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# INSIDE THIS WEEK

9/2/2013



**6**  
**"WE'VE BEEN  
 HOT-BAGGING FOR  
 THE PAST MONTH"**

**DJANGO DJANGO TALK TOURBUS  
 TOILET PROTOCOL**



**28**  
**"THE MOST REWARDING  
 THING IS PUTTING ON  
 A BAND YOU LOVE"**

**BORED OF YOUR TOWN? MAKE  
 YOUR OWN GIG HAPPEN!**



**17**  
**"THE STRYPES SHOVE  
 THROUGH A CROWD  
 THAT INCLUDES NOEL"**  
**AREN'T THIS LOT A BIT YOUNG  
 FOR YOU, MR GALLAGHER?**



*Twenty-two years in the making...*

**IS THE NEW MY BLOODY VALENTINE ALBUM WORTH THE WAIT?**



**22**

**WIN!**

**FLY TO GERMANY TO  
 MEET HURTS AT ROCK  
 AM RING FESTIVAL**  
**YOU AND A FRIEND COULD  
 BAG THE TRIP OF A LIFETIME**



**32**

**"WE LIVED IN A  
 CIRCLE OF DRAMA"**  
**ENTER STEVIE NICKS' MALIBU PAD  
 FOR ALL THE 'RUMOURS' GOSS**

## PLUS

- 4** ON REPEAT
- 6** UPFRONT
- 15** RADAR
- 18** FEATURES
- 36** REVIEWS
- 49** BOOKING NOW
- 50** GIG GUIDE
- 54** THIS WEEK IN...
- 55** CROSSWORD
- 56** FANMAIL
- 58** BRAINCELLS



**12**

**"IT'S THE MOST  
 DEPRESSING CHART  
 BATTLE OF ALL TIME"**  
**IT'S STROP OF THE POPS FOR  
 BIFFY AND LES MIS**

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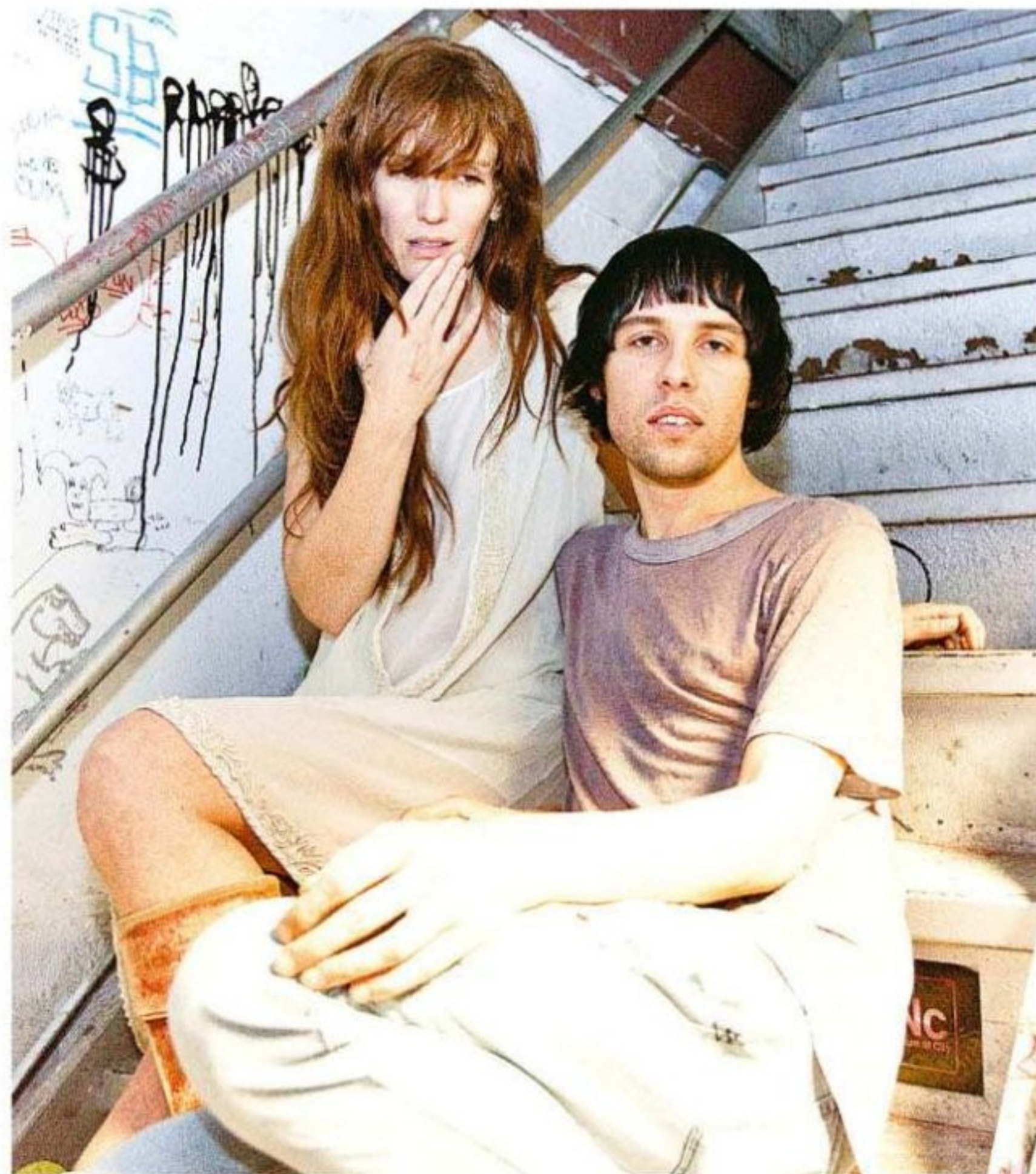




# ON REPEAT

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

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



## CHVRCHES

Recover

As depressing a hellhole as Glasgow can be for many, it is home. So as gloomy as the synth lines are on 'Recover', there's also a sense of vitality, shimmers of ecstasy, a glimpse of anticipation and something VERY uplifting. Another blinding single that's sure to be a favourite during 2013's festival season.

**Eve Barlow, Deputy Editor**

## WASHED OUT

Sound Of Creation

The good news: former prince of chillwave Ernest Greene has returned after a brief hiatus. 'Sound Of Creation' has synths that sound like cherubs cooing and some surprisingly ravey keys. So far, so exhilarating. The bad news: it's written for Philips, who are better known for making electric toothbrushes and kettles.

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

## AUTRE NE VEUT

Play By Play

The problem with a lot of this hipster R&B business is that it thinks 'innovation' means wishy-washy textures and sadface emoting. Brooklyn's Autre Ne Veut is certainly a bit downbeat but he sure belts it out on 'Play By Play', a sparkling digital update of TV On The Radio's future-soul testimony.

**Louis Pattison, writer**

## LEIF

Coins

This standout track from the NYC rapper's new mixtape 'Flyzone' bounces and jiggles like money in a pocket, with appropriately gloopy-sounding producers Drippin and Souldrop the perfect match to a sharp flow. The whole thing costs exactly £0 from lerf.com. Kerching!

**Siân Rowe, Assistant Reviews Editor**

## SURFER BLOOD

Weird Shapes

"I'm younger today than yesterday", lies singer John Paul Pitts on this gem from the Weezer school of indie pop. He's not, though. He's aging and decaying from the inside out, just like all the rest of us

pathetic humans. Still, try not to think about all that stuff and have a dance to this instead.

**Kevin EG Perry, Assistant Editor, NME.COM**

## CAT POWER FEAT. ANGEL HAZE

Manhattan

(Ryan Hemsworth Remix)

The breeziest moment from Cat Power's brooding 'Sun' becomes a neon-lit stroll through the city's ripped backside in the company of the surly, casually brilliant Angel Haze, who drops a deft, rapid-fire verse. Producer Ryan Hemsworth leads the way down unexpectedly brilliant nighthawk-R&B back alleys.

**Ben Hewitt, writer**

## POND

Giant Tortoise

Perth's joint finest (hi Tame Impala!) return in fine fettle. Skunked out and less scrappy than last year's 'Beards, Wives, Denim', the riffs are still key here. The fact there's about 10 separate Jack White-inspired breakdowns shoehorned into proceedings proves the band know exactly what they're doing...

**Matt Wilkinson, New Music Editor**

## CARL BARAT

War Of The Roses

Carl fires out the first demo from his second solo album. Amusingly, it's most reminiscent of Babyshambles' 'Sedative' – but considering that's pretty much the best song the 'Shambles ever did, it's a promising, if not quite revolutionary, start to Solo Carl Phase Two.

**Jamie Fullerton, Features Editor**



## THE FAMILY RAIN

Carnival

The Cribs might not be recording for a while, but here to fill the void is another band of brothers with a taste for festival-friendly anthems. 'Carnival' spins like a waltzer on its bubbling bassline, but there's a sad tale within, about being rejected by a girl. Who will they give their oversized teddy bear to now?

**David Renshaw, News Reporter**

## TRACK OF THE WEEK

## EXCLAMATION PONY

Rumours

Last month, Ryan Jarman told *NME* that The Cribs would reach a career 'semi-colon' following the release of the forthcoming 'Payola' compilation. The reason? For his part, Ryan has moved to New York, hooked up with Jen Turner – formerly of local indie types Here We Go Magic – and formed Exclamation Pony, which will surely make for a band T-shirt you're less likely to spot Harry Styles wearing.

So what does it sound like? Honestly? A lot like The Cribs. The ragged drums are there, as is the guitar that squawks like a strangled bird. But there are notable differences too

– namely undercurrents of effusive '60s pop, cooing backing vocals and sci-fi sound effects. And the biggest difference of all is this: Ryan sounds happy. Following his angsty contributions to the last two Cribs albums,

*The biggest difference from The Cribs is this: Ryan sounds happy*

'Rumours' captures Ryan in breezy, bounding-down-the-street-with-a-bluebird-on-your-shoulder mood. He practically purrs through contrastingly biting lyrics about – unsurprisingly – rumours. And there'll be plenty of them about this band, given that Ryan and Jen are supposedly dating.

The band make their UK debut at an NME Awards show on February 19. You'd be mad to miss it. If anything's going to drag Ryan away from his brilliant brothers for a while, Exclamation Pony seems like a good swap. **Dan Stubbs, News Editor**





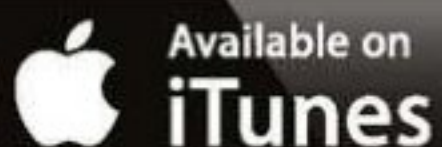
# COURTEENERS

A N N A

OUT NOW - CD/LP/DL

## LIVE

FEBRUARY: 21ST - NOTTING **SOLD OUT** CK CITY / 22ND - LEEDS, **SOLD OUT** DEMY / 23RD - BIRMINGHAM, O2 ACADEMY **SOLD OUT**  
25TH - LI **SOLD OUT**, O2 ACADEMY / 26TH - DUNDEE, FAT SAMS / 28TH - INVERNESS, IRONWORKS **SOLD OUT**  
MARCH: 1ST - GLASGOW, C **SOLD OUT** EMY / 2ND - EDINBUR **SOLD OUT** IRE HOUSE / 4TH - PORTSMOUTH, I **SOLD OUT** S CENTRE  
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9TH - O **SOLD OUT** 2 ACADEMY / 11TH - LEICESTER, ACADEMY / 12TH - CARDIFF, UNIV **SOLD OUT** PLUS  
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# UPFRONT

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

Edited by Dan Stubbs

## SYNTH PLAYER TOMMY

Tommy doubles up as the band's lucky mascot. "We always take Tommy with us on tour," Dave says. He's also the one who brings the carrier bags to poo in.

## DRUMKIT

"I have three drumkits crammed into the room," says Dave. "It's fucking ridiculous."

## ASSORTED PERCUSSION

"We're compulsive collectors of percussion instruments," says Jimmy. "There's all sorts of shit in here."

## PRACTICE SKULL FOR STUDENT DENTISTS

Given to Dave by a dentist in Dundee. "He knows I'm into weird stuff," says Dave. "It's like something [Scottish artist] Eduardo Paolozzi would have in his studio."

Django Django  
have got it in the  
bag: (l-r) Tommy,  
Vincent, Dave  
and Jimmy



# HEY HO! LET'S DJAN-GO!

As Django Django were packing their cases for the NME Awards Tour, **Andy Welch** popped round to make sure they'd got enough pairs of pants

## MAIN EVENT

Packing to go away can be a chore. But when you've got matching outfits to press and you own more tambourines than

Liam Gallagher, it's more like a military operation. We find Django Django busily preparing to set off on the NME Awards Tour, which kicks off in Newcastle on February 7. Here at the east London rehearsal space/studio/drinking den they share with Veronica Falls, they're sorting through piles of gear and packing tour essentials. Essentials like binoculars, a plastic skull and their flexatone – a percussion instrument bequeathed to the band's drummer and de-facto leader Dave Maclean by his ex-Beta Band brother John.

By the time you read this, Django Django will have already started recording their second album with Dan Carey (Bat For Lashes, Toy, Mystery Jets). There are 10 songs sketched out and many more ideas. The thought of following up their Mercury Prize-nominated debut doesn't faze art-school friends Dave, keyboard player Tommy Grace, guitarist Vincent Neff and bassist Jimmy Dixon in the slightest. "It'll be out early 2014, hopefully," says Vinny.

*"We've all got matching pyjamas"*

DAVE MACLEAN

"Which only gives us about six months to get it finished. We'd better get cracking."

For now at least, the minds of the quartet are focused on the forthcoming tour they're sharing with Miles Kane, Palma Violets and Peace. Marking their growing stature, they've got themselves a tourbus. Plus some unsavoury habits...

**NME:** How did you enjoy the bus?

**Tommy:** "The first time on it, in Europe recently, was a total nightmare. You can't sleep until you get used to rolling about in a little coffin-style bunk. Then it's alright." **Is it hard to adjust after a tour?**

**Tommy:** "You go

into pubs to go for a shit. I've been hot-bagging for the past month."

**That sounds nice. What is it?**

**Dave:** "Er, it's when you can't have a proper poo on the tourbus, so you put a plastic bag in the bowl and go in that."

**Jimmy:** "And throw it out of the window."

**Dave:** "I think that's an optional extra."

**Is this the real Django Django?**

**Mercury Prize nominees and poo-chuckers extraordinaire?**

**Jimmy:** "We don't do it, honestly."

It's just something we've heard about from our tour manager."

**Do you have any rituals while you're on tour?**

**Tommy:** "We always take loads of carrier bags for hot-bagging."

**Vinny:** "And we've always worn something matching, almost since the first gig."

**Dave:** "We've got matching pyjamas too."

**Jimmy:** "It's actually just one huge shirt that we all wear to sleep in."

**Why do you like to wear matching outfits?**

**Dave:** "It's a bit like when I complained to my mum about wearing school uniform and she'd say, 'Well, at least you don't have to worry about what to wear.'"



"Make sure you bring the stink bombs"

**What's on your rider?**

**Tommy:** "Goji berries. I actually don't even know what they are. I just saw some hotshot producer in a magazine saying he takes them on tour with him."

**Dave:** "It's another word for dangleberry."

**Tommy:** "What a terrible rider."

**You seem to be taking a lot of gear with you. Does any of it go missing?**

**Vinny:** "Coconut shells, for percussion."

It's the first thing people go for: a setlist and the coconuts. I push them to the

back of the stage so they're out of reach, but they just get crushed anyway when they're in the boxes with our gear."

**Tommy:** "I have a policeman-style notepad with all my synth settings in and someone tried to steal that in Canada."

Later I was running around the pub trying to find who had taken it and the person sheepishly handed it back."

**Which date on the tour are you most excited about?**

**Tommy:** "Then he beat him to a pulp."

**Which date on the tour are you most excited about?**

**Tommy:** "Brixton. That's going to be amazing. We supported Hot Chip there last year and it was fucking brilliant, so to be headlining is going to be amazing."

**Will you be getting any style tips from the natty dresser that is Mr Miles Kane?**

**Dave:** "When we did the Mercury Awards, the guy who cut our hair on the night was Miles Kane's hairdresser. We've shared scissors, so we practically know him already. I was a huge fan of the Last Shadow Puppets album he did with Alex Turner, so I really want to see what he does now."

**What about Peace and Palma Violets?**

**Dave:** "I actually don't know the other two bands. I decided against listening to them because I think it'll be great to hear them for the first time when we're on tour. And I can't wait..."



"Table tennis bats. Check. Defibrillator. Check"



"Right, come on, the Megabus leaves in 10 minutes"

## WHICH NME AWARDS TOUR TRIBE ARE YOU?

Want to show your support for your favourite NME Awards Tour act? Here's some style advice...



### THE NEW NERD

**BAND:** Django Django

**THINK:** Art-school Kraftwerk

**KEY ITEMS:** Matching patterned shirts, drainpipe trousers

**WHERE TO FIND IT:** Your curtains

**HOW TO WEAR IT:** After slaving over a sewing machine, with pride

**PRICE:** ££



### MODERN MOD

**ARTIST:** Miles Kane

**THINK:** Small Faces, 2010s style

**KEY ITEMS:** Suits, scarves, loafers

**WHERE TO FIND IT:** Paul Smith, Adrien Sauvage, Pretty Green

**HOW TO WEAR IT:** Like a peacock

**PRICE:** £££££



### PISSED INTERN

**BAND:** Palma Violets

**THINK:** Rock'n'roll students

**KEY ITEMS:** Suit jackets, vests, skinny jeans

**WHERE TO FIND IT:** Topman, Uniqlo

**HOW TO WEAR IT:** Beer in hand

**PRICE:** £££



### NU-GENERATION TERRORISTS

**BAND:** Peace

**THINK:** Jumble sale chic

**KEY ITEMS:** Animal prints, big coats

**WHERE TO FIND IT:** Charity shops

**HOW TO WEAR IT:** As if you were born to

**PRICE:** £





# MEET YOUR NME AWARDS HOST

*Rock'n'roll comic Russell Kane gets ready to host the most raucous awards ceremony of the year*

**T**he NME Awards are famed for being wild, anarchic and fun, and they need a host to match. This year, comedian Russell Kane will be the man charged with holding court at Troxy in London on Wednesday, February 27, when the great and good of the music world will be jostling for Awards glory. You'll know Russell from TV shows like *Britain Unzipped* and *Live At The Electric*, and he follows in the footsteps of former hosts Russell Brand and Jack Whitehall in handing out the famous bird-flippin' gongs. We caught up with Russell to find out how what he has in store...

**How excited are you to be hosting this year's NME Awards?**

**Russell Kane:** "Very! I've been invited as a guest in the last few years but never had the night off to get along, so my first time will actually be as host."

**How are you preparing for it?**

"I might do a side parting in my hair to avoid any heckles but I can't change my personality. My sense of humour is the same it has been since I was 11."

**Ever hosted awards shows before?**

"I've done shitloads but they're normally things like The National Stationery Awards, so I'm used to being the most high-profile person in the room. That might not be the case this time..."

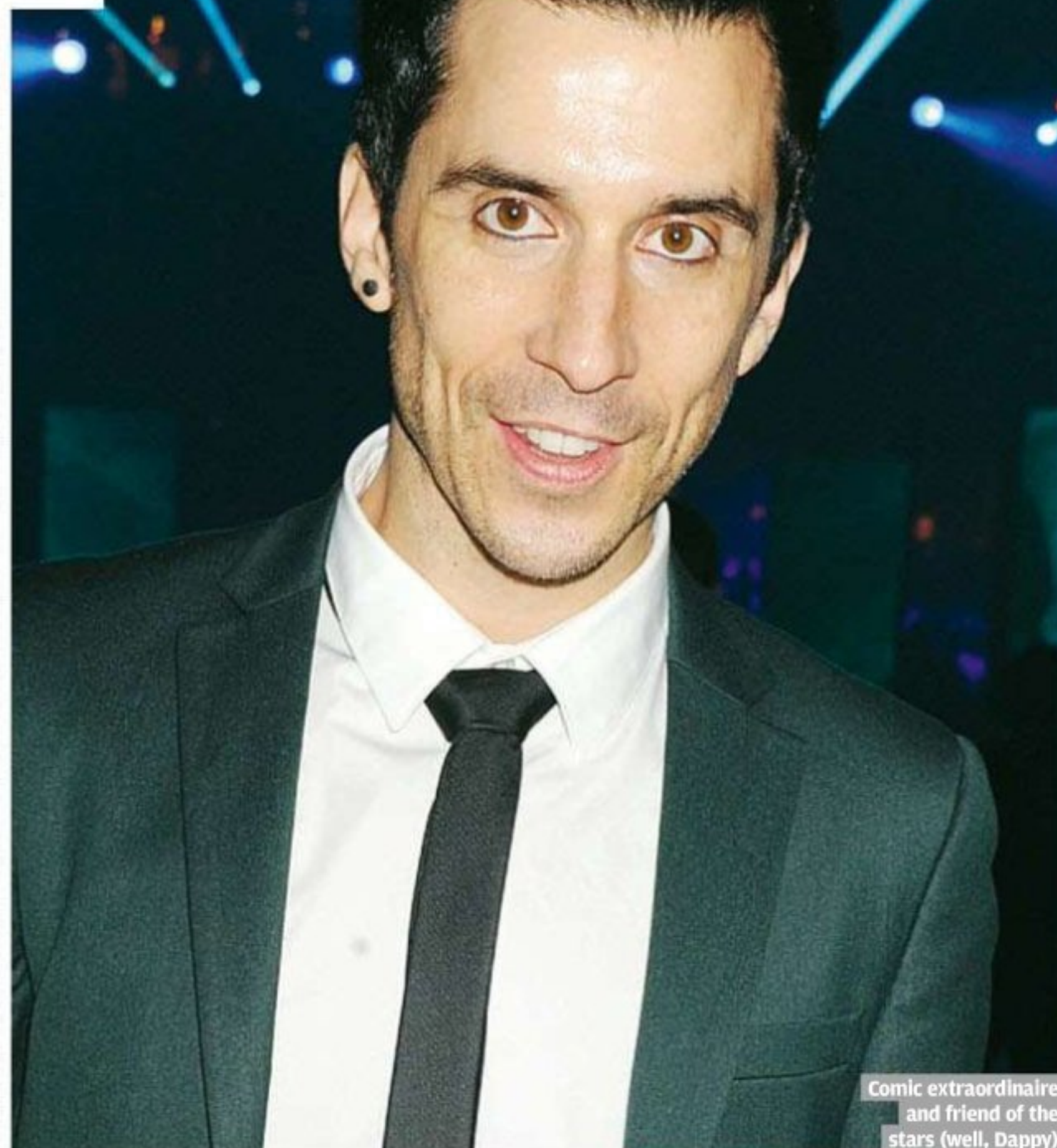
**What is your approach going to be?**

**Will you be ripping into the bands, Ricky Gervais style?**

"The best thing I can do is to keep a low profile to begin with, then pick it up as the show goes along. More assassin than soldier. I'd rather be Leon than Gandalf."

**How do you deal with hecklers?**

"I just tend to agree with hecklers. Saying, 'I'm full of self-loathing and you'll never hate me as much as I hate myself' tends to work a treat."



Comic extraordinaire and friend of the stars (well, Dappy)

**And how do you handle drunk people? There's lots of free booze...**

"I just treat them like my gran, who was a massive alcoholic and a fucking legend."

**Are you mates with anyone in the music world?**

"The people I hang out with tend to be rappers, strangely. I'm mates with Tinie Tempah and Labrinth. I know Dappy..."

**Sorry, Dappy probably won't be invited. Comedy and rock'n'roll go hand in hand. Who is the most rock'n'roll stand-up you know?**

"I'd have to say Jack Whitehall. A lot of the older comics can drink all day and then go out and do their set but you don't see that with the younger ones quite as much."

**And what about you?**

"I like to gig sober and then go mad after. I have what I call a bottle for the journey, which is half vodka, half Red Bull, and

then arrive at Sugar Hut in Essex and go mental until I get thrown out."

**Which bands would you like to see take home an award or two?**

"I hope Arctic Monkeys win Best British Band. I always associate that band with when I first got into stand-up."

**Any other current musical favourites?**

"I love Frank Ocean. I listened to his album a lot while I was on holiday recently. It's great music to sunbathe to."

**Your turn as Beyoncé for Comic Relief is legendary. Which tracks get you shaking your booty?**

"I find Calvin Harris's album serves many purposes: I can work out to it, I can shag to it, I can chill to it and I can dance to it. What more do you want? When I DJ, I play House Of Pain's 'Jump Around' then Calvin Harris' 'Sweet Nothing' and then I get out of there because it can't be topped."

## A TRIO OF RUSSELL KANE'S JOKES

"WHAT'S THE MOST EVIL SNACK IMAGINABLE FOR A VEGETARIAN? PHILOSOPHICALLY SPEAKING, IT'S A SCOTCH EGG BECAUSE IT'S GOT DEATH ON THE OUTSIDE AND POTENTIAL FOR LIFE WITHIN."

"I saw a clown doing sit-ups. Funny how things work out."

"MY DAD IS A TYPICAL BRITISH MAN. THE ONLY THINGS THAT MAKE HIM HAPPY ARE BEING NEGATIVE AND CURRY."

## THE BEST OF NME VIDEO.COM THIS WEEK



### TEST DRIVE A JAGWAR

<http://ow.ly/hetww>

NME Radar favourites Jagwar Ma premiere the Technicolor video for their new single 'The Throw'.

**CLICK: 2:54** - It's all started going a bit *Tron*.



FOALS  
VERSUS THE  
PEOPLE!

### THE YANNIS INQUISITION

<http://ow.ly/hbtvG>

Foals frontman Yannis answers the questions you sent us on Facebook and Twitter.

**CLICK: 3:09** - Swag? Moi?



### ACOUSTIC RABBIT

<http://ow.ly/h1mRx>

Watch Frightened Rabbit's Scott Hutchison belt through an acoustic version of their new track 'If You Were Me'.

**CLICK: 0:01** - We're seeing triple.



### TRIP TO THE CHAPEL

<http://ow.ly/hbu5s>

Watch the psychedelic new video for Chapel Club's gorgeous synth anthem 'Good Together'.

**CLICK: 1:32** - My third eye just exploded.





Fans Steph and Dane meet their heroes. And so do Two Door Cinema Club

# "HEROES"

*Two Door Cinema Club's nationwide search for the fans who deserve five-star treatment*

**M** eet-and-greets are always awkward," says Two Door Cinema Club singer Alex Trimble, backstage at Manchester's O2 Apollo. "We're not the most forward of people."

Despite this, the Northern Irish trio

have elected to meet, greet and photograph one fan in each of the stops on their current UK tour, in which they're celebrating the chart success of latest album 'Beacon'. It's the result of a competition to find "local heroes" around the UK – people who have triumphed over adversity, helped others and sworn allegiance to the Club.

Tonight, the band have picked Steph Heyes, 18, from Blackpool, who survived leukaemia and generated piles of cash to help others and raise awareness of the disease. She's been rewarded with tickets to the show, time with the band and a chance to have her portrait taken by Alex.

Unaware that boyfriend Dane Smith had nominated her, Steph couldn't quite believe her luck when she got the call to say she'd

won. "I thought it was a prank at first," she says.

The band explain what prompted them to run the local heroes contest in the first place: "Our music is seen as a very positive thing," explains Alex. "It seems to have helped a lot of people, which is something that we could never have dreamed of. We started to see these wonderful changes in people as a result of our music, so that kind of was the spark. It takes nothing from us to do [this]... we're doing what we can while we do what we do."

Alex, a keen photographer, is taking portraits of each of the fans holding a slate with the words "I am a hero" scrawled on it. The shots will later feature on a website.

"I find it very relaxing, very cathartic," says the singer. "At the same time it's a great way to capture memories."

If it's all starting to sound like a self-serving publicity stunt, bass player Kevin Baird insists that's not the case. "Fair enough, Two Door is being talked about because of [the competition], but you know, that ups our profile maybe five per cent in the UK but it ups the profile of

people that hardly get any recognition by about 300 per cent. It's not as if we're calling NME up and asking you to come down." Actually, their people did. "It's definitely not a vanity thing," says Alex, just in case we were in any doubt that it might be a vanity thing.

Onstage, Two Door Cinema Club are the heroes. "Feels good to be here – let's have some fun!" says Alex. Their 90-minute set begins with white lasers shooting from the stage and ends with giant white balloons released from the ceiling, bobbing over the crowd.

This year will see TDCC continuing the bromance they developed with The Vaccines on their recent Australian tour. Then they head to Europe, South America and California's Coachella, where holo-Tupac appeared last year.

"We're going to hologram all of our local heroes onstage," jokes Kevin. Surely that'd be a 900 per cent profile-boost...

## WHO'S YOUR HERO?

### ALEX TRIMBLE

"My parents. They're very supportive emotionally and financially, and that's something I'm eternally grateful for."

### KEVIN BAIRD

"A lady Sam and I used to work for who ran a summer school for children with cerebral palsy. I think she's great."

### SAM HALLIDAY

"Optimus Prime."



Alex shoots Steph for his post-tour online exhibition



No expense spared on the balloon budget

## HOW WAS IT FOR YOU?



**Abby, 16, The Wirral**  
What do you love about TDCC?

"I love how poppy their music can be."  
What did you think of the gig tonight?  
"It's been pretty fun – a little bit mental, a little bit sweaty."



**Billie Shepherd, 16, North Wales**  
What do you love about TDCC?

"Just the songs, it's the first time I've seen them."  
What did you think of the gig tonight?  
"Really hot!"



**Joe Harrison, 18, Stockport**  
What do you love about TDCC?

"They're cool. I've seen them four times before."  
What did you think of the gig tonight?  
"Bastille supported – we were mad for them too."





# IS THERE A FUTURE FOR HIGH STREET RECORD STORES?

*As HMV continues to struggle for survival, NME's Jenny Stevens finds independent music retailers may have a brighter future*

**W**hen HMV went into administration last month, taking sister store Fopp with it, it was a grim day for music fans and the economy. If no buyer can be found, it effectively means that most high streets around the country will no longer contain a retail outlet that you can pop in and buy a CD from.

But, as a new rescue package for HMV emerges, propped up by major labels reportedly offering bundles of credit deals and discounts in a bid to keep them afloat, recent figures show that our love affair with music you can *bold* is far from over. In fact, 70 per cent of all album sales continue to be on CD and vinyl, and 62 per cent of all music sales are physical rather than digital.

So if the market for physical music is still there, why could HMV not stay afloat? The obvious answer is that they couldn't compete with online retailers such as Amazon – whose profits rose by 22 per cent year-on-year at the end of 2012 – and online piracy. But many have pointed to the shopping experience itself; in recent years, to go into some branches of HMV was to engage in a game of 'hunt for the music'.

