purposefully set out to make bad music.

While the playing is concise, the guitar sound is feeble and the rhythm section pathologically pedestrian. A small fortune in flights across the Atlantic and equipment could've been saved by replacing drummer Riley Fleck with a metronome. We're sure he plays exactly one fill all night, in cheesy standout 'Turn Your Love Around'. We nearly fall over. Moments before, bassist Tom Gillies hits the peak of his performance when, between songs, he leans into the mic to say something about "crazy bass frequencies". It's the sole moment of mystery in the evening, and the only time it seems any of the band are actually listening to themselves.

Mostly, singer Jane Penny deafly wails lyrics like "Don't you think that love is magic?" and "You can't kiss a mirror" (in a song called 'Double Vision'). That and her undeniable flair on keys are clues to what's wrong with Tops. She and guitarist David Carriere clearly exert too much creative control over the group. Between them, they've created a schizoid Frankenstein's monster of the discotheque. **Edgar Smith**





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For all UK enquiries [www.celtatrends.co.uk](http://www.celtatrends.co.uk)  
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# BEN FOLDS FIVE

plus support **BITTER RUIN**

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Sat 24	NOTTINGHAM Rock City 0845 413 4444	Mon 3	BIRMINGHAM O <sub>2</sub> Academy 0844 477 2000
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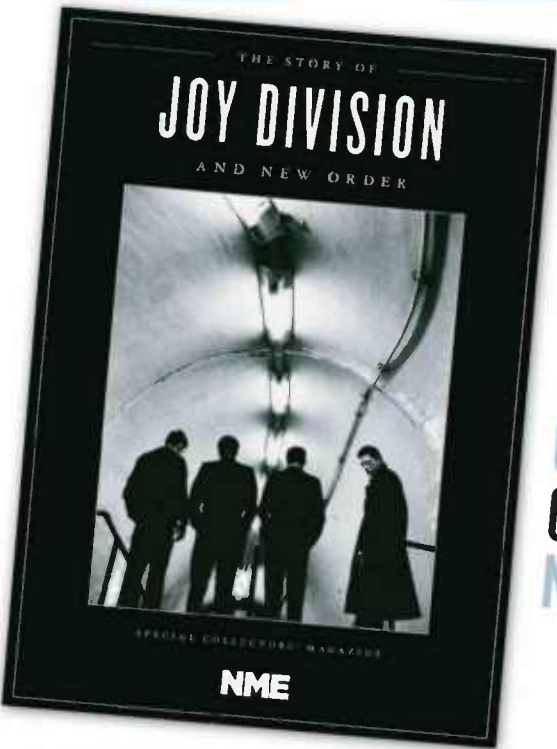
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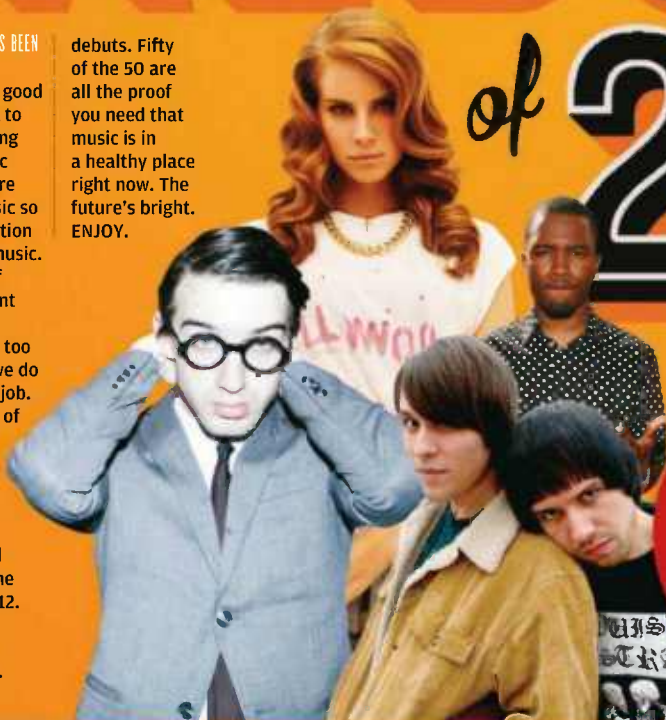




# The FIFTY BEST ALBUMS of 2012

**Y** OOOOOOOWZERS. IT'S BEEN a good year for music. Music so good it made us want to lick the packaging it came in. Music so bad we had a bonfire piled high with it. Music so weird it made us question whether it was even music. But above all, loads of music. The amount sent into the NME office on a daily basis is almost too much to handle. But we do handle it, 'cos it's our job. And after many hours of thinking really hard about what we love, and hate, and never, ever, ever want to hear again ever in our lives, we've boiled the lot of it down to the 50 choicest cuts of 2012. Muse missed out. The Killers missed out. Mumfords missed out. Eleven of the 50 are

debut. Fifty of the 50 are all the proof you need that music is in a healthy place right now. The future's bright. ENJOY.



Win every album!

WANNA SPEND CHRISTMAS WORKING YOUR way through every album in the list? WELL GUESS WHAT? You can! Just send the correct answer to the question below to [comps@NME.COM](mailto:comps@NME.COM) in an email with the subject line TOP 50 ALBUMS FOR XMAS PLZ.

What is a 'brazen bull', the thing that inspired the title of this year's Cribs album?

THE WORDS IN THIS YEAR'S LISTS WERE BROUGHT TO YOU BY: ALEX DENNEY, BARRY NICOLSON, BEN HEWITT, DAN MARTIN, EMILY MACKAY, EVE BARLOW, HAMISH MACBAIN, JAMIE FULLERTON, KEVIN EG PERRY, LEONIE COOPER, LISA WRIGHT, LOUIS PATTISON, MARK BEAUMONT, MATT WILKINSON, NICK LEVINE, PRIYA ELAN, RHIAN DALY, SAM WOLFSON, SIAN ROWE, TOM HOWARD



## 50 PURITY RING

### Shrines

4AD



At first, the debut from Megan James (vocals) and Corin Roddick (knob-twiddling) sounded like another trendy take on electropop, R&B and dubstep. Very 2012. But what made the Canadian duo special was the depth. 'Grandloves' and 'Belispeak' were the sound of dreams threatening to turn into nightmares. **NL**

**FOR FANS OF:** Grimes, Doldrums

## 49 FLYING LOTUS

### Until The Quiet Comes

Warp



LA's Steven Ellison is the cosmic B-boy born into jazz royalty (his great aunt was Alice Coltrane), with an imagination fired by '90s hip-hop. His fourth album

'Until The Quiet Comes' was his lightest but most audacious statement yet - a lucid dream of twinkling melodies and sucker-punch beats, with cameos from Thom Yorke and Erykah Badu. **LP**

**FOR FANS OF:** Free jazz, bleeps

## 48 THE 2 BEARS

### Be Strong

Southern Fried



It sounded like a folly - Hot Chip's Joe Goddard going off with his chum Raf Rundell to make an album chock-a-block with super-happy house and disco music. As it turned

out, it was the feelgood dance music moment of the year, full of fun, humour and euphoria. All the good stuff. **TH**

**FOR FANS OF:** Hot Chip, happiness

## 47 JOHN TALABOT

### fin

Permanent Vacation



The weather's been grim, but none of it mattered when this Balearic masterpiece was on. 'fin' ('Destiny' and 'So Will Be Now...'), in particular)

soundtracked the summer you wish you'd had, where all your friends hung out at boat parties, rubbing Soltan into each other's deliciously bronzed shoulders. **SR**

**FOR FANS OF:** Lindstrom, beaches

## 46 BOBBY WOMACK

### The Bravest Man In The Universe

XL

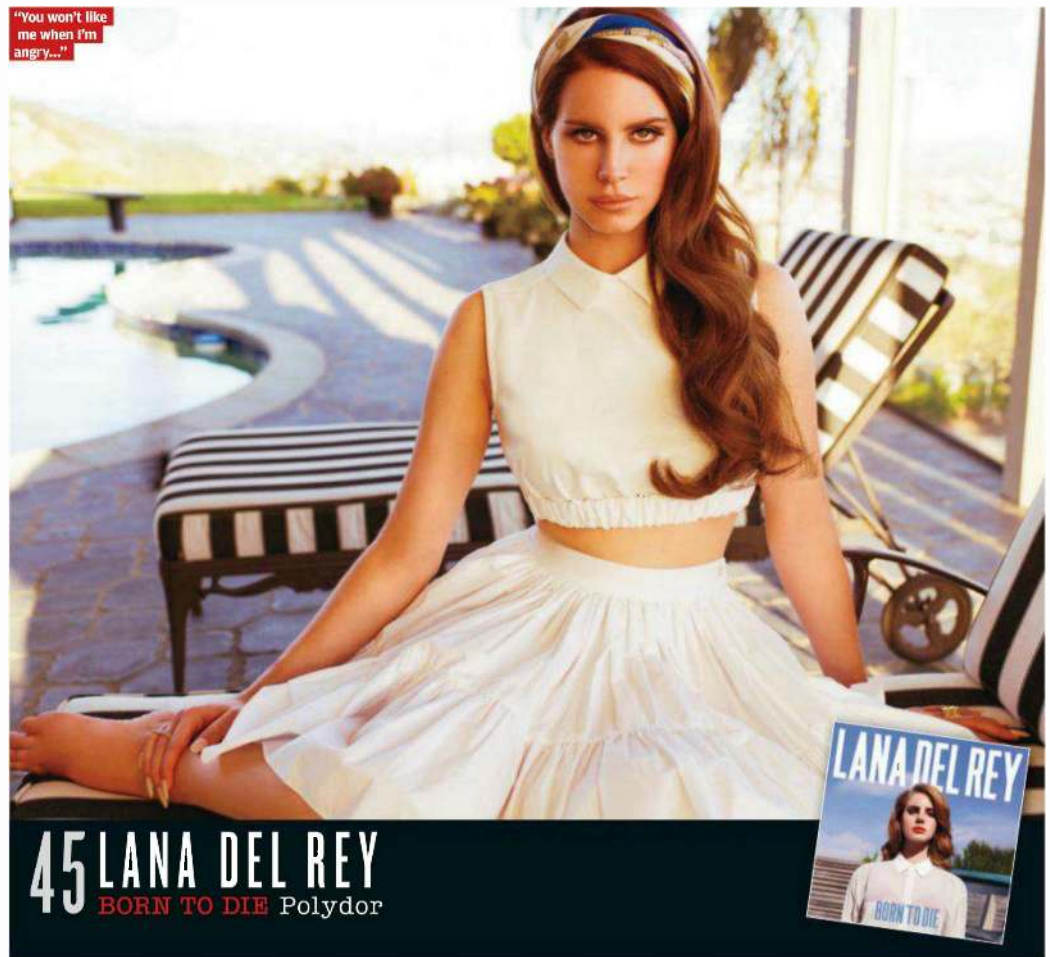


The 68-year-old Womack had been inactive for decades when this bruising soul record appeared from nowhere.

Working with Damon Albarn, Womack poured his heart out over bleak, minimal beats. In a year when young stars tried to recreate '60s soul, Womack was the one pushing the genre forward. **SW**

**FOR FANS OF:** Late-era Gil Scott-Heron

"You won't like me when I'm angry..."



## 45 LANA DEL REY

### BORN TO DIE

Polydor

Stunningly moody debut from the 26-year-old New Yorker formerly known as Lizzy Grant. Here's how the story unfolded...

### SATURDAY NIGHT LIVE

A fortnight before the release of her *noir-ish* debut album, Lana Del Rey appeared on US TV's *Saturday Night Live* in January. She turned in an infamously shaky performance of 'Video Games'. It was beyond rubbish. But it got people talking. 'Born To Die' went to Number One.

### THE BRIT AWARDS

Lana might have spent the summer of 2011 as a blogger's delight and lo-fi darling, but in 2012 she became a bona fide pop star. She cemented the fact by winning the gong for International Breakthrough Act at the Brits in February, just before releasing the sultry 'Blue Jeans'.

### BECOMING TABLOID FODDER

You're not a proper famous person if the world isn't gossiping about your love life. No-one cared Lana was dating a dude from mediocre Scots rockers Cassidy, and the rumour mill did brisk business when she was spotted kinda up close and sorta personal with Axl Rose and Marilyn Manson. The mill kept turning when she got American model Jaime King to play her girlfriend in the 'Summertime Sadness' video in June.

### WRITING FOR CHERYL COLE

Now a fully fledged celeb, Lana wrote 'Ghetto Baby' for Cheryl Cole, who didn't do justice to its distinctive torch balladry. Listen to the ball-gown swagger of 'National Anthem' instead.

### AD DEALS

Over the summer, Del Rey started flogging motors for Jaguar and pouted her way through '50s pop classic 'Blue Velvet' in a global ad campaign for H&M.

### THE 'RIDE' VIDEO

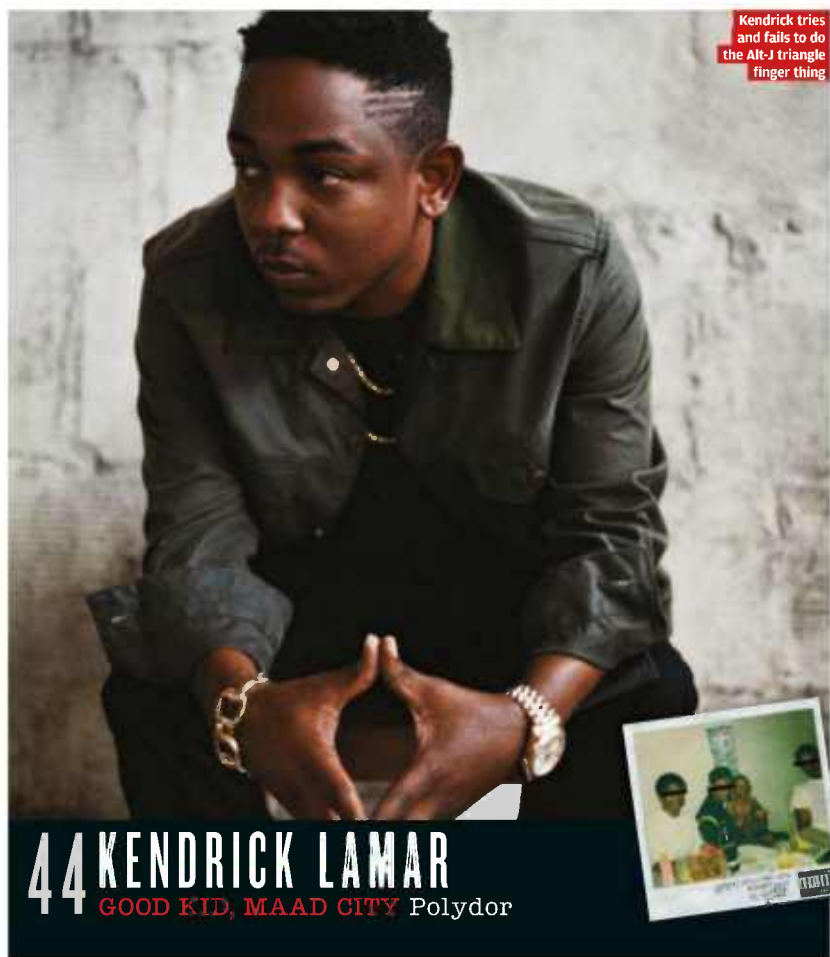
After the tigers in the 'Born To Die' video and A\$AP Rocky as JFK for 'National Anthem', Del Rey turned in another lavish video for newie 'Ride' in October, which featured her being rogered up against a pinball machine. A low.

### THE 'PARADISE' EDITION

Del Rey finished the year with the spangly 'Paradise Edition' of 'Born To Die', with eight extra songs proving it was Del Rey's dark, twisted pop that really mattered. **LC**

**FOR FANS OF:** Nancy Sinatra, drama





## 44 KENDRICK LAMAR

GOOD KID, mAAAd CITY Polydor

Gangsta rap plus emotional honesty – Dre's latest protégé was a vital new voice from Compton

**A**T THIS MOMENT IN TIME, HIP-HOP'S HEALTH IS FRIGHTENING. But even with figures as mad, bad and eccentric as the Odd Future gang, A\$AP Rocky, Angel Haze and Danny Brown on hand to tear up the furniture, Kendrick Lamar's 'Good Kid, mAAAd City' proved you don't always need to shout the loudest to get your message heard. Despite patronage by fellow Comptonite Dr Dre and a "new king of the West Coast" tag that refused to go away, the 25-year-old rapper cut a thoughtful, conflicted figure. On a basic level, 'Good Kid...' is a gangsta rap record told from the perspective of a youngster caught up in the middle of it all. But the truth is so much more than that, and Kendrick nailed his themes to the mast with an astonishing 12-minute elegy – 'Sing About Me, I'm Dying Of Thirst' – that got to

the core of the ambivalence, spiritual void and silent desperation of hood life. Lamar's flow is versatile, his storytelling honest and asphalt-tough. 'The Art Of Peer Pressure' paired downbeat reportage with a street-creeping sample, as our protagonist lamented the fact that he's "never been violent – until I'm with the homies". 'Money Trees' is one of several tracks that evoked the sly forward thinking of 'Aquemini'-era OutKast. And 'Good Kid' coaxed some of the best production we've heard from The Neptunes in a long time. In the end, guest spots as starry as Dre and Drake hardly seem to matter. 'Good Kid...' gives us hard, unvarnished truths that double as prayers for the pimps and hustlers of his hometown, and that alone makes it worthy of your time. **AD**

**FOR FANS OF:** West Coast hip-hop

### THE FIVE BEST MOMENTS ON 'GOOD KID, mAAAd CITY'

- 1 The whiplash rhymes on brash single 'Backseat Freestyle'.
- 2 The Wire-style heart-in-the-mouth melodrama of 'mAAAd City'.
- 3 Breathtaking second half of 'Sing About Me, I'm Dying Of Thirst'.
- 4 His Andre 3000-like "I can feel your energy two planets away".
- 5 'Good Kid's' unflinching depiction of racial profiling by police.

## WHAT COUNTRY WERE THE ALBUMS MADE IN?

Let's have a look and see...



AUSTRALIA

2



CANADA

4



USA

20



FRANCE

1



UK

22



SPAIN

1

## 43 RATKING

Wiki93  
Hot Charity/ XL



Shift up, Odd Future: there's a new group of hip-hop brats here to upturn the rap apple cart and make off with the spoils. Hailing from the New York borough of Harlem and raised on Wu-Tang Clan, Suicide and chaotic punk-rockers The Germs, their debut was a welcome jolt of non-conformity. **LP**

**FOR FANS OF:** Odd Future, brattiness

## 42 PAUL WELLER

Sonik Kicks  
Island



Few artists can boast an inspired creative resurgence 30-plus years into their career, but that's where we find Paul Weller in 2012. 'Sonik Kicks' was full of

modern, neon takes on psychedelia, krautrock and carnival electro such as you'd expect from moustachioed trendsters, not an old soul duffer. **MB**

**FOR FANS OF:** Y'know, The Jam

## 41 TY SEGALL

Twins  
Drag City



Segall dropped not one, not two, but three albums in 2012, and 'Twins' was the one that signalled his march to ubiquity. Drawing on the flower-power psych of his West Coast predecessors, Segall added lashings of fuzz guitar and an irreverent streak as wide as the Golden Gate Bridge. Three more for 2013? **LP**

**FOR FANS OF:** Jay Reatard, hanging out

## 40 POLICA

Give You The Ghost  
Memphis Industries



Taking the spectral, auto-tuned ache of Ryan Olson's Gayngs project and making it even more melancholic and beautiful, Polica's debut album was driven by former folkie

Channy Leaneagh's bereft, small-hours confessionals. A silvery, sweet-sorrowed siren call impossible not to swoon to. **EM**

**FOR FANS OF:** The xx, auto-tune

## 39 LIARS

WIXIW  
Mute



Brooklyn trio Liars can't stay still: they've made a career out of slipping through pigeonholes and pissing all over their own rulebook. This time they locked themselves

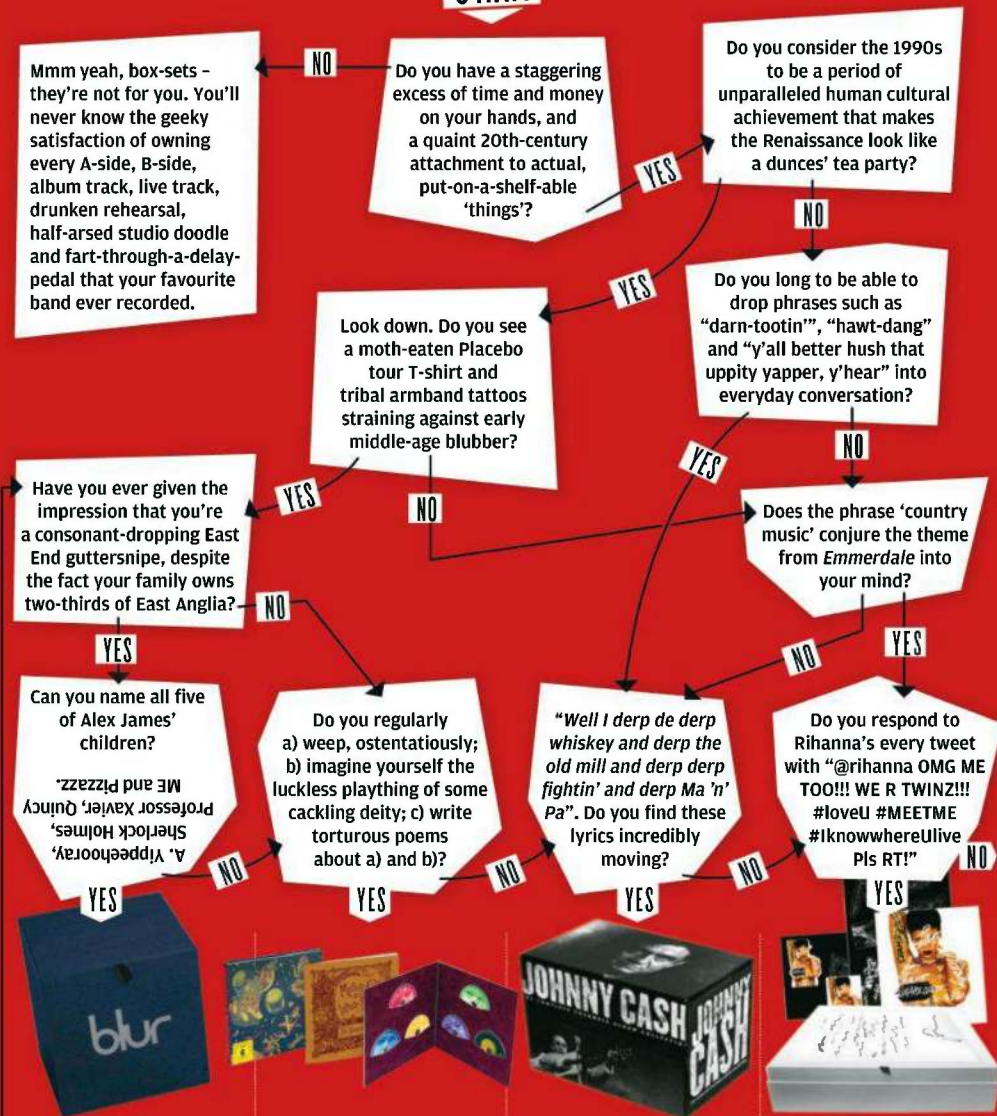
away in an isolated house to tinker with synths rather than brash guitars, and milked themselves dry of every drop of neurosis. **BH**

**FOR FANS OF:** Radiohead, squelches



**This has been the year of the ridiculously exhaustive/exhausting box-set.  
Let us help you pick out your perfect future dust-gatherer...**

# START



**Least essential element:** Aside from the stickers (you spoil us!) and 'unisex' (fits neither man nor woman) T-shirt, it's the 12-inch of 'Diamonds' remixes. Estimated number of Rihanna fans with turntables: none.

Orlando Higginbottom, it turned out, wasn't just a silly name and a colourful headdress. His long-awaited debut album unveiled a dolorous but still danceable

electro-pop, and in a year when the dancefloor was dominated by the bludgeoning beats of Skrillex and Swedish House Mafia, there was something enticing about TED's tender approach. But then there was 'Your Love', a rave-pop gem that proved Higginbottom could hold his own on any dancefloor. **LP**

**FOR FANS OF:** Hot Chip, fancy dress

Their cover of Carly Rae Jepsen's 'Call me Maybe' confirmed what anyone who had heard Enter Shikari's third record already knew - beneath all the tubthumping dupsteppy

bluster, this was a band with a deft lightness of touch. This urgent and smart record could still pulverise, but its panicked message of unsustainability came gilded with shimmering pop moments. And a band forever acclaimed as one of the best live propositions on earth finally came up with a record to match. **DM**

**FOR FANS OF:** Skrillex, rage

Oh, there were growing pains involved. There was petulance, self-obsession, self-deprecation and hopelessness. But Justin Young couched his stark and

honest views on how The Vaccines' fame has affected him in crackling melodies and jubilant hooks that only served to reinforce the wunderkind tag he was trying to brush aside, while the likes of 'Weirdo' and 'Aftershave Ocean' delved into fragrant new waters of Blur-esque psychedelic pop. Young forever. **MB**

**FOR FANS OF:** Ramones, sleeveless denim

Three men from Toronto playing fast, heavy and very, very loud, Metz kept the hardcore flag flying in 2012. They channelled grungy Sub Pop forebears like Nirvana, as

well as the floor-pounding energy of metal. The result sounded apocalyptic, with drumbeats raining down like fists and guitar lines that blew every trace of fatigue from your mind with explosive force. Unless you happened to be Mo'Nique, this record was the most exhilarating

**FOR FANS OF:** Hüsker Dü, moshing



## 34 HOT CHIP

In Our Heads  
Domino



Returning from their side-project larks, Hot Chip got back to doing what they do best – a dancefloor-focused, housey, get-your-bangers out record, with the vamping 'Night And Day' stomping around the maddeningly good, robotically repetitive territory of 'Over And Over'. It didn't reinvent any wheels or strike out for any new territories, but it was Hot Chip back to their bouncy fun best, and small-hours festival slots and indie dancefloors everywhere were grateful. **DG**

**FOR FANS OF:** Er, Hot Chip

## 33 GRAHAM COXON

A+E  
Parlophone



As his old muckers Blur edged uncomfortably onto the nostalgia circuit, one of the most beloved guitarists of the Britpop generation released, in his own words, a "cold, hard and gritty record". The sleeve showed a grazed and bloody knee, and inside was a scrappy, spiteful and spitty record. Graham's guitar work was back to its bratty best, while songs like 'City Hall' also embraced post-punk synths. Growing old disgracefully, no-one could accuse him of playing it safe. **DG**

**FOR FANS OF:** Pre-2000 Coxon albums

## 32 BAT FOR LASHES

THE HAUNTED MAN Parlophone

Natasha Khan's third album was as naked and honest as its cover

Forget all the sleazy thigh rubbing and tongue-lolling gapes from unsavoury souls at the sight of a starkers Natasha Khan gracing the cover of 'The Haunted Man', because the *real* story was the chest-bearing nakedness of the music itself. Ditching the mystical High Priestess shtick of 'Two Suns' allowed Khan to make *the* quintessential Bat For Lashes album, plunging back into her

past to plunder tales of love, loss, regret and redemption, but without proffering soppy and soggy ditties. Instead, she rustled up glacial swathes of electro ('Lilies'), saucy cod-religious anthems ('Oh Yeah'), brittle bangers ('All Your Gold') and her finest tearjerker yet ('Laura'). Bat For Lashes has always been bloody great, of course. But only now that Khan's found her own voice –

and gone about showcasing it in the most skin-prickling, heart-juddering of ways – should everyone else start quaking in their boots... **BH**  
**FOR FANS OF:** Fever Ray, fairies



Kanye heads off to the dry cleaners to pick up his other suit

## 31 GOOD MUSIC

CRUEL SUMMER Mercury

On which Kanye West got his GOOD Music crew together for a hip-hop event record

Kanye West has always managed to avoid the curse of high expectations. Truth is, he was always going to have to do something remarkable to better 2010's superb 'My Beautiful Dark Twisted Fantasy' or risk a battering from all corners. But he found a couple of sneaky routes out – firstly with 2011's Jay-Z collaboration 'Watch The Throne', and secondly with this year's 'Cruel

Summer', the debut compilation from his GOOD Music label. It was an opportunity for Kanye to take the pressure off himself and showcase the breadth of talent in the top rank of US hip-hop – or, as he likes to call them, the clique. From legendary New York spoken-word artist Malik Yusef on amorality in Los Angeles ("They walk with none of the repercuss, but all of the decadence") or Hudson

Mohawke's glamour-girl production on 'Bliss', the record sleazes its way through late-night America. And in the end, it's another victory for Kanye. His verses shine brightest, his production hits hardest. With typical messianic aplomb, he puts it best on 'Clique': "I've been talking to God for so long/And if you look at my life I guess he's talking back". **BW**  
**FOR FANS OF:** Kanye West, gigantic egos

## 30 BRETON

Other People's Problems FatCat



On paper, Breton sound hateful. They live in a disused bank in south London, sleeping together in a massive tent. They named themselves after Andre Breton, the father of surrealism. So far, so pretentious. But in practice, their brittle, bouncy soundscapes were much more fun than they'd any right to be, flitting from post-dubstep electronics to Foals mathrock and tropical guitar, which they crafted into staccato, shapeshifting tunes that thrilled body as well as brain. **EM**  
**FOR FANS OF:** Foals, art

## 29 MAC DEMARCO

Captured Tracks



Mac DeMarco is a proper weirdo. A 22-year-old from Montreal, he quickly distinguished himself by his enthusiasm for painting his face with lipstick, telling interviewers about the show where he stuck a drumstick up his bum, and writing songs about his favourite cigarettes. None of this, though, explains what an undemanding pleasure his debut album proper was: 11 tracks of sultry, calypso-tinted slacker-pop with a big heart to match its impressively big balls. **LP**  
**FOR FANS OF:** Jonathan Richman

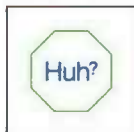


"Number 32! Thanks a bunch NME writers!"



