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Tour carnage
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album verdict
Pussy Riot:
one year on

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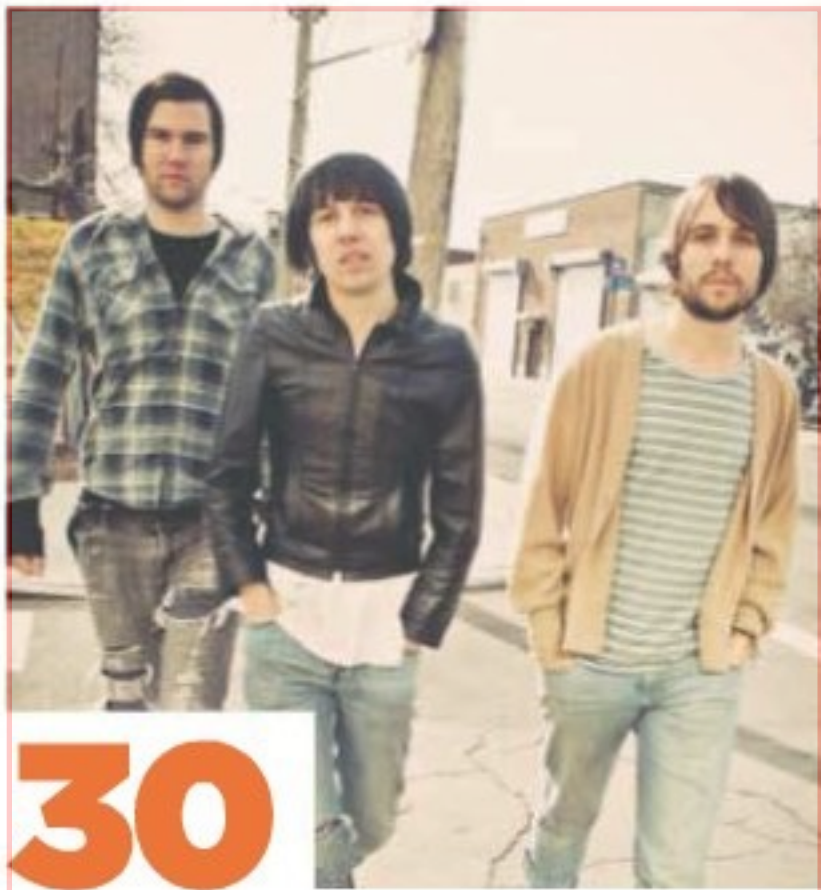
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*"I wrestle him off the ledge.
I must keep Peace in one piece"*

DJANGO DJANGO + MILES KANE + PEACE +
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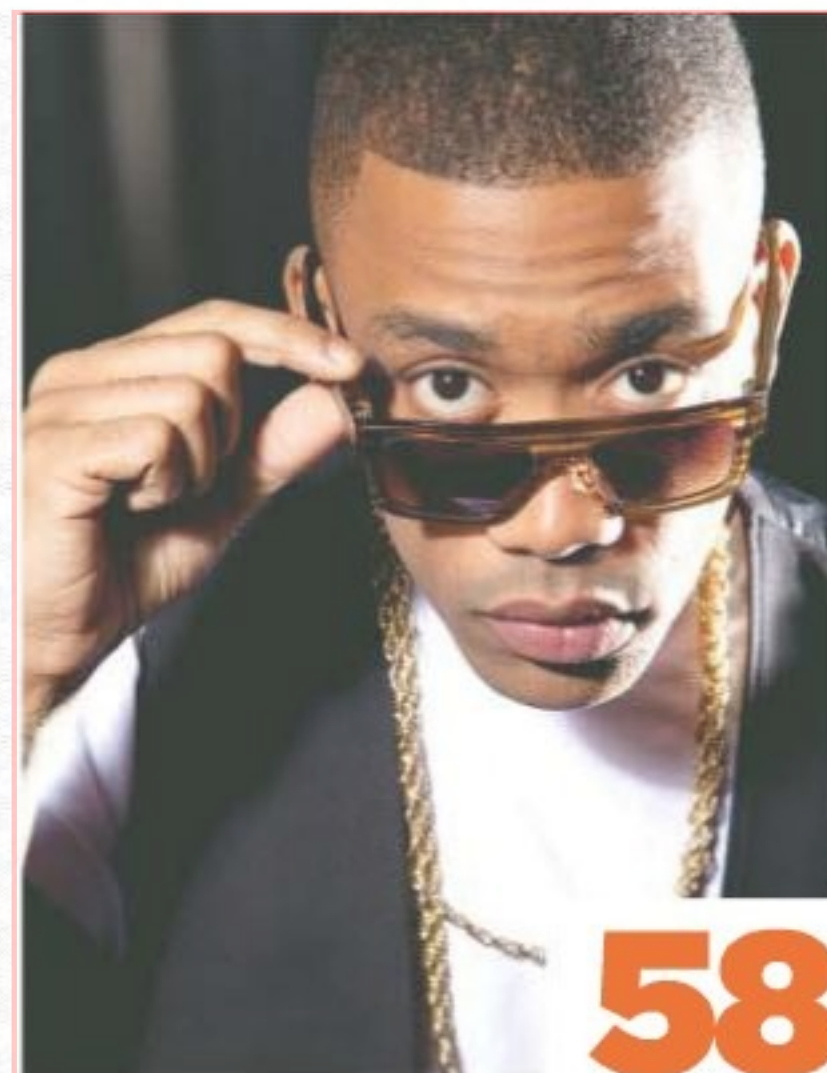


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ON REPEAT

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

LISTEN
TO EVERY
TRACK ON
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NOW!