Bella Union boss Simon Raymonde says HMV had a faulty business model.

"When a company keeps being rescued and propped up by a merger here and a buyout there, yet the underlying infrastructure remains unchanged, you'd have to be the world's wildest optimist to think it was just going to work out fine," he says.

The best result for HMV, thinks Raymonde, would be to offer it up to people "who understood and loved record retail. Would the likes of Rough

Trade turn around the fortunes of 10 HMVs up and down the country? Yes, of course they would. The music experience is alive and thriving in many indie record shops. It died in HMV long ago."

While Rough Trade say they are looking to expand across the UK, co-owner Stephen Godfrey says they tend to locate their stores where rent is cheaper – "side street not high street" – creating a place where people will

actually want to hang out, such as their booming 2008 addition Rough Trade East in London.

But in reality, the chance of indies mopping up mothballed HMV stores is as likely as the MiniDisc making a comeback. "I haven't got the money to open another shop," says Phil Barton, who owns London's Sister Ray. "If you want to open up another shop selling what HMV were selling, there's no way you're going to get finance for it."

But one thing that smaller, independent record shops have over giants such as HMV is their ability to respond quickly to changing customer tastes. Natasha Youngs set up Resident in Brighton in 2004 with her husband. "The main change is that we've given much more space to vinyl. When we opened we didn't stock much at all – but now people want a proper physical product, which is bolstered by things like Record Store Day," she says.

The UK's newfound love for shiny, 12-inch and seven-inch vinyl is a valuable opportunity for indies. While vinyl album sales account for a tiny 0.4 per cent of all music sold in the UK in 2012, the market grew by £4.6million from 2008 to 2012. "Pretty much every single one of our releases will also have a vinyl release now," says Richard Sefton, Head Of Sales at [PIAS], the UK's

## WHO'S PICKING OVER HMV'S BONES?

### HILCO

**Who?** Debt restructure specialists with previous interests in Woolworths, Habitat, Borders and HMV Canada.

**What are they proposing?** Having bought HMV's £176m debt for a reported £40m, Hilco will seek to profit from its remaining assets by selling stock, property and restructuring the company for sale.

### MORRISONS

**Who?** Supermarket chain.

### What are they proposing?

They're interested in buying up a number of HMV properties in order to convert them into branches of their M Local chain. Tesco and Sainsbury's may look into doing something similar.

### UNIVERSAL MUSIC, WARNER MUSIC AND SONY

**Who?** Some of the biggest record labels in the world. **What are they proposing?** The labels have put together a rescue package for HMV, cutting

the price of CDs and DVDs and giving the failing retailer generous credit terms to help it get back on its feet.

### THEO PAPHITIS

**Who?** Owner of stationery chain Ryman and him off TV's *Dragons' Den*.

**What is he proposing?** After previously declaring himself "out", Paphitis has expressed interest in reopening HMV stores with concessions for recent failed businesses Blockbuster and Jessops.



# NEWS OF THE WEIRD

FROM THE NME NEWSROOM

## STYLING IT OUT

One Direction heartthrob Harry Styles says he's desperate to win Villain Of The Year at this year's NME Awards. He faces tough competition from David Cameron; and oddly enough, they do share an interest: both enjoy screwing the elderly.



Villain Harry: black cape not pictured

## GLITTERS LIKE GOLD

Gary Glitter reportedly earned around £300,000 last year due to his music being used on a US film trailer and at sporting events. Rumours of HBO buying up old episodes of Savile-era *Top Of The Pops* remain unconfirmed.

## WHEELY BAD

Metal band Tool had to delay writing their new album after two members of the group suffered injuries in separate scooter incidents. Things are back on track now though, presumably after the guys invested in stabilisers.

## WONDERWALL OF SOUND

Years spent listening to Liam Gallagher's voice at high volume have taken their toll on Noel Gallagher, who recently revealed he has tinnitus. Not to be outdone, Liam then revealed he has platinum-itus.



Some might say... Eh? Pardon?

## THE (LEGAL) FIGHT SONG

Marilyn Manson is suing a woman who told the media she was engaged to him. When he revealed he had never met her, she accused him of being "pro-Nazi". *Hardly Romeo And Juliet*, is it?



Could the Rough Trade model be the way forward?



Something for everyone, then

38%  
digital

62%  
physical

% OF ALL MUSIC SALES IN 2012

20%  
Drop in CD sales in 2012

223  
Number of HMV branches threatened with closure

£176M  
HMV's debt when it went into administration

38%  
UK's physical music sales that passed through HMV tills in 2012

97%  
Amount of all singles sold in 2012 that were digital sales

largest distributor of independent records. "Vinyl resurgence is a positive story in very difficult times."

It's a trend that has also bumped up the second-hand market, says Richard Farnell, owner of Manchester's Vinyl Exchange. While sales of CDs and DVDs have dropped, there's a new appetite for 12-inches – and not just from musty old dudes either. "Five or 10 years ago, we were seen as glorified dustbin men," he says. "Now it's cool to go crate-digging."

The fact that HMV stopped stocking a decent range of back catalogue was good news for second-hand record shops too. "People are coming to us as it's the only place they can find the things they're discovering on blogs," Farnell says.

Some people are mad or optimistic enough to open new stores – Kristina Records opened up in London's Dalston in summer 2011. "We stock some new records, some old records, and it's all carefully presented," says co-owner Jack Rollo. "Everything is thought about; it's not just loads of records with some grumpy people standing about."

Rollo says that the internet has given people a thirst for discovery. "Things that used to be quite obscure are now more widely known about because of the internet. That's good for us because people come in wanting a range of stuff." The massive amount of knowledge bursting from our indie

shops is one way forward – California's Amoeba Music has digitised its collection of rare vinyl as a thinking person's iTunes. Another way is to offer something other than music that thinks beyond HMV's games and DVD goldrush. Southsea's new Pie & Vinyl is a place for those who love records and pastry-coated savoury treats.

So there are glimmers of hope, but perhaps not on a high street near you. We're never going to go back to the days of having 2,000 UK record shops," says Pip Piper, director of *Last Shop Standing* – a documentary looking at the rise, fall and recent rebirth of the independent record shops. "At the moment we've got about 300 – but that is up from when it dipped to 250. Hopefully what we will see is somewhere in between, about 600 independent record shops, hopefully coexisting with a high street retailer."

As Bella Union's Simon Raymonde puts it: "I think the future is a lot brighter than people are predicting. If the record shops of the future are run by people who understand their market deeply and who respond to their customers needs quickly, they will thrive. As an industry we've not exactly covered ourselves in glory, nor exhibited much foresight. But maybe, just maybe, a bright new dawn awaits us."



# "IT'LL BE THE NIGHT OF YOUR LIVES"

Mon the Biff! Biffy Clyro announced as headliners at this year's Reading and Leeds

«READING LEEDS»

**W**hen he was 13, Simon Neil did a drawing of his fantasy Reading festival line-up. His support acts were Soundgarden, Pearl Jam and Nirvana, whose electric set had been a big factor in turning Simon on to rock'n'roll the previous year. The headline slot was saved for a lesser-known prospect: Simon Neil, James Johnston and Ben Johnston, aka Simon and his two schoolmates, yet to decide on the pre-Biffy name Screwfish.

Today's announcement that Biffy Clyro are to headline 2013's Reading and Leeds Festivals nearly 20 years on is, therefore, a dream come true. "I wrote the date as the year 2000, so I was a wee bit off in my timescale," the rocker remembers. "But to go from writing that as a teen to later in life getting to headline it... I'm so fucking happy. I'm sure some people will be so pissed off that we're doing it but I don't care, I love it!"

If Neil is still convinced his band have detractors, it's not being allowed to get in the way of the moment: "Reading always felt like such an exotic festival," he says. "Even though it's been around since the '70s, it just really seemed to come alive in the '90s. I think that's when it became the cultural moment that it is now, and the fixture that it is in the calendar." He chuckles. "It's just fucking bizarre. I still can't get my head round it."

The other reason for Simon's good mood is that we're speaking the day after their massive double album 'Opposites' has finally been released. You'll probably



know from their oversharing in recent interviews that the journey to this point has been fraught with drama. Now, on the eve of a year-long world tour, they

can start to enjoy the fruits of their labours. Last night they played an intimate acoustic show at London's Borderline for XFM in aid of War Child. Afterwards, Simon hit the tequila out of sheer relief at getting the thing out there.

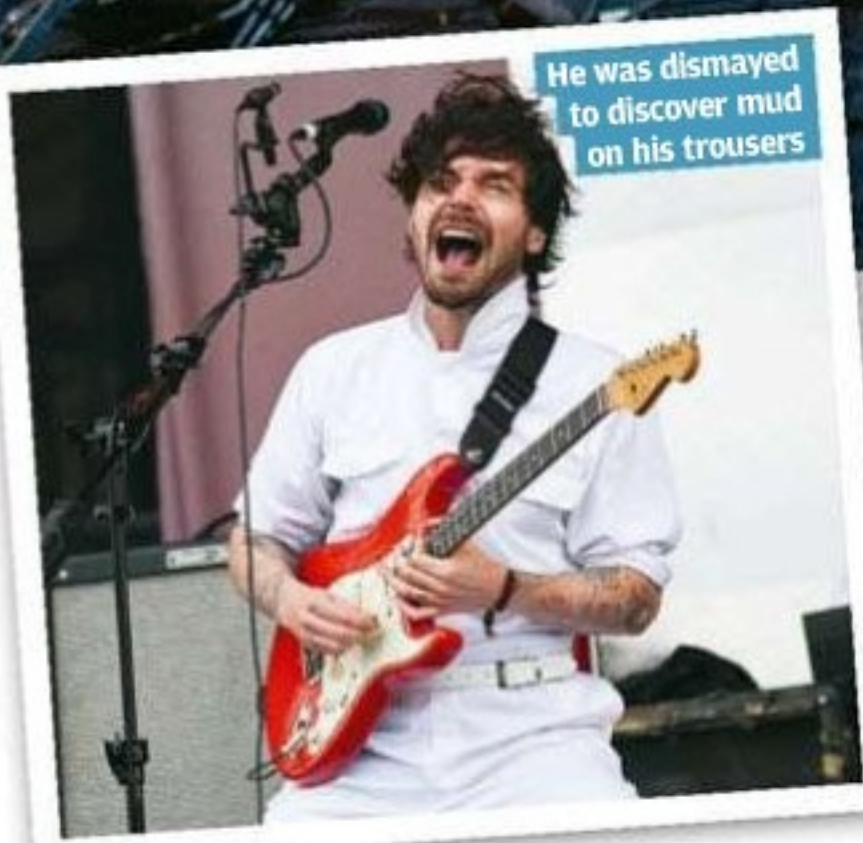
"The week before a record comes out is horrible," he says. "But now it's in the hands of our fans and the friends we've made to decide whether they like it or not. It's a weight off our shoulders and we know we

can't – and wouldn't – change a thing about the album, and that's liberating as well. We poured every ounce of heart and soul and energy in."

As NME goes to press, 'Opposites' is still placing at Number One in the midweeks, its greatest opposition being the *Les Misérables*

soundtrack, which Biffy think is hilarious. Yet, as epic stories about the transcendent power of love over trauma, 'Opposites' and *Les Mis* are actually not so different. "Yes!" roars Simon, "it's definitely the most depressing chart battle of all time!"

But back to Reading and Leeds. All



*"You can't headline and half-arse it. We're going for it"*

SIMON NEIL

they can really be sure of at this early stage are the things that *can't* happen. One early idea was to bring bagpipes on, but the Highlands-inflected track 'Stingin' Belle' is in a different key to the bagpipes, so they pitch-shifted the recording. "The euphoric Scots moment is gonna be denied to all because it's

not physically possible to do," says Simon. And since they're not really fans of watching or participating in them, they'll probably leave out the all-star collabs. "You don't get a chance to practise these things properly, and everyone looks a wee bit shy a lot of the time. I think it'll just be the Biffy family up there,

## BIFFY VS LES MIS

Picking apart the "most depressing album chart battle of all time"



**NAME:** Biffy Clyro  
**ALBUM:** 'Opposites'

**THE GIST:** Tortured Scots rockers pouring torment into towering tunes

**THE SOUND:** Angular rock meets power ballads

**LIKELY PURCHASERS:** You, me, Lord Of The Rings fans



**NAME:** Various Artists  
**ALBUM:** 'Les Misérables'

**SOUND:** You know that Susan Boyle song? That

**THE GIST:** French peasants suffering terribly during the June uprising

**LIKELY PURCHASERS:** Your mum, your nan, Susan Boyle



Simon had come straight from a cricket match



# BUGG ON THE BILL

*Our lad confirmed as second headliner on the NME/Radio 1 stage at Reading and Leeds 2013*

**N**ot content with climbing to the top of the charts, Jake Bugg is now rapidly ascending the ranks of the summer's festival bills too. At this year's Reading and Leeds, he'll jump from Festival Republic stage newbie to the NME/Radio 1 stage's second headliner. How's he feeling about it? As unruffled as ever...

**Jake! You're playing second from top on the NME/Radio 1 stage! Excited to be jumping so far up the bill from last year?** "It's always great to be moving forward and playing a bigger slot. Last year was great, so hopefully this year will top that." **Last year was your first time playing the festival - any memorable moments?** "Erm... I remember doing the shows! It's obviously great when that many people

turn up and see you play and are singing the songs back to you. That, for me, is a moment within itself. I heard you couldn't get any more people in the tent, so that's always a good sign. I'm looking forward to going back and hopefully I can put the same kind of performance in."

**Got any grand plans for this year?**

"We'll have to wait and see, won't we?"

**Guess we will. Are you a Reading and Leeds veteran or a relative virgin to the festival?**

"I've never been to a festival as a punter in my life, ever. I don't really like the mud. I appreciate the fans trekking through it to watch me play, but personally it's not for me. It's nice to play festivals though. Last year I didn't get a chance to watch anyone, but I might stay and have a few drinks this time."



Jake lets his music do most of the talking

showing you what's what."

Simon is sure of one thing though: "We're going to have a really over-the-top show, we're really gonna go for it. You can't headline Reading and half-arse it. We don't want to disappoint, we wanna give people the best night of their lives and give ourselves the night of our lives."

But they might need to time those piss-breaks carefully. "We've got a lot of music to get through. It'll be one of the longer headline sets. Not quite Springsteen for four hours, but probably not far off."

## ALSO ADDED...

Biffy Clyro aren't the only new additions to the Reading and Leeds bill. Also heading to a field near you are Jake Bugg, Foals, System Of A Down, Fall Out Boy and Bring Me The Horizon. See you down the front!

## NME EXTRA WIN A SONOS WIRELESS HI-FI SYSTEM AND NME AWARDS TICKETS

Sonos - the wireless hi-fi specialist - is sponsoring one of the most lusted-after gongs at the NME Awards 2013: Best British Band. Jostling for pole position are Arctic Monkeys, Kasabian, The Vaccines, Biffy Clyro, The Maccabees and The Cribs. Sonos is offering one lucky winner the chance to win a pair of tickets for

the Awards at Troxy in London on February 27 and a brand new Sonos hi-fi. A Sonos Bridge and two Sonos Play:3 players are all you need to stream all the music on earth from your music library, music services and radio, anywhere in your home.

### TO ENTER

Go to your smartphone's app store and type in "QR reader". Download and launch the QR reader, then scan the QR code on this page. You will

automatically be redirected to lots of exclusive NME features, info and video footage. Mobile network and/or wi-fi charges may apply. If you haven't got a smartphone, head over to [NME.COM/win](http://NME.COM/win).

SONOS



## THE NME CHART

- 1 13 **BASTILLE** 'POMPEII' EMI
- 2 6 **GREEN DAY** 'STRAY HEART' Warners
- 3 **NEW** **IMAGINE DRAGONS** 'IT'S TIME' Interscope
- 4 **NEW** **MUSE** 'SUPREMACY' Warners
- 5 **NEW** **STEREOPHONICS** 'INDIAN SUMMER' Stylus
- 6 **NEW** **TOM ODELL** 'CAN'T PRETEND' Sony
- 7 **NEW** **THE 1975** 'CHOCOLATE' Dirty Hit
- 8 **NEW** **ALT-J** 'MATILDA' Infectious
- 9 14 **BEN HOWARD** 'OATS IN THE WATER' Island
- 10 15 **BIFFY CLYRO** 'BLACK CHANDELIER' Warners
- 11 3 **THE BLACK KEYS** 'SISTER' Nonesuch
- 12 4 **DAVID BOWIE** 'WHERE ARE WE NOW?' ISO/Columbia
- 13 **NEW** **ELECTRIC GUEST** 'UNDER THE GUN' Downtown Records
- 14 1 **FOALS** 'MY NUMBER' Transgressive
- 15 17 **HAIM** 'DON'T SAVE ME' Polydor
- 16 **NEW** **HURTS** 'MIRACLE' RCA
- 17 **NEW** **JESSIE WARE** 'IF YOU'RE NEVER GONNA MOVE' Island
- 18 **NEW** **JOHNNY MARR** 'UPSTARTS' Warners
- 19 8 **THE LUMINEERS** 'HO HEY' Dualtone Music
- 20 2 **MILES KANE** 'GIVE UP' Columbia

**NME RADIO**

Hear the chart rundown first every Monday at 7pm on NME Radio [NME.COM/RADIO](http://NME.COM/RADIO)

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





'Loveless'-era  
MBV: (l-r)  
Kevin Shields,  
Colm Ó Cíosóig,  
Bilinda Butcher  
and Debbie Googe

# BLOODY HELL!

After 22 years, *My Bloody Valentine* released new album 'm b v' at midnight on Saturday

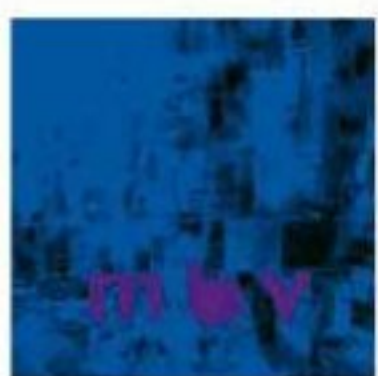
**I**t arrived, inevitably, a little bit late. Just after 9pm on Saturday, February 2, following frontman Kevin Shields' claim the previous Sunday that their long-awaited follow-up to 1991's seminal 'Loveless' "might be out in two or three days", My Bloody Valentine announced via their Facebook page that their new album was "preparing to go live". At midnight, it did just that – until the sudden influx of traffic to the band's website, [mybloodyvalentine.org](http://mybloodyvalentine.org), caused the servers to crash after a few minutes, resulting in error pages across the board and a very frustrated internet.

## The album moves in some unexpected directions

It took a few hours for normal service to be resumed, and the hashtag #MBV immediately began trending on Twitter. The initial response to the nine-track album – available from the band's website as a digital download, CD or 180g vinyl – has been broadly positive, with fans comparing it favourably to 'Loveless', but also acknowledging some of the more unexpected directions it moves in. British audiences will get to hear the album live on the band's five-date UK tour in March, but until then, here's NME's verdict...

## MY BLOODY VALENTINE

### m b v



As RSI took root in our joints and we clicked Refresh on the 403 Error page for the 3,257th time, we felt certain that Kevin Shields had undergone a last-minute change of heart and decided to hold fire on the new My Bloody Valentine album after all. Perhaps his notoriously critical ear had noticed a vocal that sounded too earthbound and corporeal, or a guitar that didn't sound enough like light being bent around a pyramid. Maybe he realised that, if he just gave himself another two or three years, he could probably come up with a better title than 'm b v'.

As it turned out, we had to wait just a teensy bit longer than expected. But now it's finally here, what can you say about something that takes almost two decades to make, 46 minutes to listen to, and arrives at three hours' notice? The answer: nothing with any great certainty. 'm b v' needs to be digested like chewing gum, left to swirl around in your system for months or years, before anyone will really be able to gauge how it measures up to 'Isn't Anything' or 'Loveless'.

The first listen brings conflicting emotions. You dearly want 'She Found

Now' to reassure you that the wait hasn't been in vain, but you're also mindful that, when dealing with the first new My Bloody Valentine material since the fall of the USSR, you'll talk yourself into believing pretty much anything. In the end, the song proves more ephemeral than ethereal: first it's there, then it's gone, and it's with no small degree of disappointment that you realise it's barely even registered. Thankfully, the sense of anticlimax is fleeting; once you stop listening to 'm b v' with an agenda, a rich, complex and rewarding record emerges.

That said, it does sound like something that's taken a ridiculously long time to make: the whole experience is like listening to a time-lapse photograph of the inside of Kevin Shields' head. The first three tracks – especially the polychromatic squall of 'Only Tomorrow', where Shields' sonic juju, Bilinda Butcher's gossamer vocals and Colm Ó Cíosóig's murk-laden drums combine to goosebump-inducing effect – are unmistakably the work of the same band who made 'Loveless', but from there, 20 years of ideas, experiments and diversionary flights of fancy take over. 'm b v' is not really an album at all, but an oeuvre in fast-forward.

On the second half, in particular, anyone stopping to admire the sonic architecture

will find autobahns, not cathedrals. 'In Another Way', with its silvery Krautrock synths and kitchen-sink instrumentation, is like something Shields might have cooked up during his stint with Primal Scream; on 'Wonder 2', he appears to have found a way to make a jet engine do his bidding. Most shockingly of all, 'New You' is pure, untampered-with indie-pop, a buoyant little chord sequence that pivots around Debbie Googe's scuzzy bassline and a nebulous "Doo-doo-doo" coda. Ultimately, though, you just go with it: if 'm b v' appears to move without reason or rhyme – and on the surface, there seems little to connect the liminal, star-dappled electronica of 'Is This And Yes' with the brutal, locked-groove drum'n'bass (yes, drum'n'bass) of 'Nothing Is' – then at least it's in keeping with My Bloody Valentine's dreamlike aesthetic.

The question is, of course, whether 'm b v' was worth the wait. There's no right or wrong answer to that – it all depends on what you expected from it in the first place. And as to whether or not it's any good... well, let's just say that if great albums are never finished, only released, we're thankful Kevin Shields finally saw fit to let this one go. **Barry Nicolson**

NME  
VERDICT

8



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## GIRLS NAMES

*Belfast's finest paint a bleak picture – but is there light at the end of the tunnel?*

**T**here's lots of great things about Belfast but when it's bad it's really bleak. I'm walking right now in the pissing rain and it's just grey. It feels like it's grey all the time." We're speaking to Girls Names singer Cathal Cully on perhaps the world's worst phone connection about the spirit that informs his band's forthcoming album, 'The New Life'.

"If you spend too long here it can really get under your skin," he adds.

Listen to the record, and you know exactly where Cathal's coming from. It represents a complete sea-change for Girls Names compared to the raucous surf jangle that informed their earlier material. Back in the summer of 2011, they were peddling bedroom recordings that sounded like Creation luminaries Felt covering The Beach Boys. They were roundly ignored by all but the blogosphere. "We ended up calling the first album 'Dead To Me' because by the time it came out that's exactly what it was," despairs Cathal. "It took 10 months to be released after we'd finished it. We just weren't the same band

any more. That album sounds so naïve – but we literally didn't know what we were doing."

Not any more though. Beefed up with the addition of fourth member Philip Quinn on icicle-sharp Johnny Marr guitars, they've grown up and OD'd on Bowie's Berlin period, embracing a kind of gloomy subterfuge that has now spawned one of the year's most chilling records. "There's not one track on 'Low' that's not weird!" Cathal enthuses about Bowie's darkest masterpiece, and it's this blueprint that seems to seep through 'The New Life' too.

Later, he'll push the notion that he's made such an album because "it's a dark time in general" at the moment, but beneath the moribund, concrete landscapes that pepper proceedings there's an undercurrent of catharsis – that this is a band still on the move despite being at the peak of their powers. "There's a reason why the title track is at the end of 'The New Life'," Cathal explains. "It's to symbolise a shift in gear to what's come before. And it's all building up to what comes next."

For now, though, we're happy enough to have Girls Names exactly as they are: bleak, and brilliantly so. *Jenny Stevens*

## NEED TO KNOW

**BASED:** Belfast

**FOR FANS OF:** Joy

Division, The Horrors

**BUY IT NOW:** 'The New Life' is released on February 18 – until then, check key track 'Pittura Infamante'

**On NME.COM:** Take a tour of Belfast's music scene with the band

**BELIEVE IT OR NOT:** Cathal spent last summer working as a labourer. "When using the angle grinders I'd pretend I was in Einstürzende Neubauten," he says



Zach Robinson: he's  
so hot right now



# STRIKE A POSE (AND BUY SOME WEED)

*Swim Deep, Bos Angeles and Egyptian Hip Hop find fame on the catwalk – but no dope – in Paris*

## RADAR NEWS

If you happened to be checking out Saint Laurent's recent runway show at Paris fashion week, you might have noticed a few familiar faces shimmying down the catwalk. Somewhat inexplicably, a whole host of *Radar* regulars were summoned to the fashion capital to model for Hedi Slimane – style icon and buddy of Pete Doherty back when he was Mr Kate Moss.

Like Pete, though, Hedi seems to have moved with the times. He bagged members of Egyptian Hip Hop, Halls and Bos Angeles for the swanky bash, as well as Swim Deep's drummer Zach Robinson. How on earth did the fashion heavyweight convince him to give up a Sunday afternoon in freezing B-Town?

"Basically, I was told Natalie Portman might be there, so I thought, 'Why not?'" Zach tells us, adding that Portman is "a mega-babe". Sadly, she didn't reciprocate,

snubbing Zach and leaving him to make do with charging around Paris with his fellow musicians-turned-models.

"They put these crazy boots on me, I could hardly walk," he says, talking us through his look for the day. "I had a leopard-print cardigan and leather trousers, which I loved – I actually asked to keep those. My manager is trying to sort that out for me."

Fans following Zach's Paris adventure via his Twitter feed will have seen that he was also looking for something else to see him through the trip.

"Everyone from bands was staying in the same hotel and we were all looking for weed," he says. Sadly, this quest also ended up being fruitless. But at least Zach can revel in the fact that he's officially the biggest babe in B-Town, right? Er, seems not.

"I don't know about that," he says, with just a hint of bashfulness. There's still some way to go before true Zoolander status is achieved. *David Renshaw*



## The Buzz

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



1

### BELIEFS

Beamed up from the same Canadian hype scene that made good with Grimes and Doldrums, Toronto duo Beliefs are, in a musical sense, the blissed-out siblings of their freaky Montreal buddies. Clinging to the shaky shoegaze train, they manage to *not* be totally boring – unlike 99.9 per cent of their genre compatriots. Songs like 'Catch My Breath' give a serotonin injection to soaring dreampop that's every bit as spiritual as their name suggests. What's more, singer-guitarist Jesse Crowe used to have a hairdressing salon called – ahem – Grateful Head. Their self-titled debut LP – out March 4 on No Pain in Pop – promises nifty cuts of the sonic variety.



### 2 OFEI

Ofei's first US show was supporting soul hero Shuggie Otis. His last London gig was in a wine bar filled with every A&R who's ever chased Jai Paul around Rayners Lane. With a keyboard resting delicately on his lap, the Brit pushed last year's breakthrough song 'London' to the limit, proving he's just as interesting live as on record.



### 3 PETITE NOIR

Of Congolese and Angolan descent, Petite Noir (aka Yannick Ilunga) was born in France before moving to Cape Town. This cultural mix may go some way toward explaining the innovative sounds he weaves together on SBTRKT-gone-afrobeat tracks like 'Disappear'. He calls it 'noir wave'. We call it fucking exciting.



### 4 GIANT FANG

Doug Wilson, aka Giant Fang, is a 26-year-old tour manager who was so fed up with dealing with oh-so-predictable rider requests that he ditched life on the road for time in his bedroom. The result is the fantastic fluorescent pop of 'Aqualung' – it could do for Giant Fang what 'Lies' did for fellow Glaswegian electro-poppers Chvrches.



### 5 FYFE

Paul Dixon might be a familiar name to some. He's worked under a plethora of different disguises in the past, but none finer than his new project, Fyfe. 'Solace' – the first song released ahead of an EP in March – suggests a healthy future. It's four minutes of synth indie with a twist of dark anti-pop sentiment.

## BAND CRUSH



*Charlie from Charlie Boyer & The Voyeurs on his new favourite band*

"Telegram are quite interesting. They're friends of ours and have been going for maybe six months now, just putting together these bits of music. They're perfectionists and I think they're going to be an interesting group when they pull their finger out."



# JACCO GARDNER

## CABINET OF CURIOSITIES

TROUBLE IN MIND

### RADAR REVIEW



The curiosities in Jacco Gardner's debut will strike you as all the more strange if you've caught him in raucous Freakbeat duo The Skywalkers, spanking a Philicorda organ alongside fellow Dutch cosmonaut Hugo van de Poel. On his own, the 24-year-old dissolves his other band's stark garage sound to ply idiosyncratic, melodic songs in thick high-fidelity stereo à la Kevin Parker, Connan Mockasin and Charlie Boyer. The sonic netherworld he surfs stretches back to a more distant horizon, of course, to the likes of Kevin Ayers and Syd

Barrett, by way of Air and, we imagine, hell's own charity shop of colourfully sleeved prog obscurities.

His lyrics share in some of those artists' surreal ingenuity and, more impressively, Gardner also manages to capture some of the whimsical music-hall roots of British '60s pop – that see-sawing, Spike Milligan and Mr Benn-reminiscent lilt that was so important to late-era Beatles, Barrett and early Bolan. Perhaps appropriating such arcane oddities comes more naturally to musicians outside of the UK, because what can seem as uncomfortable as a Penny Farthing to pull off over here is, for Gardner, an aesthetic coup d'état.

The album's dark, sweet atmosphere has been aided by the use of an enviable stash of keyboards. Harpsichords, vibraphones and Mellotron turn the likes of 'Watching The Moon' and 'The Riddle' into 'Ogdens' Nut Gone Flake'-styled hypnagogic trips, while the title track is a neatly arranged instrumental laced with a sample of children giggling.