## 28 SPIRITUALIZED

Sweet Heart, Sweet Light  
Domino



Strung between two towering tunes - the raging gospel of 'Hey Jane' and the glorious soul pop of 'So Long You Pretty Things' - this album was a blast of classic grandeur from Jason Pierce's amazingly graceful guardians of the Big Music, traversing his domain of raw rock, dreamy drone and gospel wallop with almighty stomps. It unwound its wonders gradually, with the likes of 'Too Late' and 'Life Is A Problem' emerging as crafty heartbreakers between the album's monumental bookends. Piece of piss this masterpiece-making, eh Jason? **MB**

**FOR FANS OF:** Other Spiritualized albums, big music

## 27 JESSIE WARE

Devotion  
PMR



In Katy B's wake, the chart quickly moved to a default position of breathy female vocalists singing about love and nightclubs over male-produced dubstep flavours. Ware, whose solo career started out in this mould with feature spots on Joker and SBTRKT tracks, decided to wipe the slate clean. She made a record that incorporated the shimmer of '80s pop, the longing of '90s R&B and the top end of bang-up-to-date club music. By the end of the year she'd carved out her own niche in perfect mid-tempo pop. **SW**

**FOR FANS OF:** Sade, perfectly produced pop

Fred did too many sit-ups and now he's stuck like that



## 26 SPECTOR

ENJOY IT WHILE IT LASTS Polydor

Fun and full of hooks, your Friday night just got its soundtrack

**F**OUR MONTHS AFTER ITS RELEASE, THE JOY OF 'ENJOY IT WHILE IT LASTS' hasn't faded. Why? Because, as lead singer Fred Macpherson says himself, it's just full of hits. Name one other record this year with as many unapologetically catchy pop anthems on it. Impossible. "We set out to write big pop songs, and the album speaks for itself. These 12 songs are bits of my

life you can buy on iTunes for 79p," the singer declared of their debut. And beneath all the catchy hooks, the lyrics are clever too. Anyone who can pen lines as witty as "Heard he was your rock/Does that make me your hard place?" (on 'Twenty Nothing') while sounding like The Killers on a booze cruise is fine by us. **LW**

**FOR FANS OF:** The Killers, power-dressing

## FIVE REASONS WHY THE SPECTOR ALBUM IS AMAZING

BY, ERM, FRED MACPHERSON FROM SPECTOR

**1** "The album we made is unique, and I'm happy that it's in its own little world rather than being one of many."

**2** "A debut should be like vomiting over your desk, saying 'This is me'. Like cleaning out the emotional passages."

**3** "It's unpretentious. 'Enjoy It While It Lasts' wears its heart on its sleeve, and that's where its strength lies."

**4** "Rivers Cuomo said 'Songwriting's easier than you think; that's what makes it hard'. That sums up 'Never Fade Away'."

**5** "It's just full of hits, they just keep coming. And they will keep coming from now on."



## THIS YEAR'S BIG OMISSIONS

None of this lot made the cut. How did they take the news? NME's Mystic Gav knows...

### MUSE - 'THE 2ND LAW'

**Matt Bellamy says:** "Dubstep, guys. If the fusty rock establishment still can't recognise this fledgling genre, what hope is there? It was important to us to reference the people who started dubstep - underground pioneers like Skrillex and Magnetic Man who have been cruelly ignored by musical history."

### THE KILLERS - 'BATTLE BORN'

**Brandon Flowers says:** "Critics have always loathed us because they hate middle America. The fact is, like Bruce, we make records for the man in the street. We don't need no critics to tell us that this is a great record. Just ask ordinary people."

### MUMFORD & SONS - 'ABEL'

**Marcus Mumford says:** "Lists like this have become beauty contests for chiselled indie boybands. Just because we resemble potato cakes left in the rain doesn't mean we don't deserve to be recognised for our art. Neither should we be scorned because we dress like Toad Of Toad Hall on holiday. It is our culture."

### BLOC PARTY - 'FOUR'

**Kele Okereke says:** "The press hate us. In fact, many of them are so spiteful that they make a point of printing the lies I tell them. Like this - I mean, it should be obvious to anyone that this quote is completely made up, yet still the media elite have no shame in printing it. Scum."

### GREEN DAY - 'UNO' AND 'DOS'

**Billie Joe Armstrong says:** "Yo, bros. Sorry I ain't rapped at ya in a long time. Been in rehab'n'shit. Basically I've spent the past two years hopelessly addicted to online bingo. With your help, though, I will make it through this. I have to say, I don't give a damn about being on any lists or anything."





The chin-leaning competition went down to the wire

## 25 ARIEL PINK'S HAUNTED GRAFFITI

MATURE THEMES 4 AD

Wild, weird and freakily sexual, 'Mature Themes' celebrated the oddball in all its sinister glory

"We need more psychopathic rock stars," declared Ariel Pink back in August, telling us about reading Robert Smith's mind, admiring Charles Manson and how sexy he finds dogs. You may have expected 'Mature Themes' to be a compilation of the screams of innocents encased in a box daubed with his shit.

Thankfully, it wasn't. Instead the album was a warped slice of blissed-out chillwave that took breezy '70s West Coast pop and made it sound feral. Having lived in the musical underground for so long, Ariel

didn't appear to feel any pressure to follow up 2010's 'Before Today'. 'Mature Themes' somehow steered away from repeating either his last record or his early LA home-recordings. The title track could have been a stoned Crosby, Stills, Nash & Young outtake, while the gorgeous 'Only In My Dreams' took a Byrdsian jangle and rebuilt it in Ariel's twisted image. There were also enough vivid sex references on 'Symphony Of The Nymph' and 'Pink Slime' to make 50 Shades Of Grey look

vanilla. Meanwhile, 'Schnitzel Boogie' and 'Kinski Assassin' showcased Ariel's gleeful love of mucking with language and melody to create something truly odd. Then he had the chutzpah to close the year's most oddball album with a woozy, sinister cover of soul oddity 'Baby'. In 2012, Ariel Pink was out there, on a ledge, keeping it dangerous. If you haven't yet spent time at his poppy horror show, strap in and ride. **KEGP**

**FOR FANS OF:** Frank Zappa, Deerhunter

## 24 MERCHANDISE

Children Of Desire Jagjaguwar



Merchandise scabble with familiar reference points - hardcore punk, the noise-pop of The Jesus And Mary Chain, the emotive croon of Morrissey - but come out sounding brand

new. Perhaps it was the sheer breadth of their ambition: 'Become What You Are' and 'Roser Park' are rhythmic, expansive and powered by seething, dark energies. 2013 will be theirs. **LP**

**FOR FANS OF:** The Smiths, winter

## 23 RICHARD HAWLEY

Standing At The Sky's Edge Parlophone



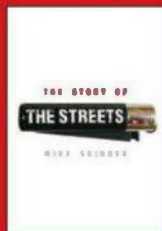
Looking up, Hawley's seventh solo album gawped at the celestial possibilities of post-pomp desert-rock murder balladry and wished on every star. As epic as heaven, dark

as voodoo and louder than war, 'Standing...' was the ultimate concoction of The Verve, Doors, Velvet Underground and Tom Waits, all wrapped in the singer's velveteen croon. Masterful. **MB**

**FOR FANS OF:** Spiritualized, a cutting wit

## THE YEAR'S BEST MUSIC BOOKS

Read 'em and keep...



### 1 THE STORY OF THE STREETS BY MIKE SKINNER

Pop's hardest-thinking man recounts how he pushed music forward during a debauched decade.

### 2 THE HISTORY OF THE NME BY PAT LONG

Pills, thrills and missed deadlines form the story of The World's Greatest Music Magazine. We approve.

### 3 SOULCOASTER BY R KELLY

Is R Kelly the world's most fearless music innovator or a twisted sexual deviant? After watching *Trapped In The Closet*, we'd say probably both.

### 4 ROD: THE AUTOBIOGRAPHY BY ROD STEWART

Hanging out with Hendrix, Janis Joplin and Ronnie Wood, sleeping with groupies and goading Elton: it all sounds like a riot.

### 5 COAL TO DIAMONDS BY BETH DITTO

Gossip's Beth Ditto had it tougher than most while growing up, but exorcises her demons in this raw, funny and poignant memoir.

## 22 BEACH HOUSE

Bloom Sub Pop



From the moment Beach House dropped 'Bloom' back in May it was clear we were dealing with one of the most blissful records of the year. With Victoria Legrand's hazy vocals layered over Alex Scally's hypnotic guitar lines, the Baltimore duo's album was the one to listen to while taking a long steam bath. **KEGP**

**FOR FANS OF:** Cocteau Twins, relaxation

## 21 CAT POWER

Sun Matador



Spurning both the blue-eyed alt.soul and exposed acoustica of albums past, 'Sun' was a vigorous, imaginatively textured record that stacked up twanging electric guitars with juddering breakbeats and multi-tracked vocals. Kicking folk-rock clichés to the sonic curb, Cat's claws were well and truly out. **LC**

**FOR FANS OF:** Bat For Lashes, haircuts

## 20 HOWLER

America Give Up Rough Trade



I described Howler's first EP as musical pizza: not original, perhaps, but awesome. See also: beer, sex. On their debut proper, the Minnesotans' vibrantly, scuzzily Strokesian sound is infused with a dry wit that Julian and co display all too rarely these days. They'll make you happy. Don't worry. Just dance. **EM**

**FOR FANS OF:** The Strokes, laffs

## 19 TOY

Toy Heavenly



The band formerly known as The Jing Jang Jong, Toy's rebirth as evil psych-rock bastards - with tunes! - was the revelation of the year. Weaving krautrock,

psychedelic pop, Felt and Pulp-ish hooks into a brilliant, hallucinogenic noise, 'Toy' was a head-swimming haze of welcoming melody. **MB**

**FOR FANS OF:** The Horrors, centre partings

## 18 TRIBES

Baby Island



Easily the cocky rock debut of the year, Tribes shambled out of Camden boasting canyon rock bawl-alongs, glam anthems and electrifying pop bangers galore. Its confident

clout never let up, and with 'Corner Of An English Field' and 'We Were Children' it was lyrically playful, too. An immaculate birth. **MB**

**FOR FANS OF:** The Libertines, vests



## 17 GRIZZLY BEAR

Shields  
Warp



Where 2009's 'Veckatimest' rolled with the breezy autumnal beauty of Cape Cod, its follow-up bristled with the prickly heat of its Texas birthplace. Though the likes of 'Sun In Your Eyes' and 'Sleeping Ute' were still beautiful, a darker emotional tone was woven into the gorgeous tapestries. Its moods were not as approachable as the album that brought so many to the band, but there was evidence of a staying power beyond the merely lovely. **EM**

**FOR FANS OF:** Animal Collective, woodland

## 16 MELODY'S ECHO CHAMBER

Melody's Echo Chamber  
Weird World



The head-on collision between Gallic chanteuse Melody Prochet and Tame Impala's Kevin Parker improbably managed to live up to all its dreamy potential. Her pop perfectionism and his scuzzy production combined to produce a welter of retro-filtered, '60s-flavoured pop gems. 'I Follow You' and 'You Won't Be Missing That Part Of Me' were the highlights of an album that crackled with insouciant Parisian cool, love and lust. **KEGP**

**FOR FANS OF:** Tame Impala, luscious fuzz

## 15 SHARON VAN ETTEN

Tramp  
Jagjaguwar



Any friend of The National's is a friend of ours. Recorded in Aaron Dessner's backyard studio, this was a masterpiece of melancholia. The kind of album that needed a fractured heart - and a stiff whiskey - to really appreciate its icy beauty, 'Tramp' was tough as nails but still intensely emotional. Making a lusciously dark feature of eerie close harmonies, the warped melodies of 'In Line' and 'Give Out' blurred the line between majestic and moody. **LC**

**FOR FANS OF:** PJ Harvey, heartbreak

## 14 THE XX

Coexist  
Young Turks/XL



Music gets cluttered as new pop acts try to fuse disparate influences. What starts off as inventive becomes ridiculous, and the charts start to sound like ADHD Tumblr pages (we're looking at you, Sam And The Womp). But not 'Coexist'. Not with its minimal aesthetic and pristine emotion that, for a moment, wiped everything else away. Every muted heartbeat and feather-light guitar line was given space to underscore Olly and Romy's dear diary whispers. **SW**

**FOR FANS OF:** Young Marble Giants, solitude



Album sleeves can make a handy elbow rest

## 13 DIIV

OSHIN Captured Tracks

Dreamy, lo-fi, shoegazing debut that gave fuzzy reverb a good name

The trippy majesty of 'How Long Have You Known?'. The hiss and fuzz of 'Wait'. The dreamy hell of 'Earthboy'. The woozy Washed Out/How To Dress Well/War On Drugs glory of everything on 'Oshin'. All reasons why these reverb-loving Brooklyn dudes have landed the highest-ranked 'new band' album in our list.

**NME's New Bands Editor, Matt Wilkinson** takes your questions...

**Who the bloody hell are DIIV and where do they come from?**

DIIV is Zachary Cole Smith, but everyone calls him Cole. He's America's foremost rock'n'roll weirdo who's managed to create one of the sleeper albums of the year in 'Oshin'. He lives in a Brooklyn hovel and plays in DIIV with three of his lo-fi buddies.

**Why should I be into them?**

Forget everything you know about the slacker-rock scene in the US being uninspired - DIIV are the antithesis of all that. Why? Because Cole knows how to write brilliant, fully formed songs that: a) still sound scratchy enough to feel at home on NYC's coolest label, Captured Tracks; and

b) appeal to those who think anything which is successful is worthless.

**Aren't they just another 'let's put loads of reverb on our guitars so no-one notices we're rubbish at playing' bands?**

They're all that and a whole lot more (see above). The main difference with DIIV being that Cole's songs sound like monster hits which have been dressed, codeine-like, in warm blankets of fuzzy guitar goodness.

**Why is their name spelt funny?**

First off we should clarify, it's pronounced 'Dive', as in the thing Tom Daley does. Not 'div'. Originally they spelled their name Dive, after the Nirvana song, until someone threatened to sue.

**Are they any good live?**

They were among the very best acts to play at New York's premier new music industry clusterfuck CMJ. Their UK shows have been enthralling and chaotic.

**Which song will change my life?**

'How Long Have You Known?' features the best riff of the year.

## 12 DAVID BYRNE & ST VINCENT

Love This Giant  
4AD



Check out the big brassy balls on this pair: the cross-generational collab between the Talking Heads guru and Annie Clark was built on a honking horn section, but 'Love This Giant' was no gimmick. Byrne and Clarke both had chances to shine, whether it was the former's bassoon-heavy turn on 'I Am An Ape' or the latter's voodoo charms on 'Ice Age'. And when in full flight, like on the herky-jerky 'Lazarus', all you could do was marvel. **BH**

**FOR FANS OF:** Talking Heads, parping

## 11 JACK WHITE

Blunderbuss  
Third Man/XL



After years of multifarious side-projects, 'Blunderbuss' is the album we feared Jack White would never make: one that cuts through gimmickry to get to the core of an artist we know so well, and yet hardly at all. It saw Jack lowering his guard, with songs like 'Missing Pieces' and 'Hypocritical Kiss' inviting us to connect the dots between the break-up of his band and his marriage. Inevitably, he denied he'd done any such thing. But then he would. **BN**

**FOR FANS OF:** The White Stripes, myths

## 10 DJANGO DJANGO

Django Django  
Because Music



Had Django Django rushed this debut to capitalise on the minor hype that first brought them to prominence in 2009, it's likely we'd have already forgotten them. Instead they

took their time, and made a record that will endure. Like the departed Beta Band (drummer David Maclean shares a fraternal connection), the quartet take the bare bones of guitar music and dig into obscure crevices with it, resulting in sounds both pastoral and pioneering. **BN**

**FOR FANS OF:** The Beta Band, psychedelia

## 9 JAKE BUGG

Jake Bugg  
Mercury



Is Jake Bugg original enough? Does Noel's patronage make him the new Proud Mary? And just how 4 Real can a guy who co-writes his songs be? Nottingham's son is the sort

of artist journalists squabble over; everyone else just marvelled at a stunning album full of humour, pathos and heartbreak, all delivered by a kid barely old enough to order a pint. He's not trendy and doesn't push any envelopes, but Bugg has made a connection few new acts manage. Greatness, and ubiquity, beckons. **BN**

**FOR FANS OF:** The Coral, black & white photos



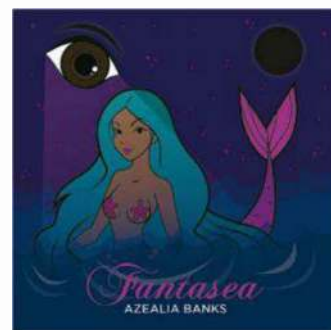
# ALBUM SLEEVES OF THE YEAR

We handed over our 10 favourite covers of 2012 to **Rupert Haas**, art critic for Antiques Roadshow, so he could cast his expert eye over them...



## DIE ANTWOORD TENSION

Designed by: Ninja, Yo-Landi Vi\$\$er  
**Rupert says:** "These people are clearly barking. I am a bit fed up with vampires (there was another in my cornflakes this morning) but I'm a sucker for a fallen angel. She can eat my heart any day."



## AZEALIA BANKS FANTASEA

Designed by: Christina Lu  
**Rupert says:** "This artwork is cleverer than it looks at first: Little Mermaid meets all-seeing African eye and black sun. She keeps her gum on her nipples. Cool and catchy, like the songs."



## DEATH GRIPS NO LOVE DEEP WEB

Cocks: Zach Hill (the drummer)  
**Rupert says:** "When not excited, the proud owner of this cock is named N...EB. The rest of the slogan opens out upon arousal. The background suggests an office environment. I wouldn't want to be the next to use the printer."



## GRIMES VISIONS

Designed by: Claire Boucher (Grimes)  
**Rupert says:** "With the modesty of Mozart, Grimes told a journalist her music was 'a gift from God'. She needs to get out of her bedroom. This artwork is the inconsequential doodle of a teenage goth."



## BAT FOR LASHES THE HAUNTED MAN

Shot by: Ryan McGinley  
**Rupert says:** "A fine photograph: Natasha Khan with her Haunted Man. More like Hunted Man if you ask me. I hope she got some work out of him before she ate him."



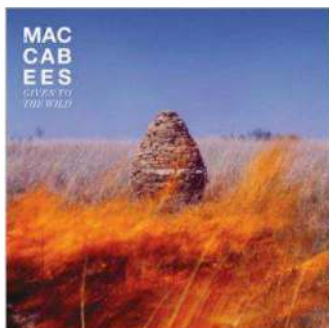
## SLEIGHT BELLS REIGN OF TERROR

Designed by: Derek Miller and Steven Attardo  
**Rupert says:** "There's a story here. One of them accidentally hit the other in the head with a guitar during a gig - and the shoes are an image of purity tainted with violence. It works for me."



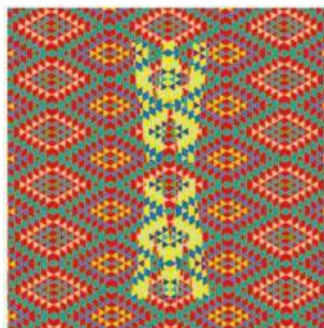
## DAVID BYRNE & ST VINCENT LOVE THIS GIANT

Shot by: Richard Burbridge  
Prosthetics by: Gabe Bartalos  
**Rupert says:** "Buzz Lightyear and Cruella De Vil. A very weird image, presumably done with prosthetics, in the wake of surrealist filmmaker Buñuel. Like."



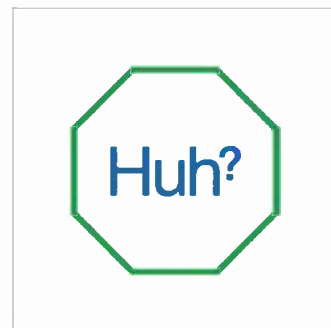
## THE MACCABEES GIVEN TO THE WILD

Shot by: Andy Goldsworthy  
**Rupert says:** "It might be a termites' nest threatened by a scrub fire in a savannah, or a gourd-shaped dry stone sculpture by Richard Long. Who knows, but no artist can ever go wrong with blue and orange like this."



## GOAT WORLD MUSIC

Designed by: Chris Reeder  
**Rupert says:** "Beautifully made from a Sami shamanistic design, and finished with neat origami symmetry that's at odds with the raw dissonance of their music. Clearly a slick marketing department is at work."

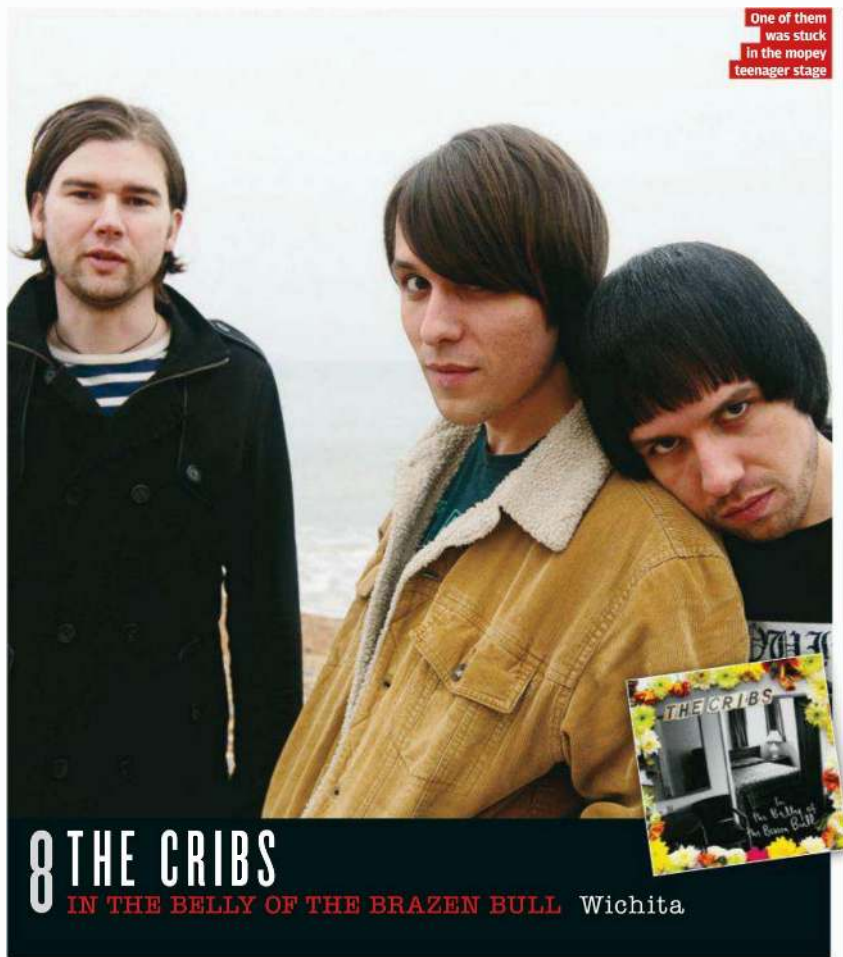


## SPIRITUALIZED SWEET HEART SWEET LIGHT

Designed by: Mark Farrow  
**Rupert says:** "Say what? WHY?"

A NOTE FROM RUPERT: "Thanks to Martha Cullen for guiding me through the maze of modern music (I like Bach). Her freewheeling cool radio show of avant-garde electronic music, Forecast, is on Representative Radio 107.3FM (LDR) Thursdays 7-9PM, representative.org.uk/forecast or @MarthaR." C





One of them was stuck in the mopey teenager stage

# 8 THE CRIBS

IN THE BELLY OF THE BRAZEN BULL Wichita

With Marr out and Ryan battling his demons, the brothers rediscovered their early DIY zeal

**T**HE 'BRAZEN BULL' REFERS TO AN ANCIENT GREEK execution technique: unfortunates were locked inside a hollow bronze bull and cooked to death as a fire roared underneath it. Soon entering the Jarman family lexicon as a code word for a heavy situation, it was an obvious title for a record that was made after a period of turmoil for the brothers. With the Johnny Marr experiment of 2009's 'Ignore The Ignorant' behind them, Gary, Ryan and Ross harnessed the power of three to regain more of their early, scrappy DIY zing, evident on songs like 'Come On Be A No-One' and 'Chi-Town'. The final album sessions took place at Abbey Road, where the Wakefield trio recorded the bombastic finale of 'Arena Rock Encore With Full Cast'. Liberation and triumph. **DM**

**FOR FANS OF:** Buzzcocks, a good ol' racket

## RYAN AND GARY Q&A

**Hello dudes. How was your 2012?**

**Gary:** "It was an important year. We try not to take things seriously on a career level because I think that would affect what we're doing. But looking back, it was a pivotal year and maybe there was more at stake than we thought, so it was nice to come back strong. Getting in the Top 10 again meant a lot."

**What did you set out to achieve with 'In The Belly Of The Brazen Bull'?**

**Gary:** "As well as working with Johnny [Marr] turned out, you do have to take into account there's someone else there. So I think we've enjoyed having the liberty to be idiosyncratic and more off-the-cuff. We really wanted to be immediate and do things we love, to go back to our roots a little bit."

**Did you manage to confound people?**

**Ryan:** "I feel like it's been one of our most successful periods as a band. The record, I feel, is our strongest. It was fun to record and I think people are starting to understand the band a little bit more."

**The album came from a stressful time...**

**Gary:** "We're best when galvanised by adversity. We had problems making the record, with Ryan not being well and Johnny leaving, but it made us really close. The writing was the most fun we've had since the first record ['The Cribs']. We forgot all our problems."

**So no new members anytime soon?**

**Ryan:** "We're happy how we are. Although Brian May follows me on Twitter and we tweet each other, so never say never."

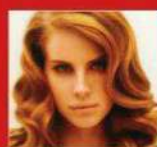
## ALBUM STATS!