The only problem is the length of the thing. As we near the end of 'Cabinet...' and land on 'Chameleon', we've heard so many well-crafted, mid-tempo inflections of The Zombies and Simon & Garfunkel that we're practically shredding our cuticles, gasping for a change of affect. This ounce of filler is just enough to flatten the cumulative magic of these songs, which deserve a sharper focus. **Edgar Smith**

8

**DOWNLOAD: 'Clear The Air', 'Where Will You Go'**

Jacco's charity shop expedition was highly successful



NICK HELDERMAN, JORDAN HUGHES

### 5 To See

*This week's unmissable new music shows*

**FRANCIS LUNG**  
Brudenell Social Club, Leeds, February 7

**THE SUNDOWNERS**  
Zanzibar, Liverpool, February 7

**TROUMACA (below)**  
Club NME @ KOKO, London, February 8

**SINGLE MOTHERS**  
Underworld, London, February 12

**SYD ARTHUR**  
Band On The Wall, Manchester, February 12



The Strypes couldn't resist Primark's 2 for 1 suit offer



## THE STRYPES

**OLD BLUE LAST, LONDON SUNDAY, JANUARY 24**

### RADAR LIVE

For all their buttoned-down mod suits and rampant re-imaginings of skiffle, rock'n'roll and R&B classics,

no-one could accuse Cavan, Ireland's mid-teen retrovivalists The Strypes of jumping on the Buggwagon. Online footage exists of them battering out The Kinks' 'You Really Got Me' aged around 10 and, via a few years on the mod revival circuit, they shove their way to the stage tonight through a heaving crowd that includes El Primo Retro Himself, Noel Gallagher, knowing that their time (around January 1960) has finally come.

Their name is a canny sleight of hand. Be under no White Stripes-style illusions here – unlike the re-imagined rootsiness of Alabama Shakes and Bugg, The Strypes are primarily a rock'n'roll-era covers band. At first glance it seems as ridiculous as punks doing the Charleston, but what sets them apart from Jivin' Georgie Parkinson And The Incontinent Five is a youthful snarl and panache. They drum like semi-automatic gunfire, riff like young Jimmy Page and

play frenzied harmonica freakouts like their lungs are on fire. So their sweaty, brimstone blaze through Bo Diddley's 'You Can't Judge A Book By The Cover' makes this Shoreditch dive feel like the Cavern Club. A sultry, Stonesy voodoo infects their take on T-Bone Walker's 'Call It Stormy Monday (But Tuesday Is Just As Bad)' and there's a 'Please Please Me' rawness to their set, right down to the harmonica snippet of 'Love Me Do' looped into Muddy Waters' 'Mannish Boy'. Indeed, with another venue's-worth of kids queuing downstairs, The Strypes are forced to play a second set

*They shove their way to the stage through a crowd that includes Noel Gallagher*

tonight, as if recreating The Beatles' Hamburg amphetamine marathons.

There's a sneaking suspicion that, once the retro-rock scene's actual Beatles turn up, they'll be fucked – reduced to inspiring drunken punch-ups at Miles Kane's wedding. But start writing their own songs and The Strypes could be the band to bring pop full-circle and reclaim grassroots rock'n'roll. For now though, enjoy your very own Johnny & The Moondogs. **Mark Beaumont**



Hurts discover  
they don't really  
like raw fish



# TRANS EUROPE EXCESS

Dodging gang-bangs, breakdowns and bloodthirsty ex-lovers, **Hurts** have bonded like brothers. **Luke Lewis** joins them on a 24-hour bender in Berlin and discovers the darkness at the heart of their new album

PHOTOS **ROGER SARGENT & DAN KENDALL**

The boys lose  
patience with  
Casper, Germany's  
leading rapper

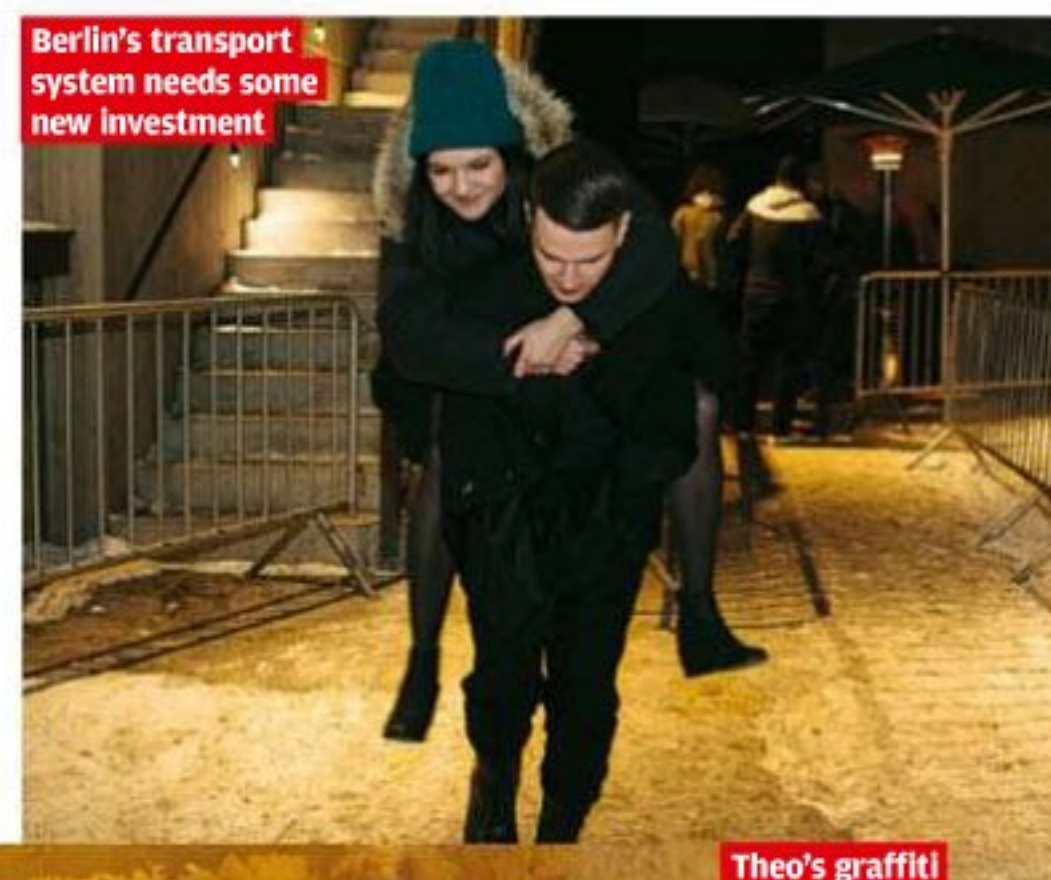


It's Friday night in Berlin and Theo Hutchcraft – platter of expensive sushi piled high before him in the manner of an imperial banquet – is telling me about the maddest thing that's happened to him since becoming a pop star. It's a story that involves waking up in the middle of the night, in deepest Ukraine, to find four women had broken into his hotel room. One was standing over him, the other three watching him from the doorway. Trouble is, it's hard to concentrate as he says this, since explicit manga porn is playing on two screens on the wall behind him. Giant cartoon boobs frame his head. "I was terrified," he explains. "That wasn't the scariest moment, though. There was the time in Poland we were taken to a strip club by some gangsters" – I try not to notice as a spurting cock looms comically above his slicked-back hair – "and they said, 'Pick any girl you want.' The situation suddenly got really dark. Thankfully we left before it turned into an orgy."





"Hurry up, Wetherspoons opens in 10 minutes"



Berlin's transport system needs some new investment



Theo's graffiti self-portrait attracted some criticism



Is that champers or are you just pleased to see us?

At this point bandmate Adam Anderson interjects with an anecdote of his own. "I had sex with a hunchback in Estonia," he begins, cheerily. "Didn't notice until we had breakfast the next day. She was smoking hot, actually."

I have been in Hurts' company for two hours. We're on our third bottle of champagne. This is going to be fun.

My night with Hurts begins with an awkward hotel lobby encounter with two members of Blue, and ends 10 hours later in a thumping techno club where people have aggressive sex in specially designed cubicles, complete with stirrups (there is also a basement, which I am gravely instructed not to explore: "You do not want to know what happens down there"). We are accompanied at all times by a guy called

**"I had sex with a hunchback in Estonia – she was smoking hot!"**

**ADAM ANDERSON**

Casper who keeps whooping and bellowing "YOLO!", to everyone's slight irritation. It turns out he is Germany's most famous rapper.

This is the kind of thing that happens when you spend time with Hurts. They attract madness. Their experience of Europe-wide stardom is utterly unique, and has enabled a life of endless debauchery, of a kind that's often thought to be a thing of the past. Their debut album 'Happiness' came out in 2010. Since then they have sold a million albums, a million singles, had Number Ones all over Europe. They've played to thousands of people in remote places, such as Chelyabinsk, Russia – said to be the most radioactive city on the planet – that no British band has ever visited before.

New album 'Exile' will help them conquer yet more parts of the globe. In the taxi from the airport we learn that comeback single 'Miracle' has already been played 500 times on German radio. Not that the record itself is full of drivetime playlist fodder. Quite the contrary. It is a thunderous, Nine Inch Nails-inspired affair that swaps synths for guitars and is concerned with "sex and death". It is amazingly dark, coloured by Cormac McCarthy's apocalyptic novel *The Road*, which Hutchcraft read



three times while writing the album. The singer sums 'Exile' up in three words: "Dirtier. Fuzzier. Wilder."

**O**ur hotel is the Weinmeister, a boutiquey place in Berlin's Mitte district. I stay in The Hurts Chamber, a room designed in their honour and supposedly filled with their favourite books and DVDs – though, to the duo's consternation, these have been stolen when I arrive. It features leather curtains, lots of steely surfaces, and is very Hurts. Indeed, it's one of the great and telling things about this band that you can use their name as an adjective. It shows they've established a world beyond their music, one that encompasses a certain kind of minimalist look and decadent attitude. Chartering a private jet to headline a festival in Bulgaria? That's so Hurts. Throwing an album launch party and employing a woman to do nothing but play a grand piano and weep? *Exceedingly* Hurts.

Oh yes, and going out with a string of famous women. You could argue that's quite Hurts, too, although Hutchcraft's status as sharp-suited international lothario – he's dated Alexa Chung and Dita Von Teese – may be the least interesting thing about him. He's smart and erudite, with a surprising passion for science. On the plane over, our conversation spans the Apollo program, quantum uncertainty, parallel universes and the possibility that reality may be a computer simulation.

Rich but not disgustingly so (he doesn't own a place, just rents a flat in Camden), he spends most of his money on "taking women out", although by this he doesn't mean Orange Wednesday and a Nando's. No, his idea of a date involves a spontaneous flight to New York or LA, followed by days of excess. Annoyingly, as I discover, he's the kind of guy who can drink 'til 7am, then emerge in the lobby two hours later looking unruffled, before unleashing a spectacular anecdote like this:

"I remember being in Miami, in a car full of girls. I'd been up for days. Suddenly, my nose just exploded. Blood streaming down my face. Just at that moment we came to a police roadblock. The only thing I could think to do was mop up all the blood with banknotes. So I stuffed them up my nose, wiped the mess away as best I could. We were waved through through the roadblock and ended up at a party at [*Transformers* director] Michael Bay's mansion. I never actually met him, though. We had to leave in a hurry because my mate had thrown up in his swimming pool. Greatest night out ever."

Adam Anderson, as pale as Hutchcraft is tanned, is a sardonic counterfoil to his gregarious bandmate. He punctures pretension at every turn. While the singer seeks out celebrities, the keyboard player/guitarist prefers unstarry women from northern towns like Romily and Middleton. He's also more indie than you might think. He loves The Courteeners and Glasvegas, and learned to play guitar listening to Muse. Somewhat tragically, we bond over a shared knowledge of JJ72 B-sides. He came to rock music late, however. Until the age of 20 he was more interested in sport and the Spice Girls. What both men have in common is that they love to talk about the opposite sex. For a significant proportion of our night together they are encircled by women. At one point the two men cross paths, and they stop to confer about which ones they fancy the most.

The night stumbles on. A chauffeur drives us from one venue to the next. There is a hip-hop club, where we dance to '90s artists like Skee-Lo and Montell Jordan. There is a bar so crowded the press of bodies squeezes the air from our lungs, leaving us gasping as we step out onto the snow-dusted street. There is cocaine on offer, but the band abstain, instead opting for Jägermeister, gin and tonic (Anderson) and whisky (Hutchcraft, on the rocks, Ardbeg's his favourite). Everywhere we go,



The two-headed monster that is Hurts: Adam Anderson (left) and Theo Hutchcraft

a choking cloud of smoke clogs the air. This is not because it's legal to smoke indoors – it's not – but because this is Berlin, greatest party city on earth, and people do as they damn well please. Hurts fit right in. One day Hutchcraft plans to move here.

**O**f course, you can't sustain full-throttle hedonism forever. Sooner or later the buzz wears off. For Hurts, that limit came after two and a half years of touring 'Happiness'. Things started to get sketchy in late 2011. Anderson fell asleep onstage in Kiev. The full-scale meltdown came a few days later, in Innsbruck. Anderson threw his keyboard on the floor after Hutchcraft simply refused to come back onstage for the encore.

"I just couldn't handle it any more," he says. "As much as we were excited by the success, and wanted to enjoy it, it was overkill. Drinking, non-stop, for all that time. The adrenaline started to run out. It became a mania. There

are three gigs toward the end of the tour that I just don't remember at all. It's a horrible feeling, really scary."

Post-gig parties took on a darker hue. Anderson recalls one violent episode in particular. "I'd been chatting to this girl all night, and noticed this other girl staring at us. Eventually, in a real dead-eyed manner, she came over, pushed me out of the way and took this girl by the neck and dragged her over to a couch. Five or six Estonian lads dived on her. Eventually they pulled her off and dragged her outside. There was this deadly silence – then she burst in again with blood all over her face, police sirens screaming outside. I just legged it."

"We knew that we'd run aground. Our bodies were starting to crumble. But it was good to get to that point, because those feelings helped shape the new album."

Ah yes. Back to 'Exile'. The title came to Hutchcraft while sitting in a bar in Osaka. He glimpsed it on a scrolling billboard, the only word he could understand in a sea of inscrutable neon. It seemed to capture a slew of





Guess Adam's favourite colour then... go on



"I think I've just spotted Bros in here! Seriously!"



Yes Theo, the gloves were a brilliant idea



NME's Luke Lewis (right) sees things getting hairy



Bring me a drink, slaves!

emotions he'd come to recognise: "That sense of being in a weird place. Freedom, fear, isolation, joy, religion, punishment, the decadence that comes with exile – always being on tour, always being far from home. It did feel like we were on the run. Always chasing something."

You often get the sense with Hurts that things come easily to them. They dream up mad scenarios, which then actually come true. That certainly wasn't the case with 'Exile'. It was hard work, and took six months, from January to June 2012. In order to get it done they had to initiate a spartan regime of self-denial. The duo could have recorded it in Los Angeles, here in Berlin, anywhere in the world. Instead they returned to the shabby street where they wrote their debut, in Manchester's Curry Mile.

"We didn't even speak about it, we just ended up there," says Anderson. "Subliminally we think of Manchester as the place we write tunes. We had two bedrooms, a kitchen, worked all day every day in a really horrible room. After going all round the world, that idea of self-punishment was appealing. There's something pure about going back to that really primitive and disciplined lifestyle."

The product of intense exhaustion and a dismal physical environment, it's no surprise that 'Exile' is not exactly 'Sorry For Party Rocking'. Written on guitar rather than piano, it is heavy and scabrous, capturing the

other side of hedonism. A key track is 'The Road', about a car accident, and inspired by JG Ballard's *Crash*. "We tried to write the darkest song we could," Hutchcraft says. "We thought, 'How bleak can we make it?'"

The answer: pretty fucking bleak. But Hurts haven't forgotten how to be a pop band. There are shafts of light on the album, such as 'Sandman', their attempt to channel The Neptunes; and 'Help', easily the band's most uplifting and expansive song yet. To record it they enlisted a choir made up of fans from around the world. "They were all brilliant," says Hutchcraft, smiling at the memory. "It was such a powerful thing, watching them. So emotional. To hear a mass of people singing, 'I just need some help'. It was heartbreaking."

So, no wacky songs about sex with hunchbacks then.

"We're much less controlled now," continues the singer.

"Our mindset has changed. On the first album we had no confidence. People thought we did, but it was a trick. Now we've become a little bit more... mental. There were moments while making this that were the darkest moments we've had. Weeks on end would go by, and we'd be like, 'Waargh!'" He sticks his tongue out and wags his head from side to side, to signal maximum derangement.

This new-found looseness and sense of scale was driven in part by the need for a more dynamic stage show. In ▶

**"We're much less controlled now. Our mindset has changed"**

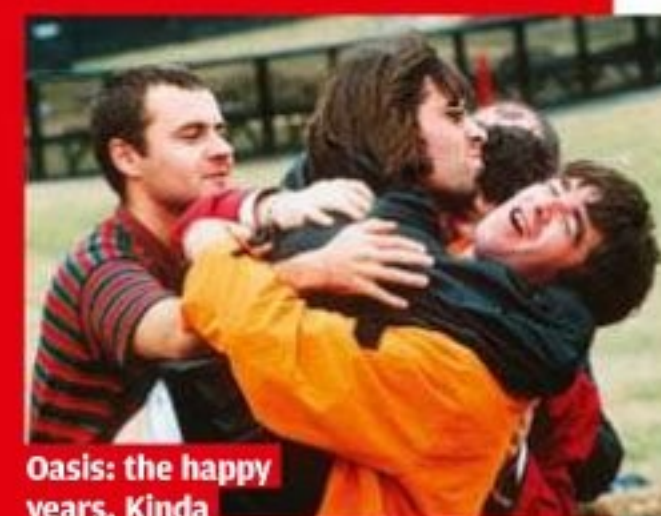
**THEO HUTCHCRAFT**

# "WE DREAMED WE'D MEET NOEL ONE DAY"

The musical roots and loves of Hurts: they don't sit at home listening to Westlife, you know...

## OASIS

THEO: "I love their ambition – to write huge songs that would take them beyond the place that they were from. I'm surprised more bands don't think that way. We met Noel recently and he said he loved the band, which was a huge moment, the sort of thing we dreamed of."



Oasis: the happy years. Kinda

songs that sound like The Righteous Brothers. Brilliant."

## PRINCE

THEO: "That's the steady thread. Probably more so on the first record than 'Exile'. Pop music with integrity, individuality and soul."

## KINGS OF LEON

THEO: "When their second album came out, I thought, 'How the fuck have they made a second that's better than the first?'"



Kings Of Leon, paupers of fashion

## NINE INCH NAILS

THEO: "'Hurt' is an incredible ballad, the kind of song you wish you'd written. 'Head Like A Hole' is a great pop song. We could never express things in that extreme a way."

## THE BEATLES

THEO: "It might not sound like it, but we listened to them to a lot while making this record. It made us think a lot about song structure."

## PHIL SPECTOR

THEO: "I love 'Unchained Melody'. Our song 'Stay' is influenced by those kind of big, grand ballads, more than the '80s stuff that people usually pick up on."



Phil Spector: diamond gazer

## THE COURTEENERS

THEO: "I saw them play in front of 17,000 people at the Manchester Evening News Arena. One of the best fucking nights of my life."

## GLASVEGAS

THEO: "One of our favourite bands. 'It's My Own Cheating Heart That Makes Me Cry' and 'Daddy's Gone' are two of the greatest songs of past few years. It's basically some Scottish guys trying to write





Onstage with Annie Lennox's daughter Tali, Union Chapel, London, 2010



Groupies were brought in by the tractor-load at Glastonbury 2011



The duo on a previous trip to Berlin in 2011

the kind of cavernous venues Hurts now find themselves in, a string of piano ballads doesn't always cut it.

Hutchcraft: "While touring the first album we felt drawn towards the heavier and darker songs onstage, like 'Silver Lining' and 'Evelyn'. We felt that's where we wanted to go. Mainly to express the decadence of everything that was going on. Those songs were a real outlet for that feeling."

Anderson agrees: "I don't think we'd ever have written a song like 'Miracle' a few years ago. We made a first album which we didn't ever think about playing live. After two years we thought, 'God, wouldn't it be good if we had a song that did this, or this?' You stock up on those ideas, creatively. So the songs are shaped by the kind of reaction you want to get when you live. Having said that, I just heard a song from the first album, and I was like, 'I love it'. I still feel that way."

It helps, too, that Hutchcraft is singing better now, with a power and confidence borne of touring: "I'd often think of things I couldn't sing, and it would drive me nuts. What I was actually searching for was a better voice rather than a better take. Now my range is bigger, I can think of better things, different types of melody. I've learned how to express myself properly."

**"I just couldn't handle it any more. Drinking, non-stop, all that time"**

**ADAM ANDERSON**

The band's new sound is also a reflection, perhaps, of the type of fans they have in Europe. While in the UK, Hurts are largely regarded as a pop band, on the continent they play goth festivals, and attract the kind of black-clad obsessives who in previous years would have worshipped The Cure, Placebo,

Depeche Mode. It's those obsessives, also, who ensure Hurts now win any kind of 'have your say' internet poll by clicking in their thousands. In that sense, Hurts are the new Muse. It might not happen with this album, but don't bet against them reaching that same blockbuster level of success with the next one.

Though, lest you think they've turned their backs on pop completely, Hutchcraft insists: "Pop is still the heart of what we do. We will always gravitate towards that, it's what we love. There's a song on the record like 'Blind', which is as pop as it gets. 'The Road' is easily our most extreme song, but it's not 'Reptile' by Nine Inch Nails. We're lucky to have a producer [Jonas Quant] who compliments our bombastic nature. We always want to make everything louder and bigger. He brings it back to a pop framework."

It's 6am at the apocalyptic techno club. Hutchcraft is nowhere to be seen. Anderson is busy getting off with one of the blonde women he met a few bars back. And in those sex cubicles with stirrups, couples are still pumping enthusiastically away, a model of Teutonic efficiency. Time for me to leave, then. As I do, I'm reminded of something Hutchcraft had said earlier, back at the hotel, in between swigs of champagne straight from the bottle. I'd asked him if the two of them had ever fallen out. His reply?

# TRUTH HURTS

10 things you might not know about Theo and Adam

- The most requested haircut for men in Iceland is "a Hurts"
- Hurts' last gig in Iceland was attended by one in 60 of the entire population
- Until 2011, their stage show featured a seven-foot tall opera singer called Richard Sidaway
- At every gig they play, they receive flowers from one devoted fan in Russia. Once, in Tokyo, a fan gave them a warm hot-dog in wrapping paper
- Hurts songs have been sung by contestants on *The X Factor* in Germany, Greece and Bulgaria. The band were invited to be coaches on the Ukrainian edition, but couldn't do it
- Theo had to move out of his last flat on account of a stalker who kept turning up and throwing things at his window
- Another one of Theo's former girlfriends is Shermine Shahriyar, aka Miss Germany 2004, who'd previously gone out with Xavier Samuel of *Twilight* fame
- In their previous band Daggers they played a record company showcase gig alongside Solange, sister of Beyoncé
- Hurts received note of a congrats from Estonia's first lady after selling out a 4,000-seat arena there
- They once met Jay-Z at a club in Japan. Unsure of what to say, Adam started telling him about Levenshulme dole office

"Never. We've been together 360 days out of 365, for the last eight years. We were together when we were deep in the shit and had nothing. And the idea of that will always hold us together. Our life is so mental now. It's a massive adventure. You have moments of clarity where you go, 'Fuck, this is it'. Huge moments of intense joy. Bewilderment, too. We would never not cherish them. Because we dreamt of them for so long."

Conjuring grandiose beauty in the shadow of debauchery? How very Hurts.

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Win a trip to hang with Hurts in Germany

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# NO AGENDA NO GOALS NO NOTHING

**Iceage**'s new album sounds like a thrilling punk statement, but they claim they don't stand for anything.

**Louis Pattison** heads to Denmark to find out what's really in their heads

PHOTOS: **DAVID EDWARDS**

**T**alk to a journalist who has interviewed Iceage, and watch the blood drain from their face. Traditionally, interviews with the hellraising Danish punks have been at best testy affairs, at worst mute stare-downs. But last year, I travelled to Copenhagen to report on the so-called 'New Way Of Danish Fuck You', a thriving underground scene of raw punk bands and DIY noisemakers thrust into the spotlight by Iceage's rise. On that visit, there was a noticeable thaw – and now, on the eve of Iceage's second album 'You're Nothing', I've been asked for by name to return to Copenhagen and spend a day with them. Call it a summons.

As I touch down, Copenhagen is dusted in a fine layer of snow. Originally, the plan was to meet the band at Mayhem, a rehearsal space and underground venue in the north of the city that's the site of a riotous punk Bacchanal in Iceage's new video 'Ecstasy'. But frontman Elias Bender Rønnenfelt – the handsome, intense one who looks like a young River Phoenix cast in the role of a teenage arsonist – texted earlier with a street name and the message to "call when you're at the church". Iceage have not struck me as God-fearing types. Perhaps some manner of repentance is on the cards.

Up the street towards the church, Iceage guitarist Jakob Pless pops out from a nearby door. As he strolls into a snow-covered courtyard, he explains that his parents are preachers, and in Denmark, the clergy are supplied with accommodation by the government. A side door in the property leads down into a basement, and a right turn takes us into a small room built from stone and plaster, no more than 20 feet across. And so here, beneath God's house, is the lair of Iceage.

Shelves heave with punk and classical vinyl, noise cassettes, books by William Burroughs and DVDs of Hollywood action films translated into Danish. On one wall is a poster-sized still from the film *Cannibal Holocaust* picturing a naked woman impaled on a stake. A Pogues album revolves on the turntable. Elias is sprawled on a mattress, wearing a pair of slippers, and ▶







Ice to meet you,  
to meet you Ice:  
(l-r) Jacob, Dan,  
Elias, Johan



greet us with quick hugs before returning to manoeuvre dragons and armies around a TV screen. Shortly after, drummer Dan Kjaer Nielsen turns up, and everyone shares short sips from a bottle of absinthe. What do Jakob's parents make of his decision to dedicate his life to playing in a punk band? "They have been supportive," he grins. "Although my mother doesn't come down here so much any more."

This is a rare moment of downtime for Iceage, a chance to enjoy some home comforts before they're hurled back into the fray. Their 2011 debut 'New Brigade', recorded while all were between 17 and 18 years old, was the sort of record that comes along maybe once a generation: punk rock forged anew, draped in gothic grandeur and delivered with hooligan attitude. We are here today to talk about their astonishing new album 'You're Nothing', the band's first for new label Matador, which in its raw, emotional honesty feels like both glorious consolidation and brave reinvention. But right now, guitarist Johan Wieth has arrived outside and the sun is starting to dip towards the horizon, so we tramp out towards the docks, where *NME* photographer David shoots them in front of a huge derelict factory that stands, tombstone-like, against the sky.

**T**he last couple of years have been a whirlwind for Iceage. 'New Brigade', first released on Copenhagen label Escho, ended up being licensed globally to some half-a-dozen labels, most notably XL. At an age when most young men are starting full-time jobs or going to university, Iceage were selling out New York's 400-capacity Public Assembly and touring Europe with Fucked Up. Touring, says Elias, "is kind of like a sailor's life... it is hard to be away so long, but you learn to adapt."

As sure as night follows day, hype is followed by backlash. A much-circulated blog entitled 'Chic racism elevates hardcore band Iceage to hipster fame' posited that Iceage were operating with some sort of secretive neo-fascist agenda. Websites and magazines lined up to consider the rather circumstantial evidence: A fanzine, hand-penned by Elias, depicting Klansmen and skinheads. A tattoo on Johan's arm of the logo of Death In June, an '80s British industrial group known for dabbling with far-right imagery and military uniforms. And their own logo, which some said resembled the sort of pagan rune beloved of hardline nationalists ("It's an I and an A!" says Elias, exasperated).



(Above) Iceage take prison-cell chic to the max in their basement HQ  
(Below) Onstage in Austin last June

The band tersely denied any political allegiances, and as we join Iceage for a roam around Copenhagen's dive bars, the band filling jukeboxes with Pulp and The Doors and clattering a few rounds of Danish pin billiards, the whole affair feels like a clumsy jumping to conclusions, a storm in a teacup. But they seem aware that such accusations can leave a mark. As Elias put it last year: "We chose where possible to make no statement. When you have to defend yourself, you have already lost."

Still, the world's readiness to ascribe something so dark to Iceage was perhaps understandable. In an age when punk rock has been largely reduced to a procession of 'dudes' and 'bros' writing songs about girls and smoking weed, there was something sinister and enigmatic in songs like 'Broken Bone' and

'White Rune', as if they sheltered some dark secret. "When we first came out it seemed exciting to do something that was mysterious," confirms Johan. "But now a certain simplicity, getting to the point, feels more interesting."

"I think there was some sense to 'White Ruin' when it was written, but honestly I don't remember," says Elias. "And if something is written in an unbreakable code, it is useless."

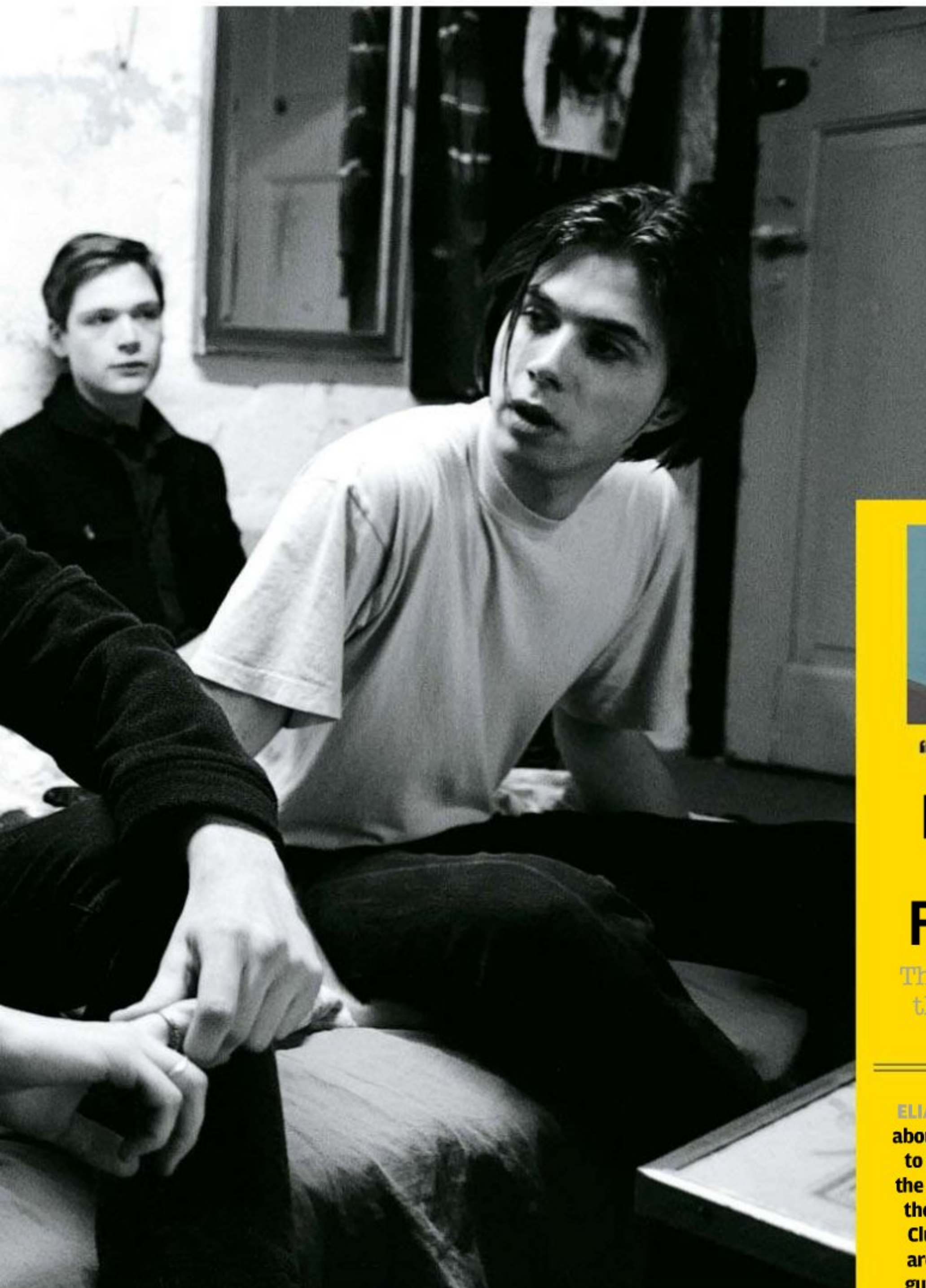
**T**here will be no misunderstanding the content of 'You're Nothing'.

From start to finish, the album is a thing of stark, emotional, personal expression: the way Elias wails "Pressure, pressure, oh God no!" like he's gasping for breath on the opening 'Ecstasy'; the lurching romantic confusion of 'Coalition' – "These days I'm numb and faded/Something denies

**"I DON'T THINK THE NEW ALBUM IS A VERY UPLIFTING RECORD..."**

**Elias, singer**





*coalition with you*". As a vocalist, too, Elias has come out of his shell, delivering the songs with a wild-eyed passion. "I wasn't used to singing before," he explains. "I guess it was because I didn't know what I was feeling in the old stuff."

The band started writing the songs on 'You're Nothing' shortly after the completion of 'New Brigade', meaning the album spent two years in gestation before finally being recorded at a farmhouse on the Danish island of Møn last year. "It was kind of in a no-man's land, so there was nothing to do but work on the record," says Elias. "Get up, record, go to bed, start again. There was no pressure in that way."

The result is something that feels more three-dimensional than 'New Brigade' – guitars ferocious and snappy; rhythms a frantic but controlled cascade. "I think we just got more experienced in writing songs," says Elias. "We write more open parts now. It was written over a couple of years, so it changed throughout the process. If we recorded every song straight after finishing it would have sounded really weird."

Musically, there's a sense of uplift, a bigness that you feel could make Iceage a bigger deal

than they are right now. But it also goes to some fairly dark emotional places. "There are times where the way notes work together is sort of anthemic," says Elias. "But I don't think it's a very uplifting record."

'You're Nothing' also finds Iceage expanding their brief in surprising ways. There is 'Morals', a slow march with elegiac piano that is based around 'L'Ultima Occasione' by '60s Italian diva Mina. It also includes the band's first song written in Danish, 'Rodfæstet' ('The Rooted'), which Elias describes as being "about having a deeper relationship with somebody and wondering if it is returned in the same way".

Another key influence, says Elias, was *Story Of The Eye* by early 20th century French author Georges Bataille, a piece of literature packed with vivid, surrealistic tales of sex and murder. Each member of Iceage read it in turn on their last US tour.



## "HE HAD A FALCON IN HIS FREEZER"

The story behind the new album artwork

**ELIAS:** "We'd been talking about falcons, and decided to get a photo of one for the cover, so we contacted the The Danish Hawking Club and we got passed around from one falcon guy to another. This guy said if we paid 500 kroner we could take as many pictures of his falcon as we wanted. But it was a pretty strange experience. He was pretty neurotic. He was depressed, he said, because he used to have a prime hunting falcon for many years. One day he took it out, and it flew straight into a window and died. He said he hadn't recovered, physically or emotionally. He couldn't walk properly, he kept falling, and said that since his falcon died he'd been sitting inside for a year."

**DAN:** "He definitely didn't like his new falcon very much. He seemed a bit ashamed of it."

**ELIAS:** "And he still had the old falcon in his freezer. He wasn't over it yet."

"It's a hard book to read in that situation," says Johan. "It's quite awkward when you start getting aroused on the tourbus."

When I met Elias in Copenhagen last year, he said, "I think people are confused if, as a punk band, you say you don't hate the police." I ask him to clarify. "As a punk band, if you don't show your political identity, it makes people uncomfortable," he reasons. "But to me there's nothing now in this world that's less necessary than a punk band writing songs about how they don't like the police. Or how you shouldn't be a sexist. We know that now. It's been said."

"I think it's wrong to say that political punk bands have no relevance today," says Jakob. "I think for certain people it's very important."

"I don't like the police," clarifies Elias. "But that's not what we're interested in and it's not what we're focused on with this band."

"We're something personal," agrees Johan.

"I don't think any of us have the ideological clarity to write straightforward political stuff," says Elias. "But if you write about yourself, or about society, you can be doubtful. You can be disillusioned. That is what interests us."

**A**t times, Iceage seem like old heads on young shoulders, wise beyond their years. Other times, they don't. From their bloodied-nose gigs or unusual merch ideas – on a recent US tour they sold Iceage-branded flick-knives – you might expect a gang of hooligans, but in person they're intelligent, faultlessly polite and apparently well brought-up (Jakob is not the only Iceage member of respectable parentage; Johan is the son of actor Morton Suurballe, known best in the UK as Detective Chief Inspector Lennart Brix in BBC4 crime drama *The Killing*). While somewhat reticent in the company of strangers, they're fiercely loyal to their friends, each of whom they greet with a big, firm bear hug.

As last orders approaches, Nis Bysted, co-owner of the group's Danish label Escho, turns up. He's been in the studio recording an album with another rising Copenhagen band, Lower. Bysted and his colleague Nis Sigurdsson now manage Iceage, and the band credit this pair with helping them keep their feet on the ground as the hype kicked in.

"I love them like they were my brothers," Bysted gushes. "Jakob's dad baptised my daughter before Christmas, and he said to me he hoped he had raised Jakob to be a good person. They are empathic and idealistic in a very individualistic time, and that translates into their music. Their shows are about sharing energy, emotion... whatever you call it. Even after listening to the songs a million times, their music still touches me."

The first time I interviewed Iceage, they were tired, homesick, tempers frayed. With customary honesty, they wondered if the life of a professional musician was for them. What are their ambitions? Will they do this forever?


"I think it's exactly the same as the first time you spoke to us," says Johan. "We will continue doing this as long as we are having fun."

"We feel more passion in this band than in anything else," says Dan.

"We still have things to explore," adds Johan.

Elias fixes me with one of his hard, unyielding stares. "Right now it is not even a decision. There is no choice to make. It has to be done."






• N M E P R E S E N T S •

H O W T O

# PUT ON A GIG... IN A WEEK!



Don't just sit around waiting for the best gigs to take place in your town – become a gig promoter and make them happen yourself! Putting on shows is easier than you think – here, bands and experts including The Horrors and White Lies show you how to get started in seven days. Begin with bands down the boozier, end with world domination!



**E**ver been to a gig and thought: I could organise one of these? Or, perhaps, you're dog sick of great bands never playing shows anywhere near you, and you want to do something about it? Becoming a gig promoter is amazing fun. The bands, the fans, the glory, the laughs, the cold hard cash if it ends up selling out. And it's actually easier than you might think.

"As long as you've got a little bit of time, energy and patience," says Radio 1 DJ and Swn festival founder Huw Stephens, "I think that's all you need. Don't wait around for other people to put stuff on if there's no gigs in your area."

Despite lots of small venues closing in recent times, amendments to the Live Music Act are expected to mean venues with a capacity of under 500 no longer need a licence to put on live music. It'll make it easier than ever to get involved.

Age is no barrier either – as an 18-year-old, The Horrors' Rhys Webb set up Junk Club in his native Southend and now runs a hugely successful night in London called Cave Club. "We literally walked into this hotel and asked if we could hire the basement for a night," he recalls of his first steps in promoting. "It's the most rewarding thing – putting on a band you love, that are sometimes fairly unknown, and watching people enjoying them too."

Feeling inspired? We've spoken to band members and experts who've all had success stories themselves to give you the ultimate guide to becoming a gig promoter with one week's planning.

## MONDAY: SORT YOUR BUDGET OUT!

So you've decided to take the plunge? First up: the finances



**MATTY HALL, White Heat gig promoter**  
Runs weekly indie night White Heat in London, which boasted early gigs from the likes of Florence and Wild Beasts

**B**efore you've even spent any money on bands you're going to need a minimum of £300. The most common problem people make is they end up paying bands too much. It's tricky because you never know how much a band is worth until you've actually put them on. If you get some of your mates' bands to play and you've chosen it right, you can fill the room and end up having to pay very little money. That's a sensible way to do it. Don't expect to make money early on unless you're very lucky – most times you'll make a loss or just about break even.

Once you've booked a band, you've got to get a rider – a large crate of beer should cost around £25 so you'll want one or two of those. If it's a bigger band, you might want a food rider, which'll cost you about £30. You'll need to do promo as well. Be sneaky and try and use the photocopier at work for posters and flyers, or you can get 5,000 made for about £90. Most promo you can do for free online though.

## Remember:

- Be positive! But also realistic – save first so you've got money to cover your costs
- Cutting corners on things like trusted sound engineers could backfire. For example, if the sound is rubbish, punters won't want to come back
- Find out the going rate for bands who play nearby venues by speaking to promoters at shows
- You won't become the Hacienda first time round – prepare to make a loss at your first show

## TUESDAY: FINDING YOUR VENUE!

Where will your amazing show take place? Time to find the perfect venue



**SIMON BAKER, Green Mind gig promoter**

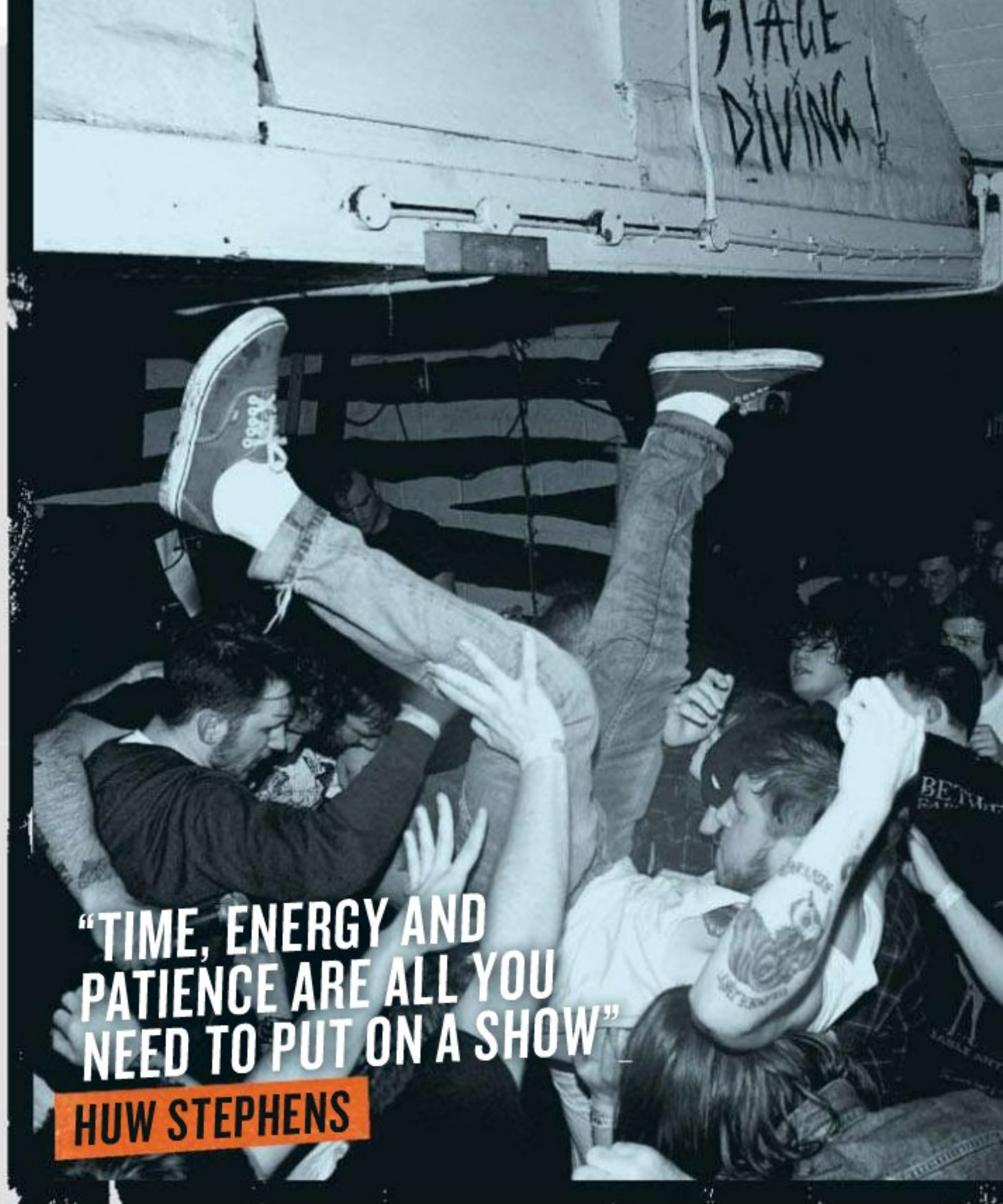
Simon has brought the likes of The Maccabees and Mystery Jets to Cambridge and started off putting on shows in pubs

**E**ssentially, promoting gigs is a form of gambling, so never gamble more than you can afford to lose and you'll be fine. Small pubs are the easiest place to start, especially if they've got their own PA – it's a lot less pressure. They can charge anything from £100 to £400, but some venues will give you free venue hire if you've got enough people in. And some will include a sound engineer and anything else you need in the price. If you do need to hire a PA, the cost varies massively depending on the level of professionalism you're looking for.

Sometimes venues do double-book things. Once, we turned up to load in the PA to find we'd been double-booked with a Green Party conference. It doesn't happen too often but it's good to check out venues properly beforehand.

## Remember:

- If you're not familiar with a venue, go to a few shows before booking
- Check if you need to hire a PA (the speaker and monitor system) – a small £50 hire one from a music shop will do for a pub
- Never expect to put down a deposit on the bar or guarantee a minimum spend
- Check door staff and sound engineers are included in the cost



## WEDNESDAY: BOOK SOME BANDS!

Now you've got the venue, who'll be up onstage? Time to recruit some bands



**RHYS WEBB, The Horrors**  
Rhys started booking bands at his Junk Club event in Southend aged 18 and now runs Cave Club

at London's Buffalo Bar

**M**ost clubs that I've been involved in, going all the way back to Junk Club, have just been about being passionate about music. For a band to play Cave Club, it has to be one I really want to play. We've had some great bands come down – Factory Floor, Toy, Charlie Boyer & The Voyeurs and Flats have all played some of their early gigs here. It doesn't come from me being in a band – anyone can do it. It comes from listening to music and, especially now, being able to contact people very easily – whether that's over Facebook or another way – and telling them about this great party we're putting on and asking if they want to come down and play.

Sometimes we put on bands no-one's ever heard of but I know that they'll be enjoyed because they're great bands. I would say never be swayed by other point of views or perception – go for

bands you think will suit the night you're creating.

## Remember:

- Stick to what you like. If you're not passionate about your night, a mooney attitude will filter down. Fine if you're putting on Moby, otherwise, not fine
- Travel to see potential bands to get an idea of how many fans they'll bring
- Get bands to agree to book no local shows near to your gig date – fans are unlikely to go to both
- Build relationships directly over email, social network or face to face after other gigs. You might actually make some friends too!

## THURSDAY: SELL SOME TICKETS!

Now to sign up the punters and start getting some of your cash back



**JONATHAN WICKSTEAD, Now Wave promotions**  
Jonathan brought the likes of Friendly Fires to Manchester

for their early gigs

**W**e use a number of websites to sell our tickets but one we really enjoy using is a local company called Skiddle. They do things all over the country, not just in Manchester. It's ▶



also a bit cheaper – you print your own tickets and bring them with you so you can save money on postage. It really makes all the difference to whether people can actually go to a gig or not.

Another thing we've found that works well is staggering tickets in terms of price. We'll put a limited number of early-bird tickets on sale at a cheaper price and that rewards the people who are into the music and find out about the gigs first. We don't normally hold tickets back, we sell as many as we can just in case there's less walk-up than we expect on the night.

### Remember:

- Ask the manager of your local record shop if they sell tickets – they might want to add a small booking fee for customers (usually 10 per cent)
- Don't hold tickets back – the priority should be advance sales. Sell enough to cover your costs in advance and you're laughing
- Make it clear on posters where to buy tickets from, alongside all the lovely pictures
- Give bands a cheap list – their friends can get in for less without you losing much money

## FRIDAY: PROMOTE THE HELL OUT OF IT!

How's everyone going to know about your amazing show? Grab the metaphorical megaphone...



**JACK LAWRENCE-BROWN,**  
*White Lies*

Jack put on MGMT and Bon Iver's first UK shows as part of Chess Club's live nights in London and knows how to get the word out

We did everything via a Facebook page that I set up. Something that worked well – and was down to the fact that it was all self-funded – was to make all the flyers ourselves and email-spam people with them. We printed A4 posters to pin up on the walls around Mean Fiddler venues. We got them printed off at my girlfriend's uni.

One of the most important things we did was to make sure we got ourselves in all the gig listings pages. We started cropping up in the Picks Of The Week, and that's gold dust because people will then come down and check it out.

### Remember:

- Get in NME's Gig Guide – go to [NME.COM/tickets](http://NME.COM/tickets) and click 'Get In The Guide'.
- Embrace Facebook. Create event pages and invite all your followers. Ask venue staff to promote it too
- Ask around for mates who have access to a work photocopier you could 'borrow' to get reams of flyers printed free
- Send bands the flyer so they can send it to their fanbase and put it online

## SATURDAY: IT'S THE NIGHT!

The time has come! But how should you handle being boss on the night?



**GARY POWELL, The Libertines**

Gary's been running various nights for the last three years and has just started new monthly party The 25th Hour

at The Macbeth in London

Obviously there's a lot to sort out before the doors open. But once it begins, it's just a question of making sure everyone knows it's your night. The bands are paramount, of course, but you're putting your hand in your pocket for it so make sure you're in a position to reap the benefits and enjoy every moment.

Most bands are pretty considerate with timekeeping. For soundchecks, bands have to turn up on time. If Dirty Pretty Things or The Libertines turned up late, as we sometimes did, our soundcheck time would get cut in half. You have to be professional. Although if a band's late onstage and there's a good reason, I'll work with them and go out of my way to give them the same amount of time because things happen and I understand that.

### Remember:

- Decide who's running the door: you, a friend you've chucked £30 to, or staff provided by the venue
- Provide a rider – but there's no need to spend a fortune; bands are usually happy with a few beers each. Pitta bread is almost compulsory, mind
- It's tempting to get pissed once everything's underway, but stay sober in case problems arise (such as drunk bands...)
- Things inevitably won't run on time so work out how much leeway each band has beforehand and be prepared to cut sets short

## SUNDAY: TAKE OVER THE WORLD!

Now the gig's done, don't sit on your arse – expand your promotions empire!



**HUW STEPHENS,**  
*BBC Radio 1 DJ*

Huw runs a monthly night at The Social in London as well as Swn Festival in Cardiff

Expanding on a one-off gig takes time but is fairly simple. Once you've got a fanbase or regular crowd, that will appeal to festivals and other promoters

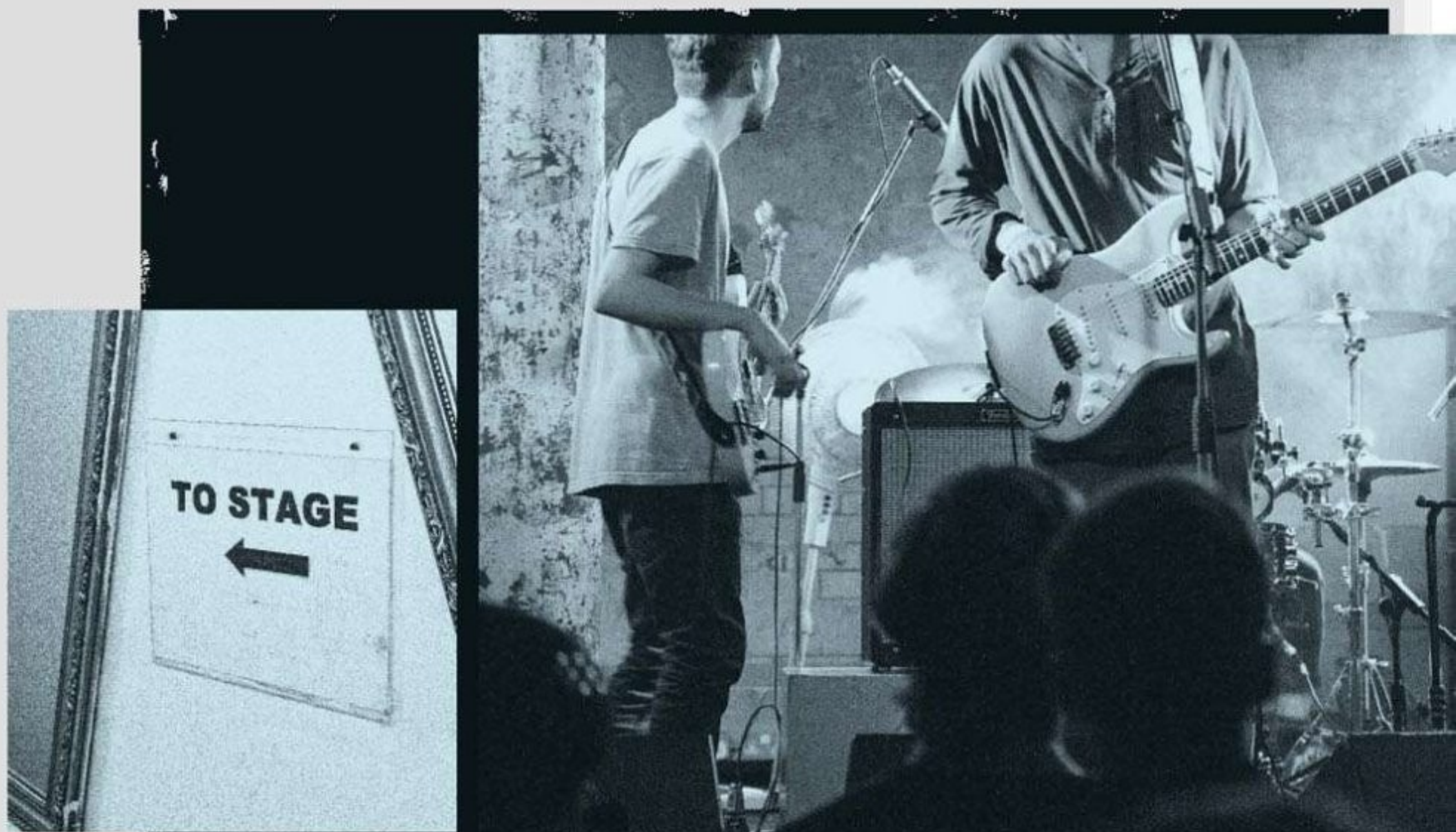
because they'll hope you bring your crowd with you.

It takes months to put on your own festival. It's like putting on a gig times 100. Don't do it on your own. At Swn, we've got a small but great team of dedicated people. We use a lot of volunteers at the actual festival as well. There's always people out there looking for experience but, if you've got a little bit of money, pay someone who's done artist liaison before. That's the most important thing at a festival.

It's best to stick to your guns and be adventurous. Have a look at what else is out there – if you're doing something that no-one else is doing, it's going to appeal and make you stand out from the crowd.

### Remember:

- It's good to share: get a group of friends together to help turn your night into something bigger and share the work
- Build up your reputation by always acting professionally and putting on well-attended gigs regularly
- Once you've got a good reputation, think about adding some DJs after bands and turning your gig into a club night (you can let yourself have a few drinks then too)
- Approach festivals and ask to curate a stage – the worst they can do is tell you to piss off



**"MAKE SURE YOU'RE  
IN A POSITION TO  
REAP THE BENEFITS"**

**GARY POWELL**



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# TRUTH, LIES & RUMOURS

NME MEETS THE LEGENDARY STEVIE NICKS

The 35th anniversary reissue of 'Rumours' recently hit the shelves and Fleetwood Mac are back to take it on the road. But before that **Eve Barlow** paid rock goddess **Stevie Nicks** a visit in Malibu to recall its making

**A** word to the wise. If one day you imagine yourself making one of the greatest albums of all time, ponder first how far you'd be willing to go to sacrifice mind, body and soul for art. Heartache? OK. Sleepless nights? Sure. Months living in a studio? Saves on rent. And as folklore has it, getting a roadie to blow cocaine up your bum? Er, hang on...

In the legends of rock'n'roll, sacrifices are made, reputations ruined (or forged) and every now and then questions are asked such as: how on earth are the likes of Keith Richards, Ozzy Osbourne or, in this case, Stevie Nicks, still breathing? The making of Fleetwood Mac's 'Rumours' is a fable of such proportions it continues to fascinate over three and a half decades on. Debates occur over which is their greatest record ('Tusk' was *so* expensive! But 'Tango In The Night' is '80s heaven! But 'Rhiannon' is on 'Fleetwood Mac'!). Hell, arguments continue over which line-up was best – Peter Green's English blues versus the Californian soundtrack of Nicks, Lindsey Buckingham et al. But anyone who disagrees that 'Rumours' is not just *the* Mac record supreme but also one of the greatest albums ever made full stop can be disarmed by the facts. Try some of these on for size: 1) 'Rumours' has sold over

40 million copies worldwide, outselling all Fleetwood Mac records and, well, most records in history. 2) 'Rumours' has several diamond (miles better than platinum) certificates and a Grammy. 3) The songs are so famous they've generated sales for countless others (Tori Amos, Elton John, Biffy Clyro, Boy George, Lykke Li, Keane, Willie Nelson, John Frusciante, Hole, NOFX, uh, The Corrs), and, in the case of Bill Clinton, votes in the 1992 US election! Also, they generated an entire posthumous career for one woman (Eva Cassidy) who just happened to record a cover of one of those tracks ('Songbird') before she died. What's more, 'Rumours' continues to incinerate the record books. In 2011 it re-entered the US album charts at Number One. That *may* have had something to do with a certain migraine called *Glee* covering its hits. But look at it this way, even the enormous wandom of all-singing-all-dancing high school berks couldn't destroy the magic of 'Rumours'.

Nevertheless, sales and popularity alone are no guarantee of quality. It's the myth, the rumours surrounding 'Rumours', that makes it a seminal work for generations to fall in love with over and over. Besides, it's unlikely to be repeated because it comes with one caveat – don't try this at home, folks...

**T**he album's recording began in Sausalito, California in 1976 as the follow-up to 'Fleetwood Mac' – the band's first LP after the addition of members Stevie Nicks and then boyfriend Lindsey Buckingham. But by 'Rumours' Stevie and Lindsey were splitting up. To add to the controversy, singer Christine McVie and bassist John McVie were in mid-divorce. Loath to miss out on the fun, drummer Mick Fleetwood was dumping his adulterous wife too. Rather than spend some time apart, the Mac faced the music. Literally.

The incestuous drama was there on record. As Stevie sang on 'Dreams', "You say you want your freedom/Well who am I to keep you down?", ex-lover Lindsey replied on 'Go Your Own Way', "Packin' up, shakin' up's all you wanna do". He said *what?* Even without the notorious rock'n'roll

misbehaviour (which we'll come to later), it's the whisperings of gossip between each line that keep listeners intrigued. People love chaos. The album, a record about relationships by people *in* relationships, spans the breadth of human emotion. It contains truths that never change.

What took place *off* record, however, was real juice – debauchery so excessive it makes Elvis' lunch orders seem bitesized. Mick Fleetwood once said of the recording process: "It was the craziest period of our lives. We went four or five weeks without sleep... I'm talking cocaine in such quantities that, at one point, I thought I was really going insane." So insane he ended up sleeping under the soundboard because it was "the only safe place to be".

Whether from narcotics or "marijuana cookies" brought into the studio by Lindsey's girlfriends, everything slowed down, despite the band working overtime. It's said that Mick removed all the clocks on display and producers revealed that 10 hours could be spent recording one kick drum. The track 'Gold Dust Woman' took six months to make. Lindsey spent weeks adding guitar parts, while producer Richard Dashut recalled, "We wore out our

original 24-track master. We figured we had 3,000 hours on it." So this is why 2013's 35th Anniversary edition (ironically, a year late, much like the tardiness that enveloped the original 'Rumours'), complete with studio outtakes and demos, lasts five-and-a-half hours.

If you hear 'Rumours' now and play out the luscious

melodies of 'Gold Dust Woman' or the funky rhythms of 'You Make Loving Fun', think of the world of devastation that lies behind those original 39 minutes. These are tracks so heavenly you'll want to roll around in a bed of patchouli oil in naked ecstasy (even though you're driving down the M1 in your Corsa in the pissing rain). Yet they tell the story of the most cocaine-fuelled album ever. An album that did so much damage to Stevie's nasal cavity she once told an interviewer, "Let's put a belt through my nose, because that's how big the hole is."

Given the size of the royalty cheques from 'Rumours', you'd expect Stevie's Malibu crashpad to be a beachside castle shrouded in veils of lace. Maybe she keeps hordes of cats. Or dragons? Wrong, wrong and wrong again. Positioned in a private road is a decadent mansion with monumental gates. But Stevie doesn't live there. She's vacationing next door, in a semi-detached house.

"Hang on a minute, I can't find my glasses," she calls as I enter her living room, nothing but the sound of waves and new-age jazz on the stereo. Straight blonde hair climbs up the staircase accompanied by a black ensemble, red

"I DON'T EVER TIRE OF THOSE SONGS. I DON'T GET HOW YOU COULD"

STEVIE NICKS



Gold Dust Woman: Stevie Nicks today and (right) in 1977









Stevie Nicks during the recording of 'Rumours'



A 'refreshed' Fleetwood Mac in LA, 1977

talons and aviator shades. Stevie would be tiny if it weren't for her leopard-print wedges – a smattering of rock star glitz. She's 64 now. Her skin is smoother than a baby's. Alongside the Fleetwood Mac gig, she's toiled at a solo career. Never married, she's here alone. Except for a miniature terrier. "Her name's Bella," she says.