'Cos there's no such thing as too many numbers



18

The youngest person in our lists? The Buggster, of course



2

Records in the list featuring Lana Del Rey - her own 'Born To Die', and Bobby Womack's 'Bravest Man In The Universe'



1

Albums recorded on a diet of speed and darkness - 'Visions', by Grimes



6

Animal-related band names in the list - Grizzly Bear, Cat Power, Bat For Lashes, Totally Enormous Extinct Dinosaurs, Ratking and The 2 Bears

## 7 POND

Beard, Wives, Denim Modular



With the amount of glossy-haired, po-faced tambourine bangers knocking about in the genre, you'd be forgiven for thinking psychedelia was an intellectual pursuit only for

aficionados - until Tame Impala came along. And then their rowdier sister-band Pond, headed by Tame's bassist Nick Allbrook. They reminded us via the romping riffs of 'Leisure Pony' and 'Fantastic Explosion Of Time', and the sweet, twisted weirdness of 'You Broke My Cool', that frying your brain should be fun. **EM**

**FOR FANS OF:** Tame Impala, psyching out

## 6 THE MACCABEES

Given To the Wild Fiction



In which the London quintet stretched themselves further than we, or they, ever imagined they could. Shaking up their writing process, experimenting with electronics

and crafting their most ambitious songs yet, they staked their place among the UK's premier young artrock bands. The likes of 'Pelican', the seething, sensual 'Forever I've Known' and the elegiac wonder of 'Grew Up At Midnight' marked a band hitting a powerful stride. Their big-scale shows and festival sets proved it. **EM**

**FOR FANS OF:** Arcade Fire's grand ambition

## 5 ALT-J

An Awesome Wave Infectious Music



After the Mercury win, there's been a lot of hand-wringing over whether or not 'An Awesome Wave' captures the 'sound of modern Britain', as though that's a) what Alt-J set

out to do and b) something the Mercurys have a storied history of rewarding. The truth is, it's the same remarkable debut album it was back in May, when fewer people felt obliged to have contrarian opinions about it. If this sort of smart, sexy, baby-makin' music *isn't* the sound of modern Britain, we certainly wish it was. **BN**

**FOR FANS OF:** Radiohead, maths

## 4 CRYSTAL CASTLES

(III) Fiction

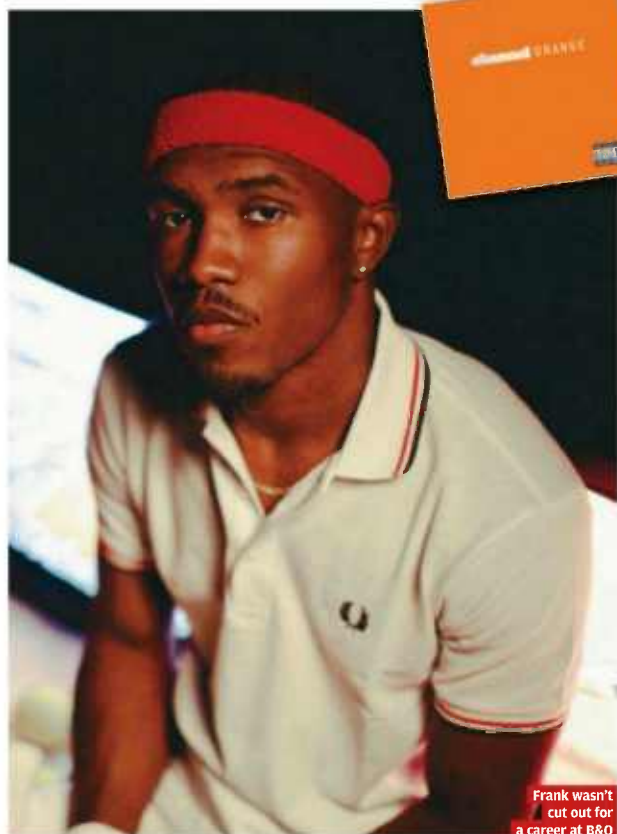


If Crystal Castles have, in the past, come on like avenging angels, barraging our ears with shrill screams and burning microchips, the surprising thing about '(III)' is how

inviting it sounded. The cover - a veiled Yemeni woman cradling her injured son - set the tone: this was about warmth and looking out for those close to you. Ethan Kath brought a new arsenal of analogue synthesizers, Alice Glass toned down her vocal assault, and they uncovered something human in their dancefloor dystopia. **LP**

**FOR FANS OF:** Computer game music, terror





Frank wasn't cut out for a career at B&Q

### 3 FRANK OCEAN Channel Orange Def Jam

There's a moment on the song 'Bad Religion' when Frank Ocean, having persuaded his cab driver to listen to his anguish, becomes tangled in his own distress - "I can never make him love me", he cries, "never make him love me, love me, love me" - and with each repetition his voice cracks under its falsetto. "Taxi driver, I swear I've got three lives/ Balanced on my head like steak knives," he weeps.

It's the ambiguity that draws the listener in. Is it about sexuality, faith, or his multiple public personas? Certainly we've seen three sides to Frank: running with Odd

Future on a manifesto of vulgarity and notoriety, producing Parma Violet pop for Justin Bieber ('Bigger') and Beyoncé ('I Miss You'), and the introverted artist that came to life on 'Channel Orange'.

This record was a bold departure, not only from Ocean's previous work but from huge swathes of pop music, with nods to '80s funk, electronica, jazz and early R&B. The lyrics aren't just clever, but poetic - narrative vignettes about rich kids and prostitutes told through biblical references and nods to ancient societies. At times it's slickly crafted, multiple meanings layered over tight production. At others, it's unrestrained, with Ocean in spasms of pain or pleasure.

Prior to the record's release, Frank published an open love letter to a boy he'd met four years ago. Initially, people thought conservatives would attack him because of his sexuality. Instead it was sensationalists, using the story of a rapper coming out as gay to fit their own narratives about sexuality, hip-hop and race. Frank is neither a rapper nor gay, he's a singer and bisexual. But what stood out was not his coming out but the way he went about it: a tender act that fed straight into the longing songs here.

Frank is king of the slow reveal, using his mastery of verse and music to divulge just as much as he chooses. He's pulled off the perfect balancing act. **SW**

## THE THREE BEST LYRICS ON 'CHANNEL ORANGE'

### 'BAD RELIGION'

"He said 'Allahu akbar'/  
I told him don't curse me/  
'But boy, you need prayer'/  
I guess it couldn't hurt me"

### 'SUPER RICH KIDS'

"The maids come around too  
much/Parents ain't around  
enough/Too many joy rides  
in daddy's Jaguar"

### 'CRACK ROCK'

"You don't know how little you  
matter/Until you're all alone/In  
the middle of Arkansas/With a  
little rock left in that glass dick"

## 2 GRIMES VISIONS 4AD

The compulsive, effortlessly inventive sound of now

**T**HE EASE WITH WHICH TORONTO'S Clare Boucher seemed to glide through suddenly being the coolest girl in the world, sauntering along a tightrope between underground and mainstream, gossamer pop and sternly sexy gothtronica, was so admirable it was almost hateful.

Such grace belied an album born out of a dark night (and day) of the soul, Boucher locking herself in her room with her boxes and software, to exorcise the ghosts of addiction, bereavement and bad relationships until the songs came to her as 'Visions'.

It's an album, fittingly, that sounds as spiritual as it does sharply, digitally now, the ghost skipping and wailing playfully through the machine. It takes elements high and low, trendy and timeless without distinction to the point where it's hard not to

think of the crossover joy of 'Visions' as a defining product of an era when boundaries are broken as a matter of course.

As an experience, it's beautifully fun, with a heart-and-head-rush innocence; 'Infinite Heart Without Fulfilment' and 'Genesis' have a nursery-rhyme playfulness amid their shunting beats and trills, and when Boucher sings "See you on a dark night", it sounds more of a promise than a threat.

The sassy 'Circumambient' and the rearing 'Eight' provide hardcore beatery, while the closing duo of 'Skin', a glitchy R&B ballad, and 'Know The Way (Outro)' best demonstrate the sometimes heartbreakingly direct emotion that beats within the unique structures of Grimes' music. 'Visions' has it all, and seems to resonate with all who hear it. Yet Boucher made it look like she didn't even have to try. **BM**



Embarrassingly, that's exactly what we were going to wear to the NME Christmas party



ALBUM  
OF THE  
YEAR!

## HIDDEN SECRETS ON 'LONERISM'

**1** Listen closely to eighth track 'Keep On Lying' and you can hear the sound of girls laughing. Kevin recorded them on a Dictaphone to create a feeling of being left out at a party.

**2** 'Nothing That Has Happened So Far Has Been Anything We Could Control' features the voice of Melody Prochet of Melody's Echo Chamber (Kevin's girlfriend).

**3** According to Kevin, his five biggest influences while making 'Lonerism' were Supertramp, red wine, Todd Rundgren, Led Zeppelin and Serge Gainsbourg.



# TAME IMPALA

## LONERISM Modular

"You never really finish an album, you just run out of time," says Tame Impala's Kevin Parker, the man who put together 'Lonerism', all on his own, in various places around the world.

But hell, it sounds pretty good to us. So good it's been voted NME's Album Of The Year 2012. Four NME writers explain why it's their fave...

### IT TURNS YOUR BRAIN INTO LSD JELLY, SAYS DAN STUBBS

In September, reviewing 'Lonerism' for NME, I frothed at the mouth with Lennon comparisons, drunk on the album's head-spinning psychedelic properties. A couple of months later, it still sucks me into its Technicolor world. Many have attempted the Lennon bite; few have succeeded, but Kevin Parker has it in those nasal vocals and the sounds that turn your brain to LSD jelly. The album's sheer playability comes from it being so perfectly formed. It has peaks and troughs like a cardiograph. Some songs stretch out for minutes ('Why Won't They Talk To Me?'), others stomp in like Noddy Holder in size 12 DMs ('Elephant'). But the best moment on the record is the bit in 'Nothing That Has Happened So Far Has Been Anything We Could Control' when the music dulls and we hear muffled speech - a sound that Parker says is intended to give you the feeling of the moment in a teen movie when the leads steal a private moment outside the prom. Weirdly, it works. With his production role on the Melody's Echo Chamber album and his bandmates in Pond, Kevin now finds himself at the centre of something you could call a scene. He may soon be the most in-demand loner in music.

### IT'S AN ALBUM FOR EVERY PERSON AND EVERY MOOD SWING, SAYS SIAN ROWE

At first 'Lonerism' wasn't my favourite album of the year. Grimes was an early frontrunner, but that might just have been because I liked her hair. Then Metz, after seeing them destroy a small London venue with their vicious 2012 grunge. If I was feeling sexy but confused, Frank Ocean came out on top. Just confused, and it was 'Coexist' by The xx. There were moments when I thought listening to TNGHT's 'Higher Ground' 12 times in a row was better than any album. Because, y'know, different albums suit different moments. But then I sat down with 'Lonerism', properly, in a room full of friends with a couple of beers, and realised there's something for every person and every mood swing on it. The freakout-worthy psych of 'Endors Toi', the slinky summer dream of 'Mind Mischief' (imagine you're staring out of a glassy LA beach house), the euphoric jangle of 'Music To Walk Home By'. There's the inward-looking emo of 'Why Won't They Talk To Me?' and the reflective but singable

'Feel Like We Only Go Backwards'. 'Sun's Coming Up' was written for the morning after a nasty night. And throughout it all, I can imagine Kevin 'misery guts' Parker sitting in his boxers in a Paris flat writing this at the piano. And that's a nice image to have, isn't it?

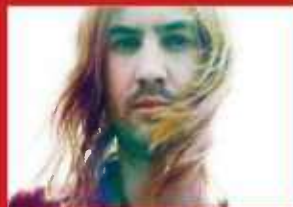
### GREAT MUSIC COMES FROM LOOKING INWARDS, SAYS BARRY NICOLSON

There currently seems to be a great collective yearning for rock music to reverse its downward spiral by migrating into newer and more fertile territories. Bands like WU LYF, Alt-J and Everything Everything have made such an evolution their entire *raison d'être*, and yet if Tame Impala's second album is testament to anything, it's that great music comes not from looking forwards, or backwards, but *inwards*. If 'Lonerism' were a movie, Kevin Parker would be its auteur. It's an album that has been exquisitely and painstakingly constructed, and though its influences - post-'66 Beatles, Pink Floyd, The Beach Boys, '70s soul - are worn proudly, it is Parker's anxieties, his insecurities and the titular affliction he suffers from that are the most crucial components. 'Lonerism' may be a space-rock macrocosm in scale, but in spirit, it's the work of an ascetic singer-songwriter who's cloistered himself away from the world. These songs speak to the misanthrope in us

all. Parker doesn't care for critics, and the effusive praise 'Lonerism' has drawn probably means little to him; indeed, that insulation from the opinion of others is partly why it turned out so well. But this is a record that deserves an audience every bit as broad as its ambition. No other album this year comes close.

## KEVIN PARKER Q&A

Let's get nosy...



Hello Kevin. BIG NEWS.

'Lonerism' is NME's Album Of The Year. Was this your plan all along? "When you're making an album, it's very difficult to still be in love with it at the end in the same way you were when you started it. By the end of 'Lonerism', I was doubting everything. I worked myself into a state of mind where I was questioning everything."

Did you think it was a rubbish album? "At some points, I thought it was a terrible album, and in my darkest times, I was sure there was no way anyone could enjoy it. Having said that, I had that moment with every one of the record's songs where I'd feel like it was the best thing I'd ever written. I still think it's the best bunch of music I've made so far."

Do you listen to it now and think you could make it better?

"When I first finished it there were things I wanted to go back and change. Even now, I could probably find things I want to re-do. But it's been long enough since we've finished it that I'm now able to listen to it like someone who wasn't so involved in its making. I'm definitely proud of it. But you never really finish an album, you just run out of time."

### KEVIN PARKER NEVER FORGETS TO GROOVE, SAYS HAMISH MACBAIN

I'm going to be really honest here: I liked the Pond album more than the Tame Impala one, but I figured Tame were in with more of a shot of trumping the staggeringly insipid mush of Grimes and hilariously over-lauded 'critics' favourite' Frank Ocean. So I admit it was a tactical vote, but hell, if the last UK general election taught us anything, it was that tactical voting can be a good idea. That said, I do love 'Lonerism' and it was a close-run thing: Pond's album has a bit more oomph and they're better live than Tame, but there's no question that in terms of introspective songwriting - not a thing I'm partial to in general - Kevin Parker is a master, more so than anyone else out there. He also makes guitars sound how guitars are supposed to sound, and never forgets to groove. And 'Elephant' is enormous: a truly great single by a band not noted for truly great singles. 'Music To Walk Home By', meanwhile, is beautiful, and great for doing just that. Plus, the iTunes bonus track is called 'Led Zeppelin', so extra points for that, obviously.

Jay Watson,  
Dominic Simper,  
Kevin Parker,  
Julien Barbagallo  
and Nick Allbrook  
pop round  
to install Sky



# TV SHOWS OF THE YEAR

A list dedicated to swearing, dragons, Jack Whitehall, crystal meth and the tribulations of being a young adult in Brooklyn

## THE THICK OF IT

**STARRING:** Peter Capaldi, Chris Addison, Rebecca Front, Roger Allam  
Series Four

The BBC's ferocious political satire – the cleverest, crudest sitcom of the last 10 years – bowed out on a potty-mouthed high with its fourth and final series.



THE BEST QUOTES!

**"Peter, it's been dreadful. I hope your cock falls off"**

GLENN CULLEN,  
EPISODE SEVEN

**"I need you to make like a tree and go fuck yourselves"**

MALCOLM TUCKER,  
EPISODE FOUR

**"YOU'VE GOT ALL THE CHARM OF A ROTTING TEDDY BEAR BY A GRAVESIDE"**

MALCOLM TUCKER,  
EPISODE FOUR

**"SORRY DARLING, I HAVE TO GO – I THINK THE BAILIFFS ARE COMING TO TAKE AWAY MY WILL TO LIVE"**

PETER MANNION, EPISODE ONE

**"THE ONE ABOUT THE FUCKING SPACE HAIRDRESSER AND THE COWBOY. HE'S GOT A TINFOIL PAL AND A PEDAL BIN. HIS FATHER'S A ROBOT AND HE'S FUCKING FUCKED HIS SISTER. LEGO. THEY'RE ALL MADE OF FUCKING LEGO"**

MALCOLM TUCKER, VALIANTLY TRYING TO REMEMBER WHAT STAR WARS IS CALLED, EPISODE TWO

**"HEY HEY HEY! DON'T BE SO GRIM, YOU BIG QUIM"**

MALCOLM TUCKER, EPISODE FOUR

**"Don't send Ben to the backbenches. He'll just wank and eat Pringles. Leather seats are just an invitation to men like him"**

MALCOLM TUCKER, EPISODE TWO

**"I'VE GOT MY COCK OUT, IT'S COVERED IN BREADCRUMBS, AND THE FUCKING PIGEONS ARE CIRCLING"**

GLENN CULLEN, EPISODE FIVE

**"You're getting a coffwee – coffee with wee in it"**

PHIL SMITH, EPISODE ONE

**"HAVING AN ACCURATE WEE INTO A MOVING TRAIN TOILET WOULD MAKE A GREAT ROUND ON THE CUBE WITH PHILLIP SCHOFIELD"**

JOHN DUGGAN, EPISODE FOUR

**"THESE PHONES ARE AMAZING, AREN'T THEY? I'VE GOT AN APP THAT CAN THROW GRENADES INTO PEOPLE'S DREAMS"**

MALCOLM TUCKER, EPISODE FOUR

## 2 GIRLS

**Starring:** Lena Dunham, Allison Williams, Jemima Kirke, Zosia Marnet



Having endured years of drama series centred around high-gloss hyper-bitches sniping at each other's \$500 hairdos, *Girls* allowed young women to see their lives portrayed in a recognisable manner – cringing calamities and all. Hannah, Marnie, Jessa and Shoshanna – *Girls'* central quartet of struggling Brooklynites – may lack the funds and sex-smarts of the *Sex And The City* foursome, but they're destined to become similar generational touchstones.

## 3 GAME OF THRONES

**Starring:** Peter Dinklage, Emilia Clarke, Aidan Gillen, Alfie Allen



If, two years ago, you'd told us we'd soon be addicted to a dungeons-and-dragons-filled TV show based on a series of doorstep-sized fantasy novels, we'd have told you to naff off back to your mum's cellar to play with your action figures in a fug of your own BO, loneliness and Pringles-dust. We would, of course, have been foolish to do so. Turns out that swords plus sorcery plus sex plus swearing plus Yorkshire-accented ultra-violence equals one helluva good time.

## 4 FRESH MEAT

**Starring:** Jack Whitehall, Joe Thomas, Kimberley Nixon



Not only was *Fresh Meat* the best show about the sex-and-horror-filled fever dream that is student life since anarchic '80s classic *The Young Ones*, it was also the strongest performer in a pack of yooof-centered shows – see also *Him & Her*, *Friday Night Dinner*, *Cuckoo* and *Grandma's House* – that suggested the British sitcom was enjoying a renaissance in 2012. It also proved its creators, Jesse Bain and Sam Armstrong, had more to offer the nation's funny-bone than just *Peep Show*.

## 5 BREAKING BAD

**Starring:** Bryan Cranston, Aaron Paul, RJ Mitte



If the first half of *Breaking Bad's* fifth season (the second half is due summer 2013) has felt a tad tame following its relentless fourth season, it's done little to dampen our enthusiasm for it. Even firing on half its cylinders, it's bum-squeakingly thrilling. This being the last season, the sense that a final reckoning is fast approaching has hung heavy – and with Walt's bad karma stacking up, we're not anticipating a happy-ever-after...



## MUSIC FILMS OF THE YEAR

Because you don't get Eminem in Bond

### 1 SEARCHING FOR SUGAR MAN



Two South Africans go on a quest to find cult US musician Sixto Rodriguez, whose lyrics of struggle and injustice had a huge impact in their apartheid-stained country in the '70s. Cue a gloriously happy ending.

**Best bit:** The feverish reception for Rodriguez when he visits South Africa.

### 2 SHUT UP AND PLAY THE HITS



A farewell to one of the greatest bands of recent years, LCD Soundsystem, as they wind down with a huge farewell show at Madison Square Garden. James Murphy cries.

**Best bit:** Win Butler blurting out the film's title during Murphy's rambling intro to 'North American Scum'

### 3 MARLEY



The reggae legend's life story, told by Oscar-winning documentary maker Kevin MacDonald. Marley's no saint, but the contradictions in his character exposed in the film make him feel more human.

**Best bit:** The live footage, which showcases how good the Wailers were.

### 4 SOMETHING FROM NOTHING: THE ART OF RAP



Ice-T gets help from Eminem, Chuck D and Kanye West to tell the story of a genre that changed the world.

**Best bit:** Ice-T on Eminem: "Whoever thought that one of the great rappers of our time would be a white cat?"

### 5 HIT SO HARD



Subtitled 'The Life And Near-Death Story Of Patty Schemel', the harrowing story of the Hole drummer's descent into drugs is compelling enough in itself, but the movie is also a visual document of the key players in the '90s grunge scene.

**Best bit:** The (actually charming) home footage of Kurt Cobain with his daughter Frances Bean.

# FILMS OF THE YEAR

The highlights of a year spent going to the cinema a lot because it never stopped flippin' raining...

## SKYFALL

**STARRING:** Daniel Craig, Javier Bardem, Judi Dench

*Looper* was an action flick for people who own the third *Matrix* on Blu-Ray. Not good. Why waste your time with time travel when Bond celebrated his 50th with the most classic action movie ever? **NEED TO KNOW:** The only film apart from *Die Another Day* to feature a beardy Bond.



**ACTION FILM OF 2012**



### SUPERHERO CAPER OF 2012

#### AVENGERS ASSEMBLE

**Starring:** Robert Downey Jr, Chris Hemsworth, Chris Evans It started when director Joss Whedon announced at Comic-Con 2011 that he was putting all of Marvel's Avengers (Captain America, Hulk, Loki, Thor, Iron Man, etc...) together in one film. It ended in April 2012 with 143 minutes of maximum fun times (even if Soundgarden's soundtrack put the 'rock' into 'crock of shit').

**NEED TO KNOW:** Robert Downey Jr wears a Black Sabbath T-shirt 'cos he's 'Iron Man', see?



### INDIE FLICK OF 2012

#### TINY FURNITURE

**Starring:** Lena Dunham, Laurie Simmons The debut from 26-year-old American Lena Dunham, whose CV currently reads "director, writer and lead actor in HBO series and most blogged-about TV show of the year, *Girls*". It's an uncomfortably frank coming-of-age film that laid the groundwork for *Girls* and anointed Lena as the future Woody Allen.

**NEED TO KNOW:** Features Dunham's real-life sister Grace and real-life mum Laurie.



### COMEDY JAPES OF 2012

#### 21 JUMP STREET

**Starring:** Jonah Hill, Channing Tatum Here's a thing: turns out real-life Mr Potato Head Tatum is a proper great actor. Not only did 2012 see him deliver a gutsy performance as a stripper in *Magic Mike*, he starred alongside Hill in this hysterical yarn about undercover cops sent back to school. Win.

**NEED TO KNOW:** It's based on the late-'80s TV programme of the same name, which starred a smokin' hot young Johnny Depp.



### ANIMATION (ISH) OF 2012

#### TED

**Starring:** Mark Wahlberg, Mila Kunis *The Pirates: Band Of Misfits* aside, 2012 wasn't the strongest year for animation (*Brave* looked like a Rebekah Brooks biopic) so we're using a bit of artistic licence here. Ted is sort-of animation because the protagonist - a swearing bear - is not real. Which is sad, because he does such a convincing job of making Mark Wahlberg look fun.

**NEED TO KNOW:** Directed by *Family Guy* guy Seth MacFarlane.



# THE 50 BEST TRACKS OF 2012

You dig the albums list, yes? Sounds like you're ready for the tracks. Featuring: a zombie apocalypse, Frankie Avalon and the perfect pop song



50 **PSY**

**GANGNAM STYLE** Universal/Island

Come on, admit it, you've done the Gangnam dance at least once already this year. We won't tell anyone...

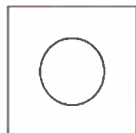
South Korean man rides an invisible horse across a road, screams at a girl's arse, sparks a million hilarious internet parodies and

several A-listers on chat shows trying to do the dance. We'll have to take the song's socio-political commentary about the predilections

of Seoul's nouveau riche on trust, but novelty hits seldom came so commendably silly, or so replayable, as 'Gangnam Style'. **LP**

## 49 KENDRICK LAMAR

**Backseat Freestyle**  
Aftermath



In the first five seconds he's comparing himself to Martin Luther King. In the five seconds after that he's dropping the bravado lyric of the year - "I pray my dick is as big as the Eiffel Tower/ So I can fuck the world for 72

hours". With Hit Boy's jabbering production doing its thing under 25-year-old Californian Lamar's insatiable self-aggrandising, it was the big-balling hip-hop anthem of the year. **SW**

## 48 MAJOR LAZER

**Get Free**  
Co-operative



When not warbling in Brooklyn art-rock conceptualists Dirty Projectors, Amber Coffman has pursued a fertile sideline as a dance diva for hire. This year she followed up a guest spot in 2010 on Rusko's 'Hold On' with this Diplo collaboration - a lush future-spiritual track that delicately drops 28-year-old Coffman's full-lunged vocal into a warm, fuzzy lagoon of pulsing digi-dub rhythms. **LP**

## 47 PEACE

**Follow Baby**  
Deadly People

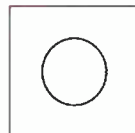


A funky shuffle; a subterranean fuzz similar to Kim Deal's Pixies bass; a smatter of big bongo rhythms; a guitar seemingly recorded in a yeti's steamy bathroom; and Keane Kendall's urgent, desperate vocals about living

forever. That's what drove this sizzling combination of The Happy Mondays' arrogant swagger, The Jesus Mary Chain-at-their-best edge and the danceability of a tweaking Veasayer. **MB**

## 46 FRANK OCEAN

**Forrest Gump**  
Def Jam



Kudos to Frank for taking the unsexiest movie of all time and injecting it with so much swagger it became a fireproof seduction ballad. Hammerings of loin-burning organ; huge chunks of southern-fried guitar; generous lashings of sex-dunked vocals. Now, go grab your lover by the hand, lead them to the stereo, let Ocean sing "I'm remembering you/If this is love/I know it's true" and sit back and watch them shed their clothes in record time. **BH**

## 45 ZEBRA KATZ

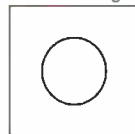
**Ima Read**  
Mad Decent



2012 was the year that New York City's queer rap scene broke, and the deeply weird and sinister 'Ima Read' was one of its anti-anthems. It's so simple: just a thudding skeletal beat and the to-and-fro of Zebra Katz and his co-conspirator Njena Reddd Foxxx, it ruled the world from the clubs to the catwalks. It even caught the attention of Diplo, who did the right thing and released it on his Mad Decent imprint. **LP**

## 44 CRYSTAL CASTLES

**Wrath Of God**  
Polydor



What does evil sound like? No band has ever got closer to finding out than Crystal Castles. But the most remarkable thing about Ethan Kath and Alice Glass' 'Wrath Of God' wasn't the darkness of its computer-game

dread-synths or horror-film vocals, but the brief moments of twinkling lightness that were shocking in their tenderness. The result: the Toronto duo became 2012's unlikely source of hope. **TH**

## 43 PEACE

**Bloodshake**  
Columbia



It takes something special to make the words "Forest Of Arden" sound as sexily cool as Harry Kolsser manages to in 'Bloodshake', but then everything Peace - Harry's brother Sam (bass), Douglas Castle (guitar) and Dominic Boyce (drums) - do is special, from reclaiming Birmingham's musical cachet back from The Twang to sprawling all over the airwaves with their stoned and jangly Foalsian sparkle. **EM**



## 42 THE ROLLING STONES

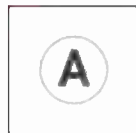
Doom And Gloom  
Polydor



Keen to get your rocks off in 2012, were you? Mick, Keef, Charlie and Ronnie kindly obliged with a new single from their 'Grrrr!' hits collection - a song about getting caught up in a zombie apocalypse and crash-landing an aeroplane full of insane people in a Louisiana swamp. It funk'd and power-strutted like a Rolling Stones a third of their age. 'Honky Tonk Women... And Zombies', anyone? Yes, everyone. No questions asked. **MB**