**W**hen speaking about recording 'Rumours', Stevie makes it sound as wholesome as *The Waltons*. "By the time we did 'Rumours' Lindsey and I were like married people having a lot of fun writing songs and recording. It was great. Not just because Lindsey and I were going together, but just the whole feeling of everything." She refuses to delve into why the album took so long other than to refer to the group's, ahem, "self-indulgence". "We could have done it in less time," she admits, "we didn't need to have a year of overdubs, half of which we didn't use." But what about all the *rumours*, Stevie? "We never let anything get in the way in the studio and were extremely focused. We lived in a circle of drama. Nobody wants to hear people who are just happy." No. They want to hear whacked-out gonzo melting into the floor.

Stevie claims the success of 'Rumours' has much to do with the track order, which she takes credit for, arguing that, despite the digital age, people still listen to it in one sitting. Her fixation with it never ceased.

"I hear those songs on the radio and I turn them up," she says. "I walk down the street and hear something. Like an old Indian woman I look around sniffing the air and ask, 'What is that?' Everyone says, 'Nothing'. I'll insist, 'No it is something.' In three or four steps we'll realise it's 'Dreams' or 'Go Your Own Way'."

Lindsey, however, reportedly never listens to it despite its nascent during what Stevie describes as "a very romantic time" for them both, then 29 and 28. She talks about her relationship with Lindsey as though it happened yesterday. "With 'Rumours' you go towards the light," she explains. "I don't ever tire of those songs. I don't understand how anybody could."

Nobody can. Well, besides Lindsey. The album's had enormous influence. Florence + The Machine have covered 'The Chain' live and Haim's schooling in 'Rumours' pop-rock is undeniable. Beyond 'Rumours', Stevie's most famous solo single 'Edge Of Seventeen' was borrowed for Destiny's Child's smash 'Bootylicious'. What did she make of that?

"Oh, Beyoncé called me to ask if they could use it," she says, blasé. "So I own 50 per cent of 'Bootylicious'."

In other words, Stevie Nicks doesn't take no shit. Not now and certainly not back in the misogynistic heyday of the '70s. With fellow Fleetwood frontwoman Christine she maintained an equal footing under the spotlight.

Stevie: "Christine and I made a pact that, as women, we'd never be treated as second-class citizens. We'd stand in a room with Eric Clapton, Jimmy Page, Robert Plant, Pete Townshend... and we wouldn't be treated like we weren't as good as they were. Because we are."

Were you influenced by them?

"I took my humbleness from Jimi Hendrix. I opened for him in 1969. I took my big-ass attitude from Janis Joplin. I learned my craft watching the most famous of the famous. Nobody ever packaged me."

What do you make of the pressure on female artists?

"If anybody ever told me what to wear... (*she smiles, then winds up her middle finger*). All they'd see was me spinning on my platform boot – I'd be out the door."

How do you view pop stars like Lady Gaga and Rihanna?

"Gaga is very smart. She went after it the same way Madonna did: I'm gonna rule the world. Period. But she was touched by gold. Rihanna? She got her foot through the door before the music business crumbled."

Stevie has an opinion on everything and it's hard to get a word in edgewise. One minute she's talking about her mother's passing, the next about her "favourite songstress, Vanessa Carlton", then something about being able to

see Santa Monica pier from space ("I'm not kidding"), then a 10-minute lecture on how "the internet's killing rock'n'roll", followed swiftly by Kelly Clarkson ("God bless her, she's a rocker") and finally "I love that song 'Maybe Baby', no 'Baby Maybe', no... 'CALL ME MAYBE'". She's also all PANIC STATIONS about the music industry dying. It keeps her working overtime. "I'm the booking agent, the stylist, the person who talks to the magazines, the person who talks to the DJs... and the singer." It's somewhat challenging leaving her house because she has so many film projects to show off. On a Saturday night.

"Oh I never stop," she says. "I'm just a super-excited songwriter who can't wait to lock herself in a room with a piano." And then we get onto *Twilight*.

Stevie: "I saw *Breaking Dawn 2* for the second time last night. I've written half a song."

But *Twilight*'s finished. The soundtracks are already done...

"Yeah, but I'm doing a song."

I see you have the *Game Of Thrones* books. Will you write about those?

"Already have. I don't care if they don't want it. I can write about anything I want."

How much have you written?

"As I was with *Twilight*'s Bella and Edward, I'm enthralled. I've already written a thing about Jon Snow and a thing about Arya and a thing about Khaleesi and a thing about Catelyn and a thing about Brienne..."

Amazing.

Neither Stevie, nor Bella (the dog, remember, not Kristen Stewart), are fond of goodbyes. With the anniversary release of 'Rumours', a 2013 global tour with Fleetwood Mac and appearing as a guest with Dave Grohl's Sound City Players, it's just as well.

## REAL RUMOUR OR FAKE RUMOUR?

'Rumours' is steeped in legend – but which of these are actual rumours about the album, and which have we made up? The answers are below

- 1 The band used so much cocaine during the recording they felt it only right to give their dealer a credit on the album.
- 2 Mick Fleetwood was so paranoid he swore he could hear the demon Beelzebub one night in the recording booth and called a Catholic priest into the studio to exorcise it.
- 3 The band were so out of their minds they filled up a salt cellar in the studio with narcotics so they could add some extra zing to the pizzas they had delivered while recording.
- 4 It took the band six days, nine separate pianos and three professional tuners to get Christine McVie's keyboard sounding "just right".
- 5 Because Mick had removed all the clocks from the studio, Lindsey wound up skipping meals for three days.
- 6 It took eight months for Stevie to get a satisfactory vocal on 'Dreams'. One night she found the perfect acoustics while singing on the floor of the studio kitchen.
- 7 To make it even more awkward between bassist John McVie and Christine, she started dating the band's lighting director during recording.
- 8 One night Mick and Lindsey were so high and broken-hearted that they confided in each other and were found the next morning naked and spooning.

RUMOUR ANSWERS: 1. REAL 2. FAKE 3. FAKE 4. REAL 5. FAKE 6. FAKE, BUT SOMETHING SIMILAR DID HAPPEN TO LINDSEY DURING THE RECORDING OF NEXT ALBUM 'TUSK' 7. REAL 8. FAKE

"BEYONCE CALLED ME. I OWN 50 PER CENT OF 'BOOTYLICIOUS'"

STEVIE NICKS



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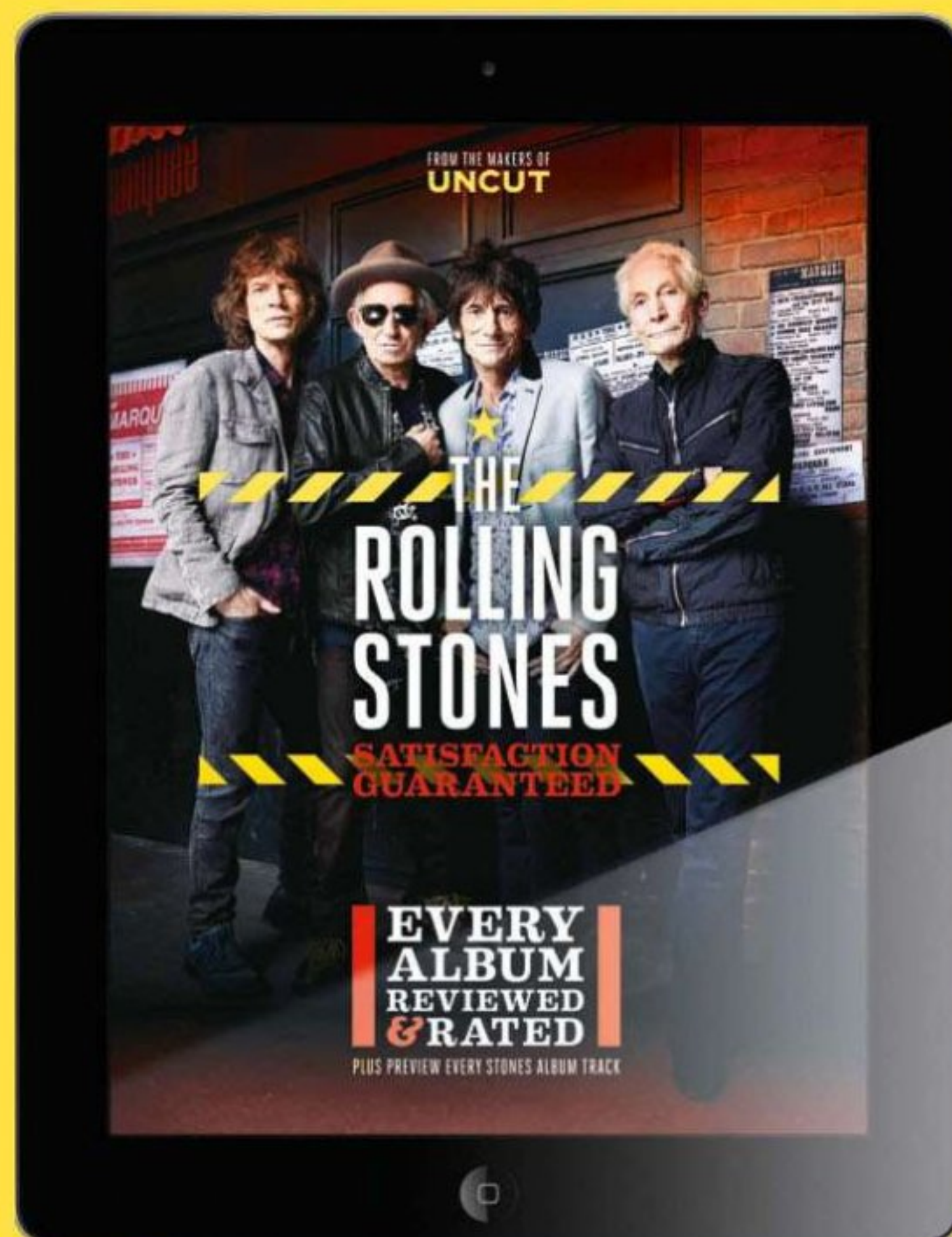
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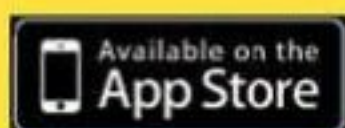


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# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

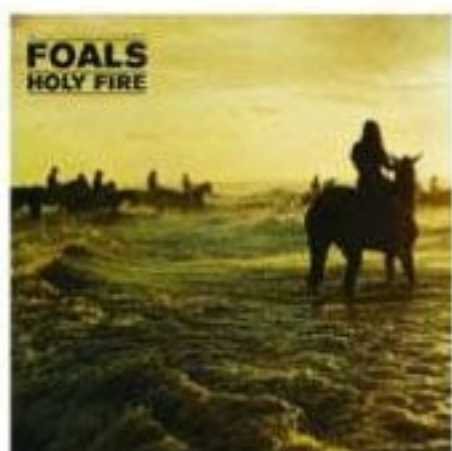
Edited by Tom Howard



## FOALS

**HOLY FIRE** TRANSGRESSIVE

*The Oxford art-rockers cast off their spiky, athletic shackles and head for the big league with their third album*



**L**et's play a game of word association. Think of Foals and what comes to mind? Artsy, difficult, oblique, precocious, intelligent, volatile, athletic. The Oxford group's albums to date – 2008's 'Antidotes' and 2010's 'Total Life Forever' – are easily among the most innovative and intriguing British rock records of the last half-decade. But Foals have also fostered a reputation of being a little spiky, of playing a bit hard to get. Yannis admits to having been “a control freak”. This is, remember, the band who left their biggest early single, ‘Hummer’, off their debut album. You feel that their ability to furrow brows has, for Foals, been something of a point of pride.

All of which made the arrival of ‘My Number’ at the end of 2012 so surprising. It's easily the

poppiest, least self-conscious track the band had ever laid down. “You don't have my number, we don't need each other now/You can't steal my thunder cos you don't have my lover's touch”, sings Yannis. If this were early Foals, those lyrics would be some elaborate metaphor. But no: it's literally about lead singer Yannis not getting texts from his ex because he's changed his digits. This willingness to focus the lens at their hearts and embrace a bit of clarity blows throughout ‘Holy Fire’ like a refreshing breeze.

Foals' third album is a record that bursts out of the speakers and demands to be loved. You will have already heard ‘Inhaler’, a shimmering slow-build with a neat Yannis falsetto that

suddenly and unexpectedly blows ‘Holy Fire’ into the stratosphere, and crackles as the embers settle. If you like it when Foals show their teeth, ‘Providence’ is another track that'll lodge itself in the Most Played page of your iTunes. Rhythmically pugilistic and heavy as all hell, it's easily the loudest and most obscene Yannis and drummer Jack Bevan – the most overlooked weapon in Foals' arsenal – have sounded since they were knocking down walls at Oxford house parties as members of The Edmund Fitzgerald.

Though these isolated bursts of energy are the most immediately striking moments on ‘Holy Fire’, it's the way that the album as a whole unravels and blooms through repeat listens that marks it as Foals' finest moment to date. In a recent feature, Yannis told *NME*, “There's definitely oxygen going to the brain, but we're not over-analysing things... we wanted to make a greedy record.”

Well, sonically speaking, these songs are the sound of a band gorging themselves, *Man V Food* style. The whooshing ‘Out Of The Woods’ shadows Yannis' Arthur Russell-like vocal with shimmers of oriental strings and breathy keys. ‘Milk & Black Spiders’ is a drum gallop embellished with detailed cascades of guitar and strings that come on like a headrush of intense emotion. ‘Moon’ is an excursion into twinkling, nighttime ambience so fragile you hardly take a breath all five minutes, while future single ‘Late Night’ starts in a place of stark loneliness and slowly builds to a chorus that Radio 1 DJs will be introducing well into the year. At times it feels as if there is no arena, stadium or field big enough to contain the songs on ‘Holy Fire’ – although you get the feeling plenty of them will be filled with these songs over the next 12 months.

So, Foals. Artsy. Difficult. Oblique. But no longer. ‘Holy Fire’ brings new words to mind. Sharp. Emotive. Massive. It's the album ‘Total Life Forever’ could have been before the over-analysing got in the way. As Yannis put it recently: “There was a Woody Allen in our brain that

needed to be killed. He got killed.” ‘Holy Fire’ is that assassin, and the terminal blow is exacted with clean precision. Woody didn't stand a chance. **David Renshaw**

**BEST TRACKS:** ‘My Number’, ‘Providence’, ‘Late Night’

### MEET THE PRODUCERS

*The men who've fiddled Foals' knobs*

#### DAVE SITEK

**CV:** TV On The Radio, Yeah Yeah Yeahs  
**Worked on:** Original producer for ‘Antidotes’  
**How he made Foals sound:** Never released, Sitek's version sounded “like it was recorded in the Grand Canyon”, Yannis said.

#### PAUL EPWORTH

**CV:** Adele, Florence + The Machine, Bloc Party  
**Worked on:** ‘Total Life Forever’  
**How he made Foals sound:** These sessions were also rejected. Not that it's done Epworth's career any harm.

#### LUKE SMITH

**CV:** Was a member of early '00s band Clor  
**Worked on:** ‘Total Life Forever’  
**How he made Foals sound:** Smith helped Foals move into more expansive territory while retaining their more playful moments.

#### FLOOD & ALAN MOULDER

**CV:** The Killers, PJ Harvey, Nine Inch Nails, Smashing Pumpkins  
**Worked on:** ‘Holy Fire’  
**How he made Foals sound:** Pretty damn good. As Yannis says, “They didn't fuck with our shit.”



## NIGHT BEDS

COUNTRY SLEEP DEAD OCEANS



Every so often a vocal comes along that knocks you for six. Winston Yellen – the lone wolf prowling seductively behind the Night Beds name – is in possession of just such a pair of heartstopping lungs. A crystal croon that brings to mind Jeff Buckley as well as the stately influence of Rufus Wainwright, Gram Parsons and Ryan Adams, his is an utterly devastating siren call. Yellen knows it too, opening up his debut album with the a cappella 'Faithful Heights' and keeping the instrumentation low-key and acoustic on the gorgeously poetic 'TENN'. Showcasing his own delicate western swing, 'Country Sleep' was recorded in Yellen's old rented house just outside of Nashville, Tennessee – which, fittingly, used to belong to Johnny and June Carter Cash. The emotive finesse of 'Cherry Blossoms' might further the calls for a shoulder to blub on, but chugging full-band showstopper 'Ramona' shows Yellen's songwriting to be as rich as his voice. **Leonie Cooper**  
**BEST TRACK: 'TENN'**

9

## BULLET FOR MY VALENTINE

TEMPER TEMPER RCA



After spending the last six months showing off his extreme metal side in tiny clubs and on festival side stages with AxeWound, Bullet For My Valentine mainman Matt Tuck has returned to his day job. This time, he's clearly got stadiums and main-stage headline slots in his sights. Despite the gory front cover, 'Temper Temper' is an album full of slick, polished radio rock that sticks rigidly to the formula laid down by the Welsh metallers on their third album 'Fever'. Chock full of chugging, steel-plated riffs and choruses engineered for fields of fists to pump along to, tracks like 'Breaking Point' and 'Riot' are all perfect to fit into the slot that daytime radio shows seem to offer to metal bands as a peace offering. Clinical and precise rather than mind-blowing, 'Temper Temper' will keep BFMV as a band with one foot in metal and the other in the mainstream, which is exactly where they want to be. **Tom Goodwyn**  
**BEST TRACK: 'Breaking Point'**

6

## COMANECHI

YOU OWE ME NOTHING BUT LOVE

TIGERTRAP



Remember that mini grunge revival a couple of years back? The shit one? Well if the scene quickly withered and died, no-one told Comanechi. And thank Kurt for that. The problem with Comanechi's peers is that they never quite captured the dark spirit of '80s grunge, a time when the mainstream was the mainstream and the underground was a bastion of fucked-up outsiderdom. But these Londoners – stark, violent and quite demented – are pure Seattle '89, nailing all of grunge's punk snottiness, wasted mischief-making and children-of-divorce emotional damage. Guitarist Simon Petrovitch is a riff-making force of nature, but the ace in the hole is frontwoman Akiko Matsuura, a kind of Karen O figure if Karen O was a pill-popping riot grrrl with a penchant for causing maximum offence. "My brother fucked me", she wails on 'Mad'. "He's a model". Who said punk was dead? **John Calvert**  
**BEST TRACK: 'Death Threat'**

8

## FACES TO NAMES...

Three reviewers, three questions



**DAVID RENSHAW**  
Favourite track at the moment?

"Ryan Hemsworth, 'BasedWorld'. I tend to judge songs on how good they'd sound as the world ends, and I suspect this would work perfectly. It's as epic as it is ridiculous."



**SIAN ROWE**  
Favourite album at the moment?

"Iceage, 'You're Nothing'. If you're having problems with haters, screaming 'You're nothing, you're nothing' does wonders."



**GAVIN HAYNES**  
In the NME Awards I'm voting for...

"Villain Of The Year – Fred Macpherson. He's a trooper and deserves to win something."



# PISSED JEANS

HONEYS SUB POP

Grunge licks, rusty bass, thrashy drums and a healthy dose of humour – PJ's fourth is Nirvana with knob gags



Imagine a funny Nirvana. Imagine, instead of the familiar image that floats slickly to mind of poor, doe-eyed, sad Kurt and his easily packageable suffering, a Nirvana who instead were celebrated for their wit, intelligence and goofiness; who understood that the abyss is all very well, but with enough will you can build a bridge across it made of knob gags.

Pennsylvania four-piece Pissed Jeans don't need to imagine it; they live that dream, to much more chucklesome effect than their damp and guilt-ridden namesake might suggest. Not to say, of course, that Nirvana were never funny ('School' is hysterical, and the waffle-based pisstake of The Doors' 'The End' on the 'Outcesticide II' bootleg shows they like a giggle as much as the next bunch of plaid-snuffling longhairs). Or that Pissed Jeans don't also owe a debt to a wide range of other artists such as, um, Mudhoney, Tad and er, The Jesus Lizard. It's just that if you were looking for a two-word summary of 'Honeys', 'Comedy 'Bleach' wouldn't be too far off.

They've got a grunge-noise, Sub Pop template, then, and they are most definitely going to keep using it on album number four. And it's a riot – from the mile-a-minute ARGHfest of opener 'Bathroom Laughter', with its tale of a house party gone wrong ("You're standing in the hallway screaming/People trying to get by, but you're

screaming!") to the scalding 'Health Plan', with its sage, screamed life wisdom from vocalist Matt Korvette: "You wanna know my secret? I STAY AWAY FROM DOCTORS!" Health advice covered, on to matters of the heart: 'Romanticize Me' finds Korvette counselling a frustrated girlfriend, over a blistering, Shellac-taut stampede of rearing-rhino guitar, to "Take all my faults, and twist them in your head/Until I look like a sweet and thoughtful man". Everyone's a winner! Best of all, though, is 'Cafeteria Food', the roiling, rusty-bassed murder fantasies of an alienated employee, who dreams of ridding himself of the self-satisfied chumps around him: "And I'll laugh/Because you're dead/YOU DIED/And I wish I had my tap shoes". It's the perfect soundtrack to those morning journey-to-work daydreams of a sudden, senseless commuter-headbutting frenzy leading to a bloody vengeance at the office.

Of course, if you don't share Pissed Jeans' prodigious thirst for churning, malevolent, sludgy riffs and assault-and-battery drums, moments like 'Male Gaze' and 'Something About Mrs Johnson' may start to drag, but for the most part, 'Honeys' is a prime example of how the innovativeness of your chosen style matters not a jot, as long as you're doing it with aplomb. And most importantly, having a bloody laugh. **Emily Mackay**

**BEST TRACKS: 'Cafeteria Food', 'Bathroom Laughter', 'Health Plan'**

7





# DARWIN DEEZ

SONGS FOR IMAGINATIVE PEOPLE LUCKY NUMBER

*In love with its own cleverness, geeky, and little messy? Sure. But there's charm and tunes here in abundance*



In 2011 Darwin Deez dropped a free download album through his website. It was called 'Wonky Beats', and it found the floppy-haired philosopher rapping his way through mashed-up indie samples, allowing his Wes

Anderbrain to tie itself up in excessive rap puns: "Married to a mermaid, a wife aquatic". That sort of thing. Profound it wasn't, but it did hammer home some of Deez's best qualities: impish, slightly in love with his own cleverness, and crucially, not afraid of being dorky if required. There's a simple, unself-conscious joy to what he's always done that is totally inclusive. He may often be characterised as a pocket Strokes, but in contrast to Julian Casablancas' imperious blank verse, Darwin's heart is always in full view.

Well, if you thought he loved a run-on line last time out, you ain't seen nothing yet. Try his love/hate anthem 'You Can't Be My Girl'. "Dear, you're slurring Gorbachev/You insist on discussing him/You're so wrong but still you win" he sings, trying to establish himself in that key musical/Aaron Sorkin demographic. "If airfare weren't so unfair I'd be in Sydney instantly and we'd be Bondi-bound right now", he pines on 'Anna', which seems to be about a real long-distance relationship he tried to pull through with Skype marathons. 'Redshift' offers a very hip-hop use of the big flashing sign saying EXTENDED METAPHOR: "Was there a big

bang that I just missed?/What do I do—the universe is mostly empty space without you.../Wave or particle I can't be both".

If he's tilting at a GarageBand Noël Coward, it's not only the words that feel expanded. Whereas on the first record, you could set your watch by the arrival of one of his squalling faux-Valensi solos, here there's a deliberate attempt to out-think himself, play against type, fuck shit up a bit. You'd hesitate to call anything this bare-bones 'Sigur Rós', but how else would you describe the guitar lines that sound like he's strung 23 FX pedals together and looped it back through the mixing desk? Then there are the bits that sound like he's been taking beatmaking tips from Squarepusher. Not all of it works. 'Moonlit', all chunky '80s radio funk, drowns in its own R&B oil. 'No Love's attempt to channel the funkier end of the John Hughes Playbook is half-baked. Ironically, the best pop song, '800 (Human)', is also the most conventional.

Overall, the wheel-reinvention bit is largely irrelevant. What's important in keeping this album's head above water is that it still sounds like a rickety little adventure. There's still a sense, at its heart, of a warm, yet slightly neurotic overthinker, sat at a mixing desk in his bedroom, possibly in his big white underpants, and just going wherever the spirit takes him. *Garvin Haynes*

**BEST TRACKS:** '800 (Human)', 'Redshift', 'All In The Wrist'

8

## SLEEVE NOTES



**Best Sleeve Of The Week**  
**Pissed Jeans – 'Honeys'**  
A member of Kraftwerk has fallen down the stairs. There's an orange turtle. It makes no sense at all. Could only be from the strange, twisted minds of Pissed Jeans.



**Worst Sleeve Of The Week**  
**Bullet For My Valentine – 'Temper Temper'**  
Metal sleeves are usually brilliant. Unicorns in G-strings! Flaming leopards! Skulls being sick! That sort of thing. Bullet's sleeve might be bloody, but it's also quite boring.

## PVT

HOMOSAPIEN FELTE



With their 2008 LP 'O Soundtrack My Heart', PVT were in competition with Caribou and former Warp labelmates Battles. Yet while their contemporaries started edging towards broader influences, the Australian trio's stubborn commitment to sleek futurism has left them out of fashion. 'Homosapien' mightn't change that, but it's terrific nonetheless, a coiling gothica sci-fi soundtrack that cocoons Richard Pike's echo-soaked vocal amid pulsing, binary-code electronics. From the sun-blushed tides of 'Evolution' to the pronged arcade motif of 'Nightfall', this idiosyncratic sonic world is wonderfully beguiling. *Simon Jay Catling*

**BEST TRACK:** 'Evolution'

8

## K-X-P

II MELODIC



Some of this Finnish band's second album is the best kind of storming krautdisco. It makes you feel cool, like you've discovered an underground club where everyone believes it's the 1970s and there's an afterparty at Throbbing Gristle's warehouse. The beat pulses seductively on 'Staring At The Moon'. 'Flags & Crosses' sounds like a nasty Bee Gees. But then it all goes a bit wrong. 'Melody' packs its pompous intro with (eeeewww) horns, while 'In The Valley' adds silly pagan chanting. The first bit of 'Dark Satellite' bears the influence of DJ friends Optimo with a killer spacey womp but the second part features WOODWIND. And while we're all for experimenting, this obviously has no place at any party. Ever. *Siân Rowe*

**BEST TRACK:** 'Staring At The Moon'

5

## TEGAN AND SARA

HEARTTHROB WARNER BROS



Call it the seven-album itch. These Canadian twin sisters have been cult favourites since their 1999 debut 'Under Feet Like Ours', but suddenly cult isn't enough – they want to be popstars. So out goes the usual folk-meets-new wave stuff, in comes Lily Allen's producer Greg Kurstin and big, spangly electro hits. The results could have been messy, but 'Heartthrob' is a triumph. 'I Was A Fool' and 'Drove Me Wild' are instantly brilliant, recalling ABBA and Gwen Stefani, and their lyrics keep us guessing with tangled sheets here, a pouting ex there. Proof it's never too late for a makeover, and an early contender for pop record of 2013. *Nick Levine*

**BEST TRACK:** 'I Was A Fool'

8

## THAO & THE GET DOWN STAY DOWN

WE THE COMMON RIBBON MUSIC



Thao Nguyen lives in San Francisco – and she sounds like it. There's something sunkissed and wholesome about her third record that makes you think she probably spends a lot of time eating soya and vegan food and listening to Joanna Newsom records, so it's no surprise when Newsom herself turns up to duet on 'Kindness Be Conceived'. Her best tunes, like 'Holy Roller' and the title track, dedicated to a woman she met while volunteering at a prison, could be Regina Spektor at her most spritely. It's all lovely stuff, but the darkness within my soul says it's maybe too lovely. *Kevin EG Perry*

**BEST TRACK:** 'Holy Roller'

6





# WIDOWSPEAK

ALMANAC CAPTURED TRACKS

*The Brooklynites capture the wilderness on album two*



Widowspeak recorded their second album in a 100-year-old barn in New York's Hudson River Valley in that exquisite dusk between summer and autumn. You can hear it, too. The first track, 'Perennials', starts with heavy rainfall and puts its preoccupation with seasons and the ephemera of the natural world centre stage, all through a fug of nostalgia. These guys put the past in pastoral.

When Molly Hamilton and Robert Earl Thomas began writing this album, the theme was the supposed apocalypse forecast by the Mayans. But things soon took a detour. "Ashes to ashes", repeats Molly, in her signature breathy vocal, on 'Sore Eyes'. A mournful gloom hangs over proceedings, and decay is a theme they return to again and again.

Although the Brooklyn band shed their third member before making this record, 'Almanac' sounds sonically richer than their

eponymous debut. Lashings of reverb and experimentation with acoustic instruments draw the music into something much more evocative. 'Dyed In The Wool' features sultry slide guitar, 'Perennials' rides a gut-grabbing riff. The Mazzy Star influence remains, but now The Cars, Neil Young, Appalachian melodies, desert rhythms and '50s ballads all loom as recognisable influences, meaning 'Almanac' feels altogether less easy to place in a particular time.

There are songs about mountains, there are songs about rivers. There are cricket noises ('Minnewaska') and roosting pigeons ('Thick As Thieves'). But where most bands who take a ramble about nature come off feeling terribly twee, 'Almanac' recognises the essential grittiness of nature. Widowspeak don't dream of the outside world from a safe, warm place. They open up that old barn and kick some mud through the door. **Lucy Jones**

7

**BEST TRACKS:** 'Perennials', 'Sore Eyes', 'Almanac'

## VIRALS

STRANGE FRUIT ZOO MUSIC



Given that Virals have named themselves after a uniquely 21st century phenomenon, you may expect their music to be 'bang on trend'.

You'd be wrong. Shaun Hencher started Virals as a solo project in 2011, and they're far removed from Lovvers, his previous, often great, fuzz-punk ensemble. The title track may threaten to turn into The Dandy Warhols' 'Bohemian Like You', but the remaining three tracks trade in the power-poppish jangle of prime Teenage Fanclub ('Heartbreaker') and hint at C86 fandom ('Summer Girls'). Hencher's intent to keep Virals strictly non-professional is working a treat. **Noel Gardner**

**BEST TRACK:** 'Summer Girls'

7

## OCEAN COLOUR SCENE

PAINTING COOKING VINYL



Last year was owned by craven '90s nostalgia, which might command just a *bit* of sympathy for out-of-time '60s freaks Ocean Colour Scene who, 10 albums in, have never stopped living in the past. Lilting opener 'We Don't Look In The Mirror' perhaps acknowledges this temporal displacement, Simon Fowler singing "Because the face that's looking back/is looking rather cracked." But now they're safely out of what passes for fashion, their retroisms sound more loving than offensive. If we're garlanding not-so-different stuff on the Coral solo albums, a retrial for these guys could well be in order. **Dan Martin**

**BEST TRACK:** 'Professor Perplexity'

6

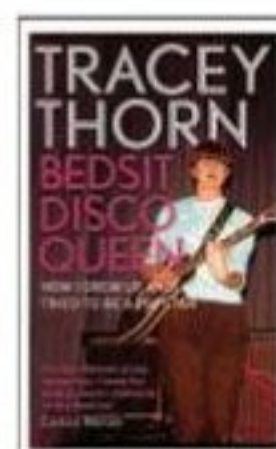
## THE RIDER

*What we're watching, reading and reminiscing over this week*



Film

**Warm Bodies**  
Nicholas Hoult stars in this adaptation of Isaac Marion's comedy about a teenage girl's relationship with a zombie.  
**SEE IT:** In cinemas from Feb 8



Book

**Tracey Thorn - Bedsit Disco Queen: How I Grew Up And Tried To Be A Pop Star**  
"From luxury to squalor and back again" in the life story of Everything But The Girl's singer.  
**BUY IT:** £13, [waterstones.com](http://waterstones.com)



TV

**When Albums Ruled The World**  
BBC Four's 'the past woz better' series continues with a look at the golden age of albums. Bob Dylan, The Beatles, The Who, Bob Marley and Fleetwood Mac all feature, obviously.  
**WATCH IT:** BBC Four, Friday, 9pm

## THIS WEEK'S SINGLES

reviewed by NME's  
**EVE BARLOW**



### XXXY

GOT ME SO RINSE



A 'Triple XY' is a rare phenomenon when a boy is born with two extra X chromosomes. Sexy. Presumably that's what happened to beatmaker

Rupert Taylor. His is the sort of music you hear in a Film 4 production on club culture when a sea of Rohypnol'd ravers start staring lustily into each other's eyes then attack each other's faces with their faces. Also, glow sticks.

### RITA ORA

RADIOACTIVE ROC NATION/COLUMBIA



Oh Wizadora, Kia-Ora, Understudy Rihanna, etc. 'We Found Love' this is not. By the looks of the video, she's set up shop in Chernobyl on a desolate plane with some blokes in gas masks. "This club's ray-dee-ob-ack-tive", she repeats. Evacuate now, Rita. Save your pretty face from melting.

### SWEET BABOO

LET'S GO SWIMMING WILD MOSHI MOSHI



At first I was disappointed there was no "You give me the/Sweetest BABOO" lyric, but... if you like psychedelic folk with brassy parping, or the wonky pop of Alt-J, this is right up your stream. The album's called 'Ships' so there's a nautical theme, as there was with The Lighthouse Family and *The Little Mermaid*.

### WOLF ALICE

FLUFFY CHESS CLUB



FLUFF ME SIDEWAYS! In three minutes, Wolf Alice pack in as many crashing drums, squalling riffs and grungey basslines as possible. It all climaxes in an instrumental chorus that storms off and slams the door behind it. Some knobber will probably say it's not as good as Kim Deal, Elastica or L7 but screw 'em. If only Pussy Riot made these sorts of tunes.

### NIGHT BEDS

RAMONA DEAD OCEANS



If you were Ramona and a sort of lightweight Ryan Adams wrote a song about you and it turned out like this you'd be chuffed. You'd feel like the star on the once-excellent US teen show *Dawson's Creek*, running along a beach into the open arms of a total babe.

### THE MEN

ELECTRIC SACRED BONES



WAKE UP EVERYONE! ROCK IS HAPPENING. If you're low on hair mousse I'd advise listening to Wolf Alice's track then The Men's back-to-back. Ultimate volume. This is a riotous punk-out that's more "distorted" than "electric". Reminiscent of The Soft Pack when they were The Muslims. With a chorus like the Foos' 'My Hero'. But harder, faster and more screwed up.



# LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

Edited by Tom Howard

Justin's guitar has  
strange magnetic  
powers



## THE VACCINES

THE JOINERS, SOUTHAMPTON TUESDAY, JANUARY 22

*The enormodomes beckon – but first, a hit-packed benefit gig for the tiny south coast venue, with predictably messy results*

**I** blacked out for a couple of seconds up there,” guitarist Freddie Cowan tells *NME*, as he sweats profusely from places we didn’t even realise contained glands. “It was OK though, I caught myself just before I fell over.” Having just propelled themselves through a feral 60 minutes, Cowan’s onstage near-miss is understandable. With The Joiners’ 150-capacity space crammed to bursting with what feels like almost double that number, this is beyond merely a ‘special gig’ – it’s borderline dangerous.

Tonight is the second in a series of benefit events thrown to help raise money for the ailing venue. And, while we’re sure Frank Turner’s opening gesture went off with a bang, the reality of putting a band like The Vaccines – soon to be among the O2-headlining elite, let’s remember – in a space such as this is a bit like turning up to watch One Direction at The Old Blue Last.

It’s crazy, but brilliant – and the crowd that have stood unflinching at the front since the doors opened are more than aware of this.

The set itself is (ahem) what we’ve come to expect from The Vaccines. Delivered at full pelt and sporting far more hits than a band at this early stage of its development should rightly be able to stake claim to, Justin, Freddie, Arni and Pete are, by now, total pros. They know that book-ending the short’n’sharp attack of ‘Wreckin’ Bar (Ra Ra Ra)’ with the Strokesian jangles of ‘No Hope’ and ‘Tiger Blood’ will have the cumulative effect of making everyone lose their shit. They know that ‘Wetsuit’ and ‘All In White’ will undoubtedly be

lighters-aloft singalongs and that, if deployed straight before a belter, the crowd will

go from giddy to explosive. And, fundamentally, they’ve always known that if you put every ounce of blood, sweat and tears – so much so that you nearly black out – into a gig, then people are pretty much powerless to resist.

Over the past two years we’ve seen The Vaccines rise through the ranks of every kind of venue – from the grottiest pubs to Reading and Leeds’ heavyweight Main Stage. There’s little doubt that when they add the O2 to that list in May they’ll

### SETLIST

- No Hope
- Wreckin’ Bar (Ra Ra Ra)
- Tiger Blood
- A Lack Of Understanding
- Wetsuit
- Teenage Icon
- Under Your Thumb
- Ghost Town
- Post Break-Up Sex
- All In White
- Wolfpack
- Blow It Up
- I Always Knew
- If You Wanna
- Bad Mood
- Norgaard



pull it off with equal aplomb, but tonight makes for a memorable reminder that the quartet don’t need flashy backdrops and enormodomes to completely kill it.

“Without venues like this, bands like The Vaccines wouldn’t exist,” declares Justin towards the evening’s close. “Contrary to some people’s opinions, that’s a bad thing.” Trust us Justin, no-one’s disagreeing with you. *Lisa Wright*



## FLUME/BOBBY TANK

YOYO, LONDON

THURSDAY, JANUARY 24

Between spectral up-and-comers Clams Casino, Doldrums and Ryan Hemsworth, there's no shortage of bedroom producers specialising in heavily narcotised electro noises right now. But 21-year-old Harley Streten, aka Flume, is more than just another blog-buzz name. With a Number One album in his native Australia, tour support invitations from The xx and TEED, and more than a million YouTube views, there are high expectations for his debut London show tonight. He strides onstage after an eardrum-blistering set from fellow newcomer Bobby Tank, whose viciously chopped'n'screwed barrage of disco, dance and dubstep sounds like a more aggressive Rustie. Streten doesn't say much, because he doesn't need to. Fitting for a man whose first forays into electronic music were on a computer program given away free in a box of cereal, songs like 'More Than You Thought' and 'Sleepless' are met with rapturous screams, the cut-up vocal samples wreathed in kaleidoscopic synths, atmospheric swoons and irresistible hooks. This time last year, Streten was going nowhere fast, his time split between working as a waiter, getting stoned and nights spent staring at computer games. After a transformative 2012, if tonight's display is anything to go by, 2013 will be just as wild for this young beatmaker. **Al Horner**

## MATTHEW E WHITE

LEXINGTON, LONDON

WEDNESDAY, JANUARY 23

Here's an experiment for you to try: lock your average British band in a studio for a week. They'll come out with 'radical' new haircuts, the manifesto for a new genre they just invented called .GIFcore, and no new songs. Now try the same with an American band. They'll emerge as a crack ensemble ready to hit the road running. So what gives? Perhaps it's because the US is more in touch with its storied folk traditions than back here at home, but either way, Matthew E White is testament to the idea that it pays to earn your chops as a musician. The 30-year-old Virginian's debut, 'Big Inner', is an earthy, genial set blending country, soul, gospel and blues seamlessly. With five-piece band in tow, the beardy fella gives a great account of the record's songs here, shades of classic Memphis soul, Bill Withers, The Band and Lambchop all apparent in their superbly accomplished playing. Matthew is great company onstage. He introduces a cover of Randy Newman's 'I'll Be Home' with an admission that he is, basically, Randy Newman's stalker. That said, it's hard not to wish for a singer who would sell these richly textured songs just a little bit harder. Still, 'Big Love' and 'Steady Pace' are rocksteady grooves deep enough to get lost in. And 'Brazos', a song about two slaves trying to flee the antebellum south, prompts a gospel-soaked finale. Consider them dues paid. **Alex Denney**

## THUMPERS

ART SCHOOL, GLASGOW

THURSDAY, JANUARY 24

History remembers Marcus Pepperell and John Hamson Jr's previous incarnation as Pull Tiger Tail about as well as their music merited. They used to share a flat with Klaxons, once claimed to have invented nu-rave, and, um, that's about it. As Thumpers, however, the pair have found a truer calling, making hand-clappy Americanised indie rock, like Animal Collective with all the weird bits taken out. And they're pretty good at it too, even in front of a disappointing single-digit audience – and the size of the crowd is a real pity, as their big, ecstatic songs are probably best experienced communally. While Thumpers are theoretically a duo, there are six people onstage tonight, and it's a very indie collective-y setup: lots of instrument-swapping, minimal chat, heavy on the hand-claps. It's more nu-rustic than nu-rave, but on the peppy, uplifting alt. pop of 'Marvel' and the misleadingly titled 'Sound Of Screams', they display a pleasing tendency towards room-filling choral hooks and a general sense of ebullience. It's the sort of thing that could sound very bland very easily, but the songs – especially new single 'Dancing's Done' – are so melodically strong that you'll barely notice the only emotion they seem able to communicate is happiness. Soon, you imagine, they'll be doing so on a much larger scale than they do tonight. **Barry Nicolson**



## MYKKI BLANCO

GREEN DOOR STORE, BRIGHTON MONDAY, JANUARY 28

*Will the real Mykki Blanco please stand up? Identity crisis aside, the cross-dressing NY rapper can't half put on a show*

Mykki Blanco doesn't know who she is. This isn't speculation: she yells it out tonight, at her first ever UK headline show, and the facts would seem to bear the observation out. It's been quite a journey, from New York poet and performance artist Michael Quattlebaum Jr to "international cross-dressing It Girl" Mykki Blanco – one that's taken in alter-egos like Betty Rubble and the Black Jew Prince along the way. If this is an artist in the throes of a postmodern identity crisis, though, it certainly hasn't put Mykki off her stride.

She arrives onstage tonight wearing nothing but a pair of boots, bright pink leggings, and her warpaint – thick black lines streaked across her face that make her look like a shadowy Spider-Man – and launches into 'Haze.Boogie. Life'. Tracks from her 'Cosmic Angel' mixtape come thick and fast as Mykki stalks the stage, filling every inch of the Green Door Store with sheer force of personality. As her DJ puffs on the e-cigarette he's brought with him, Blanco drops the mic and starts acting out imaginary theatre,

using the mic stand as an illusory machine-gun. Seconds later she's atop the speaker stacks, hanging onto the lighting rig and dancing like a stripper. Then the intro to 'Squanto' kicks in. By now, Blanco's make-up is running down her face. She looms out over the crowd, a terrifying vision illuminated by flashing strobes.

A sense of personality crisis is shot through tonight's set, but Mykki's message is: embrace it. On new song 'Feeling Special', which tonight is performed a cappella, she beckons the audience to "follow me down that rabbit hole" (because Mykki, like Alice on her journey through Wonderland, has no idea who she is).

Midway through 'Wavvy' she channels Basement Jaxx circa 2001, screaming "where's your head at?" – although it's a sentiment directed at herself, not the crowd. Last week, Mykki tweeted that she's "a rapper made for the 21st century". And on tonight's evidence she's right; the character of Mykki Blanco is a radical reappraisal of modern assumptions about identity and culture, a postmodern artist for a postmodern world. **Tom Hasson**





## MERCHANDISE

**SONOS STUDIO, LOS ANGELES**

THURSDAY, JANUARY 24

*Intense, black-clad Florida post-punks struggle to connect with Instagramming LA fashionistas*

**L**ike the movie?" asks Merchandise frontman Carson Cox of the stock-still crowd, gesturing at the video screen behind him and his band. The punters shrug and carry on Instagramming their free drinks. "Come on," he urges with a twinge of desperation. "Say something..."

You get the feeling that corporate gigs with open bars and West Hollywood poseur fashion crowds aren't really Merchandise's bag. Tonight's show is a far cry from the crazed storage-unit parties where they hammered out a name for themselves in their native Florida, and it's easy to understand Carson's frustration. Although the audience become progressively more responsive throughout the show, why they aren't peeling off layers of clothing like they've suddenly found themselves in a late-'90s hip-hop promo as soon as the seductive

opening chords of the Cult-ish 'Anxiety's Door' kick in is an utter mystery.

Sporting a shaven head that can only be described as 'a bit prison', Carson's current look betrays his hardcore roots. "We're not a punk rock band any more," he says at one point, but turn down the mellifluous mangle of 1980s jangle-pop and post-punk prog thrills, and you could be watching Henry Rollins and Black Flag in their raw-powered prime. The band, now bolstered by live drummer Elsner Nino, are dressed entirely in black and Carson grimaces madly while punching a clenched fist into the air, the bulging veins in his neck looking fit to burst. "Our official hashtag for the evening is #shootjunkfindgod," he deadpans after a furious 'Time', layering terse romance and razor-wire emoting over recoiling, echo-chamber guitars, like Billy Idol's lost Studio 1 reggae phase.

Midway through the set, the Coachella line-up is announced, leading to a further

bustle of smartphone checking and keypad tapping. Someone yells out to ask if Merchandise will be playing the festival. "Yeah, we're gonna be on the Coachella cruise," grins Carson. "It's gonna be us and Jimmy Buffett." He might be joking, but with their growing collection of killer tunes, including the warped majesty of tonight's devastating 'Become What You Are', high-profile festival sets and the stardom that comes along with them can't be far off. *Leonie Cooper*

### VIEW FROM THE CROWD MERCHANDISE: YOU BUYING?



**Lisa Bilsic, 21, Anaheim**  
"I love 'Time' - it's a really emotional, intense song. Carson's voice is amazing."



**Robin Davis, 29, Houston**  
"They were great, they had this weird grunge thing I remember from when I was a kid."



**Chris Jonway, 24, Philadelphia**  
"They were cool. The singer had an interesting voice - like he was from Australia."

## DRENGE/ TEMPLES/LULS

**CAMDEN BARFLY, LONDON**

SATURDAY, JANUARY 26

*Three of the brightest hopes of 2013 together in one sweaty room. Result: psychedelic shellshock*

**W**e've toploaded the set," warns LULS guitarist Shaun Paterson as booming opener 'Never Let It Go' subsides, "so it's all downhill from here." He's joking, of course. This London trio might be but two singles old, but instead of sputtering out at the midway point, LULS have pitched their short set so the intensity rises. Debut 'Swing Low' is venomous and anthemic, while 'We're Coming Again', with its potent, stadium-sized hooks, is triumphantly euphoric.

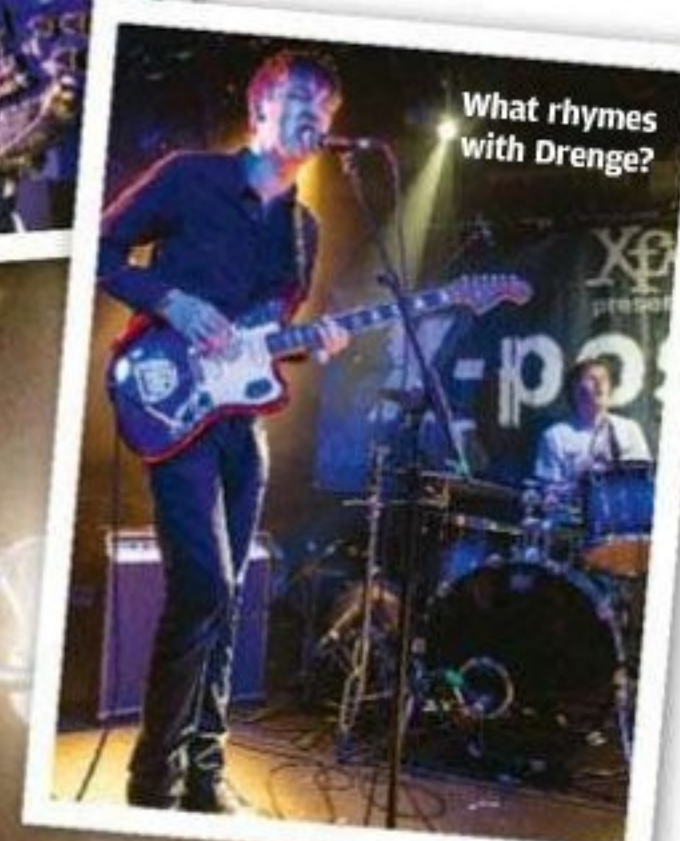
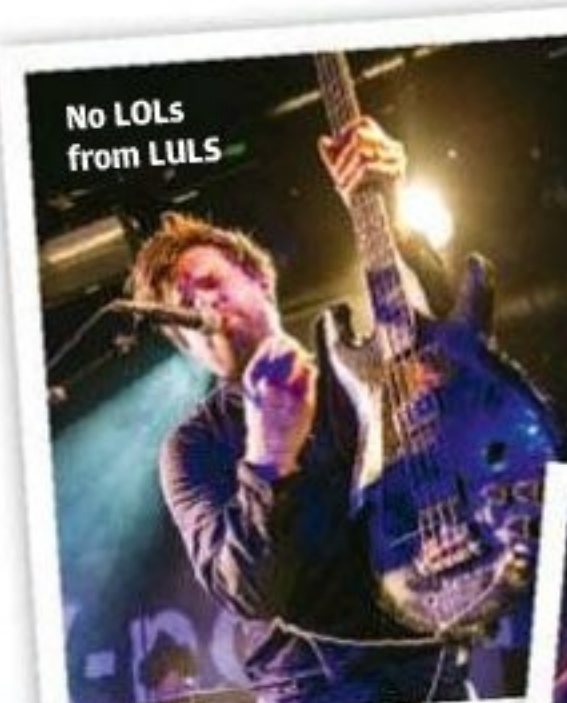
Much has been said about the current crop of new bands, but viewed from the ground - an all-dayer at Camden Barfly - things look in pretty incredible shape.

Whereas LULS grab you by the throat and flood all your senses with shuddering slivers of noise, Kettering's Temples take a politer approach, their bouncing glam-rock wreathed in hazy psychedelia. Fuller, smoother and crisper than on record, 'The Golden Throne' is twice as intoxicating, and we're even given a glimpse of something newer, woozier, more brilliant

and so steeped in lysergic bliss it's a wonder it's not accompanied by kaleidoscopic, whacked-out visuals.

All very pleasant, but Castleton brothers Drengé are on hand to snap everyone back to reality with a snarl and a slap. This is easily the day's most glowering performance. Eoin Loveless' blond fringe bobs up and down as he bares his teeth and growls "Do what I want 'cos I can" with all the threat and savagery he can muster. 'People In Love Make Me Feel Yuck' brims with disgust, while 'Bloodsports' crackles and fizzes with a raw urgency. The crowd stands and gapes, either shellshocked or eagerly waiting for more until Eoin gestures that that's our lot. Theorise all you like about death knells

and resurrections - tonight is stone-cold proof that, with all the bright, exciting bands around right now, all that really matters is the music. *Rhian Daly*





Hey Rou, they're behind you!



# ENTER SHIKARI

**CONVERSE GIGS @ 100 CLUB, LONDON** MONDAY, JANUARY 29

*The St Albans rockers replace their customary pyrotechnics with a back-to-basics show that has all the rabid intensity and acrobatic showmanship of a monkey with three arses*

**T**he crowd packed in downstairs at the 100 Club are a rather smaller sample than the arena-sized mass of human flesh that Enter Shikari are used to zapping into life. But always willing to make do with whatever comes to hand, Rou Reynolds looks at a small room and sees an opportunity. "We're about to embark on a journey – of tinnitus, shin splints and hip replacements," he burbles, with the crude confidence of a mad scientist about to splice together a monkey with three arses. And with that, the band tear through a procession of rabid electro-punk numbers that finds a near-perfect specimen in 'Gandhi Mate, Gandhi'.

Prior to all this, a 10-minute warm-up tape has taken us through the history of dance music, from acid house to

Redlight's 'What You Talking About?', with a hokey '50s-style American TV ad man counting down the minutes. It's the perfect manifestation of Enter Shikari's unique brand of townie meltdown, a big night out in St Albans where it doesn't matter what it is, as

*The band work overtime to fill the space with energy*

long as it's fast, colourful and makes you want to throw yourself around like a sack of sausage-meat seasoned in warm beer.

Boxed in by the intimate space, the high production values of the band – who invested in their first laser light before they'd even recorded any songs – are stripped back almost in their

entirety. Drummer Rob Rolfe exploits the proximity of the crowd and stands up from behind the kit just before the emo-wrapped-in-math-metal soar of 'Return To Energiser' to make an admission.

"We didn't have any room for production tonight, but I did manage to find this," he says, bringing out a red, triangular bicycle reflector light that's like a souvenir miniature of the triangular red totem on the cover of 'A Flash Flood Of Colour'.

In fact, without the benefit of a million flashing bulbs to blind the crowd throughout their post-hardcore rave awakenings, the band work overtime to fill the space with

unfiltered performance energy. Rou perpetually plays ringleader, passing through the crowd and scaling the

venue's low ceilings to perch magically between an air-conditioning unit and a fire-exit sign, where he delivers 'Hello Tyrannosaurus, Meet Tyrannicide' in the guise of some kind of gravity-defying prophet.

The sermon ends with a double bill of 'OK, Time For Plan B' and the affectionately crude dub wub of 'Zzzonked', which serves to bash anything anyone might have learned from the evening back out onto the sticky moshpit floor. It's a weird sort of science that Enter Shikari practise – but you can't deny that they know how to bring a room to life. *Alex Hoban*

## SETLIST

- System...
- ...Meltdown
- Sssnakepit
- Gandhi Mate, Gandhi
- Hello Tyrannosaurus, Meet Tyrannicide
- Destabilise
- Return To Energiser
- Gap In The Fence
- Quelle Surprise
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- Mothership
- OK, Time For Plan B
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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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## BOOKING NOW



### PRIMAVERA SOUND

**STARTS:** Barcelona Parc Del Forum, May 23

DON'T  
MISS

There's something to love at Barcelona's waterside festival whether you're into classic bands or something new. On the 'older' bands front, Primavera could only have done better if they'd reanimated Kurt Cobain. Blur (pictured), My Bloody Valentine, Nick Cave & The Bad Seeds, a reformed version of The Postal Service, Phoenix and The Knife all play, backed up by newer faves Kurt Vile, Tame Impala and Grizzly Bear. Elsewhere, Mac DeMarco, Merchandise, Fidlars, Metz and Savages will all be out to prove why they'll be gunning for late slots in the coming years. As the festival runs into the early hours (midnight curfews just aren't the Spanish way) there'll also be plenty of time to get lost in dance sets from Jackmaster, Disclosure and The Magician's take on Italo disco.



### CHRISTOPHER OWENS

**STARTS:** Manchester Deaf Institute, Feb 25

The ex-Girls frontman will play dates in Manchester, Glasgow, Leeds and Bristol. He returns to London on May 29.



### LAURA MVULA

**STARTS:** London Tabernacle, Mar 4

The singer-songwriter has announced a date at this west London venue to coincide with the release of debut album 'Sing To The Moon'.



### KILO KISH

**STARTS:** Manchester Night & Day, Mar 9

Kilo Kish follows last year's 'Homeschool' EP with her first UK performances alongside Odd Future side-project The Internet.



### BRITISH SEA POWER

**STARTS:** Exeter Phoenix, Apr 4

The twig-waving indie veterans play a run of 11 UK dates to promote the release of fifth album 'Machineries Of Joy'.



### VERONICA FALLS

**STARTS:** Bristol The Fleece, Apr 16

Second album 'Waiting For Something To Happen' is imminent, and following select dates this month, they head out on a six-date UK tour in April.



### THE PIGEON DETECTIVES

**STARTS:** Preston 53 Degrees, Apr 25

The Yorkshire indie-rockers play 15 dates this spring. The tour includes a slot at this year's Live At Leeds (May 4).



### ATP: I'LL BE YOUR MIRROR

**STARTS:** London Alexandra Palace, May 4

Yeah Yeah Yeahs and Grizzly Bear are set to headline ATP's one-day events at north London's Ally Pally.



### GOLD PANDA

**STARTS:** London Electric Brixton, Jun 12

The button-pusher and lover of glacial soundscapes is back with a live show in June. New EP 'Trust' is out now, with a second album due later in the year.



### ISLE OF WIGHT FESTIVAL

**STARTS:** Isle Of Wight Seaclose Park, Jun 13

Ke\$ha, Jake Bugg and The Maccabees (pictured) play alongside headliners The Stone Roses, The Killers and Bon Jovi.



### OPEN'ER FESTIVAL

**STARTS:** Gdynia, Poland, Jul 3

Rihanna is special guest at this Polish festival, joining Blur, Kings Of Leon, QOTSA and Arctic Monkeys (pictured).



### HEVY FESTIVAL

**STARTS:** Port Lympne Wild Animal Park, Kent, Aug 2

Black Flag play their first UK show in 30 years at this fest, albeit without Henry Rollins, Dez Cadena or Keith Morris.



### OYA

**STARTS:** Oslo Gamlebyen, Aug 6

Will Blur get a rest this summer? Albarn and co are playing the Norwegian festival alongside The Knife, Azealia Banks (pictured) and many more.



# PICK of the WEEK

What to see this week? Let us help



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## NME AWARDS TOUR

STARTS: Newcastle O2 Academy, February 7

NME  
PICK

This week, the *NME* staff have been talking about their Awards Tour memories. Someone has been going since the start, and was rewarded with a headline set by Veruca Salt back in 1995. Others recount hearing Coldplay's 'Yellow' for the first time in 2000 and thinking, "That's going to be a hit". "I was soaking up the golden age of indie," recalled one reporter of 2005, when The Killers, The Futureheads, Bloc Party and Kaiser Chiefs all played back to back. And in 2007, one brave soldier took on both the indie rock and indie rave tour, feasting their ears on The Horrors and Klaxons, Mumm-Ra and New Young Pony Club. So who will make it out on top this year? Find out by getting there early for Peace, Palma Violets (above), Miles Kane and Django Django. The tour visits Newcastle, then Manchester Academy 1 (Feb 8), Leeds O2 Academy (9), Glasgow O2 Academy (11) and Nottingham Rock City (12).



### Everyone's Talking About EVERYTHING EVERYTHING

STARTS: Portsmouth Wedgewood Rooms, Feb 6

For one week in January, Everything Everything – a band who don't know the meaning of 'less is more' – outsold such chart luminaries as Rihanna and Bruno Mars, and made it to the Top Five with their second album 'Arc'. Catch them this week on a victory lap.



### Don't Miss THE HISTORY OF APPLE PIE

STARTS: Newcastle Dog & Parrot, Feb 6

Further proof that you should never judge a band by name alone comes in the form of this London five-piece. On paper they sound like a saccharine twee band; in reality, as debut album 'Out Of View' proves, they make a rattling noise that riffs on bands like My Bloody Valentine and The Breeders.



### Radar Star SINGLE MOTHERS

STARTS: Brighton Concorde 2, Feb 8

Wouldn't put them in charge of any under-fives, *would* put them in charge of a great live show. This Canadian band, who signed to XL imprint Hot Charity last year, are coming to the UK in support of LA hardcore punks The Bronx. Judging by their live video for 'Baby' and recent ground reports, it'll go off.