## 41 DJANGO DJANGO

Default  
Because Music



The nerd-rave wave showed no signs of slowing down in 2012. Scottish quartet Django Django snatched the dancefloor baton out of Metronomy and Hot Chip's sweaty hands to serve up the stuttering, storming 'Default'. Accessorising with maracas, tambourines and a vocal breakdown that sounded like a dodgy dial-up connection, David, Vincent, Jimmy and Tommy's best tune yet was enough to make us pine for the days of painfully slow and shitty internet. **LC**

## 40 TAME IMPALA

Feels Like We Only Go Backwards  
Modular



Kevin Parker may have a dab hand for conjuring titles that could have been lifted out of the Ultimate Misanthrope's Self-Help guidebook, but don't be fooled. 'Feel Like We Only Go Backwards' was a sun-kissed, bass-heavy THWOMP of a track that reminds us exactly why we fell so embarrassingly head-over-heels for the reclusive misery guts all over again. **BH**

## 39 GOOD MUSIC

Mercy  
GOOD Music/Def Jam



Rick Ross' thugged-out brag-rap has caused something of a quake in the hip-hop realm, and nothing has challenged his crown more than Kanye, Big Sean, Pusha T and 2 Chainz on 'Mercy'. The twisted sample of 'Dust A Sound Boy' by Super Beagle worked into a horrifying Tibetan Book Of The Dead shriek, combined with the booming deep hollers of Big Sean, all mix up to make this phlegm-heavy rap at its best. **SW**

## 38 SPECTOR

Friday Night, Don't Ever Let It End  
Polydor



What with all the bottomless K-holes, MDMA mania, new drugs that make you shift yourself and endless waits in Accident & Emergency, we usually can't wait for Friday night to end. But Fred MacPherson's scintillating impression of The Killers drinking themselves to death down the Dalston Superstore was a reminder of the bittersweet brilliance of disastrous weekends spent trying but failing to pull. **MB**



## 37 MOSCA FT. KATY B

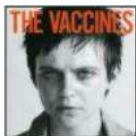
What You Came For  
Rinse



There's been a few bona fide club bangers for UK DJs like Redlight and Disclosure this year, but nothing has received more reloads than this bass-heavy bit of teamwork from Katy B and Mosca - the man with the bounciest beats in Britain. **SW**

## 36 THE VACCINES

Teenage Icon  
Columbia



"I'm suburban and typical... I'm no teenage icon/I'm no Frankie Avalon/I'm nobody's hero". But, dear Justin, you are. And not least because of 'Teenage Icon' itself, the sort of punkoid perfection that instantly inspires idolatry. Hence, 'Teenage Icon' is a song as fundamentally paradoxical as Nirvana's 'Radio Friendly Unit Shifter' or a Pete Doherty song called 'I'm Playing This Sober'. Swoooooon... **MB**

## 35 KING KRULE

Rock Bottom  
Rinse



A week short of his 18th birthday, Brit School graduate Archy Marshall aka Zoo Kid aka DJ JD Sports aka King Krule dropped 'Rock Bottom', a tune that effortlessly displayed his deep, mournful growl at its most upbeat. In the continued absence of kitchen-sink troubadour Jamie T, King Krule seems to have quickly nipped in and established himself as London's most vital must-hear singer-songwriter. **KEGP**

## 34 JAI PAUL

Jasmine  
XL Recordings



What happened with this guy? 'Jasmine', a wonky but spectacular pop tune, got tongues wagging at the start of the year and then... nothing. In the meantime, its underwater beats have been ripped off by Kanye West and a slew of UK producers. With unfinished records there's a fine line between anticipation (Dr Dre) and over it (Joe Lean), so let's hope Jai Paul stays on the right side in 2013. **SW**

## 33 BURNS

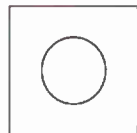
Lies  
Deconstruction



Burns is mates with Scottish DJ/super-producer Calvin Harris, the boyfriend of Marina (& The Diamonds) Diamandis, and is constantly rumoured to be working with Rihanna. Quite a workload. But forget all that: right now, all you need to know is that 'Lies' is one of 2012's undisputed anthems, a positively majestic fusion of trance synths, dancehall beats and a diva giving it all that. **LP**

## 32 DAVID BYRNE & ST VINCENT

Who  
4AD



Superbly out of kilter with the rest of the year's big indie hitters, the lead track from the Talking Heads hero and axe goddess Annie Clarke's first collaborative album ('Love This Giant') parped with more brass than Adele's awards cabinet. Only the most miserable of misanthropes expected anything less than madcap brilliance from the pair, but this kind of innovation and slinky refusal to play by the rules is always admirable. **LC**



## 31 DEAP VALLY

Gonna Make My Own Money  
Ark



If you wanted to do some old-fashioned rock'n'roll in 2012, you had to do it really, really well. Los Angeles duo Lindsey Troy (guitar and vocals) and Julie Edwards (drums), who first met in needlework classes just over a year ago, demonstrated exactly how to take mighty, weighty Led Zeppelin riffs and have the sick confidence to make them their own. Attitude to burn. Let's hope there's plenty of it on next year's debut album. **KEGP**



## 30 EVERYTHING EVERYTHING

Cough Cough  
RCA



In-studio chat suggested EE were aiming to move away from the mile-a-minute business of debut 'Man Alive'. The Manchester quartet's comeback single, though, showed they'd far from ironed out all their lovable kinks. The staccato stop-start opening segued into a melodic, widescreen chorus that suggested they're going somewhere exciting. **EM**

## 29 ANGEL HAZE

New York  
Universal/Island



As statements of intent go, Angel Haze's debut single is up there with the best. "I run New York", she proffers, over a super-minimal backdrop of chopped-up handclaps and gut-punch bass drum. But the Big Apple's new rapstress might just have the skills to back up her claim, as the 21-year-old rhymes double-time, cusses the competition and drops bomb after lyrical bomb. **LP**

## 28 CHVRCHES

Lies  
National Anthem



Glaswegian electro-poppers Chvrches arrived under mysterious circumstances, having played the sum total of no gigs and without so much as a moody group shot to go on. But they had 'Lies', a debut single that found the improbable middle ground between Gary Numan and Camera Obscura, making for indie disco at its most elemental and catchy. **BN**

## 27 CAT POWER

Ruin  
Matador



Six years on from her last original song, 'Ruin' was the tune that announced Chan Marshall as a newly reinvigorated artist. Her tale of globetrotting takes in annoyance with people bitching about first-world problems as well as a sort of existential fatalism. The message: we're all sitting on ruins. **LC**

## 26 THE CRIBS

Chi-Town  
Wichita



If you think rock songs are mainly designed for singing along to loudly and drunkenly in a sweaty pit at the front of a show, then The Cribs served up just the ticket back in February. A fusion of stomping riffs and a raucous chorus, the first shot from 'In The Belly Of The Brazen Bull' also works well when you're in your bedroom alone, moshing in the mirror. **DM**

## 25 POND

You Broke My Cool  
Modular



Pond's most winsome and winning moment of the year, 'You Broke My Cool' is essentially the rowdy Aussie psych beasts' very own 'All The Young Dudes'. In other words: an anthem for stoned youth that revels brattily in its rock classicism. If their cool was broken, they certainly weren't letting it show. **EM**

## 24 TAYLOR SWIFT

We Are Never Ever Getting Back Together  
Big Machine



Taylor was allowed into club NME when, in the second verse of this, she squealed wilfully about her beau finding solace in "some indie record that's much cooler than mine". Even without that, this smart, sarcastic anthem was the most thrilling pure-pop tune since 'Umbrella'. And once the fuss over 'Call Me Maybe' relents, history will acknowledge that. **DM**

## 23 JESSIE WARE

Wildest Moments  
PMR



Songs about best mates tend to take the form of girlish ditties or hyper-hetero rappers boasting about their clique. But Ware's understated slowie about a bezzie who drives you nuts but that you couldn't live without, told an honest story about grown-up friendship. Chuck in those Mellow Magic drums and rousing synths and you've got a very modern power ballad. **SW**

## 22 TNGHT

Higher Ground  
Warp



In which Warp Records beatsmith Hudson Mohawke teamed up with Montreal producer Lunice and turned out this banger – a synthesis of ticking trap beats, sped-up chipmunk vox and a horn chorus so fat it makes Rick Ross look like Kate Moss. A couple of seats at hip-hop production's top table surely await. **LP**

## 21 MELODY'S ECHO CHAMBER

I Follow You  
Domino



'Lonerism' aside, the other kind of beautiful music Tame Impala's Kevin Parker made this year was with French girlfriend Melody Prochet. Here was an intoxicating netherworld of fuzz, packed with mysterious caves and crevices, its unsettling beauty made all the creepier by the fact that Melody is, in the lyrics, behaving like a nightmare stalker. **DM**

## PETER SERAFINOWICZ'S MUSIC VIDEOS OF 2012



The comedian, actor and video director on the year's best promos



### 1 PSY – 'GANGNAM STYLE'

Directed by: Psy

**Peter says:** "This is the greatest music video of all time and may never be bettered. It's perfect and I will never tire of watching it. South Korean pop star Psy wrote the song, directed the video and even

choreographed it. He's a genius!"

YouTube views (all at time of going to press): 706,794,533



### 2 DENA – 'CASH, DIAMOND RINGS, SWIMMING POOLS'

Directed by: Bontchev & Burchardi

**Peter says:** "A great track with a video that owes a lot to MIA, but is definitely its own thing. I love

that the video is set in a spirit-crushingly dull east European market."

YouTube views: 383,535



### 3 LV AND OKMALUMKOOLKAT – 'SEBENZA'

Directed by: Chris Saunders

**Peter says:** "LV are amazing producers and this vid featuring Okmalumkoolkat is a window into some strange Johannesburg stock-car racing

subculture. Not the flashiest video ever, but it stands repeated views."

YouTube views: 390,632



### 4 JUSTICE – 'NEW LANDS'

Directed by: Canada

**Peter says:** "I've no idea how they made this masterpiece – especially knowing the limited budgets music videos usually get. It's like a feature film about a futuristic sport which is a hybrid of American football, motorcycling and

hockey, with robots and sinister old men thrown in too. Astonishing."

YouTube views: 435,143



### 5 THE DEATH SET – 'THEY COME TO GET US'

Directed by: Guillaume Panariello

**Peter says:** "This was made for practically nothing and is full of brilliant ideas and images. It obviously took some poor guy weeks in front of an ageing PC. I love it."

YouTube Views: 215,157



### 6 WOODKID – 'RUN BOY RUN'

Directed by: Yoann Lemoine

**Peter says:** "Woodkid makes his own videos and does all the special effects himself. He's incredible. The song is unlike anything I've heard, and the video, which is basically a kid running

with an army of monsters, is one of the greatest things I've ever seen."

YouTube views: 2,836,579





The single we won't forget, the hat we might

## 20 CARLY RAE JEPSEN

CALL ME MAYBE School Boy/Interscope

Don't lie, we know you've been humming along...

On paper, there's nothing terribly original about 26-year-old Carly Rae Jepsen's 'Call Me Maybe'. It's a song sung from the perspective of a girl who sees a boy, falls for him, and gives him her phone number. It is a little over three minutes long. It has three choruses and three verses. Pretty standard stuff. So why will it be seared into your memory for all eternity?

### IT'S THE WORMIEST OF ALL EARWORMS

Earlier this year, *NME.com* editor Luke Lewis wrote an excellent blog post on the phenomenon of the 'earworm' – the song, or tune, that gets lodged in your head and you can't shake free. 'Call Me

Maybe' is simultaneously totally singalong brilliant and perpetually just one play away from being utterly, brain-itchingly infuriating. At the time of writing it has 322million views on YouTube, and probably only a small-to-medium proportion of those are people checking out the ripped six-pack in the vid.

### IT'S THE PERFECT POP SONG

You may have noticed a string of news stories over the last few years, profiling scientists who claim to have discovered a formula for the perfect pop song. But 'Call Me Maybe' isn't fresh off some pop production line. Yes, Jepsen is a product of reality TV – she came third on 2007's *Canadian Idol* – but this song

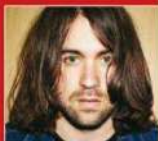
isn't the product of a major-label writing team. It was written by Jepsen, her bandmate Tavish Crowe, and Josh Ramsay of Canadian pop-punks Marianas Trench, and only became big when Justin Bieber tweeted about it.

### IT'S A HAPPY ACCIDENT

So, a new star is born, right? Well, no. Jepsen's follow-up, 'This Kiss', failed to crack the UK chart, while 'Good Time', her collaboration with schmaltz-pop goon Owl City, is so wet it makes Katy Perry look like Marilyn Manson. 'Call Me Maybe' is a freak combination of melody, lyric, verse and chorus where the stars align. Maybe we'll get sick of it next week. For now, stick it on one more time. **LP**

## TRACK STATS!

Because maths is fun, sometimes



## 13

The number of reasons why Justin Young of The Vaccines is "no teenage icon" according to the words he sings in the song 'Teenage Icon'. Look, here they all are...

- "So ordinary"
- "So obvious"
- "Nobody's hero"
- "Reserved and shy"
- "No piercing stare"
- "Out of shape"
- "Messy hair"
- "Not magnetic"
- "Not mythical"
- "I'm suburban"
- "And typical"
- "Not leather clad"
- "Not dangerous"



## LONGEST SONG

Frank Ocean – 'Pyramids' 9 mins 57 secs



## SHORTEST SONG

Jake Bugg – 'Lightning Bolt' 2 mins 30 secs

## 17 THE CRIBS

Come On, Be A No-One Wichita



How many bands could really have delivered a single from their fifth album that had the same youthful vitality they started their career with? 'In The Belly Of The Brazen Bull' followed a tumultuous time for The Cribs, but they channelled it into one of the most impressive returns of the year. With lyrics straight out of a '90s Seattle open mic poetry circle ("Sometimes I'd rather feel cheap, you can't keep suckling me"), 'Come On Be A No-One' boasted the year's most soaring and unforgettable chorus. **DM**

## 16 GRIMES

Genesis 4AD



In the hands of a lesser mortal, 'Genesis' would be a desolate account of miserable isolation ("My heart will never know/Will never see, will never know"). When wrangled through Claire Boucher's brain, though, it's the slinkiest of synthpop masterpieces, built upon a stardust mix of harps, piano loops, electro-squelches and those little-girl-lost vocals. Ultimate proof that, in 2012, the planet belongs to Grimes. The rest of us are just trying to work out how to even breathe the same oxygen as her. **BH**

## 15 KANYE WEST, JAY-Z, BIG SEAN

Clipse GOOD Music



So Kanye's 'Cruel Summer' didn't quite match his 'Watch The Throne', but 'Clipse' was ample evidence that Ye was still turning out solid gold. A three-way between Jay-Z, Kanye and Kanye's GOOD Music protégé Big Sean, set to lurking bass and operatic swells, no-one's dozing here, but Kanye dropped the best lines, referencing current squeeze Kim Kardashian's sex tape ("My girl a superstar all from a home movie") and laying down some proper YOLO philosophy: "Blame it on the pigment/We living no limits". **LP**

## 14 ALT-J

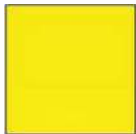
Breezeblocks Infectious



With Joe Newman's trembling vocals slinkily rubbing up against sparsely pinged guitar strings, the opening 10 seconds of 'Breezeblocks' alone would have been enough to secure the track a place in this year's Top 50. Add in walloping thug-step, allusions to juddering helicopter funk and sinister lyrics lifted from an art-rock reimagining of *Silence Of The Lambs* – "Germolene/Disinfect the scene" and "I'll eat you whole" – and you've got one of the weirdest but most addictive songs of 2012. And they looked like such nice boys... **LC**

## 19 SOLANGE

Losing You Terrible



Oh Solange, let us count the ways we love thee. Your ridiculous neck dance in this video, the squawking production from your best mate Dev 'Blood Orange' Hynes, the satisfying "nge" sound at the end of your name. But mostly the way you coo all over 'Losing You', your lush vocals making this break-up song sound like eating raspberry ripple on a cloud. Oh and also your legs, we really love your legs. **SW**

## 18 ARCTIC MONKEYS

R U Mine? Domino



Not only did this one-off single give Monkeys addicts a much-needed hit in a year that was otherwise dry of new material from Turner and co. Not only did the gigantic 'Humbug'-era riffing reassure anyone who was worried that 2011's 'Suck It And See' meant that the Arctics were going soft. Not only was it a great tune, it also unveiled Matt Helders as a man with a strangely fantastic falsetto. **TH**





# 13 PEACE

CALIFORNIA DAZE Columbia

An indie anthem inspired by life's banalities

You suspect that 2013 will be their year, but Birmingham quartet Peace also left an indelible mark on 2012 with a handful of great singles and 'California Daze', their grand, romantic contribution to the lineage of swooning indie rock anthems. It marked a change of pace for the Birmingham quartet. Slower, sweeter and more vulnerable than we were used to, it was a love song that did what love songs are supposed to do – make you want to lock tongues with a stranger on some beer-sodden Saturday night dancefloor. Sometimes the old ways are the best.

## PEACE'S HARRY KOISSER ON WHAT INSPIRED 'CALIFORNIA DAZE'

### SHIT JOBS

"I used to have a job holding a sign outside the Bullring in Birmingham on a Saturday. I was just standing around humming to myself, noting down ideas and trying to memorise certain lines, and 'California Daze' kind of came out of that."

### BOREDOM

"I wrote a few songs that way! Stuff just pops into my head and I desperately try to remember it. I wrote most of 'California Daze' when I was a bit bored."

### MEMORY

"I knew I had to remember it. I remember thinking to myself, 'This isn't bad!' I wrote some stuff down on my phone and came up with the music after the melody."

### GLOOM

"It's kind of about being a bit bored and a bit gloomy, wandering around Birmingham carrying this sign. But I guess the main theme of the song is that things can only get better."

### NO CRAZINESS

"I thought it was so different for us that people might not be into it. There's no 'craziness' about it; it's just a song, you know? It's a pace-change, I guess; a moment to breathe."

# 12 PYRAMIDS

Frank Ocean  
Def Jam



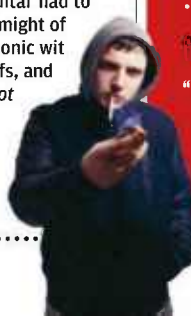
Ocean established himself as a thoughtful R&B star with his 'Nostalgia, Ultra' mixtape, but 'Pyramids' demonstrated he was so much more than that: a 10-minute opus that swelled from funk-led meander to strobing electro and then on to some kind of DMT breakdown, and ended with the aftershocks of a Santana album, all while Ocean contrasted the fortunes of a prostitute "working at the Pyramids" with those of the last pharaoh of Egypt. SW

# 11 JACK WHITE

Sixteen Saltines  
Third Man/XL



Even those who couldn't get with old Jacky boy's new love of pedal steel guitar had to bow before the might of this. It's all sardonic wit and stabbing riffs, and details a bitchy breakup ("She's got a big mailbox that she puts out front/Garbage in, garbage out, she's gettin' what she wants... If I get busy then I couldn't care less what you do"). EM



## THE 10 BEST LYRICS OF THE YEAR, AS VOTED FOR BY YOU ON NME.COM

It's not all about earth-shaking basslines, riotous riffs, and singalong choruses, y'know...

### 1 ALT-J, 'TESSELLATE'

"Triangles are my favourite shape/Three points where two lines meet"



### 2 THE XX, 'ANGELS'

"If someone believed me/They would be as in love with you as I am"

### 7 FRANK OCEAN, 'PYRAMIDS'

"Then your lipstick, Cleopatra/Then your six-inch heels catch her"

### 3 JAKE BUGG, 'TWO FINGERS'

"I drink to remember, I smoke to forget/Some things to be proud of, some stuff to regret"

### 8 LANA DEL REY, 'NATIONAL ANTHEM'

"Money is the anthem of success/So before we go out, what's your address?"

### 4 BLUR, 'UNDER THE WESTWAY'

"An automated song and the whole world gone/Fallen under the spell of the distance between us when we communicate"

### 9 EVERYTHING EVERYTHING, 'COUGH COUGH'

"And that eureka moment hits you like a cop car/And you wake up just head and shoulders in a glass jar"

### 5 SPECTOR, 'TWENTY NOTHING'

"Heard he was your rock/Does that make me your hard place?"

### 10 MYSTERY JETS, 'GREATEST HITS'

"But when you sober up it's always, 'Why the fuck are you still listening to Mark E Smith?'"

### 6 PLAN B, 'ILL MANORS'

"There's no such thing as broken Britain/We're just bloody broke in Britain"



## 10 SAVAGES Husbands Pop Noire



Hush now. Listen. Can you hear that? That pitiful whimpering? It's the sound of British music getting a titanic kick in the balls, and it's London quartet

Savages who've been swinging the steel-enforced boots. On the three-minute 'Husbands' they made quaint domesticity seem like a murky and oppressive dystopian nightmare. That throbbing, scorched-earth bass rumble; those earlobe-eviscerating mushroom clouds of glorious din; and singer Jehnnny Beth's half-hysterical, half-organic shriek: "God I wanna get rid of it/GOD I WANNA GET RID OF IT". No matter how hard other bands tried, there truly wasn't anything that sounded so ferociously unfuckwithable in 2012. Now watch 'em own 2013. **BH**

## 9 TAME IMPALA Elephant Modular



'Elephant' sits incongruously on 'Lonerism' as a brief, bluesy chug-rock oasis amid a psychedelic wash of reverby synths and schizophrenic conversation loops. Yet the

song is key to the whole record's preoccupation with Kevin Parker's self-isolation: you can imagine its caustic takedown of the swaggering, cocksure alpha-prick who is Parker's antithesis being jealously composed in the overlooked corners of some house party. The titular trunk-shaker is the sort of guy you'll "Pull the mirrors off his Cadillac 'cos he doesn't like it looking like he looks back" - though as Parker notes with some relish, even his closest friends "Wouldn't care too much if he just disappeared". On an album of serene self-reflection, 'Elephant' is the malicious flip-side to Parker's lonerism, and it packs a downright beastly riff to boot. **BN**

## 8 BAT FOR LASHES Laura Parlophone



The best love songs aren't always sloshing with goeey romance or about stoking lusty loins. Sometimes, the very finest heartfelt missives bypass chest-bursting

infatuation and tingling nether regions entirely and shoot for something purer, something sweeter. Serenading a soulmate, after all, doesn't necessarily mean you're trying to jump their bones. Natasha Khan's written a shitload of love songs in her time, but none have been as heart-wrenching as 'Laura'. After all the bells and whistles of 'Two Suns', it was a blessed relief to hear her so brittle, bare-boned and stark. "You're the train that crashed my heart/ You're the glitter in the dark/Ooh Laura, you're more than a superstar" sang Khan, single-handedly dragging her partner in crime out of the mire with a WHOMP of a chorus. And that, folks, is how you make a comeback. **BH**

## 7 JAKE BUGG Lightning Bolt Mercury

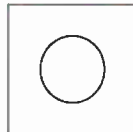


Jake Bugg's third single was the one that, for many, served as their first proper introduction to

his music. It's a gritty, witty and cod-philosophical stroll through the streets of his hometown of Clifton, Nottingham, taking in angels, ambulances and imponderables. "Fortune", Bugg muses in that wizened little croak

of his, "People talkin' all about fortune/ Do you make it or does it just call you?" Who can say, of course, but 'Lightning Bolt' certainly felt like a manifestation of it; a skiffy, swaggering little earworm of the sort that The Coral used to write with unfailing regularity and that, quite frankly, we could always do with more of. Bugg's self-titled debut album contains other songs every bit as good as this one, but the contagious, milkman-bothering melody of 'Lightning Bolt' assures its status as first among equals. **BN**

## 6 GRIMES Oblivion 4AD



A swirling whirlpool of synth. A skipingly playful rhythm that danced over the blackest of heartbreak. Above all of which Claire Boucher's delicate vocals soared and trilled. And

yet despite the chirpiness, it was one of her darkest lyrics, exploring the memories of a traumatic assault experience that fed into the album 'Visions'. They came to the fore on 'Oblivion', as she found her way out of fear of the dark, both literal and figurative - the fear of a walk in park after nightfall, the fear of being alone. The contrast between the "la la la" that wreaths the promise of "See you on a dark night" and the poignant heartbreak of the line "And now it's gonna be tough on me/ But I will wait forever/ I need someone else to look into my eyes and tell me/ Girl you know you've gotta watch your health" is almost too much. **EM**

## 5 PLAN B Ill Manors Atlantic



The 2011 riots have become a national scab we can't stop picking at, an ugly reminder that the country is failing a generation of young people so disillusioned they'll cross

the line between civilisation and chaos for a pair of Nikes and a laugh. It was inevitable that Plan B would wade into that debate, but what no-one foresaw was how electrifying his contribution would be. 'Ill Manors' was a song of righteous fury, but its motives were complex. 'Ill Manors' apportions blame to politicians and looters alike, before concluding that "What needs fixing is the system, not shop windows down in Brixton". What could have been a populist tirade ended up surprisingly nuanced, and in terms of its vitriol and the wider audience it was able to reach, there was no greater political song of the year. **BN**

## 4 HAIM Forever Polydor



Haim are one of those rare bands who emerge already perfectly formed: smarter, hotter and funnier than anyone else around. This was their introductory

calling card - four minutes of pop brilliance that sounds at once fresh but classic, painstakingly constructed but viscerally exciting. Maybe it was the childhood years spent in a family band, but sisters Danielle, Alana and Este already strut like rock stars while shimmering their way through R&B harmonies. Record-industry types were climbing over each other to sign them when they arrived in the UK in May, and by the time they played Dingwalls in June they were getting column inches in *The Sun* and it was obvious they wouldn't stay in tiny venues much longer. On this form, their debut record can't come soon enough. Roll on 2013. **KEGP**

## THE YEAR'S BEST GUEST SPOTS

Turns out it only takes 30 seconds of work to be the best thing on a song



### 1 JAY-Z ON GOOD MUSIC'S 'CLIQUE'

The song as a whole is badass (15th best song of the year, yeah?), but it's Jay-Z who owned it, in a way he failed to do on Kanye's 2010 tune 'Monster'. On 'Clique' though, he made West, Big Sean and Pusha T sound fat-tongued.

### 2 AMY WINEHOUSE ON NAS' 'CHERRY WINE'

A single from Nas's 10th studio album 'Life Is Good', 'Cherry Wine' is a result of recording sessions Nas and Amy did together in 2009. Ultimately, it's just nice to hear her voice, which gives the track an irresistible softness.



### 3 ANDRÉ 3000 ON FRANK OCEAN'S 'PINK MATTER'

André 3000. A man you only hear these days if you're listening to albums not by OutKast. He provided vox for TI, Rick Ross and Gorillaz this year, but 'Pink Matter' is the pick of the bunch.

### 4 DIZZEE RASCAL ON DJ FRESH'S 'THE POWER'

How do you make a DJ Fresh song good? Get Dizzee Rascal on it, you guys. Because Dizzee's appearance turned this from generic Ibiza dance to a genuine 125 per cent HAVING IT bangeerrrr.



### 5 FLORENCE ON CALVIN HARRIS' 'SWEET NOTHING'

How do you make a Calvin Harris song good? Get Florence Welch on it, you guys. Because nothing improves middling house music quite like a set of theatrical pipes.



# MIXTAPES OF THE YEAR

Free stuff = good stuff



## 1 ANGEL HAZE - 'RESERVATION' EP

Angel Haze has been sharing her thoughts on her YouTube channel for years, but in 2012 she went big. April's 'Voice' EP was strong, but July's 'Reservation' EP was The One. The highlight was 'New York', where she declared she "runs New York", and on 'Werkin' Girls' she compared her tongue to the "fucking rapture". Nobody could fuck with her. **Best track:** 'New York'



## 2 AZEALIA BANKS - 'FANTASEA'

Her bona fide classic '212' was always going to be hard to follow, but the Harlem rapper's 'Fantasea' was also full of hits. 'Fuck Up The Fun', her collab with Diplo and MasterD, was a fiery stomp, while her quickfire rapping on Zebra Katz's 'I'ma Read' had a sinister, violent edge. She's still balling. **Best track:** 'Fuck Up The Fun'



## 3 CLAMS CASINO - 'INSTRUMENTAL 2'

Clams, aka New Jersey producer Michael Volpe, has been associated with LA rap-meme Lil B, dealt in NYC hipster-hop with A\$AP Rocky and worked with Canadian R&B romancer The Weeknd. The vocal-less versions gathered from these collabs on 'Instrumental 2' proved he's just as good on his own. **Best track:** 'Palace'



## 4 HODGY BEATS - 'UNTITLED' EP

This free EP revealed that the oft-overlooked Odd Future member Hodgdy was one to watch. Getting Flying Lotus and The Alchemist on beats set it apart from the rest of the OF output, and the vibe was more smoking weed and kicking back than burning shit and fucking school. **Best track:** 'Bulshittin'



## 5 JOEY BADA\$\$ - '1999'

Brooklyn high-school student Bada\$\$ decided that just because he was only four years old at the turn of the century doesn't mean he can't borrow from '90s rap classics. Far from the A\$AP Mob's bratty bravado, Bada\$\$ and his Pro Era crew were inspired by Biggie, early Nas, Dilla, and rap that isn't afraid of using sax. **Best track:** 'Survival Tactics' feat Capital Steez

## 3 BLUR - Under The Westway

Parlophone  
London probably doesn't need any more songs written about it - it's already the most mythologised place in pop music. And yet, in a year of Jubilees and Olympiads, it was inevitable that it would get another one. Be thankful, then, that it came from the pen of Damon Albarn.

As a celebration of all the things that made the Olympics such a resounding success (brand exclusivity, Boris Johnson making a tit of himself, surface-to-air missiles on top of tower blocks), 'Under The Westway' fails miserably. It is, in fact, a rather maudlin and mournful elegy for a city that Albarn no longer seems able to recognise; a place in a constant state of flux, with "Men in yellow jackets putting adverts inside my dreams" and where, sure as fate, "The money always comes first".

Forty-five years on from 'Waterloo Sunset', the city Albarn sings of no longer resembles Ray Davies'



Proof that Blur have the world's finest guitarist

sun-dappled playground of romance and whimsy. Instead, it is a post-imperial place of confusion and isolation, where the humming of industry is always in the air. It was also, for about five minutes there, a fittingly grand denouement to Blur's two-decade career.

It's no exaggeration to say that 'Under The Westway' is one of the finest songs they've

ever written, and there would have been satisfaction in seeing them end it all on such transcendent note. Alas, they're reuniting next summer (again) for more festival dates, at which point we'll no doubt start salivating (again) over the prospect of new material. Whatever they come up with will have to go a long, long way to top this. **BN**

## 'UNDER THE WESTWAY' FACT BOX!

There's no other carriageway...

The Westway is a 3.5-mile stretch of the A40 that runs from Paddington to North Kensington.

'Under The Westway' charted at 34, Blur's lowest-charting single since 'She's So High' in 1990.

Damon and Graham played the song live for the first time at a War Child benefit gig at London's Brixton Academy in February.

The song was the first song Blur have ever recorded in one take.

## 2 MIA - BAD GIRLS

Mercury

She flipped the bird at the Super Bowl, then dropped the anti-hit of 2012 immediately afterwards



Top Gear just got fierce

AS PER USUAL, MAYA ARULPRAGASAM spent the first couple of months of the year pissing off some people and delighting others.

In her finger-bombing of the Super Bowl, she provided the artful edge to Nicki Minaj's heroic, boobied cartoon schtick. Her middle finger was 2012's version of Janet Jackson's nipple.

The Christian right and Madonna (with whom MIA was sharing a stage at the Super Bowl) were less than impressed (MIA later apologised for doing it), but it was typical of the west Londoner. With a new single, 'Bad Girls', released at the same time, this was her idea of 'synergy'? Attagirl.

We all knew 'Bad Girls' - it was tucked away in the middle of her 'Vicki Leekx' mixtape in 2010 - but this version, buffed to perfection by Timbaland/Britney demi-god Danja was the real deal - a direct,

punchy pop song. The high-pitched, Middle Eastern synth loop was the sonic equivalent of a victory lap, as Maya hung in a 'Buffalo Stance'-like image as she sang about what appeared to be an empowered slice of sexual sloganeering.

And yet, released just a few months after the intoxicating sadness of her Amy Winehouse tribute track '27', the message of 'Bad Girls' ("Live fast/Die young/Bad girls do it well") felt tinged with unhappy retrospective self-knowledge, something that was summed up in the nihilistic line "Had a handle on it/My life/But I broke it".

In a parallel universe, 'Bad Girls' was Number One for seven straight months and MIA became the pop star we always knew she would be. Back in the real world, we'll have to contend with it being the anti-hit of 2012. **PE**







P R E S E N T S

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# PEACE



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# PALMA VIOLETS

BEST OF FRIENDS Rough Trade

It was never going to be anything else, was it? Because Sam Fryer, Pete Mayhew, Chilli Jesson and Will Doyle are the most exciting band on earth right now. And this song? Track of the year, hands down. Six NME writers explain why they love it so much...



**IF THE STROKES HAD WRITTEN IT, IT'D BE ONE OF THE BEST TRACKS ON THEIR DEBUT, SAYS MATT WILKINSON**

Every generation needs a call to arms tune, and 'Best Of Friends' is most definitely that - in massive great fuck-off capital letters. The reaction it's garnered from NME readers is exactly the same as when I first heard it, a year ago, at Palma Violets' rehearsal place in Lambeth. I was surprised and shocked. Surprised that a band so young could still write a three-chord rock song so utterly convincing in this day and age, and shocked that they could deliver it with such conviction. If The Strokes had written it in 2001 it would undoubtedly be one of the standout tracks on their debut. If The Killers had written it for their latest effort, then, well, they'd have certainly had a lot more presence in this issue of NME. That it's not even Palma Violets' best song is a testament to their burgeoning talent. Furthermore, the version they released was recorded a mere three days after they wrote it, on the fly, with London's king of the underground Rory Atwell at the production helm. That makes it one of the most instant singles ever to be

**"THAT IT'S NOT EVEN THEIR BEST SONG IS TESTAMENT TO THEIR BURGEONING TALENT"**

MATT WILKINSON

released. It sounds like something that should be on a Troggs or Kinks 'Best Of' album, as produced by Joe Meek and unleashed in the golden age of British pop. Most of all though, it's a total barnstormer of a tune with a chorus as big as they come - and it's been a long time since we've truly been able to say that about a British guitar band.

**IT'S DANGEROUS, BRASH AND EXCITING, SAYS LISA WRIGHT**

Call me obvious, call me backward, call me what you like - but all of my favourite bands are guitar bands. I remember the first time I heard The Libertines. I remember the first time I heard The Cribs. And I remember exactly how they sounded: dangerous,

exciting, at once both refreshing and familiar. Palma Violets have all of these traits. They're the kind of band that, within three seconds of watching them live, you wanna be in their gang. And, surely, that's what it's all about?

'Best Of Friends' is their clarion call. It's brash, it's immediate, and it's got enough dandy keyboard bits to ensure all the throaty howls are anything but a macho terrace chant. When they play it live, it's already become an anthem. At this summer's Bestival (or Breastival as it shall now be known), a girl took her top off and flashed for the entire track. I'm not sure if that's a good thing, but you certainly don't get that with Foster The People.

**IT MAKES YOU WANNA DRINK, DO DRUGS AND SHAG, SAYS JAMIE CROSSAN**

It's simple - no other song released this year has stirred so much emotion, excitement and buzz as 'Best Of Friends'. The UK has finally awoken from its jaded slumber, and this is its new anthem. For too long bands have wallowed and moped and been simply 'good enough'. Palma Violets have reignited an enthusiasm for British indie rock music that will kick-start a new era of chart-topping bands. Fuck One Direction. Fuck The X Factor. And while we're at it, fuck Radiohead, you boring old farts.

A song shouldn't make you want to wear woolly jumpers, make cakes or solve mathematical equations - we're looking at you too, Alt-J - it should make you want to get drunk, take drugs and shag anything with a pulse. 'Best Of

Friends' does that with its Libs-Clash sound, while flicking the switch in the brain that turns you into a crowd-surfing, stage-invading twat. All good things, obviously.

**IT EFFORTLESSLY MARRIES EDGY GRANDEUR AND SHONKY SEXINESS, SAYS EMILY MACKAY**

Rejection is terrible. It's the bogeyman we live our lives in dread of. That moment when someone confesses, in the nicest of terms, that you're just not good enough. The fear, of course, is worse than the thing itself, and the moment, when it comes, is always a release of sorts. Palma Violets, the most exciting new band of 2012, understand release, and they understand rush, and that's why, on their most instantly adorable song, they had the balls to just tell us: "No, ta". "I wanna be your best friend/I don't want you to be my girl", Chilli and Sam howl, laden with the guilt of the wrong kind of love. Male or female, orientated however which way, how could

## CHILLI Q&A

The man with the best hair in indie speaks!



**Hello Chilli. GUESS WHAT? 'Best Of Friends' is NME's track of the year.**

"That's amazing, that's fucking cool. It's such a rough, raw song. We wrote it one day and recorded it the next, so it was all pretty quick."

**It's fresh.**

"That song is at its freshest point. Every note we're hitting, like, no-one really knows what they're playing. It's tongue-in-cheek. We're making shit up as we go along and I think that's maybe why people like it."

**Was it an obvious debut?**

"We didn't even want it to be the first single because it was so under-rehearsed, but Rough Trade liked the fact that anything could go wrong at any point. It's been great playing it live. People know all the words, which is amazing."

**Is it your own personal track of the year?**

"I really don't think it's a worthy winner. There are probably hundreds of better songs, but we're over the moon about it. I hope you guys aren't lying. Is this a prank phone call? I'm looking around for a camera..."

you not be filleted like a fish by such a declaration from a band so perfect? A just-ramshackle-enough gang of gangly gamines who effortlessly marry the edgy grandeur of early Echo And The Bunnymen with the shonky sexiness of Black Lips... and oh, that wonderfully shite guitar solo, as gigglingly easy as the undoing of a fly. *Friends*? I suppose it'll do for now. But frankly, I'm lovesick for the future of this band.

**IT'S BETTER THAN 'I BET YOU LOOK GOOD ON THE DANCEFLOOR', SAYS JAMIE FULLERTON**

It's easy to forget that as many people were pissed off about Palma Violets' early buzz as were excited by it. The whispers coming from the Lambeth basement where the quartet play all their gigs was that they were ready to grasp the Next Big Guitar Band baton and bludgeon the ailing *X Factor* monster to death with it. But for a time there was no music available. Frustrating. Then 'Best Of Friends' arrived. And with such a build-up, anything less than Track Of The Year wouldn't have lived up to the hype. As a debut single, it positioned the Palmas next to Arctic Monkeys. Turner *et al* announced themselves with the blast of 'I Bet You Look Good...', but 'Best Of Friends' is darker, subtler, better. What a gloriously simple chorus, what a heart-tug, delivered with equal amounts of sorrow and confidence. Without 'Best Of Friends', Palma Violets were a very good guitar band. With it, they're frighteningly good.

**IT'S A PERFECT BACK-TO-BASICS DEBUT SINGLE, SAYS RHIAN DALY**

'Best Of Friends' is simply one of the most perfect debut singles of recent years. While other bands focused on making music that sounded like it justified their Mensa score (hello, Alt-J), Palma Violets realised the cleverest (and hardest) thing to do was to take things back to basics and make something simple but vital. And what makes 'Best Of Friends' the Track Of The Year is the incredible chorus. When Chilli Jesson howls, "I wanna be your best friend, I don't want you to be my girl", there's nothing in the world you'd want to do more than give in to his proposition.



Next thing you know  
they'll be on Alan  
Carr: Chatty Man

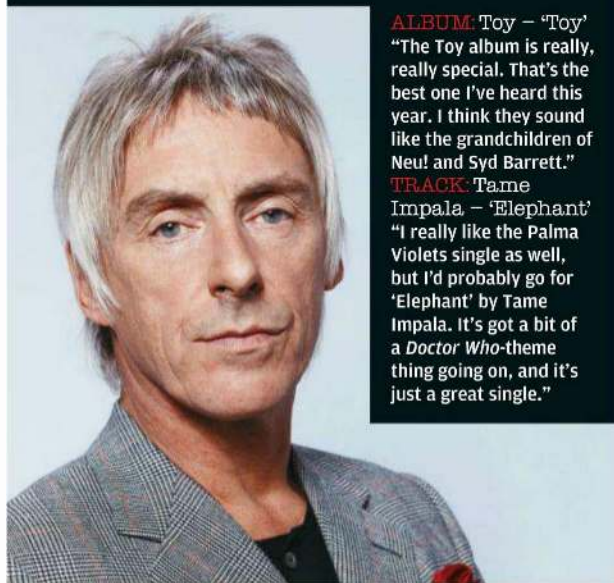




# "YOU GOT IT ALL WRONG, NME!"

So says Chilli Jesson from Palma Violets, the maniac. So we asked Weller, Ezra from Vampire Weekend, Tom from The Horrors and more what their fave albums and tracks were

## PAUL WELLER



**ALBUM:** Toy – 'Toy'  
"The Toy album is really, really special. That's the best one I've heard this year. I think they sound like the grandchildren of Neu! and Syd Barrett."  
**TRACK:** Tame Impala – 'Elephant'  
"I really like the Palma Violets single as well, but I'd probably go for 'Elephant' by Tame Impala. It's got a bit of a Doctor Who-theme thing going on, and it's just a great single."



## FRED MACPHERSON, SPECTOR

**ALBUM:** Frank Ocean – 'Channel Orange'  
"I knew Frank Ocean's music was going to last forever the first time I heard 'Nostalgia Ultra', but 'Channel Orange' takes it to the next level. Bold, emotional, honest and modern – as much as you could possibly hope for from a record in the 21st century."  
**TRACK:** Sky Ferreira – 'Everything Is Embarrassing'  
"Everyone's talking about what Dev Hynes is doing with Solange right now, but 'Everything Is Embarrassing' is his new benchmark. On tour, Spector and Swim Deep sung and danced and cried to this about 10 times a day. Beautiful."



## THOM GREEN, ALT-J

**ALBUM:** John Talabot – 'Fin'  
"It's really well produced and really well written. For that genre of electronic music it's hard to be different. It could have just been a 'club' album, but it's done well in its own way. He's great."



## TOM FURSE, THE HORRORS

**ALBUM:** Goat – 'World Music'  
"Fantastic percussion and rhythms with fuzzy guitars."  
**TRACK:** Tame Impala – 'Apocalypse Dreams'  
"They're one of the best bands around. This one's really fantastic, a real grower."



## DAVID BREWIS, FIELD MUSIC

**ALBUM:** Mac DeMarco – '2'  
"I've been really getting into Mac DeMarco. I love it. It reminds us a little bit of The Minutemen in its sparseness, but in the songwriting it's Nilsson-esque. I really like it."



## MELODY PROCHET, MELODY'S ECHO CHAMBER

**ALBUM:** Ty Segall & White Fence – 'Hair'  
"Put simply, Ty Segall and White Fence are 2012's masters of garage rock."



## RICHARD HAWLEY

**ALBUM:** The Maccabees – 'Given To The Wild'  
"I like The Maccabees' record, 'Given To The Wild'. I think it's a good record. It's definitely one of my favourites."



## HARRY KOISSER, PEACE

**ALBUM:** Mystery Jets – 'Radlands'  
"We went on tour with them for ages and heard all the songs live, night after night. When they released it, I already knew it so well, and it just brings back a lot of memories of being on tour, having a lot of fun and hanging out with those guys."  
**TRACK:** O Children – 'PT Cruiser'  
"It's just an awesome song, isn't it? When it first came out, I went around singing it to myself for months on end."



## EZRA KOENIG, VAMPIRE WEEKEND

**TRACK:** Kanye West feat 2 Chainz, Big Sean & Pusha T – 'Mercy'  
"I really like how everybody's verse was different on it. There's always something cool about a song where everybody gets a verse and everybody brings a different flavour. I remember the first time I heard it, it was immediately exciting. I listened over and over."



## BENGA

**ALBUM:** Rick Ross – 'God Forgives, I Don't'  
"The boss! It's just gangster. I like that 808 sound, I can't get away from that. It's obviously very well produced and it has the kind of ideas that are not so far away from my own when I was younger, of those really catchy but basic riffs that make great tracks. Some people get too technical nowadays. When I was first listening to music it was all very basic."  
**TRACK:** Rick Ross – 'Pray For Us'  
"It's just full-on 808s and I love the simplicity."



## CHILLI JESSON, PALMA VIOLETS

**TRACK:** Childhood – 'Blue Velvet'  
"That's what the track of the year should have been – you've got the wrong band! It's got so much soul, and when they play that track live, Ben [Romans-Hopcraft, frontman] becomes this fucking monster who's been taken over by this spirit. It's one of the best pop songs I've heard in a long time, not just this year."



## TOM HUDSON, PABH

**ALBUM:** Goat – 'World Music'  
"Are they really illegal immigrants living in Gothenburg, Sweden? Is one of their members really the 11th son of a voodoo priest? Who cares – they're fucking amazing! I accidentally became a fan after hearing 'Goatman' for the first time on the radio and became hypnotised by their tribal drumbeats, psychedelic wah-wah guitars, fuzzed bass and amazingly simple vocals."  
**TRACK:** Metz – 'Headache'  
"OK, so this track along with their self-titled album is still pretty 'hot off the press' but I can't stop listening to it. There are so many tracks that have made my year more enjoyable but this has something I've been waiting for all year."

"CHILDHOOD RELEASED ONE OF THE BEST POP SONGS. IT SHOULD'VE BEEN TRACK OF THE YEAR!"  
CHILLI JESSON

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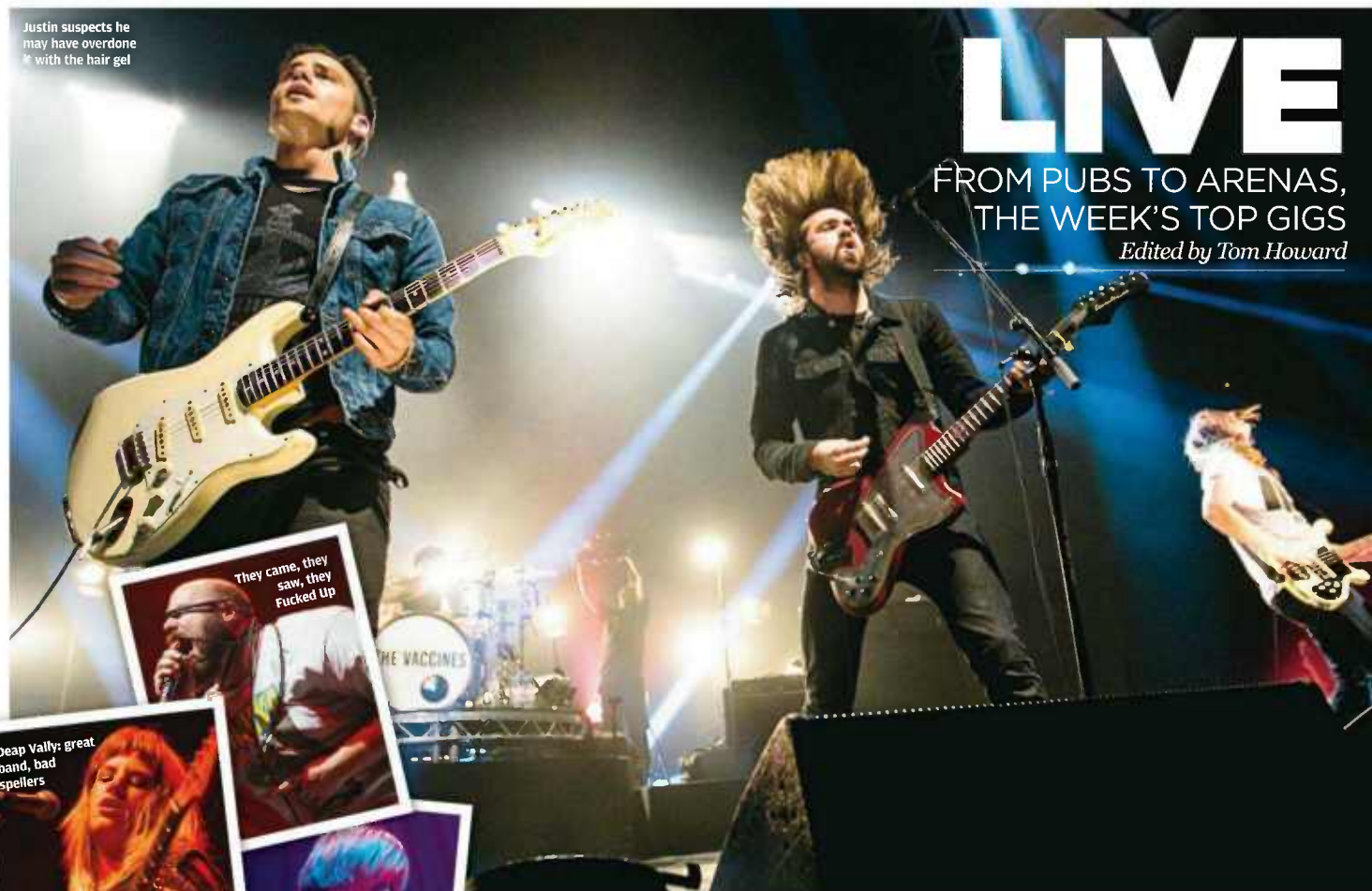


Justin suspects he may have overdone it with the hair gel

## LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

Edited by Tom Howard



They came, they saw, they Fucked Up

Deap Vally: great band, bad spellers

DIIV clearly missed a barber's appointment to be here

## JUSTIN YOUNG ON...

## ...DEAP VALLY

"They don't sound like us but have a similar take on things. They're not interested in pushing things forward, they're just interested in having fun and being loud."

## ...DIIV

"Though they might belong in a slightly different world ordinarily, they also suited the stage so well and filled the room. I think

bands should be taken out of their natural environment because it makes them better."

## ...FUCKED UP

"I want a band who can go onstage and rile up the crowd. There probably aren't many hardcore bands that would work in a place like Alexandra Palace, but I thought Fucked Up would and I thought Fucked Up did."

## THE VACCINES

ALEXANDRA PALACE, LONDON SATURDAY, NOVEMBER 17

*A triumphant homecoming, but there's even greater to come*

Tonight's line-up doesn't make any sense—LA blues-rock duo Deap Vally followed by Brooklyn dream-poppers DIIV, building up to Toronto hardcore punks Fucked Up, all in support of west London's finest indie revivalists? Sounds like someone in Camp Vaccines is having a giggle with their iPod Shuffle. But considering Justin, Arni, Freddie and Pete have built their expanding empire on young'n'dumb rock'n'roll, the weird and wonderful roll call they've concocted tonight is perversely brilliant. As the theory goes, it actually takes a lot of smarts to make something so simple, and this savvy selection proves the quartet are more clued up than people might give them credit for.

Deap Vally begin, exuding so much sex with their throaty blues howls and minuscule stage outfits that even Rihanna would feel nun-like in comparison. It's raw, it's sleazy and, considering it's about half seven, Lindsey Troy and Julie Edwards' Black Keys-on-heat schtick draws an admirably hefty crowd.

DIIV's niche of gauzy guitarscapes and blissed-out vocals, meanwhile, is clearly not built for these surrounds. Zachary Cole Smith's band are made for bedrooms or sweaty back rooms but, if you shut out the sound of all Ally Pally's in-house hotdog vendors, the likes of 'Doused' and 'Human' still sound fuzzy and personal. And Fucked Up? The sight of a topless Pink Eyes storming along the barrier is probably enough to give the 14-year-olds in the front row nightmares.

Tonight is The Vaccines' largest headline gig to date. But with a bigger show booked at the O2 Arena in May, even before they take to the stage they've outgrown it. This gig isn't a climax, it's a warm-up, and just another in a series of landmark moments the band are experiencing. It means that as they rattle through a giddily joyous 'Teenage Icon', the anthemic singalong of 'Wetsuit' and the tightly wound 'Ghost Town', they exude a supreme confidence so electric and tangible it sucks you right in. Then there's 'Wreckin' Bar (Ra Ra Ra)', a swooning

'Aftershave Ocean', the Clash-clatter of 'Bad Mood' and the standard, final fling of 'Norgaard', each one fizzing with the energy of a band at the top of their game. And then they're off, ready to trounce even more expectations. *Lisa Wright*

"Woo hoo, my stilts have worked!"







## CHRISTOPHER OWENS

**POISSON ROUGE, NEW YORK CITY**  
WEDNESDAY, NOVEMBER 14

*Having dumped his Girls, the manic pixie dream boy trades his denim skirt for folk and flutes*

**W**hatever fans of Girls expected of the now-solo Christopher Owens – that denim skirt-wearing manic pixie dream boy, last seen performing spiritual rock flanked by trussed-up gospel singers and a truckload of flowers stuck to every bit of kit – it probably wasn't this.

Poisson Rouge on Bleecker Street looks especially fancy tonight, decked out with dining tables draped with tablecloths and fashionable people who poke at the food on their plates. At 8pm sharp, Owens slips past those standing at the back and wraps himself around a guitar.

He's dressed like a dad: slacks, pink shirt, bad tie, brown jacket and brown shoes. A lonely vase of white lilies on the floor behind him seems oddly symbolic. Then the lilting refrain that threads together the songs on his first solo album, 'Lysandre', starts up, played by an old man with a grey goatee, on a flute. Rock. And. Roll.

Owens has had most of 'Lysandre' written for a long time – he penned

'Lysandre's Theme' in 2008 after a lover came to stay with him in San Francisco. The album tells the story of their affair and also of Owens' first tour with Girls, which conveniently started right here in New York. So tonight, when he plays the album straight through, 'Here We Go' and 'New York City' feel just right, marking the start of another new chapter.

Owens' eight-piece band is basically Girls without Chet White. The guitarist, who possessed an excellent rawk grimace during Girls sets, keeps the face even though his solos are turned down to a minimum to allow Owens' whispery vocals through. He's nervous. He breaks a heavy silence to say that the band are still getting used to playing with each other.