# WEDNESDAY

February 6

## BATH

Jim Lockey & The Solemn Sun Moles  
01225 404445

## BIRMINGHAM

All Time Low O2 Academy 2  
0870 477 2000  
Crooked Little Sons/I'm The Envy/Black Tooth Grin Roadhouse  
0121 624 2920  
Lightfire/Defy All Reason Flapper  
0121 236 2421

## BRIGHTON

East India Youth/The European  
Green Door Store 07894 267 053  
Sea Bastard/Bad Guys Prince Albert  
01273 730 499

## BRISTOL

The Death Of Mr Smith/Military  
Arcade Fleece 0117 945 0996  
High On Fire Thekla 08713 100000  
The Pharcyde O2 Academy  
0870 477 2000  
Two Man Ting Blue Lagoon  
0117 942 7471

## CAMBRIDGE

Folks/Weekend Offender Portland Arms  
01223 357268

## CARDIFF

Bolt 10 Feet Tall 029 2022 8883  
The Brwmys/Thistledown/  
Gwdihw Cafe Bar 029 2039 7933  
Playlounge/Joanna Gruesome Clwb  
Ifor Bach 029 2023 2199

## EXETER

Ethan Johns/Marika Hackman  
Phoenix 01392 667080

## GATESHEAD

Grace/It's Not OK The Central  
0191 478 2543

## GLASGOW

The Amazing Snakeheads Broadcast  
0141 332 7304

Dutch Uncles School Of Art  
0141 353 4530

## GUILDFORD

Borderline:Fire/Echo Park/Circle  
Of Reason Boilerroom 01483 539 539

## LEEDS

Beaty Heart Nation Of Shopkeepers  
0113 203 1831  
Dogtown Wire Club 0870 444 4018  
General Fiasco Cockpit  
0113 244 3446

Heaven's Basement Brudenell Social  
Club 0113 243 5866

Nu-popes Smokestack 0113 2452222

Petrol Bastard Empire 01132 420868

## LEICESTER

The Hit Ups The Cookie Jar  
0116 2531212

Legend In Japan/Drones

Soundhouse 07830 425555

Miles Hunt Musician 0116 251 0080

## LONDON

Andy White Half Moon 020 7274 2733  
A Lot Like Birds/Violet Peel

020 8546 3516

David Stewart Troubadour Club  
020 7370 1434

Fuzz Barfly 0870 907 0999

Fuzzy Lights/Halo Halo Power

Lunches Arts Cafe

Gavin Davenport Slaughtered Lamb  
020 8682 4080

Hold Your Horse Is/The Jometa

Stream/Part Dinosaur Old Blue Last  
020 7613 2478

Hot Wuk The Social

Josephine Bush Hall 020 8222 6955

Kraftwerk Tate Modern

020 7887 8888

Nocaine Dublin Castle 020 7485 1773

Paper Aeroplanes/Matt Woosley Old  
Queen's Head 020 7354 9993

Science Made Us Robots/  
Everything We Left Behind New  
Cross Inn 020 8692 1866

Wave Machines/Portasound Scala  
020 7833 2022

Xlu Xlu Cafe Oto 0871 230 1094

## MANCHESTER

Broken Teeth/Demonwomb/  
Splitcase Gullivers 0161 832 5899

The Faceless NQ Live 0161 834 8180

Maria Minerva Kraak 07855 939129

Pure Love/Turbogeist Deaf Institute  
0161 330 4019

Seize The Chance Roadhouse

0161 228 1789

Thurston Moore/Michael Chapman  
Band On The Wall 0161 832 6625

## NEWCASTLE

Dale Watson Band Cluny

0191 230 4474

The History Of Apple Pie Dog &

Parrot 0191 261 6998

## NORWICH

Patrick Wolf (acoustic) Arts Centre  
01603 660 352

## OXFORD

Leddra Chapman Jericho Tavern

01865 311 775

## PORTSMOUTH

Last Legion Alive Edge Of The Wedge  
023 9286 3911

Otis Gibbs Square Tower

07519 505 785

## SHEFFIELD

Anberlin/The Xcerts O2 Academy 2  
0870 477 2000

## WOLVERHAMPTON

Orange Goblin Slade Room

0870 320 7000

## YORK

We Are The Ocean/Yashin The

Duchess 01904 641 413



Patrick Wolf, Arts  
Centre, Norwich



## THURSDAY

February 7

## BELFAST

**Bear's Den/Joe Banfi** McHugh's  
028 9050 9999

## BIRMINGHAM

**Crywank/Wrestling Jacob** Actress &  
Bishop 0121 236 7426**Darkness Is Blinding** O2 Academy 3  
0870 477 2000**Esben & The Witch** Hare & Hounds  
0870 264 3333**The Formula/Redshift** Flapper  
0121 236 2421**Thurston Moore/Michael Chapman**  
Glee Club 0870 241 5093

## BOURNEMOUTH

**Plan B/Rudimental** BIC  
01202 456400

## BRIGHTON

**Everything Everything** Concorde 2  
01273 673 311**The Fold/Laura Ward & The Risen**  
**Road** Latest Music Bar 01273 687171**Ryan Hemsworth/Slugabed** Loft  
Club 01273 208678**The Self Help Group** Prince Albert  
01273 730499**The Steady Man Band** Mesmerist  
01273 328542**Your Demise/Heights** The Haunt  
01273 770847

## BRISTOL

**Bitter Ruin** Louisiana 0117 926 5978**Legend In Japan/Drones** Exchange  
0117 930 4538**Modestep** Thekla 08713 100000**Patrik Fitzgerald** Thunderbolt  
07791 319614**Phoenix Club/Russian Blue/**  
**Little Intentions** Croft (Main Room)  
0117 987 4144**Ultrasound/Evacuees** Fleece  
0117 945 0996

## CAMBRIDGE

**Funeral For A Friend/Such Gold**  
Junction 01223 511511

## CHESTER

**The History Of Apple Pie** The  
Compass 01244 344890

## GATESHEAD

**Deadbeats/Emergencies** Three Tuns  
0191 487 0666

## GLASGOW

**Keaton Henson** Mitchell Theatre  
0141 287 4855**Pure Love/Turbogelst** King Tut's Wah  
Wah Hut 0141 221 5279**Ryan Leslie** O2 ABC 0870 903 3444**We Are The Ocean/Straight Lines**  
The Garage 0141 332 1120

## GUILDFORD

**Last Legion Alive** Star Inn  
01483 532 887

## HOVE

**The Elevators** Brunswick  
01273 735254

## HULL

**General Fiasco** Fruit Hull  
01482 221113

## LEEDS

**Dutch Uncles/Fun Adults** Brudenell  
Social Club 0113 243 5866**Empirical** Seven Arts 0113 262 6777**The Gonzo's** New Roscoe  
0113 246 0778**Go-goJin** Carpe Diem 0113 243 6264**Juno** Empire 01132 420868**Two Door Cinema Club/Bastille** O2  
Academy 0870 477 2000

## LEICESTER

**A Night Underwater/Tom Nurse**  
Musician 0116 251 0080**Gnarwolves/Ivy Mike** Soundhouse  
07830 425555

## LIVERPOOL

**Ian Skelly/The Sundowners** Zanzibar  
0151 707 0633**Patrick Wolf (acoustic)** Epstein  
Theatre 0151 709 7844**Two Door Cinema**  
**Club, O2 Academy,**  
**Leeds****Robert Vincent** Camp & Furnace  
0151 706 0600**Shmoo/Pixels** Kazimier  
0871 230 1094

## LONDON

**Anberlin/The Getaway Plan/The**  
**Xcerts** Garage 020 7607 1818**Arhal/Perkelt** Wilmington Arms  
020 7837 1384**Echo Boom Generation/Kongos**  
Barfly 0870 907 0999**The Faceless** O2 Academy Islington  
0870 477 2000**NME AWARDS TOUR** Foals  
XOYO 0844 847 2258**Folks** Sebright Arms 020 7729 0937**The Heartbreaks** Old Queen's Head  
020 7354 9993**NME AWARDS TOUR** Hurts/Say  
Lou Lou Heaven 020 7930 2020**Jason Lytle** Scala 020 7833 2022**Laetitia Sadier** Monto Water Rats  
0207 813 1079**Lord Huron** Old Blue Last  
020 7613 2478**Maria Minerva** Shacklewell Arms  
020 7249 0810**Nathicana** Camden Rock  
0871 230 1094**Neon Trees** Hoxton Square Bar &  
Kitchen 020 7613 0709**New York Junk/Brandy Row/**  
**Gasoline Queens** The Unicorn  
020 7485 3073**Paloma Faith** HMV Hammersmith  
Apollo 0870 606 3400**Patch & The Giant** Club Surya  
020 7713 6262**Statues Of Us/The Shaws** Bull & Gate  
020 7485 5358**WALL** Hoxton Hall 020 7739 5431**The 1975** McCluskys 020 8541 1515

## MANCHESTER

**All Time Low** Manchester Academy  
0161 832 1111**Esoteric Youth/Hammers** The Bay  
Horse 0161 661 1041**Vader/Aborted/Bonded By Blood**  
NQ Live 0161 834 8180

## MILTON KEYNES

**Marcus Bonfanti** Band Stables  
01908 280800

## NEWCASTLE

**NME AWARDS TOUR** Django  
Django/Miles Kane/Palma Violets/  
Peace O2 Academy 0870 477 2000**Lexy And The Kill** Hoult's Yard  
0191 265 4282**Billy The Kid** Cluny 0191 230 4474

## NORWICH

**Amelia Curran** Bicycle Shop  
01603 625 777**Sara Watkins** Arts Centre  
01603 660 352

## NOTTINGHAM

**A Lot Like Birds/Violet** Rock City  
08713 100000**Ethan Johns/Marika Hackman** Glee  
Club 0871 472 0400**My Darling Clementine** Maze  
0115 947 5650

## PLYMOUTH

**Jim Lockey & The Solemn Sun** White  
Rabbit 01752 227522

## PORTSMOUTH

**High On Fire** Wedgewood Rooms  
023 9286 3911

## SHEFFIELD

**Orange Goblin/The Admiral Sir**  
**Cloudesley** Shovell Corporation  
0114 276 0262

## SOUTHAMPTON

**Splitcase** King Alfred 023 8023 1183**Wave Machines/Portasound** Joiners  
023 8022 5612

## ST ALBANS

**States Of Emotion** Horn  
01727 853 143

## YORK

**Kodaline** Fibbers 01904 651 250

## FRIDAY

February 8

## ABERDEEN

**Blaze Bayley/Sinnergod** Moorings  
Bar 01224 587602**Max Milner** The Tunnels 01224 211121

## BATH

**Roska** Moles 01225 404445

## BELFAST

**Desparecidos** Limelight  
028 9032 5942**James Yorkston** McHugh's  
028 9050 9999

## BIRMINGHAM

**Carousel Circus** Bulls Head  
**Dead Pinups** Scruffy Murphy's  
0121 333 3201**Evil Alien/Bipolar Bears** Hare &  
Hounds 0870 264 3333**Hanging Doll** Asylum 0121 233 1109**Maximum Zero** Flapper 0121 236 2421**Modestep** O2 Academy 2  
0870 477 2000**Plan B** LG Arena 0121 780 4133

## BOURNEMOUTH

**Rita Ora** O2 Academy 0870 477 2000

## BRIGHTON

**The Bronx/Single Mothers/Axis Of**  
Concorde 2 01273 673 311**Brotherhood Of The Lake** Sticky  
Mike's Frog Bar 01273 749 465**Duke Dumont** Audio 01273 624343**Pink Narcissus/Hold The Fight**  
World's End 01273 692311**The 1975** Green Door Store  
07894 267 053

## BRISTOL

**The Calling Card/Go X** Croft (Front  
Bar) 0117 987 4144**Dan Deacon** Fleece 0117 945 0996**Gecko** Croft (Main Room) 0117 9874144**Thurston Moore/Michael Chapman**  
Colston Hall 0117 922 3683**VTKTM** Louisiana 0117 926 5978

## CAMBRIDGE

**Jamie Lawson** CB2 01223 508 503**Vic Tandy** Fountain Inn 01223 366540

## CARDIFF

**Fancy Footwork** 10 Feet Tall  
029 2022 8883**Joe Blow** Gwdihw Cafe Bar  
029 2039 7933

## CHESTER

**Gallops** Telford's Warehouse  
01244 390090

## DERBY

**Control** The Hairy Dog  
**Turin Brakes** Venue 01332 203545

## EDINBURGH

**Patrick Wolf (acoustic)** Pleasance  
01244 556 6550

## GLASGOW

**Esben & The Witch** School Of Art  
0141 353 4530**Henrik Freischiader** O2 ABC2  
0141 204 5151**Jake Bugg/Little Green Cars/Hudson**  
**Taylor** O2 ABC 0870 903 3444**Vigo Thieves** King Tut's Wah Wah Hut  
0141 221 5279

## GUILDFORD

**Theme Park** Boilerroom 01483 539 539

## LEEDS

**The History Of Apple Pie** Cockpit  
0113 244 3446**H2** Milo 0113 245 7101**Local Natives** Brudenell Social Club  
0113 243 5866**Monster Killed By Laser** Beaverworks  
**The Sailmakers** Library 0113 2440794**The Supermodels** New Roscoe  
0113 246 0778

## LEICESTER

**The Bottom Line/Midday**  
**Committee** Sumo 0116 285 6536

## LIVERPOOL

**Amelia Curran** Philharmonic Hall  
0871 230 1094**Angerfist/Outblast/Scott Brown**  
O2 Academy 0870 477 2000**Dutch Uncles** Kazimier 0871 230 1094**Liam Fray (acoustic)** O2 Academy 2  
0870 477 2000**The Lost Brothers** View Two  
0151 236 9555**The Wave Pictures** Shipping Forecast  
0151 709 6901

## LONDON

**Aborted/Vader** Underworld  
020 7482 1932**Andy Stott/Midland** Corsica Studios  
020 7703 4760**Bad Guys/Gum Takes Tooth**  
Shacklewell Arms 020 7249 0810**Blow Up/Stereo Total** Macbeth  
020 7739 5095**The Broxton Hundred** Bull & Gate  
020 7485 5358**The Correspondents** Bussey Building  
**Dakota Ruins** Unicorn 020 7485 3073**Former Utopia** Sebright Arms  
020 7729 0937**High On Fire** O2 Academy Islington  
0870 477 2000**Jets/Machinedrum/Jimmy Edgar**  
XOYO 020 7729 5959**Kraftwerk** Tate Modern  
020 7887 8888**Kurtz/Young Unknowns** Old Blue  
Last 020 7613 2478**Laish/James Canty** Gallery Cafe**Lock Up** Borderline 020 7734 5547**Lord Huron/Golden Fable** The  
Lexington 020 7837 5387**Mark Ronson (DJ set)** Fabric  
020 7336 8898**Memory Drawings** Cafe Oto  
0871 230 1094**Parlour Flames** Monto Water Rats  
020 7813 1079**Skinny Machines** 100 Club  
020 7636 0933**Spotlight Kid/The 286** Star Of Kings  
020 7278 9708**The Strangedays/My Little Empire/**  
**Wild Honey** Barfly 0870 907 0999**Troumaca Club** NME @ KOKO  
0870 4325527**Two Door Cinema Club/Bastille/**  
**Swim Deep** O2 Academy Brixton  
0870 477 2000**Veronica Falls/La La Vasquez** St  
Leonard's Church 020 7739 2063**Wild Furs/The Mojo Filters** Dublin  
Castle 020 7485 1773**Will & The Ways/Words From Willis**  
Grand 020 7223 6523**Winter In Moscow** Enterprise  
020 7485 2659**Zed Bias** Cable Club 020 7403 7730

## MANCHESTER

**Basic House** Islington Mill 0871 230 1094**Brad Club** Academy 0161 832 1111**NME AWARDS TOUR** Django Django/  
Miles Kane/Palma Violets/Peace  
Academy 0161 832 1111**Heavens Basement** Star & Garter  
0161 273 6726**Ian Skelly/The Sundowners** Ruby  
Lounge 0161 834 1392**JP Cooper** Gorilla 0161 832 1111**The Pharcyde** Sound Control  
0161 236 0340**Ryan Leslie** Academy 2 0161 832 1111

## NEWCASTLE

**Bridie Jackson** Cluny 2 0191 230 4474**Nick Harper** Cluny 0191 230 4474

## NORWICH

**Everything Everything/Outfit** Arts  
Centre 01603 660 352**Frightened Rabbit/Wintersleep**  
Waterfront 01603 632717

## NOTTINGHAM

**Funeral For A Friend/Such Gold**  
Rescue Rooms 0115 958 8484

## OXFORD

**Jess Hall/Ags Connolly** Port Mahon  
01865 202067**Mosca** O2 Academy 0870 477 2000

## PLYMOUTH

**Feed The Rhino** White Rabbit  
01752 227522

## PRESTON

**Next Stop Atlanta** 53 Degrees  
01772 893 000

## SHEFFIELD

**The Faceless/The Safety Fire**  
Corporation 0114 276 0262**Reasons To Be Cheerful** New Barrack  
Tavern 0114 234 9148**Villagers** Leadmill 0114 221 2828

## SOUTHAMPTON

**Your Demise/Heights/Counterparts**  
Talking Heads 023 8055 5



## SATURDAY

February 9

March 11

**BELFAST****Jake Bugg** Queen's University  
028 9024 5133**BIRMINGHAM****The Black Mirrors/The Grades**  
Sunflower Lounge 0121 632 6756**Brad** O2 Academy 2  
0870 477 2000**Dolls Eye Weaver** Flapper  
0121 236 2421**Frightened Rabbit** HMV Institute  
0844 248 5037**General Fiasco/The Antics & Soldier** HMV Institute (Temple)  
0844 248 5037**Rita Ora** O2 Academy  
0870 477 2000**Ryan Leslie** HMV Institute (Library)  
0844 248 5037**Selfless/I Hate You More**  
Roadhouse 0121 624 2920**The Whiskey Syndicate** O2 Academy  
3 0870 477 2000**BOURNEMOUTH****The Correspondents**  
The Winchester 01202 552 206**BRIGHTON****Roam** Sticky Mike's Frog Bar  
01273 749 465**Sock Puppets/Humosexual/**  
**Mulltute** West Hill Hall  
01273 327976**BRISTOL****Beasty Traps/A Doubtful Sound**  
Croft (Main Room)

0117 987 4144

**Ben UFO/Move D** Exchange  
0117 9304538**Everything Everything** Thekla  
08713 100000**Nerina Pallot** St George's Hall  
0117 923 0359**The St Pierre Snake Invasion/**  
**Death Pedals/Blowgoat** Stag &  
Hounds 0117 929 7048**The Thralls/Drift** Croft (Front Bar)  
0117 987 4144**CARDIFF****Crusades** Buffalo Bar  
029 2031 0312**The Me And You Club** 10 Feet Tall  
029 2022 8883**Paloma Faith** Motorpoint Arena  
029 2022 4488**Race Horses/Houdini Dax** Clwb Ifor  
Bach 029 2023 2199**COVENTRY****Kodaline** Kasbah 024 7655 4473**DERBY****Giants/Skies In Motion/I'll Stay In**  
**Memphis/Virtues/Sink The City**

The Hairy Dog

**DUNDEE****A Lot Like Birds** Beat Generator  
01382 229226**EXETER****Jim Lockey & The Solemn Sun**  
Cavern Club 01392 495 370**GLASGOW****All Time Low/Lower Than Atlantis**  
O2 Academy 0870 477 2000**Despacidos** Arches 0141 221 4001**HRH** Flying Duck 0141 564 1450**The Recovery** Broadcast  
0141 332 7304**GUILDFORD****Sonic Boom Six/Straight Lines**  
Boilerroom 01483 539 539**LEEDS****Beard Of Wolves/Bufalo Bones**  
Packhorse 0113 245 3980**NME AWARDS TOUR** Django Django/  
Miles Kane/Palma Violets/Peace

O2 Academy 0870 477 2000

**Drunk In Hell/Petrol Bastard/**  
**Legions Of Swine**

Wharf Chambers

**The Faceless/The Safety Fire**

Cockpit 0113 244 3446

**Hailbails** Santiago

0113 244 4472

**Laboratory Noise/Firesuite** Fox &  
Newt 0113 243612**Spizzenergi** Brudenell Social Club  
0113 243 5866**The State Of Georgia/Graingerboy**  
Empire 01132 420868**XXXY** Mint Club 0113 244 9474**LEICESTER****Eskimo Dance (club)** O2 Academy  
0870 477 2000**LIVERPOOL****Bear's Den/Joe Banfi** Shipping  
Forecast 0151 709 6901**LONDON****Allo Darlin'** Moustache**Annie Mac** KOKO 020 7388 3222**A Sagittarius/NCW** Old Blue Last  
020 7613 2478**Balloon Man** Silver Bullet  
020 7619 3639**Cable/Cold Pumas** Garage  
020 7607 1818**Cannabis Corpse/Ghoul/Living**  
**With Disfigurement** Underworld  
020 7482 1932**The Cult of Dom Keller/Lola Colt/**  
**The Wytches** Victoria  
020 8399 1447**Dead Pinups/Release The Bats**  
Barfly 0870 907 0999**De Shamonix/Star Scream** Dublin  
Castle 020 7485 1773**Eat Lights Become Lights** Windmill  
020 8671 0700**Feed The Rhino** Borderline  
020 7734 5547**Halo Halo/Cosines** Buffalo Bar  
020 7359 6191**The Heatwave** Plan B  
08701 165421**Ian Skelly/The Sundowners** Bush  
Hall 020 8222 6955**Kraftwerk** Tate Modern  
020 7887 8888**Los Suaves** O2 Academy Islington  
0870 477 2000**The Magician/Perseus** XOYO  
020 7729 5959**The Masonics** Shacklewell Arms  
020 7249 0810**Ocasan/Give Me The Sun** Underbelly  
0207 613 3105**Patch & The Giant/Sugar Sister**  
Hackney Attic 0871 902 5734**Plan B** O2 Arena  
0870 701 4444**Playhouse/Piccadilly Boy** The  
Waiting Room 020 7241 5511**The Ratells/The Pink Diamond**  
Nambucca 020 7272 7366**Shmoo/Glass Diamond** Rhythm  
Factory 020 7247 9386**Silver Silver** Boston Arms  
020 7272 8153**Statues Of Us/The Shaws** Bull & Gate  
020 7485 5358**The Thing Cafe** Oto 0871 230 1094**MANCHESTER****Esben & The Witch** Fuhrer Bunker**Gorgeous Bully/The Wobbly Hearts**  
Roadhouse 0161 228 1789**Orange Goblin** NQ Live

0161 834 8180

**The Quangos** Academy 3 0161 832 1111**Shonky Ale House Whisky Time****Blues Band** Sankey's 0161 661 9668**Skies Turn Black/Eternal Quarter**

Dry Bar 0161 236 5920

**The Watchmakers** Kings Arms

0161 832 3605

**MILTON KEYNES****Luke Jackson** Stables

01908 280800

**NEWCASTLE****Memory Drawings/Chris Tenz**

Morden Tower 0871 230 1094

**Punishment Of Luxury** Cluny

0191 230 4474

**Rossi Noise/Go-X/Patched****Up Heroes** Cumberland Arms

0191 265 6151

**Villagers** Hoult's Yard 0191 265 4282**We Are The Ocean/Boy Jumps Ship**

O2 Academy 0870 477 2000

**NORWICH****Funeral For A Friend/Such****Gold/Major League** Waterfront

01603 632 717

**NOTTINGHAM****Chris Helme** Bodega Social Club

08713 100000

**Heavens Basement** Rock City

08713 100000

**High On Fire** Rescue Rooms

0115 958 8484

**PLYMOUTH****Your Demise/Heights/Counterparts**

White Rabbit 01752 227522

**PRESTON****The Bronx/Single Mothers** 53

Degrees 01772 893 000

**SHEFFIELD****Dutch Uncles** Leadmill 0114 221 2828**Ethan Johns/Marika Hackman**  
Lantern Theatre 0114 255 1776**I Set The Sea On Fire/Reaching For**  
**New Heights/Nathanna** O2 Academy  
2 0870 477 2000**Littlecrazy** O2 Academy  
0870 477 2000**Masters In France** Harley  
0114 275 2288**Our Portraits In Black/A Dishonest**  
**Truth/Within The Breed** Corporation  
0114 276 0262**Straight Razor Angels** Penelope's  
01246 436 025**SOUTHAMPTON****The Lightyears/Lower Lands/****One For Monday** King Alfred

023 8023 1183

**The 1975** Lennons 023 8057 0460**SOUTHSEA****Tom Bertram** Cellars

02392 826249

**STOKE ON TRENT****Wired/Jesse's Divide/My Vote Of****Confidence** Sugarmill 01782 214 991**Yashin** Underground

01782 219944

**WAKEFIELD****Evil Scarecrow** Snooty Fox

01924 374455

**WOLVERHAMPTON****Blaze Bayley** Numa Bar**Nine Below Zero/Brendan O'Neill**

Robin 2 01902 497860

**Patrick Wolf (acoustic)** Wulfrun Hall

0870 320 7000

**YORK****Pure Love/Turbogeist** The Duchess

01904 641 413

## SUNDAY

February 10

**Delphic, Cockpit,**  
**Leeds****ABERDEEN****Peace** The Tunnels 01224 211121**BELFAST****Dan Deacon** Black Box

00 35391 566511

**Mr Big/The Hangfires** Kings Head

028 9050 9950

**BIRMINGHAM****Asking Alexandria** O2 Academy 2

0870 477 2000

**Ethan Johns/Marika Hackman** Glee

Club 0870 241 5093

**Feed The Rhino** O2 Academy 3

0870 477 2000

**Supanaut/Scrotum** Roadhouse

0121 624 2920

**BRIGHTON****Killer Mike** Green Door Store

07894 267 053

**Sonic Boom Six** Audio

01273 624343

**BRISTOL****The Diversions/The Silk Report/****The Dukes/Who Shot Sherlock**

Fleece 0117 945 0996

**Jim Lockey & The Solemn Sun**

Louisiana 0117 926 5978

**Made To Waste/Caldera** Croft

(Main Room) 0117 987 4144

**Pictish Trail/Eagleowl** Start The Bus

0117 930 4370

**CARDIFF****The Bronx/Single Mothers**

University 029 2023 0130

**DERBY****Scared Mother Tongue/Inciner/****Line Of Fire/Hellrazor/Stansmith**

The Hairy Dog

**DUNDEE****Our Final Hour/Oath Of Kings/****Letters From Above** Beat Generator

01382 229226

**EXETER****Your Demise/Heights** Cavern Club

01392 495 370

**GLASGOW****Bear's Den/Joe Banfi** Nice'n'Sleazy

0141 333 9637

**Gallops** King Tut's Wah Wah Hut

0141 221 5279

**Villagers** Stereo 0141 576 5018**LEEDS****Bad Guys** Brudenell Social Club

0113 243 5866

**Cannabis Corpse/Ghoul** The Library

0113 2440794

**Delphic** Cockpit 0113 244 3446**Quentins Basement/Traffic Wire**

Empire 01132 420868

**Secret 8** New Roscoe 0113 246 0778**The Strikes** Duck & Drake 0113 246 5806**Up The River/The Cold Harbour**

Royal Park Cellars 0113 274 1758

**LEICESTER****Bluebird** Parade Musician

0116 251 0080

**General Fiasco** Soundhouse

07830 425555

**LIVERPOOL****Dead Wolf Club** Shipping Forecast

0151 709 6901

**LONDON****Brad/New Killer Shoes** O2 Academy

Islington 0870 477 2000

**The Hall Of Mirrors/My Drug Hell**

The Lexington 020 7837 5387

**Little Night Terrors/Crash & The****Coots** Old Blue Last 020 7613 2478**Nick Cave & The Bad Seeds** Her

Majesty's Theatre 020 7494 5400

**Pertti Kurikan Nimipalvat**

Shacklewell Arms 020 7249 0810

**Prowler/Forsaken** Grosvenor

0871 223 7992

**Ryan Leslie** Electric Brixton

020 7274 2290

**Young Marble Giants** Dingwalls

020 7267 1577

**MANCHESTER**



# MONDAY

February 11

**BIRMINGHAM**  
**Live Lounge** Roadhouse  
 0121 624 2920  
**BOURNEMOUTH**  
**Chasing Owls/Streebeck** The  
 Winchester 01202 552 206  
**Example** BIC 01202 456400  
**BRIGHTON**  
**Boo Hewerdine** The Greys  
 01273 680734  
**Darwin Deez/Electric Guest**  
 Concorde 2 01273 673 311  
**Kodaline** Green Door Store  
 07894 267053  
**London Commands You/High**  
**Tyde/Weatherbird** Latest Music Bar  
 01273 687171  
**Plan B/Rudimental** Centre  
 0870 900 9100  
**BRISTOL**  
**Foreign Affairs/Elles Bailey** Croft  
 (Front Bar) 0117 987 4144  
**Lu Willott** Croft (Main Room)  
 0117 987 4144  
**Rita Ora** O2 Academy 0870 477 2000  
**Teleman/The Minke Whales/Lenny**  
**Savage** Louisiana 0117 926 5978  
**Your Demise/Heights** Fleece  
 0117 945 0996  
**CAMBRIDGE**  
**Everything Everything** Junction  
 01223 511511  
**The Willows/Gerard And The**  
**Watchmen** Portland Arms  
 01223 357268  
**CARDIFF**  
**Jimmy Wahlsteen** The Moon Club  
**Jim Lockey & The Solemn Sun/**  
**Peasant's King** Clwb Ifor Bach  
 029 2023 2199

**CARLISLE**  
**Kaiser Chiefs/Night Engine** Sands  
 Centre 01228 525222  
**GLASGOW**  
**Dan Deacon** Stereo 0141 576 5018  
**NME AWARDS TOUR** Django Django/  
**Miles Kane/Palma Violets/Peace**  
 O2 Academy 0870 477 2000  
**It's Not OK!/Uniforms** Broadcast  
 0141 332 7304  
**Orange Goblin** King Tut's Wah Wah  
 Hut 0141 221 5279  
**Stornoway** Oran Mor 0141 552 9224  
**HATFIELD**  
**Ryan Leslie** The Forum  
 0844 477 2000  
**HULL**  
**The Chapman Family/The Holy**  
**Orders/Copenhagen** Fruit Hull  
 01482 221113  
**LEEDS**  
**Syd Arthur/Hayley Gaftarnick**  
 Oporto 0113 245 4444  
**LEICESTER**  
**Dead Wolf Club** O2 Academy 3  
 0870 477 2000  
**The Wave Pictures** Musician  
 0116 251 0080  
**LIVERPOOL**  
**The 1975** Shipping Forecast  
 0151 709 6901  
**LONDON**  
**Bitter Ruin** Borderline 020 7734 5547  
**Desparecidos** O2 Academy Islington  
 0870 477 2000  
**Fear Of Men** Sebright Arms  
 020 7729 0937  
**General Fiasco** Barfly 0870 907 0999  
**Heartless Bastards** The Lexington  
 020 7837 5387

**Jamie Lawson** The Social  
**Masters In France** Birthdays  
**Mozart's Sister** Shacklewell Arms  
 020 7249 0810  
**Nerina Pallot** Assembly Hall  
 020 8577 6969  
**NME AWARDS TOUR** Wolf Alice/  
**Best Friends** The Waiting Room  
 020 7241 5511  
**MANCHESTER**  
**Asking Alexandria/Motionless In**  
**White** Academy 0161 832 1111  
**Black Light Burns** NQ Live  
 0161 834 8180  
**Killer Mike** Roadhouse 0161 228 1789  
**[em]** Band On The Wall 0161 832 6625  
**NORWICH**  
**Ethan Johns/Marika Hackman** Arts  
 Centre 01603 660 352  
**Modestep** Waterfront 01603 632 717  
**NOTTINGHAM**  
**All Time Low/Lower Than Atlantis/**  
**Summer Set** Rock City 08713 100000  
**The History Of Apple Pie** Bodega  
 Social Club 08713 100000  
**PORTSMOUTH**  
**Frightened Rabbit/Wintersleep**  
 Wedgewood Rooms 023 9286 3911  
**READING**  
**The Jillionaire** Sakura  
 0118 958 6839  
**SHEFFIELD**  
**Paloma Faith/Josephine** O2  
 Academy 0870 477 2000  
**SOUTHAMPTON**  
**A Lot Like Birds/Violet/Set Your**  
**Sails** King Alfred 023 8023 1183  
**YORK**  
**Funeral For A Friend/Such**  
**Gold** The Duchess 01904 641 413

# TUESDAY

February 12



Example, Capital  
FM Arena,  
Nottingham



Wolf Alice, The  
Waiting Room,  
London

**BIRMINGHAM**  
**Cash** O2 Academy 3 0870 477 2000  
**Doomdogs** Scruffy Murphy's  
 0121 333 3201  
**Everything Everything** HMV Institute  
 (Library) 0844 248 5037  
**Killer Mike** Rainbow 0121 772 8174  
**BRIGHTON**  
**Bitter Ruin** Komedija 01273 647 100  
**Frightened Rabbit/Wintersleep**  
 Concorde 2 01273 673 311  
**General Fiasco** The Haunt  
 01273 770 847  
**Stark Blind** Tiger 01273 681228  
**BRISTOL**  
**Black Light Burns/Jayce Lewis**  
 Thekla 08713 100000  
**Duck House/Spaces Between** Croft  
 (Front Bar) 0117 987 4144  
**Winter Milan/Them Dead Beats**  
 Croft (Main Room) 0117 987 4144  
**CAMBRIDGE**  
**Delphic** Junction 01223 511511  
**Kodaline** Portland Arms  
 01223 357268  
**CARDIFF**  
**Dutch Uncles** The Moon Club  
**The History Of Apple Pie** Undertone  
 029 2022 8883  
**Local Foreigners/Go-X/Tides** Clwb  
 Ifor Bach 029 2023 2199  
**EXETER**  
**Lee 'Scratch' Perry** Phoenix  
 01392 667080  
**GATESHEAD**  
**Cyan Circus/Exit Route** Three Tuns  
 0191 487 0666  
**Stornoway** Sage Arena 0870 703 4555

**GLASGOW**  
**Feed The Rhino** Cathouse  
 0141 248 6606  
**I Am Kloot** Oran Mor 0141 552 9224  
**Kaiser Chiefs** Barrowland  
 0141 552 4601  
**LEEDS**  
**Funeral For A Friend** Cockpit  
 0113 244 3446  
**Villagers** Wardrobe 0113 222 3434  
**LEICESTER**  
**Paloma Faith** De Montfort Hall  
 0116 233 3111  
**Ray Cooper/The Raven** Musician  
 0116 251 0080  
**LIVERPOOL**  
**Jake Bugg/Valerie June/Hudson**  
**Taylor** O2 Academy 0870 477 2000  
**Local Natives** Kazimier 0871 230 1094  
**Orange Goblin** O2 Academy 2  
 0870 477 2000  
**LONDON**  
**The Bronx/Single Mothers**  
 Underworld 020 7482 1932  
**Darwin Deez** Heaven 020 7930 2020  
**Goldheart Assembly** Bull & Gate  
 020 7485 5358  
**Hackivist** Borderline 020 7734 5547  
**Kraftwerk** Tate Modern  
 020 7887 8888  
**Man Without Country** Madame Jojo's  
 020 7734 2473  
**Mic Righteous** Barfly 0870 907 0999  
**Toy** Scala 020 7833 2022  
**Willy Moon** XOYO 020 7729 5959  
**The 69 Eyes/Generation Graveyard**  
 O2 Academy Islington  
 0870 477 2000

**MANCHESTER**  
**Bear's Den/Joe Banfi** Ruby Lounge  
 0161 834 1392  
**Betrayal** Star & Garter 0161 273 6726  
**Dead Wolf Club** Sound Control  
 0161 236 0340  
**Duologue** Soup Kitchen 0161 236 5100  
**Jim Lockey & The Solemn Sun** Castle  
 Hotel 0161 237 9485  
**Syd Arthur** Band On The Wall  
 0161 832 6625  
**NORWICH**  
**Gabby Young & Other Animals**  
 Bicycle Shop 01603 625 777  
**Robin Guthrie** Arts Centre  
 01603 660 352  
**NOTTINGHAM**  
**NME AWARDS TOUR** Django Django/  
**Miles Kane/Palma Violets/Peace**  
 Rock City 08713 100000  
**Example** Capital FM Arena  
 0115 948 4526  
**Modestep** Rescue Rooms  
 0115 958 8484  
**Pure Love/Turbogeist** Bodega Social  
 Club 08713 100000  
**The Willows** Malt Cross Music Hall  
 0115 941 1048  
**PLYMOUTH**  
**Plan B/Labrinth/Rudimental**  
 Pavilions 01752 229922  
**READING**  
**Kate Nash** Sub89 0871 230 1094  
**YORK**  
**Gallops/Portasound** Fibbers  
 01904 651 250  
**Rita Ora** Barbican Centre  
 01904 656688



# THIS WEEK IN 1981

POLICE MAKE WAVES, U2 ROCK, CASSETTES KILL



## KILLING MUSIC?

Island Records are launching a new cassette concept called 'One Plus One', in which albums are released with one side of pre-recorded music and one blank side intended for home taping. *NME* declares this "a scheme bound to irritate the hell out of other record companies", but Island defends the humble beginnings of free music as guaranteed "to benefit the industry as a whole". Chairman Martin Davis slyly notes that "nowhere in our marketing or publicity do we advocate any particular use for the blank side".

## BONO BREAKS OUT

Just shy of a year from "taking their first tentative steps on the British circuit away from their safe Irish town", U2 blow *NME*'s Paul Du Noyer away with an intimate London set. "They emerge to a roar of acclaim," he raves. "But nothing, not even the fine first LP, prepared me for what followed... Bono, The Edge and Adam are a blur of shirts and haircuts, pounding out music that's at once simple and rich... that draws its grandeur from pure emotion and excitement rather than the old hard rock posture and bombast."

## POLICE STATE

**W**e brought the New Wave to America!" exclaims Sting in a torrent of words described by *NME*'s Chris Salewicz as "something close to an orgasm of animation". Fresh offstage from The Police's first headlining show at Madison Square Garden, everyone's fave tantric love god is escorting *NME*'s reporter backstage. "We got in through the back door in 1977," Sting explains. "We weren't the real thing. Andy [Summers, guitarist]'s age quickly gave everything away." 'Don't Stand So Close To Me' has recently given the band their third UK Number One and first US Top 10 hit, while its parent album 'Zenyatta Mondatta' is selling in vast quantities. By the end of 1981, they will have an even bigger hit single in the shape of 'Every Little Thing She Does Is Magic', and an even more giant album with 'Ghost In The Machine'. Despite all this, they are bitter about their exclusion from *NME*'s Top 50 albums of the previous year. "I know we're not so hip in the *NME*," Sting barks, "but we're the darlings of the dailies and *The Sun* keeps following us around! We are not a rock band, although we're experimental. We're making music for window cleaners." "You know," he chides, "there's no turn-over in America, no-one in their music press dares criticise you. That's why I'm so pleased about making it here. We're here for the next 10 years now."

## ALSO IN THE ISSUE THAT WEEK

- Paul Morley makes four Factory Records releases joint singles of the week. "For the alert, sensible and dogmatic, Factory are simply years ahead," he writes.
- Bette Midler is interviewed and asked if she is rich: "Extremely. And I intend to hang on to every nickel. That's why I'm rich."
- Marvin Gaye's 'In Our Lifetime' is reviewed, and declared to be "reasonable grounds for complaining he's stuck in a rut".
- Gary Numan announces his last-ever public performances, so he can "concentrate exclusively on films, videos and recording".
- Ian Penman writes that that Michael Parkinson's BBC1 show has "degenerated into the most pea-brained marriage of sycophancy and senility on television".

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# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

## A BAG OF NME SWAG



### CLUES ACROSS

- 1 It's not 'Maybe Tomorrow' nor 'Hurry Up And Wait' because it's almost about to happen (2-1-6)  
 7 My Morning Jacket to be put on when it's daybreak (2-4)  
 9 Allow the whole lot to enter for I Am Kloot (3-2-3-2)  
 10 'Theme From \_\_\_\_' was a hit for Manic Street Preachers (1-1-1-1)  
 11 She's relatively close to The Black Keys (6)  
 12 (See 5 down)  
 13 A bit of elegance from the drummer with The Rich Kids (4)  
 14 Their albums include 'Winning The Night Away' and 'Port Of Morrow' (5)  
 16 A Spice Girl enters stage right (4)  
 17 Hurts to remain in one place (4)  
 19 Henry \_\_\_\_\_, vocalist with Black Flag or Sonny \_\_\_\_\_, jazz saxophonist (7)  
 21 Scrounge a single from Bombay Bicycle Club (3)  
 23+26D+18D It's over five years since it was going to be in '5 Years Time' for them (4-3-3-5)  
 24 (See 27 down)  
 25+12D At a stroke, get right down to it, 'Honey' (4-4)  
 28 (See 20 down)  
 29 Supergrass man coming back in zigzags (3)  
 30 They will be in a state of harmony on the current NME Awards Tour (5)  
 32 Ronnie James \_\_\_\_\_, performed with Rainbow and Black Sabbath and formed his own self-named band (3)  
 33 Stop changes being made by Björk (4)  
 34 Duo who reformed for 2002 album 'Cruelty Without Beauty', their first in 18 years (4-4)

### CLUES DOWN

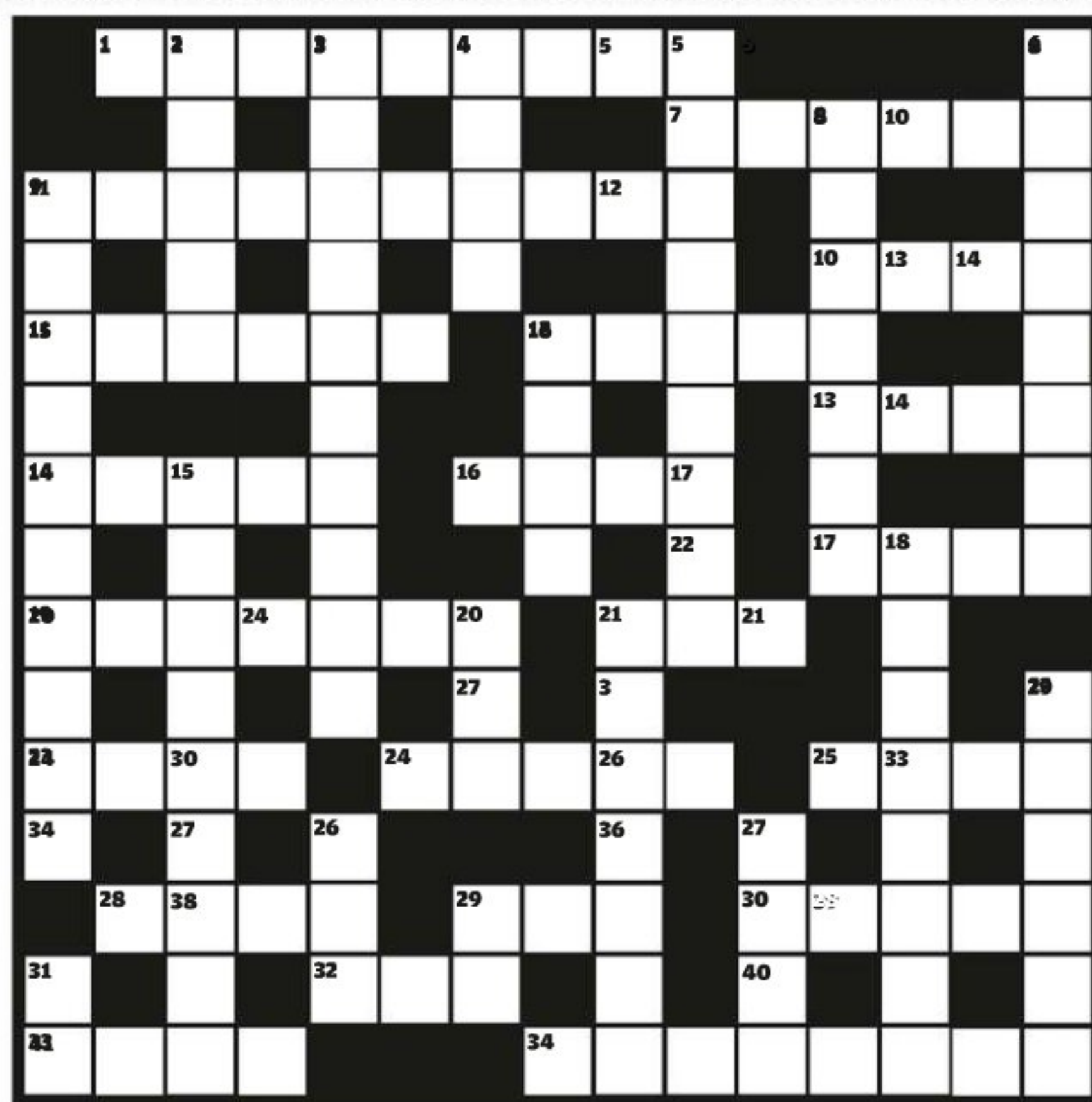
- 2 "Thirty \_\_\_\_\_ in the mailbox will tell you that I'm coming home", from The White Stripes' 'Dead Leaves And The Dirty Ground' (5)

- 3 Somehow hopes mirth comes with a Led Zeppelin compilation album (10)  
 4+6D Posthumous John Lennon album - produced by Yoko Ono, produce from cows, bees (4-3-5)  
 5+12A NME rate Reading wild when this old ambient electronic group appear (9-5)  
 6 (See 4 down)  
 8 Jerry \_\_\_\_\_, keyboard player and songwriter for The Specials (7)  
 9 Having missed the warnings, New Order release another album (4-6)  
 12 (See 25 across)  
 15 Mr Allison turns up with something for Plan B (3-6)  
 18 (See 23 across)  
 20+28A "Drawn by the undertow, my life is out of control", 1991 (3-4)  
 21 Those beasts looked cold here as they sung 'Cry Boy Cry' in 1982 (4-3)  
 22 A genuine personal claim made by James Brown (2-4)  
 26 (See 23 across)  
 27+24A Slipknot put a bit of a dampener on their vocals (4-2-3)  
 29 Pat Benatar album available from Argos (2)  
 31 Shania Twain album available from all supermarkets (2)

### JANUARY 5 ANSWERS

ACROSS  
 1+5A Oats In The Water, 8+21D Tony Bennett, 9 Libertines, 10 Fish, 12+19D Voice Of The Beehive, 14 Hole, 15 Litt, 16 Trout, 17 Saints, 20 Gibb, 22 It's Over, 23 Nurse, 24 Then, 25 Myths, 26 Ice Cube, 29 Velvet, 30 Goat

DOWN  
 1 Out Of The Sinking, 2+11D Tin Soldier, 3 No Love Lost, 4 Hybrid Theory, 5+31A Without You, 6 Ten, 7 Respect, 18+13D Tied Up Too Tight, 25 Meco, 27 EMA, 28 KLF



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



## COLLECTORS' CORNER THE JAM

Here are the music gems that no Jam fan should be without



### THAT'S ENTERTAINMENT (1981)



Although it's one of The Jam's best-known songs, this largely

acoustic track was never released in the UK as a single during the band's lifespan. However, it did make 21 on the UK chart on import sales alone, having been released as a single in other territories.

**Need To Know:** Morrissey covered the song on the B-side of his 1991 single 'Sing Your Life' and regularly performed it live around the same time.

### DIG THE NEW BREED (1982)



The Jam had a reputation as a strong live band, as this compilation

of performances from throughout their career attests. It kicks off with debut single 'In The City', recorded at London's 100 Club in 1977, and concludes with four tracks from the Glasgow Apollo in the year Weller called time on the band.

**Need To Know:** The album was released in the very month The Jam played their farewell tour of the UK: December 1982.

### EXTRAS (1992)



Ten years after their demise, this collection of B-sides, rarities and unreleased tracks made an appearance, its healthy sales proving the band had not been forgotten. Some fan favourites ('The Butterfly Collector', 'Smithers-Jones') are here, as well as covers that showcased their influences (The Beatles, Curtis Mayfield).

**Need To Know:** There's a demo of 'A Solid Bond In Your Heart', which later became a single by Weller's next band, The Style Council.

### FIRE & SKILL: THE SONGS OF THE JAM



(1999) The band's catalogue was celebrated by a host of

top acts covering Jam songs. Among them were Beastie Boys tackling 'Start!', Reef doing 'That's Entertainment', Buffalo Tom with a take on 'Going Underground', and both Gallaghers - Liam with Ocean Colour Scene's Steve Cradock doing 'Carnation' and Noel on 'To Be Someone'.

**Need To Know:** The hidden track is a new Paul Weller recording of 'No One In The World', a 1980 Jam demo.



# FANMAIL

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

Edited by Leonie Cooper



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## Letter of the week

The best of the NME mailbag



## IS THIS REALLY IT?

From: Jack Bloomfield

To: NME

If 'One Way Trigger' and its reception is anything to go by, The Strokes have un petit crisis on their hands. On one hand you have The Strokes purists, the traditionalists, the conservatives; on the other you have the modernists, the ones who have moved as the band have, the liberal Strokes fans. The conservatives don't like anything that sounds like Casablancas has written it while off his head and listening to A-ha. The liberals accept that The Strokes have moved on and quite like their recent stuff. The conservatives say the liberals are just clinging to The Strokes in the hope that one day they will produce something on the scale of 'Is This It' and they can say, "I was always a Strokes fan, even when they went through the dodgy period." The liberals say the conservatives need to accept that to try and recreate 'Is This It' would be accepting that that was their only album worth listening to. I've played to 'One Way Trigger' over 15 times and I still don't know if I like it.

NME's response...

Blimey, Jack. That's one way of putting it. Of course, artists are allowed to mature and mutate. Just look at the chameleonic likes of David Bowie, Dave Grohl and Josh Homme, all of whom have had their fingers in

heaps of different tasting, but consistently delicious, pies over the years. It's this taste test, though, which 'One Way Trigger' fails. If you're going to veer from the blueprint that won you your fans, you need to make sure

the quality is kept up. 'One Way Trigger' isn't a terrible song, but it's underwhelming, which is almost as bad. When Kings Of Leon morphed from a down-home bunch of Southern rockers into a stadium-shuddering

man gang, they might have lost a few fans, but they also picked up heaps more. I can't quite see The Strokes following suit if the rest of album number five is as leftfield as their first thrust into 2013 - LC



## SIMPLY THE BEASTS

From: Caitlin Grillo

To: NME

I can't tell you how happy I was to stumble across NME's piece on Wild Beasts' return to the recording studio. Despite their frustrating secretiveness about their comeback - no release date, no album name, not even a hint of a song to whet our ravenous appetites - I have the feeling that the Beasts mean business. I got the impression that the band don't want the success of their new album to be pre-decided on the basis of how fantastic their previous albums have been. In fact they seem to be removing themselves as much as they can from 'Smother' and are ready to leap into a completely new musical direction. Is this not one of the reasons that we love them so much? The fact that they so obviously get a kick out of giving something different a go, yet never lose that signature Wild Beasts sound?

Take a look at 'Two Dancers'. The songs are so intricately linked without once ever sounding samey; the most simple melody scattered throughout 'Two Dancers' (I) and (II) and 'Hooting And Howling', enchanting and enticing us through the album. I think we might be surprised by the Beasts' next album, but I also think it will be another classic to add to an already glittering collection.

From: NME

To: Caitlin Grillo

You're not the only one breathing into a brown paper bag at the thought of a new album from these chaps. Wild Beasts have got consistently better with each record - maybe The Strokes should be taking notes here - showing off the kind of sensitive, seductive songwriting that simultaneously latches onto

the head, heart, hips and crotch. It looks like their next LP will be one of the most exciting things to happen to our ears this year, even if we know bugger all about it - LC

## HATING ON HAIM

From: Jordan Lee Smith

To: NME

Seriously, NME, Haim may be a good-looking bunch of girls but their music is well below average blandrock garbage. Leave them be, please?

From: Rhys Davies

To: NME

Are Haim really that good? Let's compare them to any of our favourite bands from the last 20 years, then answer with a direct "no". They're shit.

From: NME

To: Jordan, Rhys

Jordan, I almost stopped reading at "a good-looking bunch of girls". Haim, like a lot of bands, are taking their inspiration from all things retro (the Fleetwood Mac-isms, the washed-out denim, their parents) but that doesn't mean they are bland. They put as much (sometimes more) into their live shows than any other band I've seen recently and I honestly don't think any of the other bands featured in our Radar issue or since are having as much fun writing music and being on the road. And if you don't want music to be fun, then it's time to take a long, hard look at yourself - LC

## MONKEY MAGIC

From: Lydia Garbutt

To: NME

Which 2013 album am I most excited about? Got to be Arctic Monkeys! Don't know how they can top the last four but with them heading on the 'R U Mine?' direction I think it's going to be pretty special.

From: NME

To: Lydia Garbutt

I'm with you 100 per cent, Lydia. Now that the Monkeys are back out recording in the



heat of the Mojave desert, we can hopefully expect the new album to be more sizzling than ever. Now excuse me while I fan myself with this 'Suck It And See' LP sleeve – LC

## MURPHY'S ON FIRE

From: Olivia  
To: NME

Feels like I've waited my whole life for a new Arcade Fire album and this year looks to be it. Still can't believe they got LCD Soundsystem mastermind James Murphy to produce it. Have it!

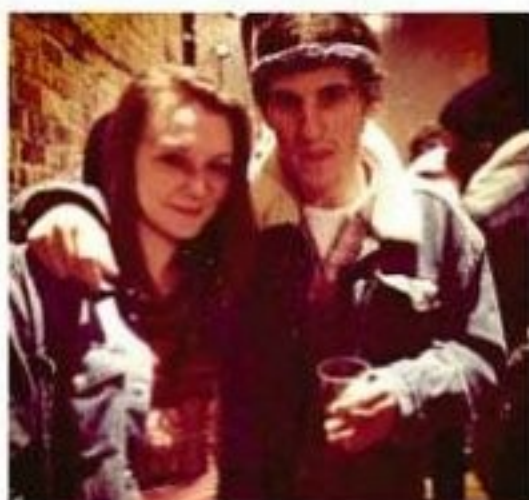
From: NME  
To: Olivia

James Murphy seems to be getting around a fair bit at the moment. He's not just been having it off – in a sonic sense, of course – with Arcade Fire, but also with Pulp and Yeah Yeah Yeahs. It's a good thing, too, as we still haven't quite got over the fact that he broke our hearts when he called time on LCD Soundsystem – LC

## LIAM'S GOT VISION

From: Greg  
To: NME

I'm really excited to hear part two of the Beady Eye project. Liam and co didn't set the world alight with 'Different Gear, Still Speeding', but, like Liam said, they rushed the album and it's actually very good. If most bands had made an album like that, it would have been regarded as a



## STALKERS

From: Mollie Butlin  
To: NME

I managed to meet all of Swim Deep after a Two Door gig. They are one of my favourite bands and they were so nice, Austin even hugged my mum!

triumph. At the end of the day, Oasis is no more and people have to accept that despite what Noel adds to a band, Liam can produce songs as good, if not better in places. Look at 'I'm Outta Time'. One of Oasis' best songs in my opinion, and it was Liam's. I just have a feeling that this 'experimental' album may well blow a lot of the doubters away. It's a risk, given the situation that Beady Eye find themselves in, but knowing Liam, he'd never have let it get this far if he thought it to be just another album.

From: NME  
To: Greg  
Frankly, what I'm looking forward to the most is another dodgy drugs-punning album title from the lads. Liam, if you're struggling, I've wracked my brains and come up with

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the following possible gems: 'Methadone Attack', 'Gak, Crackle And Pop' and 'Acid Reflux'. And if you decide to go in a different direction, how about 'Really Sweaty Anorak'. Just 'cos the last time I saw you, you were wearing one – LC

## WE ARE NOT A-MUSE-D

From: Jill Scott  
To: NME

This is a complaint letter about your review of 'The 2nd Law'. The review is absolutely insulting. This album had been one of the best examples of a band bouncing back from a blip ('The Resistance') in their career. I can admit, as a true fan, that 'The Resistance' was a slightly low point in their career. The symphonies were possibly the only good thing about that album, and I cringed at most of the songs. But, like most fans, I stuck with them and eagerly waited for their next album. It was well worth the wait. 'The 2nd Law' is unbelievable, if not more. In the review they are criticised

for sounding like Queen. They are also inspired by classical composers like Rachmaninoff, but they haven't been criticised for that. Bellamy is one of the most talented composers of our time, as proven by the symphonies and piano works he has written. And what other alternative rock band could have the guts to release a dubstep album? I have nothing but admiration for them, my idols.

From: NME  
To: Jill Scott  
I'm afraid you've got the wrong Fanmail editor this week. Muse have never quite floated my boat/captained my hovercraft/piloted my spaceship, so I can't say I'm sympathetic to your cause. Even so, Dan Martin's original review – which was published bloody ages ago, back in September – gave the album a pretty damn favourable 8/10. There ain't nothing insulting about that. Unlike Muse's grating brand of pompous flamboyancy – LC

she can shake the 'junk in her trunk', so be a stripper. She never was a 'good' singer. Charles Wallace

Leo Pulvirenti

She's a hack who can't trust herself to sing it live. Yeah,

Beyoncé is still a pop singer, the inauguration was still a waste of money. Zac Wilcox

Well it's a good metaphor for American democracy. You think Beyoncé is singing live, but it's a record. You

think they elected Obama, but the corporations did. Martin Borrato

I'm not exactly a fan, but Beyoncé can definitely sing, and that's quite obviously live. Euan Van Hamilton

# Web Slings

## The highlight of this week's NME.COM action

# PRIME TIME MIME

Last month saw a momentous moment for the United States of America, as President Barack Obama was inaugurated for the second time. However, it seemed like more column inches were spent discussing Beyoncé and whether or not she lip-synced to 'The Star Spangled Banner'. She's now admitted that she did sing along to a pre-recorded track – but, asked NME's Lucy Jones, did it really chuffing matter either way? "Who cares if she did?" wrote Lucy, pointing out that it was hardly the first time a prestigious event has been subject to a bit of showbiz smoke and mirrors, with cellist Yo-Yo Ma and violinist Itzhak Perlman similarly 'stagecrafting' their performance at Obama's first inauguration in 2009. Lucy continued: "It was a perfect job. As anyone who's seen her in concert will attest, she can sing live. She's spectacular. Get over it. All hail the queen."



## Best of the responses...

## HMV'S LAST GASP

From: Julian Bridger  
To: NME

Who will miss HMV? I for one certainly won't as it was like shopping in a supermarket and the staff had little or no knowledge of music, films and/or games.

From: Ben Booth  
To: NME

I'm sad to see HMV go. Now I've got to travel miles on the train to get a CD or pay online which I don't wanna do!

From: NME  
To: Julian, Ben  
I totally understand both of your points, but Ben I think I'm siding with you. First, there's something a bit creepy about EVERYTHING going online and town centres getting emptier and emptier until they resemble 28 Days Later without the prospect of the very attractive Cillian Murphy wandering around in his scrubs. Second, HMV is basically the one place on the



## STALKERS

From: Jade Byrom  
To: NME

I met Swim Deep (Not them again! – Ed) after they supported Two Door Cinema Club in Newcastle.

high street where music is still visible. It might not have been the best place, but at least there was still a chance of stumbling over a new indie release while picking up a £3 film. Perhaps not every city can have a Rough Trade, but if record buyers continue to support independent shops, you never know. Look out London, Brooklyn, Manchester and (maybe one day) Bognor – LC



# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## STEVE CRADOCK OCEAN COLOUR SCENE

### QUESTION 1

Which of the following did Liam Gallagher have on his person when he performed 'Carnation' with you on Top Of The Pops in 1999: beard, hat, sunglasses, parka?

"It's possible he had all of them. It's his trademark, isn't it?"

**Wrong. Just sunglasses and parka**



### QUESTION 2

What is the registration of the moped on the front cover of Ocean Colour Scene's 1996 single, 'The Day We Caught The Train'?

"I have no idea. It's my bloody scooter as well. A Lambretta Li Series 2."

**Wrong. HON438D**

"It was the only number plate I had - I had to take it off another scooter. Anyway, it's a good photo."



### QUESTION 3

Who was the other musical guest when Ocean Colour Scene performed on The Word in 1990?

"Er... Electronics - are they called that? A Birmingham band?"

**Half a point. Electribe 101**

### QUESTION 4

You've played on all of Paul Weller's solo albums. How many has that been?

"Solo albums? 10."

**Wrong. It's 11**

"Oh, he's just had 'Sonik Kicks' out, hasn't he? That's 10 plus one."



### QUESTION 5

Which Ocean Colour Scene song did Bradley Wiggins recently choose in Cycle Sport Magazine as his fourth favourite song of all time?

"'The Riverboat Song'. I met him for the first time in December when we played the Crisis gig [at Hammersmith Apollo in London] and he got up to join Paul Weller



and played 'That's Entertainment'.

**Correct. Did you rehearse it?**

"No. It's only three chords, isn't it? It's nice to have a mod doing things and winning. He was much loved by all."

### QUESTION 6

Name the four bands who played before you when you supported Oasis at Knebworth in August 1996.

"Manic Street Preachers?

The Bootleg Beatles? Fuck, I don't know."

**Half a point for those two. Also The Chemical Brothers and The Prodigy. What was Knebworth like?**

"It was incredible. John Power [of Cast, who supported the following night] came up with the funniest quote. He went (does Liverpudlian accent), 'You could see the first two rows then it's like beans on toast.' It was a great day."

### QUESTION 7

What colour shirt did you wear on Soccer AM in 2009?

"Black?"

**Wrong. Brown**

### QUESTION 8

What is the name of the instrument ex-footballer Dion Dublin invented and played onstage with Ocean Colour Scene at the University Of East Anglia in 2011?

"The Dube. It's basically a box that you can get a bass drum and snare drum out of."

**Correct**



### QUESTION 9

Why did The Inbetweeners' James Buckley tell NME he got spooked when he joined you in a Devon cottage to record your 'Peace City West' solo LP?

"It was haunted. He didn't believe in ghosts but something woke him up..."

**Correct**



James and Steve: who they gonna call? Ghostbusters!

### QUESTION 10

Name the line-up for your Prince Of Wales Camden pub gig in January 2009.

"Right. Steve Pilgrim [Weller's drummer]. Mani on bass. Andy Crofts [from The Moons] on electric guitar. Andy Bennett [from OCS] on acoustic guitar. Sally [Steve's wife] singing. And me."

**Correct. Does Weller mind you stealing his musicians?**

"He's stolen enough of mine!"

*Total Score*  
**5/10**

"That's marked wrong. I got at least eight! Rock'n'roll is indeed bad for you."



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COMING NEXT WEEK

NME'S

# GODLIKE GENIUS

2013

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Which rock'n'roll hero  
will be joining the ultimate  
hall of fame?

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**GALLAGHER!**

**2011 DAVE**  
**GROHL!**

**2010 PAUL**  
**WELLER!**

**2009**  
**THE CURE!**

**2008**  
**MANICS!**



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