### SETLIST

- Lysandre's Theme
  - Here We Go
  - New York City
  - A Broken Heart
  - Here We Go Again
  - Riviera Rock
  - Love Is In The Ear Of The Listener
    - Lysandre
  - Everywhere You Knew
    - Closing Theme
  - Part Of Me (Lysandre's Epilogue)
    - Wild World (Cat Stevens)
    - Lálena (Donovan)
  - The Boxer (Simon And Garfunkel)
    - Let It Be Me (most famously by The Everly Brothers)
  - Don't Think Twice, It's All Right (Bob Dylan)

When 'Lysandre' is over, Owens plays five folkish covers. He looks up, startled, when the audience greets Dylan's 'Don't Think Twice, It's All Right' with whoops. What he doesn't realise is that by this point in his career, the super-fans at this sold-out preview are just happy that Owens is back. Even with an album full of flute. *Hazel Sheffield*

## MAC DEMARCO

**BIRTHDAYS, LONDON** MONDAY, NOVEMBER 19

*Unlikely covers and songs about dads smoking meth get the East End hipsters grinning*

**A** couple of hours before their first ever London show, Mac DeMarco and his band are curled up on the stage at Birthdays, stealing a few moments of shuteye. "We're all hella jet-lagged," Mac tells the capacity audience that squeezes in later. It doesn't show. From the moment opener 'I'm A Man' hits its stride, unafraid of melding Jonathan Richman-esque songwriting with laidback '70s funk like Hall & Oates, it's clear that these boys are here to party. The hipster crowd take a while to get moving, but nobody can resist

smokers' anthem 'Ode to Viceroy' or 'Cooking Up Something Good', which we're told is "about my dad smoking meth" and is surely crying out for a place on the *Breaking Bad* soundtrack. Mac guarantees the crowd an extended finale, and while 'She's Really All I Need' isn't the 25-minute Neil Young jam we're promised, it does include an improbable and hilarious covers medley of 'Enter Sandman', 'Blackbird' and 'Message In A Bottle'. One of those rare gigs where everyone leaves with a sloppy grin all over their face. It's time to wake up to Mac DeMarco. *Kevin EG Perry*



## CHAD VALLEY/CHVRCHES

**O2 ACADEMY, LEEDS**  
THURSDAY, NOVEMBER 15

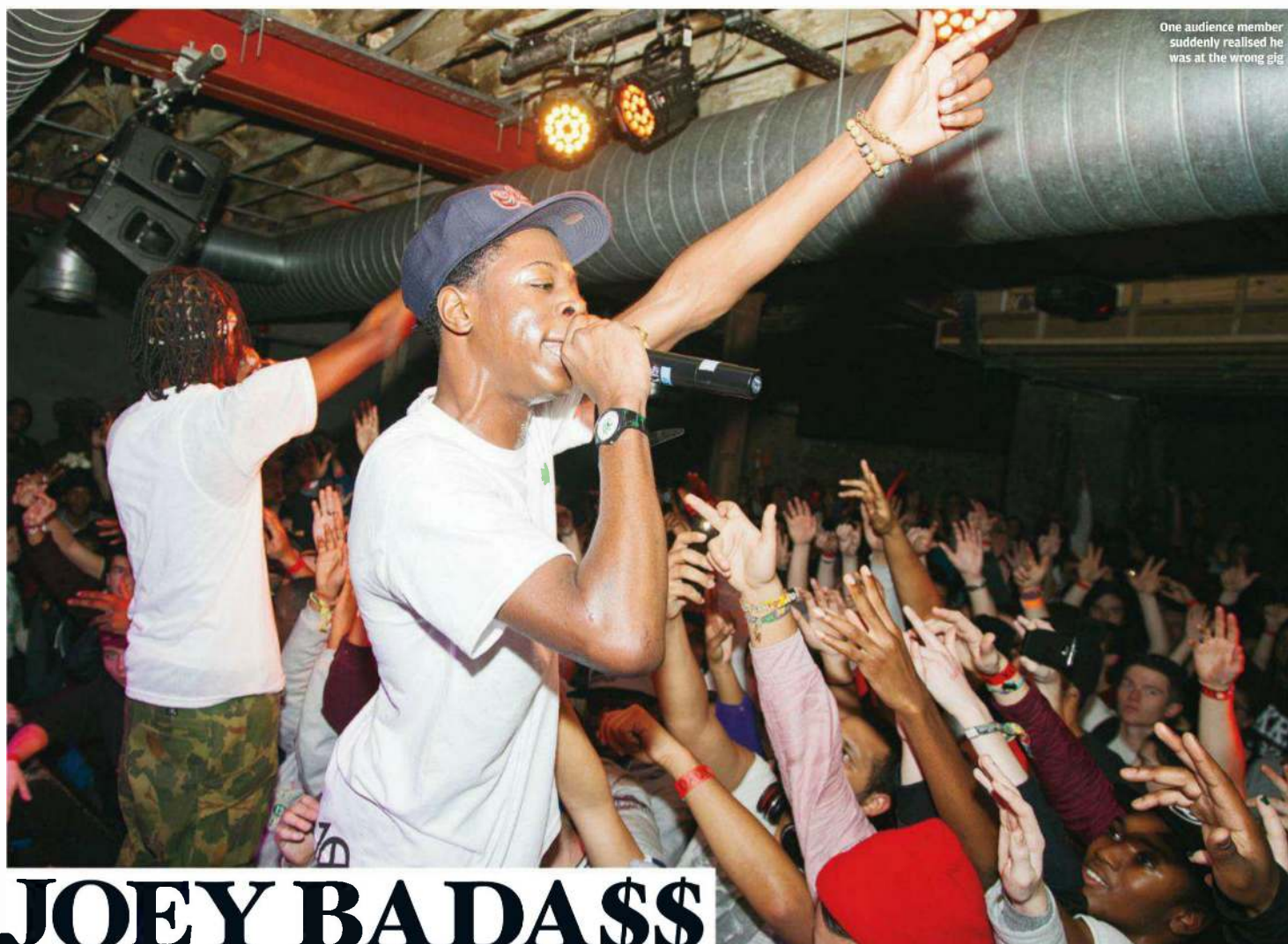
**T**onight: synthpop's very own Battle Of Britain. In the red corner... "What's up Leeds? I'm Chad Valley," announces Oxford's Hugo Manuel. Joined only by backing vocalist Karina Scuteri, the setup is minimal, but there's a wealth of ideas from debut album 'Young Hunger' on offer. The throbbing bass and Balearic beats draw first blood but the star is Manuel's voice – from yearning falsetto ('Tell All Your Friends') to deep croon on set closer 'My Girl', there's no vocal cord left cold. Lauren Mayberry, meanwhile, is Glasgow trio Chvrches' not-so-secret weapon, with her piercing, ice-cold delivery driving their Fever Ray-via-Gary-Numan electro-pop. The single 'The Mother We Share' stands out, but 'Lies' delivers the knockout blow. *Rob Webb*

## HOODED FANG

**CLUNY 2, NEWCASTLE**  
MONDAY, NOVEMBER 12

**C**ome closer... this place used to be a children's theatre!" implores frontman Daniel Lee, channelling Chitty Chitty Bang Bang's Child Catcher. His band, after all, is named after the villain of a kids' book. And the Toronto quartet are here tonight with the jangly indie and vintage garage rock of new album 'Tosta Mista'. The buoyant Beach Boys "ooh"s of 'Vacationation' feel eerier in real life, while 'Den Of Love' is heavy on soul and melodrama. Despite plenty of craic with the crowd, though, Hooded Fang can do angst too. Tonight's high points are the grungy 'Graves', and the tight lo-fi of current single 'Jubb'. The tracks, like their creators, don't try too hard to be cool or complex. *Hannah J Davies*





One audience member suddenly realised he was at the wrong gig

# JOEY BADA\$\$

**XOYO, LONDON** WEDNESDAY, NOVEMBER 14

*The 17-year-old wasn't born when rap was in its golden era, but the New Yorker and his Pro Era crew create something like a 1980s Brooklyn block party*

**T**his right here's a fucking masterclass, an education!" declares Joey Bada\$\$, surfing atop the rabid crowd packed into his debut London show. For someone born in 1995 who flunked school to hone his flow, the rising New Yorker has at least done his hip-hop history homework. His breakthrough '1999' mixtape, released earlier this year to more buzz than a wasp convention, is a lush ode to golden-era rap packed with nods to J Dilla, MF Doom and Nas, while his Pro Era entourage, out in full force this evening and prowling the stage like a pack of demented hyenas, share more than just initials with Public Enemy. By the time the 17-year-old and his crew leave the stage having played most of that record, their audience braying for more and sweat dripping from the walls, there's little doubt everyone's witnessed something special. Not just a masterclass but some

straight-up *Dead Poets Society* shit – it's that inspiring.

Tonight might be billed as a Joey Bada\$\$ show but the occasion belongs as much to his Pro Era accomplices Capital Steez, CJ Fly and Kirk Knight, who's celebrating his birthday today ("London, you're too good to me," he laughs, responding to a shout out from an audience member). It might sound like a familiar setup – the travelling circus of slacker-rappers, each obsessed with skating and smoking up – but the collective are much more than Odd Future copyists. It's on 'Survival Tactics' that their chemistry is most intoxicating, sending the crowd into such an apoplectic spasm of energy they decide to play it twice in a row, doing exactly as its lyrics promise ("These ain't even punchlines no more/I'm abusing tracks/Leaving instrumentals blue and black"). "That was fucking tight, London!" a near-breathless Bada\$\$ reflects after the second time around. He's not wrong,

'1999' favourite 'Funky Ho\$', essentially a twisted advert for safe sex ("Word to my mother/Two things I never do is leave the crib without some rubbers/Or tell a funky bo I love her") wins a similarly riotous reaction, with the Pro Era members stagediving into the audience and luring girls to come back up with them, while 'Fromdatomb\$' sounds like something born to be blared on a boombox at a block party in 1980s Brooklyn, all muted brass, scratched samples and skyscraper-sized beats.

Few acts could whip up such hysteria on their first London show, but then again few people have what Bada\$\$ has:

power, playfulness and, occasionally, as on coming-of-age slow jam 'Hardknock', a touching tenderness. All things they can't teach you in high-school textbooks, come to think of it. *Al Horner*

## WHAT TWITTER THOUGHT

**@its\_valencia:**  
"BEST NIGHT OF MY LIFE ALLL THANKS to my nigga @joeyBADASS\_"

**@Yoo\_Greshio**  
"I can see @joeyBADASS\_ @FLYestintheeERA @Chuck\_Strangers @KirkKnight and the rest of #ProEra being

known and remembered by all hip-hop fans"  
**@ANONYMITY**  
"@joeyBADASS\_ heavy show last night. Serious energy and rhymes"

**@masterlen88**  
"Joey bada\$\$ and pro era killed it last night"

**@moorizzLA**  
"Hip hop is alive!! Massive props to Joey Bada\$\$ & Pro Era for tearing XOYO downwwwn"

**@MrRoyThomas**  
"Joey Bada\$\$ & Pro Era handling business in London. Shits wild. #proera @XOVO"



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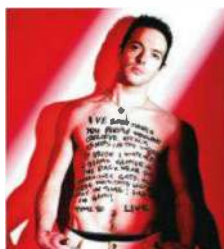
Better start cramming fistfuls of Strepsils into that giant gob of yours, Brandon, because it would be a bloody disaster if you got throat-knack again next June, wouldn't it? The Killers had to pull the plug just four songs into their Manchester Arena show earlier this month, after our favourite flamboyant frontman's voice went mysteriously AWOL. They've rearranged those scrapped dates to take place in February 2013 instead, but they've got their sights set on loftier goals and even more stadium supremacy. Next summer, they'll play their biggest show EVER at Wembley Stadium on June 22, and we're pretty confident that the 'Battle Born' boys will be, erm, battle-ready when they take on the challenge. The first batch of tickets were available exclusively to members of their fan club, The Victims, but now it's a free-for-all – let the scrum commence...



## THE FALL

**STARTS:** Leeds Brudenell Social Club, Nov 30

Going to see The Fall is always a bit of a lottery, but take your chances when they hit Leeds (Nov 30) and Brighton (Dec 4).



## GLASVEGAS

**STARTS:** London Garage, Dec 1

Here's your chance to get a sneak preview of Glasvegas' third album 'Whoever Shouts The Loudest' when they embark on a seven-date tour in December.



## METZ

**STARTS:** Manchester Soup Kitchen, Jan 28, 2013

Feral Toronto trio Metz are one of Canada's most underrated exports. See them playing the highlights of their ace self-titled debut.



## PATRICK WOLF

**STARTS:** Oxford St John Evangelist, Feb 4

Pop's most exuberant showman is celebrating 10 years as a recording artist – join him in pulling a party popper next February.



## CAITLIN ROSE

**STARTS:** Bristol Fleece, Feb 26

The Nashville native has a new album, 'The Stand-In', out next February – and she'll be playing four shows to support its release, ending in Manchester (Mar 1).



## EGYPTIAN HIP HOP

**STARTS:** Glasgow Nice'N'Sleazy, Mar 1

EHH have finally released a flipping debut album – it's time to see how 'Good Don't Sleep' fares when it's given a live showcasing.



## JESSIE WARE

**STARTS:** Cambridge Junction, Mar 6

Mercury-nominated Jessie plays a string of dates next March – and she's just added an extra London show, too, at Shepherds Bush Empire (Mar 14).



## THE GASLIGHT ANTHEM

**STARTS:** Bristol O2 Academy, Mar 21

Following the success of their third album 'Handwritten' in 2012, The New Jersey rockers head back over to the UK in March.



## LANA DEL REY

**STARTS:** Birmingham Academy, May 12

Given her shaky live start, Lana's not been shredded by nerves in recent times – see if the world's most blog-friendly megastar can keep it up for five UK dates.



## FLAMING LIPS

**STARTS:** London Roundhouse, May 20

Freakishly huge hands, giant hamster balls, fake blood: the Lips' stage set is pretty unsurpassed in the WTF stakes. There's two London shows next May to check out.



## RIHANNA

**STARTS:** Cardiff Millennium Stadium, Jun 10

Say what you want about Riri, but she's bound to put on one hell of a spectacle when she touches down for five mega-sized shows.



## THE XX

**STARTS:** Manchester International Festival, Jul 4

Romy, Oliver and Jamie have bagged a residency at the city's International Festival in July, where they'll play a spate of intimate shows.



# PICK of the WEEK

What to see this week? Let us help



## FOALS

STARTS: Sheffield, Queens Social Club, Nov 28

NME  
PICK

Brace yourselves: the third onslaught from Foals is finally upon us. And all the signs so far suggest that Yannis and the boys have been looking for the last couple of years cooking up something bloody MASSIVE. We've already had the swaggeringly sexy 'My Inhaler', but this week's your chance to see them blitz through the choicest cuts from forthcoming new album 'Holy Fire' (released in February 2013) for the first time as they head back out on the road. Judging by how colossal their new wares are sounding, they won't be knocking around in venues of this size for too much longer, either. Catch them while you can in Sheffield (Nov 28), Leicester (29), Stoke (30), Doncaster (Dec 2), Derby (3) and Gloucester (4) – and next week, too, in Southampton (6), Bournemouth (7), Aldershot (8), Brighton (10) and Tunbridge Wells (11).



## Everyone's Talking About PEACE

STARTS: Dundee Doghouse, Nov 28  
We love Peace so much we've personally asked them to preside over the festivities at our New Year's Eve Ball at Koko in London. Before that they'll be in Dundee (Nov 28), Aberdeen (29), Newcastle (30) and Sheffield (Dec 4) before heading to Norwich, Southampton and Brighton (ends Dec 6).



Don't Miss **TRASH TALK**  
STARTS: Bournemouth Sound Circus, Nov 28  
Trash Talk may have released their last album on Tyler, The Creator's record label, but they don't need any tips from Odd Future when it comes to putting on a body-slammng live show. They play Bournemouth (Nov 28), Bristol (30), Tunbridge Wells (Dec 1) and two shows in London (Nov 29 and Dec 2).



Radar Star **MS MR**  
STARTS: Manchester Soup Kitchen, Nov 28  
We don't have the foggiest who MS MR actually are – the NY duo are still keeping their identities under wraps – but it doesn't matter: all you need to know is their witchy chillwave is ace. They're only in the UK for a handful of dates, so make sure you catch them in Manchester (Nov 28) and London (29).

# WEDNESDAY

November 28

## ABERDEEN

**Make Sparks** The Tunnels  
01224 211121

## RELEAST

**Rancid** Mandela Hall 028 9024 5133  
**Rodriguez Empire** 028 9024 9276

## BIRMINGHAM

**Big Sean** HMV Institute  
0844 248 5037  
**Elbow/Here We Go Magic** NI Arena Academy  
**Mike Tramp** Asylum 0121 233 1109  
**Needtobreathe** O2 Academy  
0870 477 2000  
**The Staves** Hare & Hounds  
0870 264 3333

## BOURNEMOUTH

**Jazz Morley** O2 Academy  
0870 477 2000  
**Trash Talk/TRC** Sound Circus  
01202 551802

## BRIGHTON

**Frank Turner** Corn Exchange  
01273 709709  
**Here There Be Monsters** Sticky  
Mike's Frog Bar 01273 749 465  
**Michele Stodart** The Hope  
01273 723 568  
**Peter Hook & The Light** Concorde 2  
01273 673 311  
**The Soft Moon** Green Door Store  
07894 267 053

## BRISTOL

**Akala** Thekla 08713 100000  
**Alex Cornish** Louisiana 0117 926 5978  
**Buddy Whittington** The Tunnels  
0117 929 9008  
**Get Cape. Wear Cape. Fly** (acoustic)  
Fleece 0117 945 0996  
**The Human League** Colston Hall  
0117 922 3683  
**Icage** Croft (Main Room)  
0117 987 4144

## CAMBER SANDS

**Shellac/Kim Deal/Wire/Future Of**  
**The Left** Camber Sands Holiday  
Centre 0115 912 9000

## CAMBRIDGE

**Adam Ant** Corn Exchange  
01223 357851

## CARDIFF

**Canterbury** Clwb Ifor Bach  
029 2023 2199  
**Gary Louris** The Globe 07738 983947  
**Liferliner** Bogley 029 2034 1463

## COVENTRY

**Ravens & Chimes** Taylor John's  
House 024 7655 9958

## DUNDEE

**Bill Wells & Aidan Moffat**  
Contemporary Arts 01382 432244  
**Peace** Doghouse 01382 227080

## EDINBURGH

**Carly Connor** Electric Circus  
0131 226 4224  
**Chain And The Gang** Sneaky Pete's  
0131 225 1757

## GLASGOW

**Rizzle Kicks** Corn Exchange  
0131 443 0404  
**Skinny Molly** The Caves  
0131 557 8989  
**Converge** Classic Grand  
0141 847 0820  
**Marilyn Manson/Rob Zombie** SECC  
0141 248 3000  
**Sparrow & The Workshop**  
Nice'n'Sleazy 0141 333 9637

## GLoucester

**Alabama 3** Guildhall Arts Centre  
01452 503050  
**GUILDFOED**  
**Cosmo Jarvis/Mad Dog McRea**  
Boilerroom 01483 539 539

## LEEDS

**Eclectic Wharf** Chambers  
**The Elijah/Carcen City** The Well  
0113 2440474

## Moulettes

Oporto 0113 245 4444  
**The Raveonettes** Brudenell Social  
Club 0113 243 5866

## LEICESTER

**The Cut Ups** Soundhouse  
07830 425555  
**Auction For The Promise Club/**  
**Annica** O2 Academy 0870 477 2000  
**Ben Ottewill** Eric's Club  
**Purity Ring** Kazimir 0871 230 1094

## LONDON

**Alanis Morissette** O2 0870 701 4444  
**The Algorithm** Black Heart  
020 7428 9730  
**Alphabeat** Dingwalls 020 7267 1577  
**Baloji** Village Underground  
020 7422 7505  
**Bastard Sword/Wobbly Lamps**  
Power Lunches Arts Cafe  
**Ben Howard** O2 Academy Brixton  
0870 477 2000  
**The Branco** Heist Good Ship  
020 7372 2544  
**Cauldron/Monument** Barfly  
0870 907 0999  
**Darwin Deez** XOYO 020 7729 5959  
**David Cronenberg's Wife/Dear**  
**Joseph** Buffalo Bar 020 7359 6191  
**Deathline/The Lost Souls** MacBeth  
020 7739 5095

## The Dirty Strangers/Rotten Hill

**Gang 100** Club 020 7636 0933  
**Dirty Three/Zun Zun Egui**  
O2 Shepherd's Bush Empire  
0870 771 2000  
**Electric Mary** Borderline  
020 7734 5547

## Feed Me/KOAN Sound

**Electric** Ballroom 020 7485 9006  
**Goldsboro** Underworld  
020 7482 1932  
**Kodaline** Sebright Arms  
020 7729 0937  
**Light Asylum** Cargo 0207 749 7840  
**Luke Younger** Cafe Oto  
0871 230 1094

## Lumerians/Vision Fortune

**The** Waiting Room 020 7241 5511  
**Marika Hackman** Monto Water Rats  
0207 813 1079  
**Pand'r Eyez** Shackwell Arms  
020 7249 0810  
**Shinies/Being There** Old Blue Last  
020 7613 2478

## So Called Humans/The Standing

**Stones** Nambucca 020 7272 7366  
**Spring Offensive** St Pancras Old  
Church  
**St Spirit** Amersham Arms  
0208 469 1499  
**Tellison** Moustache  
**Thea Gilmore** Union Chapel  
020 7226 1686  
**Tribes** Hoxton Square Bar and  
Kitchen 020 7613 0709

## Wild Nothing/TOPS

The Lexington  
020 7837 5387  
**1914's/Strange Empire** Dublin Castle  
020 7485 1773

## MANCHESTER

**The Coronas** Ruby Lounge  
0161 834 1392  
**Crystal Castles** Academy  
0161 832 1111  
**Frankie & The Heartstrings** Trof  
Fallowfield 0161 224 0467  
**Girls On Film** Deaf Institute  
0161 330 4019  
**MS MR** Soup Kitchen 0161 236 5100  
**Soil** NQ Live 0161 834 8180  
**Van Morrison** Bridgewater Hall  
0161 907 9000

## NEWCASTLE

**Band Of Skulls** Digital 01912 619755  
**Therapy?** O2 Academy 2  
0870 477 2000

## NORWICH

**Father John** Misty Arts Centre  
01603 660 352

## NOTTINGHAM

**Keane/Wolf Gang** Capital FM Arena  
0115 948 4525

## OXFORD

**Dawes** Bullingdon Arms  
01865 244516

## PORTSMOUTH

**The Milk** Wedgewood Rooms  
023 9286 3911

## SHEFFIELD

**Buckcherry** Corporation  
0114 276 0262  
**Chad Valley** The Great Gatsby  
0114 276 3939  
**Foals** Queens Social Club  
0114 272 5544  
**Gary Barlow** City Hall 0114 278 9789  
**Madina Lake** O2 Academy  
0870 477 2000  
**Oh Susanna** Greystones  
0114 266 5599

## SOUTHAMPTON

**Magnum** Brook 023 8055 5366

## SOUTHDOWN

**Squeeze** Cliffs Pavilion 01702 351135

## STOKE ON TRENT

**The View** Sugarmill 01782 214 991  
**JOCC** Victoria Hall 0870 9080888

## ST ALBANS

**Brocker Horn** 01727 853 143

## WAKEFIELD

**Heroes Never Drown** Snooty Fox  
01924 374455

## WOLVERHAMPTON

**The Electric Boys** Slade Room  
0870 320 7000

## YORK

**Electric Six** Fibbers 01904 651 250  
**The Quireboys** The Duchess  
01904 641 413



Crystal Castles,  
Academy, Manchester

JEN FIVE, RICHARD JOHNSON, AMY BRAMWELL, JOEY MALONEY, POONER GHANA,  
MATT SALACUSE, ANDY WILLISHER, ROSS GILMORE, LAURA PALMER



## THURSDAY

November 29

**ABERDEEN**  
Peace The Tunnels 01224 211121

**BIRMINGHAM**  
Action Replay 02 Academy 3  
0870 477 2000  
Alun Cochrane Glee Club  
0870 241 5093  
Evan Dando & Juliana Hatfield HMV  
Institute 0844 248 5037  
Get Cape. Wear Cape. Fly (acoustic)  
Hare & Hounds 0870 264 3333  
Marilyn Manson/Rob Zombie NI  
Arena Academy  
Soil/Fozzy 02 Academy 2  
0870 477 2000  
The Vaccines/DIIV/Deap Vally  
02 Academy 0870 477 2000  
The Words The Ballroom  
0121 448 0797

**BOURNEMOUTH**  
Thin Lizzy 02 Academy  
0870 477 2000

**BRIGHTON**  
Tinchy Stryder Concorde 2  
01273 673 311

**BRISTOL**  
The Delta Bombers The Tunnels  
0117 929 9008  
Europe 02 Academy 0870 477 2000  
Father John Misty Thekla  
08713 100000  
Frederick Butler Croft (Front Bar)  
0117 987 4144  
Mad Dog McRea/Cosmo Jarvis  
Fleece 0117 945 0996  
Suicide Vell Pilgrim Inn

**CARDIFF**  
Continents The Full Moon  
Demented Are Go Bogiez  
029 2034 1463  
Dr Feelgood The Globe 07738 983947  
Joe Driscoll Clwb Ifor Bach  
029 2023 2199  
The Laurel Collective Undertone  
029 2022 8883  
Show Of Hands With Miranda Sykes  
St David's Hall 029 2087 8444

**EDINBURGH**  
The Moulettes Sneaky Pete's  
0131 225 1757

**EXETER**  
Sham 69 Cavern Club 01392 495 370

**GLASGOW**  
Big Sean The Arches 0141 565 1000  
Electric Six 02 ABC 0870 903 3444  
Great Lake Swimmers Broadcast  
0141 332 7304  
Iain Morrison Mono 0141 553 2400  
Magnetic Man/Rudimental  
Redlight/Disclosure/Annie Mac 02  
Academy 0870 477 2000  
Organs Of Love/Palms/Gummy  
Stumps Stereo 0141 576 5018  
The Quireboys The Garage  
0141 332 1120

**LEEDS**  
The Damned 02 Academy  
0870 477 2000  
Gentleman's Dub Club Stylus  
01132 431751  
Liferuiner The Well 0113 2440474  
The Lovely Eggs Wharf Chambers  
The Monkeywrenches Chemis  
Tavern 0113 245 7977  
Peter Hook And The Light Cockpit  
0113 244 3446  
The Spectator Effect Milo 0113 245 7101  
Wild Nothing/Cave Birds Brudenell  
Social Club 0113 243 5866

**LEICESTER**  
The Elijah Soundhouse 07830 425555  
Foals Lock 42

**LIVERPOOL**  
Chain And The Gang Shipping  
Forecast 0151 709 6901  
Elbow Echo Arena 0844 8000 400  
Gallon Drunk Kazimier 0871 230 1094  
Shearwater Eric's Club

Iceage, Hoxton Square  
Bar & Kitchen, London

**LONDON**  
Agent Barfly 0870 907 0999  
Among Brothers Electricity  
Showroom 020 7739 3939  
Ben Howard 02 Academy Brixton  
0870 477 2000  
Crystal Castles/Andrew WK/Trash  
Talk/Wiley/Klaxons (DJ Set)/Mark  
Ronson (DJ Set) Cable Club  
020 7403 7730  
Davies Dingwalls 020 7267 1577  
Drenge/The Death Rays Of Aridilla  
Old Blue Last 020 7613 2478  
Eighteen Nightmares At The Lux  
MacBeth 020 7739 5095  
The Ex Cafe Oto 0871 230 1094  
Hornet/Daken Borderline  
020 7734 5547  
Iceage/Eagulls Hoxton Square Bar  
and Kitchen 020 7613 0709  
Jack Cheshire Wilmington Arms  
020 7837 1384  
Letherette Shacklewell Arms  
020 7249 0810  
Magnum 02 Academy Islington  
0870 477 2000  
The Masonics/Fallen Leaves Buffalo  
Bar 020 7359 6191  
The Milk 02 Shepherds Bush Empire  
0870 771 2000  
Mystery Jets/Temples Royal Festival  
Hall 020 7960 4242  
MS MR Electrowerkz 020 7837 6419  
Needtobreathe KOKO 020 7388 3222  
The Revival Hour/Seraphina Steer  
Village Underground 020 7422 7505  
Rodrigo Y Gabriela HMV Forum  
020 7344 0044  
The Rolling Stones 02 0870 701 4444  
Rusko Fabric 020 7336 8898  
Scraw/Shannon Wright Cargo  
0207 749 7840  
Scud Penguin Roadtrip 020 7253 6787  
Seams The Waiting Room  
020 7241 5511  
Soul II Soul Assembly Hall  
020 8577 6969  
The View Electric Ballroom  
020 7485 9006  
White Fence/Dignan Porch Victoria  
020 8399 1447  
Wu-Block Garage 020 7607 1818

**MANCHESTER**  
Akala Sound Control 0161 236 0340  
Ben Folds Five 02 Apollo  
0870 401 8000  
Boat To Row Dry Bar 0161 236 5920

Converge Academy 2 0161 832 1111  
Keane/Wolf Gang Arena  
Racing Glaciers Black Lion  
0161 834 9009  
Sound Of Guns Ruby Lounge  
0161 834 1392  
Testament HMV Ritz 0161 236 4355

**MILTON KEYNES**  
Turin Brakes Stables 01908 280800

**NEWCASTLE**  
Buckcherry 02 Academy  
0870 477 2000

**NEWTON ABBOT**  
Ethan Johns Phoenix Sound  
01626 334942

**NOTTINGHAM**  
Alanis Morissette Capital FM Arena  
0115 948 4526  
The Staves Bodega Social Club  
08713 100000  
Thea Gilmore Rescue Rooms  
0115 958 8484

**OXFORD**  
Alabama 3 02 Academy  
0870 477 2000  
Michele Stodart Jericho Tavern  
01865 311 775  
The Spin Trio Wheatheaf  
01865 721 156  
Madness Motorpoint Arena  
029 2022 4488  
Man Like Me Gwdihw Cafe Bar  
029 2039 7933

**READING**  
Stewart Francis Hexagon  
0118 960 6060

**SHEFFIELD**  
The Albion Band Greystones  
0114 266 5599  
Band Of Skulls Leadmill  
0114 221 2828  
Ben Ottewill Plug 0114 276 7093  
The Ravenettes Queens Social Club  
0114 272 5544  
Therapy? 02 Academy 0870 477 2000

**SOUTHAMPTON**  
Frank Turner Guildhall 023 8063 2601

**STROUD**  
The Idiot Bastard Band Subscription  
Rooms 01453 760900

**WOLVERHAMPTON**  
Late Night Reading Slade Room  
0870 320 7000

**YORK**  
Mark Wynn Basement 01904 612 940  
Sharon Shannon The Duchess  
01904 641 413

## FRIDAY

November 30

**ABERDEEN**  
Carly Connor The Tunnels  
01224 211121  
Rizzle Kicks Music Hall 01224 641122

**BELFAST**  
And So I Watch You From Afar  
Mandela Hall 028 9024 5133  
Electric Six Spring & Airbrake  
028 9032 5968  
Purity Ring Staff Kitten  
028 9023 8700

**BENHILL ON SEA**  
June Tabor De La Warr Pavilion  
01424 787900

**BIRMINGHAM**  
Boat To Row 02 Academy 2  
0870 477 2000  
Madina Lake HMV Institute (Temple)  
0844 248 5037  
The North Sea Scrolls Glee Club  
0870 241 5093  
Show Of Hands With Miranda Sykes  
Town Hall 0121 780 3333  
Silent Filter 02 Academy 3  
0870 477 2000  
Squeeze Symphony Hall  
0121 780 3333  
The TG Collective MAC 0121 440 3838

**BOURNEMOUTH**  
The Vaccines/DIIV/Deap Vally/Pale  
02 Academy 0870 477 2000  
The View Old Fire Station  
01202 503888

**BRIGHTON**  
The Algorithm/Collisions/The 55th  
Flotilla Audio 01273 624343  
Beth Orton St George's Church  
01273 279448  
The Ghost Of A Thousand/Bastions  
Coalition 01273726858  
Happy Mondays/808 State Centre  
0870 900 9100  
Iceage Green Door Store  
07894 267 053  
Rodriguez Dome 01273 709709  
Shearwater Sticky Mike's Frog Bar  
01273 749 465  
The Skints The Haunt 01273 770 847

**BRISTOL**  
Beth Rowley Fleece 0117 945 0996  
The Egg Fiddlers 0117 987 3403  
The Liftmen/Empty Pools Grain  
Barge 0117 929 9347  
The Rifles Thekla 08713 100000  
Tim Van Eyken Colston Hall  
0117 922 3683  
Trash Talk Croft (Main Room)  
0117 987 4144

**CARDIFF**  
Europe Coal Exchange 029 2049 4917  
Madness Motorpoint Arena  
029 2022 4488  
Man Like Me Gwdihw Cafe Bar  
029 2039 7933

**COVENTRY**  
The Establishment Warwick Cavern  
01926 494 600

**DERBY**  
Where Angels Suffer The Hairly Dog

**DERRY**  
The Minutes Masons Bar  
028 7136 0177

**EDINBURGH**  
Cancel The Astronauts Electric Circus  
0131 226 4224  
Karine Polwart Queens Hall  
0131 668 2019  
Rusko Liquid Room 0131 225 2564  
The Saw Doctors HMV Picture House  
0844 847 1740  
White Heath Cabaret Voltaire  
0131 220 6176

**FROME**  
Topolader Cheese & Grain  
01373 455420

**GATESHEAD**  
The Lake Poets Old Town Hall  
0191 433 6916

**GLASGOW**  
Arty Chamberlain 0141 248 6447  
Ben Folds Five 02 Academy  
0870 477 2000  
Gallon Drunk Nice'n'Sleazy  
0141 333 9637  
Marika Hackman King Tut's Wah Wah  
Hut 0141 221 5279  
The Ravenettes/Holy Esque Oran  
Mor 0141 552 9224  
Saul Williams SWG3 0141 357 7246  
Soil Arches 0141 221 4001  
Steve Cradock Maggie May's  
0141 548 1350  
Therapy? The Garage 0141 332 1120  
The Vibrators Ivory Blacks  
0141 221 7871  
Wild Nothing Stereo 0141 576 5018

**LEEDS**  
The Fall Brudenell Social Club  
0113 243 5866  
Knife Party 02 Academy  
0870 477 2000

**LEICESTER**  
Chris Warner Crumblin' Cookie  
0116 253 1212



The Overtones De Montfort Hall  
0116 233 3111  
UK Subs Lock 42

**LIVERPOOL**  
Alanis Morissette Echo Arena  
0844 8000 400  
The Stylistics Philharmonic Hall  
0871 230 1094

**LONDON**  
Adam Ant 02 Shepherds Bush Empire  
0870 771 2000  
Ben Howard 02 Academy Brixton  
0870 477 2000  
Chain And The Gang/The Nuns The  
Lexington 020 7837 5387  
Code Electrowerkz 020 7837 6419  
Diskordian Enterprise 020 7485 2659  
History Of The Hawk/Throne/Cult  
Cinema Old Blue Last 020 7613 2478  
Hybrid Minds Plan B 08701165421  
Ilona Union Chapel 020 7226 1686  
Jimmy Edgar Village Underground  
020 7422 7505  
Keane/Wolf Gang 02 0870 701 4444  
The Merryfees Buffalo Bar  
020 7359 6191  
Playlounge Power Lunches Arts Cafe  
Rustie XOYO 020 7729 5959  
The Sonics HMV Forum  
020 7344 0044  
The Theme 100 Club 020 7636 0933  
Zammuto Birthdays

**MANCHESTER**  
Alabama 3 Academy 0161 832 1111  
British Racing Green Dry Bar  
0161 236 5920  
Chew Lips Deaf Institute  
0161 330 4019

Ghosting Season Kraak  
07855 939 129  
Great Lake Swimmers Night & Day  
Cafe 0161 236 1822  
Justice/Magnetic Man/Rudimental  
Disclosure Warehouse Project  
0161 835 3500  
The Lottery Winners Ruby Lounge  
0161 834 1392  
The Lovely Eggs Roadhouse  
0161 228 1789  
Miss May I Club Academy  
0161 832 1111  
The Rats Islington Mill 0871 230 1094

**MILTON KEYNES**  
Kathryn Roberts & Sean Lakeman  
Stables 01908 280800

**NEWCASTLE**  
Aynsley Lister Cluny 0191 230 4474  
Peace/Virals Head Of Steam  
0191 232 4379  
Peter Hook & The Light 02 Academy  
2 0870 477 2000  
Scuba Digital 01912 619755  
Vic Godard & The Sexual Objects  
Star And Shadow Cinema  
0191 2610066

**NORWICH**  
The Damned UEA 01603 505401  
Demented Are Go Arts Centre  
01603 660 352

**NOTTINGHAM**  
The Human League Royal Concert  
Hall 0115 948 2626  
Michele Stodart Bodega Social Club  
08713 100000  
Sam Carter Guitar Bar 07770 226 926  
Sinners Highway Rock City  
08713 100000

**OXFORD**  
Imperial Leisure Cellar  
01865 244 761

**PLYMOUTH**  
Steps Pavilions 01752 229922  
TRC White Rabbit 01752 227522

**PONTYPRIDDI**  
Magnum Muiri Arts Centre  
0871 230 1094

**PORTSMOUTH**  
The Laurel Collective Kraken Walks  
023 9288 2981

**PRESTON**  
Zan Lyons Continental 01772 499 425

**RUGBY**  
Spit Like This Vault 01788 303003

**SHEFFIELD**  
Get Cape. Wear Cape. Fly Leadmill  
0114 221 2828  
Worldly Savages Penelope's  
01246 436 025

**SOUTHAMPTON**  
The Program Initiative Soul Cellar  
023 8071 0648

**SOUTHEND**  
Thin Lizzy Cliffs Pavilion 01702 351135

**STOKE ON TRENT**  
Foals Sugarmill 01782 214 991  
The Manfreds Victoria Hall 0870  
9080888

**ST ALBANS**  
The Idiot Bastard Band Alban Arena  
01727 844 488

**SWANSEA**  
Elliott Brood Chatterly 01792 463980

**TORQUAY**  
Melosa The Attic 01803 290 036

**TRURO**  
Canterbury Bunters Bar  
0187 2241 220  
Frank Turner Hall For Cornwall 01872  
262466

**TUNBRIDGE WELLS**  
Genesis Elijah Forum 0871 277 7101

**WIDENHAM**  
Ugly Kid Joe Central Station 01978  
358780

**YORK**  
Ginger Baker Fibbers 01904 651 250



## SATURDAY

December 1

## ABERDEEN

Heid Snafu 01224 596 111

## BATH

Frank Turner Pavilion 01225 447770

## BEDFORD

The Damned Corn Exchange  
01234 269519

## BIRMINGHAM

Alex Lucas Asylum 0121 233 1109

Martyr De Mona The End

0121 448 0797

Matthew Dear Hare &amp; Hounds

0870 264 3333

Scott Matthews Town Hall

0121 780 3333

She Screams Murder 02 Academy 3

0870 477 2000

## BOURNEMOUTH

Amine Edge Old Fire Station

01202 503888

The Laurel Collective 60 Million

Postcards 01202 292 697

Magnetic Man/Annie Mac

Rudimental/Red Light/Disclosure

02 Academy 0870 477 2000

## BRIGHTON

Chew Lips Green Door Store

07894 267 053

Converge Concorde 2 01273 673 311

Madness Centre 0870 900 9100

Miaoux Miaoux Sticky Mike's Frog

Bar 01273 749 465

Needtobreathe The Haunt

01273 770 847

## BRISTOL

Albert Lee Fleece 0117 945 0996

Boat To Row Louisiana 0117 926 5978

Great Lake Swimmers Start The Bus

0117 930 4370

Mono Exchange 0117 9304538

Synkro Blue Mountain 0117 942 0341

Yes Sir Boss Thekla 08713 100000

## CAMBRIDGE

Lewis Mokler Man On The Moon

01223 474259

## CARDIFF

The Lambrettas The Globe

07738 983947

Madina Lake CF10 02920 781 400

## DERRY

Richard Hawley Nerve Centre

028 7126 0562

## EASTBURY

LOCC Congress Theatre 01323 412000

## EDINBURGH

The Exploited Studio 24

0131 558 3758

The Jon Cohen Experimental

Wee Red Bar 0131 229 1442

Man Made Origin/Glacier/Storm Of

Embers/Order Of The Tide Banshee

Labyrinth 0131 558 8209

## ENSTEAD

Th n Lizzy University 01392 263519

## GLASGOW

Alabama 3 02 ABC 0870 903 3444

Buckcherry The Garage 0141 332 1120

Evan Dando &amp; Juliana Hatfield

SWG3 0141 357 7246

Iggy Azalea 02 ABC2 0141 204 5151

Miss May I Classic Grand

0141 847 0820

Paper Aeroplanes Griffin

0141 331 5171

Vic Godard &amp; The Sexual Objects

Stereo 0141 576 5018

Willy Mason King Tut's Wah Wah Hut

0141 221 5279

## LEEDS

Ben Folds Five 02 Academy

0870 477 2000

Dawes Brudenell Social Club

0113 243 5866

## LIVERPOOL

Band Of Skulls 02 Academy

0870 477 2000

The Cubical Mello Mello

0151 707 0898

Finley Quay Kazimier 0871 230 1094

Ian Prowse 02 Academy 2

0870 477 2000

Robert Vincent View Two

0151 236 9555

The Saw Doctors Philharmonic Hall

0871 230 1094

Sound Of Guns Masque 0151 707 6171

## LONDON

Alien Sex Fiend Boston Arms

020 7272 8153

A Body Of People Dublin Castle

020 7485 1773

Charlotte Hatherley/Billy Vincent

Underbelly 0207 613 3105

Erol Alkan Oval Space

020 7033 9932

Gemma Hayes Bush Hall

020 8222 6955

Glasvegas Garage 020 7607 1818

Howling Owl Bull &amp; Gate

020 7485 5358

Jason Mraz 02 0870 701 4444

Kate Nash Queen Elizabeth Hall

020 7960 4242

Krafty Kuts Cable Club 020 7403 7730

Left For Dead/Visions Of War New

Cross Inn 020 8692 1866

The Machine Gunners/Winterhours

Sebright Arms 020 7729 0937

Molly Hatchet Underworld

020 7482 1932

No Regular Play XOYO 020 7729 5959

Pharoah Hope &amp; Anchor

020 7354 1312

Professor Green Electric Brixton

020 7274 2290

The Severed Limb/The Transients

Cavendish Arms 0207 627 0698

Skunk Anansie 02 Academy Brixton

0870 477 2000

## MANCHESTER

Chopstick &amp; Johnnyn Sankey's

0161 661 9668

Gaggle Islington Mill 0871 230 1094

Orbital/Apparat/Modeselektor/

Zombi Warehouse Project

0161 835 3500

Kate Nash, Queen  
Elizabeth Hall, London

The Raveonettes Sound Control

0161 236 0340

Therapy? Academy 2 0161 832 1111

## NEWCASTLE

Parastatic Cumberland Arms

0191 265 6151

Rizzle Kicks 02 Academy

0870 477 2000

## NORWICH

David Essex Theatre Royal

01603 630000

The Idiot Bastard Band UEA

01603 505401

Scroobius Pip Open 01603 763 111

## NOTTINGHAM

Demented Are Go Old Angel

0115 950 2303

Nine Below Zero Rescue Rooms

0115 958 8484

Rancid/The UK Subs/Drongos For

Europe Rock City 08713 100000

## OXFORD

Iceage Cellar 01865 244 761

Netsky 02 Academy 0870 477 2000

## PLYMOUTH

Mad Dog McRea/Cosmo Jarvis

University 01752 663337

## POOLE

Slade Lighthouse 01202 685222

## PORTSMOUTH

Steve Vai Guildhall 023 9282 4355

## PRESTON

Mog Stanley The Variety

01772 254 708

## SHEFFIELD

Feral Brood 02 Academy

0870 477 2000

Heidi Talbot Cathedral 0871 230 1094

Nat Johnson Lantern Theatre

0114 255 1776

Steps City Hall 0114 278 9789

## SUNDERLAND

The View Independent 0191 565 8947

## TUNBRIDGE WELLS

Trash Talk The Forum 0871 277 7101

## WOLVERHAMPTON

Dan Baird's Homemade Sin Slade

0870 320 7000

Magnum/Trillium Wulfrun Hall

0870 320 7000

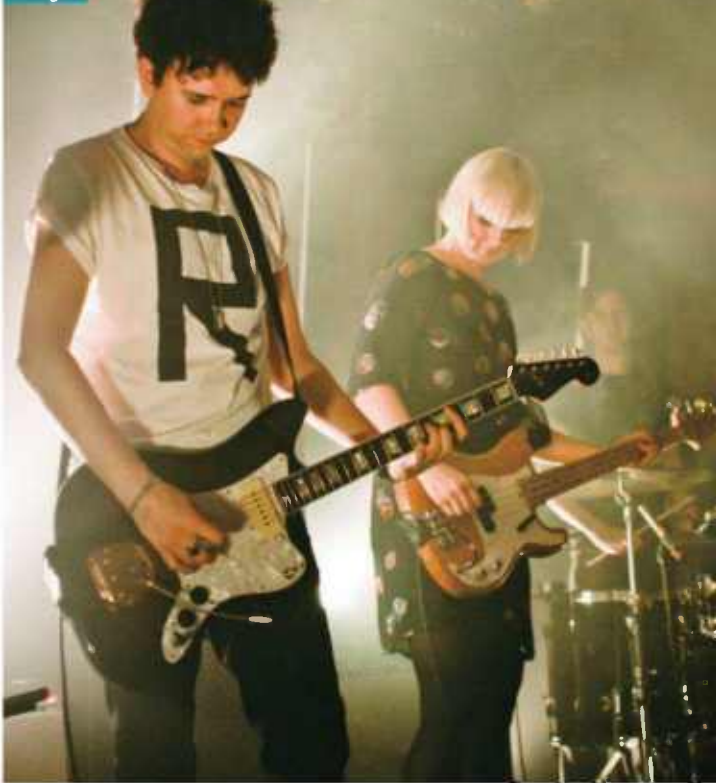
Ned's Atomic Dustbin Civic Hall

01902 552121

## YORK

Ben Marwood The Duchess

01904 641 413

The Raveonettes,  
HMV Institute,  
Birmingham

## ABERDEEN

Alasdair Fraser &amp; Paul MacHills

Music Hall 01224 641122

## BELFAST

Richard Hawley Mandela Hall

028 9024 5133

## BIRMINGHAM

Dry Heaves/Huffin' Paint/Love

Hurts Wagon &amp; Horses 0121 772 1403

Miss May I 02 Academy 2

0870 477 2000

The Raveonettes HMV Institute

0844 248 5037

## BOURNEMOUTH

David Essex International Centre

0870 111 3000

## BRIGHTON

Keane/Wolf Gang Centre

0870 900 9100

Richard Dawson Cowley Club

01273 696 104

## BRISTOL

Among Brothers Croft (Main Room)

0117 987 4144

The Damned 02 Academy

0870 477 2000

Graveyard Fleece

0117 945 0996

Needtobreathe Thekla

08713 100000

The Wave Pictures Louisiana

0117 926 5978

## CARDIFF

Band Of Skulls Coal Exchange

029 2049 4917

## EDINBURGH

Iggy Azalea Electric Circus

0131 226 4224

Orbital/Nathan Fake HMV Picture

House 0844 847 1740

## EWASTON

Anaal Nathrakh/Saturnian

Monolithian/Cryostorm Cavern Club

01392 495 370

## GLASGOW

Rancid/Cockney Rejects/Control

Barrowlands 0141 552 4601

Stars Oran Mor 0141 552 9224

Yeasayer Arches 0141 221 4001

## LEEDS

Rizzle Kicks 02 Academy

0870 477 2000

The 1975 Cockpit 0113 244 3446

## LONDON

Alexisonfire 02 Academy Brixton

0870 477 2000

Dark Quarterer Nambucca

020 7272 7366

Elbow 02 0870 701 4444

In Ruins Boston Music Room

020 7272 8153

John Cooper Clarke Jacksons Lane

Community Centre 020 8341 4421

Madina Lake Garage 020 7607 1818

Spear Of Destiny 02 Academy

Islington 0870 477 2000

Trash Talk/Witch Cult Birthdays

## MANCHESTER

Chilly Gonzales Royal Northern

College Of Music 0161 273 6283

Evan Dando Academy 2 0161 832 1111

Glasvegas Academy 3 0161 832 1111

Matthew Dear Deaf Institute

0161 330 4019

Rodriguez Academy 0161 832 1111

Willy Mason Ruby Lounge

0161 834 1392

## MILTON KEYNES

Derrin Nauendorf Stables

01908 280800

## NEWCASTLE

Alabama 3 Northumbria University

## NORWICH

Beth Orton Arts Centre

01603 660 352

## OXFORD

Natalie Duncan Jericho Tavern

01865 311 775

## PORTSMOUTH

Echoes Of The Dead Hog &amp; Hesper

07813 153 647

## SOUTHAMPTON

Gary Numan Guildhall 023 8063 2601

TRC Joiners 023 8022 5612

## WOLVERHAMPTON

The Human League Civic Hall

01902 552121

My Great Affliction Slade Room

0870 320 7000

## WYBURNHAM

Therapy? Central Station

01978 358780

## YORK

Blitz Kids Stereo 01904 612237

Me Vs Hero Fibbers 01904 651 250

## GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR B



# MONDAY

December 3

## BELFAST

Kodafine McHugh's 028 9050 9999  
Vida/Matt Cardle/Misha B/JLS  
Odyssey 028 9073 9074

## BIRMINGHAM

Ben Folds Five Yardbird 0121 212 2524  
Martha Wainwright HMV Institute  
0844 248 5037

Willy Mason Glee Club 0870 241 5093

## BOURNEMOUTH

Madness Internalional Centre  
0870 111 3000

## BRIGHTON

The Rifles The Haunt 01273 770 847

## BRISTOL

Buckcherry New Trinity Centre  
0117 907 7119

James Blake (DJ Set) Thekla

08713 100000

Matthew Dear Exchange

0117 9304538

Mission Of Burma/Future Of The

Left Fleece 0117 945 0996

Orbital/Nathan Fake O2 Academy

0870 477 2000

## CARDIFF

InMe CF10 02920 781 400

Macabre/Psycroptic Bogiez

029 2034 1463

The Overtones St David's Hall

029 2087 8444

## COVENTRY

Blitz Kids Kasbah 024 7655 4473

## DERBY

Foals Venue 01332 203545

## EXETER

The Xcerts Cavern Club

01392 495 370

## GLASGOW

Mono Oran Mor 0141 552 9224  
The 1975 King Tut's Wah Wah Hut  
0141 221 5279

## LEEDS

Deerhoof/Buke and Gase Brudenell  
Social Club 0113 243 5866

Stars/Zeus Cockpit 0113 244 3446

## LIVERPOOL

Alex Taylor Band Cavern Club

0151 236 1964

Cancer City Picket 0151 708 5318

Electric Six O2 Academy 2

0870 477 2000

Rancid/Cockney Rejects O2

Academy 0870 477 2000

## LONDON

Abi/Youngblood MacBeth

020 7739 5095

Aghast/Condemned Black Heart

020 7428 9730

Alexisonfire O2 Academy Brixton

0870 477 2000

Bad For Lazarus Barfly

0870 907 0999

Ben Gibbard Union Chapel

020 7226 1686

Bluey Robinson Borderline

020 7734 5547

The Jon Spencer Blues Explosion

Electric Ballroom 020 7485 9006

The Knights Of The Realm Bush Hall

020 8222 6955

Leafcutter John Power Lunches

Arts Cafe

Naytronix/Peepholes Birthdays

The Raveonettes Village

Underground 020 7422 7505

Red Fang Garage 020 7607 1818

Sharon Van Etten/This Is The Kit O2

Shepherds Bush Empire

0870 771 2000

Splashh/Big Deal/Wolf Alice 100

Club 020 7636 0933

Team Ghost/Zoo Zero Sebright Arms

020 7729 0937

The Time & Space Machine/Lola

Colt The Lexington 020 7837 5387

## MANCHESTER

Gary Numan HMV Ritzy 0161 236 4355

Needtobreathe Academy 3

0161 832 1111

With The Punches Sound Control

0161 236 0340

Yeasayer Academy 2 0161 832 1111

## MARGATE

Keane/Wolf Gang Winter Gardens

01843 292795

## NEWCASTLE

Glasvegas O2 Academy 2

0870 477 2000

## NORWICH

Thin Lizzy UEA 01603 505401

## NOTTINGHAM

Rizzle Kicks Rock City 08713 100000

## PORTSMOUTH

Miss May I Wedgewood Rooms

023 9286 3911

Polly Scattergood Cellars

0871 230 1094

## WOLVERHAMPTON

Alabama 3 Robin 2 01902 497860

Steve Vai Civic Hall 01902 552121

## YORK

Scroobius Pip The Duchess

01904 641 413

# TUESDAY

December 4



Florence + The Machine, Westpoint Arena, Exeter



Splashh, 100 Club, London

## ABERDEEN

Runrig Music Hall 01224 641122

## BANGOR

Frank Turner University 01248 351151

## BATH

This Is The Kit Green Park Tavern

01225 400050

## BELFAST

Mono Mandela Hall 028 9024 5133

## BIRMINGHAM

Blackwolf Roadhouse 0121 624 2920

Electric Six O2 Academy 2

0870 477 2000

Natalie Duncan Glee Club

0870 241 5093

Taking Hayley The Ballroom

0121 448 0797

Twenty Twenty HMV Institute

0844 248 5037

## BOURNEMOUTH

Alabama 3 O2 Academy

0870 477 2000

Keane/Wolf Gang International

Centre 0870 111 3000

## BRIGHTON

Boris Coalition 01273726858

## BRISTOL

The Raveonettes Fleece

0117 945 0996

Seasfire Louisiana 0117 926 5978

Thin Lizzy Colston Hall 0117 922 3683

Willy Mason Thekla 08713 100000

## CARDIFF

Ben Ottewell The Moon Club

The Saw Doctors Coal Exchange

029 2049 4917

## EDINBURGH

Gary Numan HMV Picture House

0844 847 1740

## EXETER

Florence + The Machine Westpoint

Arena 01392 446000

## GLASGOW

Dappy O2 Academy 0870 477 2000

Dave Hughes/Mark McCabe/Daniel

Versus The World 13th Note Cafe

0141 553 1638

Graveyard O2 ABC 0870 903 3444

Needtobreathe Oran Mor

0141 552 9224

## GLoucester

Foals Guildhall Arts Centre

01452 503050

## HOVE

The Fall Old Market 01273 325440

## LEEDS

Mission Of Burma Brudenell Social

Club 0113 243 5866

Miss May I Cockpit 0113 244 3446

Squeeze O2 Academy 0870 477 2000

## LIVERPOOL

Admiral Fallow Kazimier

0871 230 1094

Kris Kristofferson Philharmonic Hall

0871 230 1094

Oh Susanna Philharmonic

0151 709 3789

## LONDON

Arcane Roots/My First Tooth

Gunning For Tamar Old Blue Last

020 7613 2478

Ben Folds Five O2 Academy Brixton

0870 477 2000

The Darlings Monto Water Rats

0207 813 1079

Deerhoof Garage 020 7607 1818

Doldrums Shackellwell Arms

020 7249 0810

Evan Dando Royal Festival Hall

020 7960 4242

FIDLAR Dingwalls 020 7267 1577

Get Cape. Wear Cape. Fly Madame

Jojo's O2 7734 2473

James Blake Conway Hall

020 7242 8032

James Iha Bush Hall 020 8222 6955

Mark Lanegan Band HMV Forum

020 7344 0044

Me Vs Hero Barfly 0870 907 0999

The Palace Of Justice/Scams Buffalo

Bar 020 7359 6191

Scott Kelly Black Heart

020 7428 9730

Skinny Lister The Lexington

020 7837 5387

Ultrastra Cable Club 020 7403 7730

Waka Flocka Flame Indigo @ The O2

Arena 0870 701 4444

Winter In Moscow Dublin Castle

020 7485 1773

Yeasayer O2 Shepherds Bush Empire

0870 771 2000

## MANCHESTER

Bloc Party/Maximo Park/Delphic/

Spector/Everything Everything O2

Apollo 0870 401 8000

Red Fang Club Academy 0161 832 1111

Scroobius Pip Ruby Lounge

0161 834 1392

Stars Sound Control 0161 236 0340

## WILTON KEYNES

Steve Harley Stables 01908 280800

## NEWCASTLE

Mumford And Sons/Post War

Years/Dawes Metro Radio Arena

0870 707 8000

Rancid/GBH/Crashed Out O2

Academy 0870 477 2000

## NOTTINGHAM

The Damned Rock City 08713 100000

## OXFORD

Polly Scattergood Jericho Tavern

01865 311 775

## PLYMOUTH

Madness Pavilions 01752 229922

## SHEFFIELD

The Human League City Hall

0114 278 9789

Peace/Gabriel Bruce/Best Friends

Harley 0114 275 2288

## YOKE

All The Young Fibbers 01904 651 250



# THIS WEEK IN 1995

LENNON RETURNS, GOBBY MADONNA, ALRIGHT SQUIRE?



## THE ROSE AND THE THORN

John Squire has been talking to *NME* about the mountain-biking accident that cupped The Stone Roses' Glastonbury headline slot earlier in the year: "It's quite a common injury for mountain bikers and I know that if you hurt your shoulder you either dislocate it or break it. I was pretty sure mine was just dislocated and they could snap it back in and send me home in a taxi. But as soon as I got the morphine inside me I didn't think about it."

## BACK FROM THE DEAD

The first of three instalments in The Beatles' 'Anthology' series is reviewed. Astonishingly, it begins with a 'new' Lennon-sung song. Johnny Cigarettes writes: "The overwhelming feeling is relief, that the reputation of the ultimate pop group remains relatively untainted... Assuming we're not about to witness Lennon-less lolly-go-round tours, John can still rest in peace. And on the off chance he feels like waking up and singing another song... well, that's just fine."

## MADGE: NO LOVE LOST

**P**art of Madonna's notoriety," writes Barbara Ellen in this week's cover story, "springs from the fact that, unusually for a mainstream pop star, she has a big 'rock' mouth." This is true. Today she will talk about art, life, the devil, Oasis ("I don't know what the fuck they're singing about and I don't care"), Elvis, rape, misogyny and fellatio. And getting her goat most of all is Courtney Love, and the way she has denounced Madonna – but only because she "wants independence... like a child does from a parent".

Madonna sighs. "At that time the whole alternative scene, the Generation X scene, was saying: 'Fuck success, fuck the '80s, fuck people who are making money, fuck the establishment!' But in the end it's completely false. Courtney is not anti-establishment at all. She's got her Charles Jourdan shoes on, she goes shopping at Prada. It's all bullshit but it sounds good. "Do I have sympathy for Courtney? I suppose I feel bad that she's lost somebody that she loved, but it's not like it was a great surprise to anybody. When you take that many drugs it's only a matter of time. And let's face it, she's where she is because she put herself there. She's not a victim. Everything that's happening to her she's brought on herself. So, it's quite difficult for me to feel sorry for her.

"I don't know what her future is. She's got to find something to hang on to and she's got to find happiness. If she doesn't, then I don't know what will become of her. That goes for everybody."

## ALSO IN THE ISSUE THAT WEEK

- It's reported that PJ Harvey will duet on the next single from 'Murder Ballads', Nick Cave's forthcoming album of homicide-themed songs.

- R Kelly's self-titled second album is given 0 out of 10, with Ian Fortnam concluding: "R Kelly? Arse Kelly, more like."

- Frank Sinatra is pictured celebrating his 80th birthday with a little help from Bob Dylan and Bruce Springsteen.

- There is an obituary for Led Zeppelin manager Peter Grant, who passed away last Tuesday. "I always saw him as a gentleman," says *NME*'s Roy Carr, who crossed paths with Grant many times. "He respected professionalism in a business where anyone can walk in off the street and get involved. And he always saw the funny side."

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Compiled by Trevor Hungerford

Win!

## A BAG OF NME SWAG



### CLUES ACROSS

- 1+4A Rose in the morning from here, where it hadn't been so easy to drop off (6-2-3-3)  
 11+10A Those hidden feelings coming out in a Maximo Park song (3-13)  
 12 One star totally ruined a Teardrop Explodes number (7)  
 13 US band whose albums include 'Being There' and 'Sky Blue Sky' (5)  
 14 Fronted by Nate Ruess, they enjoyed a Number One hit earlier this year (3)  
 16 Single connection between Miles Kane and Foals (7)  
 19 A rather unrefined album from The Alarm (3)  
 20+21D It was making sounds that Starsailor found more difficult (7-2-4)  
 22+35D The feeling I'd get from a Doors number (5-2)  
 23 The writings of James Joyce or Alfred Lord Tennyson or Franz Ferdinand (7)  
 25 Cure single that had a good hook (5)  
 28 DJ \_\_\_\_ from NWA found in back alley (5)  
 29 It's not safe to complete Milk's number 'All I Wanted Was \_\_\_\_' (6)  
 33 Crate broken open to reveal Erick Serman/Redman recording (5)  
 34 Queen, Fleetwood Mac, Big Country and Embrace have all charted with songs of this title (4-2)  
 36 "All I want is a \_\_\_\_ in my wallet/A small remembrance of something more solid", from Blondie's 'Picture This' (5)  
 37 "Is there anybody going to listen to my story/All about the \_\_\_\_ who came to stay", The Beatles (4)

### CLUES DOWN

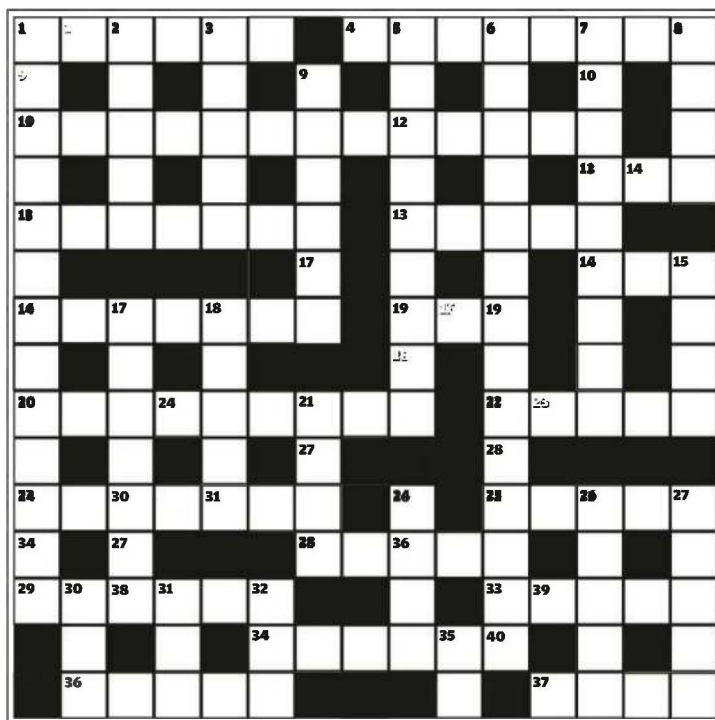
- 1 "And as I looked around I began to notice that we were nothing like the rest", 2012 (8-5)  
 2 'An English Opera' that featured Damon Albarn (2-3)  
 3 (See 26 down)  
 5 A burst of temper or an exciting exhibition from Embrace (9)

- 6 Mind how you get hold of this single from The Traveling Wilburys (6-4-4)  
 7 It's the finest, as far as we're concerned, from Foo Fighters (4-2-3)  
 8 Gorillaz performance taking place in a crowded area (4)  
 9 Someone going round to Arctic Monkeys' (6)  
 15 Graham \_\_\_\_, former member of The Hollies who joined a US supergroup that included Neil Young (4)  
 17 Undisturbed by Ellie Goulding's music (7)  
 18 (See 24 down)  
 21 (See 20 across)  
 24+18D Strangely use bell in a recording by Massive Attack (4-5)  
 26+3D Carr is told about ex-porn star who provided vocals on Manic Street Preachers' 'Little Baby Nothing' (5-5)  
 27 Moby stayed here a while to record an album (5)  
 30 Yeasayer got high on their 'Ambling \_\_\_\_' (3)  
 31 Start to Google name of Sonic Youth album (3)  
 32 Person includes Bee Gees' record label from their disco era (1-1-1)  
 35 (See 22 across)

### OCTOBER 27 ANSWERS

**ACROSS**  
 1 Disconnected, 7 BT, 9 Anna Sun, 10 Road, 11 Equals, 13 Heyday, 17 Ceremony, 18+33A Forget Myself, 23 Coil, 27+26D Tori Amos, 29 On Call, 31 Aero, 35 No Alibis, 36+15A Duane Eddy, 37 Sweet, 38+6D Lee Dorsey

**DOWN**  
 1 Death Of A Clown, 2 Sunny, 3 Oh Stacey, 4+20A Nine Inch Nails, 5 Tomato, 12 Queen, 14+25A Yet Again, 16 Dollar, 19 Raincoats, 21+8D Hang Me Up To Dry, 22 Art, 24 Caleb, 28 I'm Free, 30 Laine, 32 Riot, 34 Ex:El



Normal NME terms and conditions apply, available at [NME.COM/terms](http://NME.COM/terms). Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, December 4, 2012, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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



## COLLECTORS' CORNER

### AC/DC

Here are the music gems that no AC/DC fan should be without



### CAN I SIT NEXT TO YOU, GIRL (1974)



The band's debut single, and the only release to feature Dave Evans on vocals. Because the other key members thought he acted too much like a glam rocker, he was replaced by Bon Scott, who sang with the group until his death in 1980. Scott later re-recorded an arrangement of the song with AC/DC that was more in keeping with their hard-rock style.

**Need To Know:** The original version of the song has never been released outside AC/DC's home country of Australia.

### IF YOU WANT BLOOD YOU'VE GOT IT (1978)



The band capitalised on their growing reputation as a thrilling live act by releasing an album of songs recorded during the 'Powerage' tour of 1978. Most of the tracks are taken from a show at the now defunct Apollo Theatre in Glasgow, where many fans reported feeling the venue's foundations shaking during the performance.

**Need To Know:** At the Glasgow show the band came out for the encore wearing Scotland football strips. Och.

### WHO MADE WHO (1986)



The 'Who Made Who' album also serves as a soundtrack to *Maximum Overdrive*, the 1986 movie directed by horror novelist Stephen King. Only three new songs were composed for the film, including the title track, which became a worldwide hit single. The rest were taken from previous albums, but only one from the Bon Scott era.

**Need To Know:** AC/DC entered the soundtrack arena again in 2010, providing the music for *Iron Man 2*.

### LIVE AT RIVER PLATE (DVD) (2012)



Filed in Buenos Aires, Argentina in 2009, the DVD version of this release is worth getting just to see the crowd reaction the band get (they are hugely popular in South America). The setlist is the one the band stuck to all through their Black Ice world tour, and includes the incredible train-coming-through-the-stage opening.

**Need To Know:** The film went straight in at Number One on the DVD chart in 17 different countries.



# FANMAIL

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

Edited by Ben Hewitt



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LETTERS  
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## Letter of the week

The best of the NME mailbag



## BRING ON THE FUTURE

From: Lisa  
To: NME

Surely with 2013 creeping up on us, I can't be the only reader who's a tad enthused and excited about what's occurring in the British music scene as a whole in this moment of time? In one (street) corner we've got the wistful Dylan-esque bluesman stylings and ramblings of the young daydreaming folkster Jake Bugg and in the other corner we've got the tricky electronic indie beats of the various university graduates Alt-J. Both these acts are in the midst of being embraced and chased by sold-out crowds and critical praise. Jake's just scored a Number One album, and Alt-J have gone and picked themselves up the Mercury Prize. They're representing a cultural wave of change in music, each of them being the polar opposite of the saccharine *X Factor* warblers who take the easy route to making it big, with Jake even commenting in last week's issue how at such a young age it would have been easy for him to fall into the trap of auditioning for the reality music competition but, as he stated with promising poignancy, "But I wouldn't have any ownership of the songs." These acts are unmistakably the future of where music's heading. Heck, my generation missed out on the Blur vs Oasis feud; the Noel protégé Jake vs Alt-J could be just the ticket to ride for the next great music movement.

### NME's response...

Well, I'm not sure whether Jake and Alt-J will quite match the toxic levels of venom that the good old Britpop wars produced – you can colour me surprised if Gus Unger-

Hamilton ever wishes death-via-AIDS upon the Bugg, for starters. But otherwise, I couldn't agree with you more: there's sure gonna be lots to get excited about in 2013, and that's

because the mainstream pillaging led by Jake, Alt-J, The Vaccines and Two Door is hopefully just the beginning. Don't forget that, as well as seeing that lot get bigger and bloody

better next year, we'll also hopefully be hearing lots more from the likes of Savages, Peace, Palma Violets, Haim... it's going to be a mighty fine vintage, ain't it? – BH

### WATER BABEZ

From: Sam

To: NME

Pleeeeeease can your next issue feature more stuff about Splashh and lots of pictures of Swim Deep? All of their music is AMAZING, they deserve loads, and no-one can deny the beauty of Zachary and Cavan. Plus Fred from Spector should have an Agony Aunt page, you know he'd be brilliant.

From: NME

To: Sam

Let this be a lesson to you, would-be-correspondents to *Fanmail*: your chances of having your missives published in these hallowed pages increase tenfold if you have oodles of enthusiasm for new music (pervy obsessions with indie wunderkinds is, of course, just optional) and submit an idea or two that we can shamelessly steal and take credit for (we're already talking to Fred's people and hope to have him solving indie-land's problems ASAP). Anyway, Sam, we're pleased to hear you're digging Splashh and Swim Deep as much as we are, and rest assured we'll be bringing you loads of coverage on them in the coming months. If only everyone was so easily pleased... – BH

### BUGGED OUT

From: Lizzie

To: NME

Oh the NME hype machine, sometimes you get it so right (enter The Libertines), sometimes so wrong (hello The Twang). Sometimes you bang on about someone enough that I go and check them out. So, Jake Bugg, great guitarist, songwriter and spokesperson for a generation (albeit not mine)? No negative letters to counterbalance your constant positivity either, he must be good, right? So I had a listen and he was... alright. Meh. Nothing special as a singer and guitarist, and his songs are very formulaic and lacking the lyrical clout of, say, Arctic Monkeys. The

production I assume is meant to make it sound 'classic' but it just sounds like it's trying to polish an otherwise dull song. So Jake Bugg... nothing special. Just thought I'd offer a bit of balance to your raving.

From: NME

To: Lizzie

I'm with you, Lizzie. I mean, who exactly does he think he is? The bloody Twang or something? In your dreams, Jake, mate – BH

### AXIS OF EVIL

From: Neil

To: NME

While some point to the digital age bringing about the demise of music as we know it, there's something far more evil damaging all that's good in the industry – Radio 1's Live Lounge. You've got decent acts doing covers of poor pop songs, poor pop acts doing covers of decent songs and Little Mix doing god knows what to Mumford & Sons' 'I Will Wait.' Let's face it, Girls Aloud never really recovered from the horrendous mess of Robyn's 'With Every Heartbeat.' I'm all for the occasional cover version but as long as there's been a bit of thought or passion behind it then that's acceptable. It shouldn't be like *The X Factor* infestation with a dubstep beat over a ballad or an acoustic version of a dance song just for the sake of it.

From: NME

To: Neil

Lovely Neil, my kindred spirit. You seem to share my disdain for the 'LOOK HOW BUNKERS WE ARE! A GUITAR BAND COVERING A POP SONG!' brigade who stink up Radio 1 on such a regular basis. Let's topple Cotton and her minions first, shall we? And then we'll sort out the rest of this sorry mess afterwards – BH

### MARCUS' MUM WRITES (PROBABLY)

From: Aoife

To: NME

I am writing to you on the issue of mainly the blog titled "Why



do people hate Mumford & Sons so much?" that was posted to your website on October 2, 2012. I read the article and I was irritated by numerous statements. I had a problem with the title for starters. It is very unprofessional and is a leading question. It should have been worded differently. I was very annoyed as the writer is saying that liking the band Mumford & Sons is "unseemly" and "shameful". This is stating that the author thinks it is very unlikely to like them (even though Mumford & Sons have 3,373,759 likes on social networking site Facebook) and that it would be shameful to like this band. This annoys me very much because it is a prejudice [Sniiiiiiiiip - Sanity Ed]

**From: NME**  
**To: Aoife**

I tried to make it to the end of your long, long, LONG letter, Aoife. I truly did. But my eyes kept being drawn to the bottom of the page, where you sign off as a "Very unhappy Mumford & Sons fan". Now, this is just a theory, but do you think the real reason you're unhappy is actually because you're a Mumford & Sons fan? Think about it - BH

## MUSICAL TOP TRUMPS

**From: John**  
**To: NME**

I don't normally like your list features as they're often filler when you don't have a proper interview to run. However, I've



## STALKER

**From: Fin**  
**To: NME**

Here's me with Jordan from Howler after their NME Generation Next gig at Sheffield Leadmill. I bumped into him at a bar afterwards too! They played a great gig and it was such a great night!

been inspired by your ultimate band survey (NME, November 10). You could do it by genre... how about this for the ultimate (my era) Britpop band? Singer: Johnny Dean of Menswear - total embodiment of Britpop, style over substance. Best moment: London Marquee Club, July 1, 1995. Lead guitar: Adam Devlin, The Bluetones. Master of jingle jangle. Best moment: intro to 'Are You Blue Or Are You Blind?'. Rhythm guitar: Louise Wener, Sleeper. Her book said she'd been told she was a good rhythm guitarist. Maybe she could back up Johnny's vocals. Best moment: 'Alice In Vain', Reading, 1994. Bass: Alex James, Blur. Back then he was cooler than Chilli Jesson. Best moment: bassline to 'Girls & Boys'. Drums: Steven

# Web Slings

## The highlight of this week's NME.COM action

# THE JOURNO WHO DOESN'T GET LED ZEPPELIN

Everyone's gone absolutely bonkers for rock titans Led Zeppelin over the past few weeks, as the release of their colossal concert film *Celebration Day* has compelled us all to offer blood sacrifices and worship at the altar of Robert, Jimmy and John. Apart from Mark Beaumont, that is, who suggested that Led Zep are overblown, blustery and self-indulgent rock'n'roll of the worst kind: the type of musical bores who are far more obsessed with endless fret-wankery than busting out some choice, blood-pumping licks. Or, as he says: "Strip the myths away and you find that everything overblown and boring in rock music is Led Zeppelin's fault - hardly cause for celebration." Goodness me...  
**Read Mark Beaumont's article in full at NME.COM/blogs now**



## Best of the responses...

Want a Zep "song"? 'Dancing Days', that's a weird one. Want a Zep "pop" song? 'Houses Of The Holy', from 'Physical Graffiti'. Whatever. Know Tarantino's *Death Proof* movie? That's it. Just check a good pair of badass boots for yourself. Now, if you're an overexcited square, forget it.

You'll never get it. Go back to your room and jump to 'Surfer Rosa' (good record, obviously). But you'll miss A LOT of good stuff, I think.  
**Susana Figueira**  
**Marques Ferreira**

If you don't get Led Zeppelin then you don't get rock music

at all as they invented it and took it to places that virtually no-one has done since.  
**Michael Ball**

I love Led Zeppelin, but I agree with you on something. Nobody wants to hear 40 minutes of 'Dazed And Confused' or a 20-minute

drum solo ('Moby Dick').  
**Flor D Turra**

This is exactly what I think, I'm glad someone else had the minerals to admit it first.  
**Simon Birch**

This journalist is a twat.  
**Leon Jones**

Hussey, These Animal Men. TAM had it all and lost it when their finest and blondest member left. Best moment: coming back in after the false ending on 'You're Always Right'.

**From: NME**  
**To: John**  
Glad you liked our Ultimate Band issue, John! (I'm just going to tactfully ignore the bit where you say that usually you hate NME list features, by the way, and move swiftly on). And I think you're onto something here, even if your Britpop list is invalid, because for some inexplicable reason you've not included Brett Anderson, Bernard Butler or anyone else from Suede. Over to you lovely lot, then: let us know your ultimate genre-spanning line-ups, whether it's new rave, nu metal or new-something-else-entirely - and we'll have ourselves the best game of *Musical Top Trumps* ever. Go! - BH

## AUSSIE RULES

**From: Jack**  
**To: NME**

It feels so brilliant to see a band like Tame Impala finally making it on a big level after being a cult band for so long. I loved their first album and always knew they could do something really special that would see them connect with a more mainstream audience. Seeing the success of 'Elephant', which has been used on TV loads in the last few weeks, as well as the band's performance at Brixton Academy, which was out of this world, has confirmed to me that they could really be the next truly great band. Finally, I have just seen their performance on *Late... With Jools Holland*, and it blew me away. The first time I saw them live was at Glastonbury a few years ago, but now they are just so much better as a band. I really think that songs like 'Elephant', 'Apocalypse Dreams' and 'Why Won't They Talk To Me?' are modern classics, and it's great to see so many people

outside of the indie world finally agreeing that this band has so much potential. Go Tame!

**From: Bella**  
**To: NME**

The best music of the year has to surely be by the influx of Tame Impala-affiliated bands, like Pond and Melody's Echo Chamber. All three of those bands have made brilliant albums and the fact that they are all part of the same group astounds me. I really don't know which I like best - on one hand Tame's album 'Lonerism' is definitely one of the year's most forward-thinking albums, but Pond's 'Beards, Wives, Denim' is equally amazing - perhaps better. And then we have the beautiful Melody Prochet and her album produced by Tame Impala's Kevin Parker. The best thing they could do is all do a tour together, that would be incredible.

**From: NME**  
**To: Jack, Bella**  
I couldn't agree with you both



## STALKER

**From: Charlotte Wood**  
**To: NME**

Here's me with Blaine Harrison from Mystery Jets. We met the band after their gig in Leicester recently, and convinced them to come out to our club afterwards!

more - if anyone's sewn up this year it's the Aussie lot. The scene around Kevin Parker is quite something, as is the seemingly never-ending pool of talent from Fremantle. It seems like barely a week passes without news reaching us of another amazing spin-off band - and long may that continue - BH

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# DOES ROCK'N'ROLL KILL BRAINCCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## PAUL SMITH MAXIMO PARK

### QUESTION 1

Which Maximo Park song features in an episode of *The Inbetweeners*?  
"I'll have to guess at 'Graffiti'."

Wrong. 'Girls Who Play Guitars', in the episode where they go on a field trip  
"Oh dear."

### QUESTION 2

What was Scott, your roadie, cooking for dinner when you showed viewers around a villa in Ibiza on *MTV Cribs* in 2006?  
"I remember we had a bit of a barbecue. Was it some sort of steak?"

Wrong. Lobster!

"I must have commented on the parallels between Scotty's burnt Scottish skin and the lobster."



### QUESTION 3

At what number did you appear in NME's Cool List in 2005?  
"No idea. 23?"

Wrong. It was 32

"Flip those numbers around and you've got it."

### QUESTION 4

Your band is named after Máximo Gómez Park in Little Havana, Miami. Who was Máximo Gómez (below right)?

"He was a revolutionary in Cuba who fought Spanish insurgence."

Correct

### QUESTION 5

How many of the five Maximo Park singles taken from your debut album *'A Certain Trigger'* featured a woman on the front?  
"'Apply Some Pressure' didn't. 'Graffiti' did. 'Going Missing' did. 'I Want You To Stay' didn't. 'Apply Some Pressure' also had a bloke. So I'll say two."

Correct



### QUESTION 6

On the front cover of your debut solo album *'Margins'*, the photo of the lady is taken over which of her shoulders?

"Over her left shoulder. It's an homage to a famous painting by Gerhard Richter."

Correct. Who's he?

"He's a German artist and probably

one of the most important contemporary artists of the 20th century."

### QUESTION 7

How many goals did you score during your stint playing for amateur football team Newcastle IJLW Brazil?

"Wow. I sometimes played a deep-lying role on the wing. I'm guessing... 12."

Correct

### QUESTION 8

Which brand of sweatband were you wearing when you performed 'I Want You To Stay' on *Top Of The Pops* in 2007?

"I'm amazed that I made such a fashion error. It was either Adidas or Nike."

Correct. Adidas



### QUESTION 9

You once described the first line of which of your songs as "indicating that queasy feeling of adolescent isolation"?

"The Kids Are Sick Again" - 'The comforting ache of the summer holiday/Useless days whining/Afternoons pining'."

Correct. Didn't you enjoy being a teenager?

"In Billingham in the summer holidays I didn't have a job and I would find the holiday breaks a little bit dull and queasy. I should have gone out more but I stayed in and listened to The Tindersticks."

### QUESTION 10

Who is the only member of Maximo Park not famous enough to have their own unique page on Wikipedia?

"I don't want to venture a guess in case I offend somebody."

Wrong. Tom English, your drummer

"I'm going to go straight on there and create some unique eulogy for his drum-playing skills."



*Total Score*  
**6/10**

"I'm surprised. I thought I was only going to get half right. It seems that rock'n'roll does not kill your braincells."



COMING NEXT WEEK



**OUT**  
**WEDNESDAY**  
**DECEMBER**  
**5**

**STONE ROSES SMASHED HEATON PARK**  
**PUSSY RIOT TOOK ON PUTIN**  
**FRANK OCEAN CHANGED R&B**  
**TUPAC CAME BACK FROM THE DEAD**  
**THE OLYMPICS RULED BRITANNIA!**  
**ELLIE GOULDING MET... SKRILLEX?**



# THE 75 MOMENTS THAT DEFINED 2012

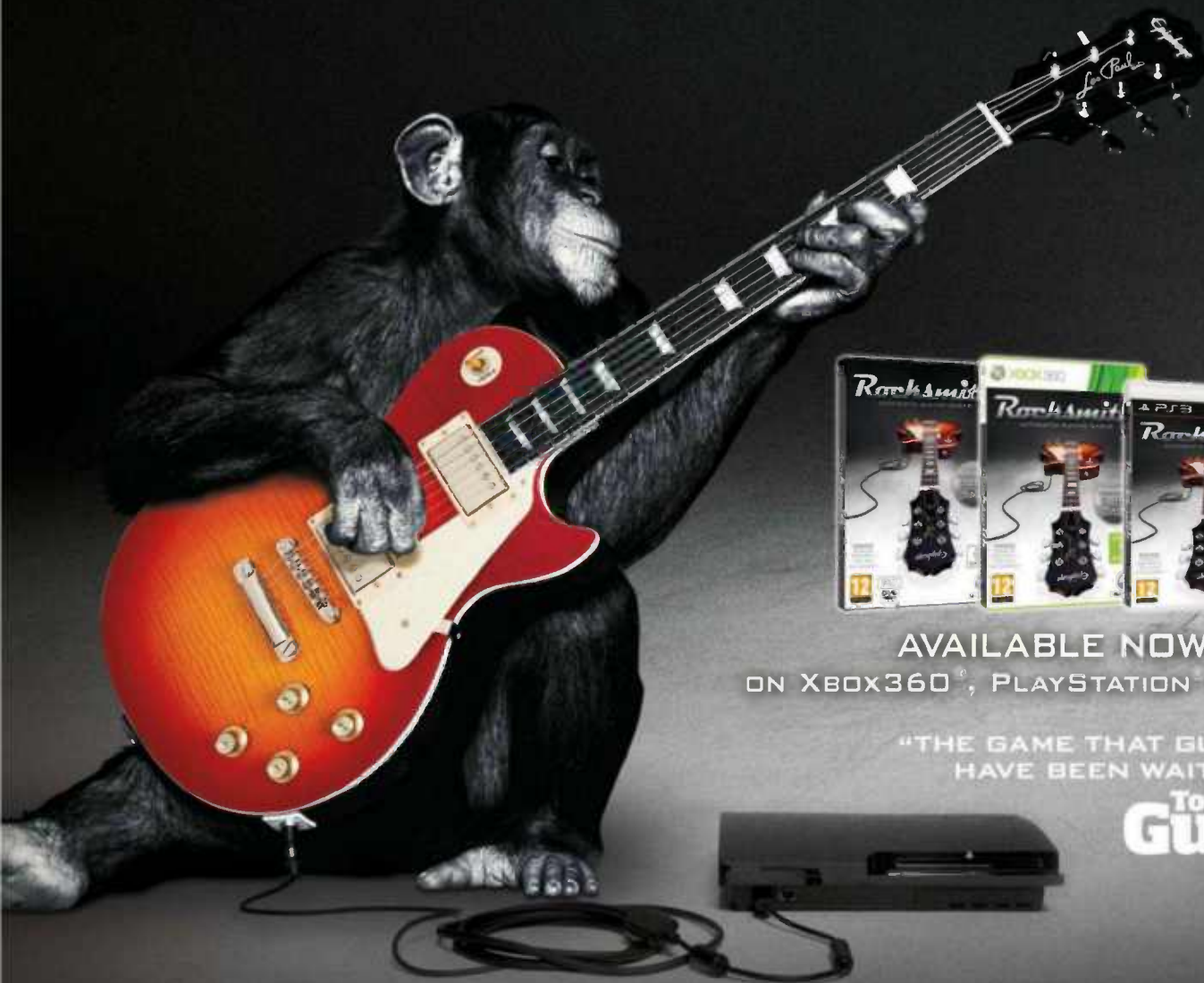
REMEMBER ALL THE BEST BITS IN NME'S REVIEW OF THE YEAR



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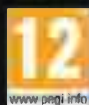
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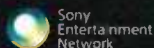
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