TRACK
OF
THE
WEEK

SUUNS

2020

How much music is out there that *genuinely* freaks you out? Really gives you the heebie-jeebies? Sends a chill of fear into your ears, down your spine and around your brain? Well, '2020', the new one taken from Canadian quartet Suuns' second album 'Images Du Futur', does. It begins with a deep bass wobble that sounds like the rumble of a giant's stomach. A descending creepy-like-the-Pixies riff follows, but it's Ben Shemie's whispered vocals that quietly usher in the terror. He starts harmlessly enough, explaining that "*What you see is what you see*", then builds painfully slowly to spitting "*Did you? Did you? Did you?*" into your ear like he's grabbed you by the throat to falsely accuse you of committing a terrible crime. Panic fully sets in when the squeaky horror-film solo arrives. The overall result is four minutes

*It sounds like the last
Liars album – if it had
been produced by Satan*

that sound a bit like the last Liars album – if it had been produced by Satan. Listen to '2020' walking down the road and look over your shoulder for a stalker. Listen alone in your house and be surprised when you open the bedroom door and the walls aren't drenched in blood. When Suuns released their debut album 'Zeroes QC' back in 2010 it was excitingly eerie, but this ups the ante to become the soundtrack to your worst nightmares.

Tom Howard, Reviews Editor



PRIMAL SCREAM

2013

Guys, it's MARCH, come on. Anyway, the Scream Team's comeback suggests business as usual with a redoubled attack. Bobby's lunatic drawls about the "21st century underclass" and "teenage revolution" are backed by woo-trippy flanged guitars, mystical synth fugs and a leg-humpingly insistent, horn-toting glammy riff. Happy new year, finally.

Emily Mackay, writer

HURTS

Sandman

Wow, Hurts actually *have* gone all Nine Inch Nails-y for at least four minutes of their comeback album. 'Sandman' whirrs and clicks like Westlife clamped into Trent Reznor-designed bionic killing machine suits.

Jamie Fullerton, Features Editor

JAKE BUGG

Slide Away

Covering Oasis songs on an acoustic guitar is the sort of thing insufferable mouth-breathers do at house parties when they're trying to impress drunk people. If only they were all as talented as Jake, whose finger-pickin' version is so good that I'd sleep with him, and I'm not even *that* drunk yet.

Kevin EG Perry, Assistant Editor, NME.COM

BROOKE CANDY

I Wanna Fuck Right Now

Love her or just think "WTF", this LA rapper (who appeared in Grimes' 'Genesis' video) knows how to write a catchy line. Since listening to this juddering track I've been repeating "*I wanna fuck right now, I wanna fuck right now, I wanna fuck right now*" while dancing down the street. As yet I haven't been arrested.

Siân Rowe, Assistant Reviews Editor

LOOM

I Get A Taste

Dumped after Valentine's Day? Don't worry, you're in good company. London's Loom are angsty about a lost lover on their new single for Hate Hate Hate Records. "*When I see you around!*" shouts frontman Tarik, battling a scuzzy guitar

chug. "*I get a taste of what I'm missing!*" Don't worry, though, he's in a band so he'll probably find someone else soon.

Emelie Joy, writer

MICHAEL STIPE FEAT. COURTNEY LOVE

Rio Grande

In what can only be described as the best news of the year, Johnny Depp – a man now convinced he is an *actual* pirate – has put together a bunch of his celebrity mates for another collection of ballads and sea shanties. Courtney Love putting on her best Marianne Faithfull vowels to rasp about "*jolly good skippers*" really is something exceptional.

Dan Martin, writer

THE POSTAL SERVICE

A Tattered Line Of String

An unreleased cut from the 10-year anniversary reissue of the well-loved 'Give Up' album by Seth Cohen (remember him?) faves The Postal Service, 'A Tattered Line Of String' is upbeat emo-pop in the vein of noughties indie disco classic 'Such Great Heights'.

Dan Stubbs, News Editor

PURE X

Things In My Head

In this first cut from their second album, the Texan three-piece veer away from their noise-drenched debut to focus on their songwriting. Don't worry, the lush, spooked-out fuzz is still there, but there's also a more structured feel in the vein of Woods or the brilliant Kurt Vile.

Jenny Stevens, Deputy News Editor



TYLER, THE CREATOR

Domo 23

Between the TV shows, merch and ALL CAPS Twitter rants it's easy to forget Tyler, The Creator is also a rapper. 'Domo 23' is here to remind us that the Odd Future leader has the chops to rival his peers Earl and Frank Ocean in the talent stakes. Namechecking David Beckham and threatening One Direction with rockets, this is a frantic banger that's his biggest moment since 'Yonkers'.

David Renshaw, News Reporter

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UPFRONT

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

Edited by Dan Stubbs



PERSECUTED FOR STARTING A BAND

*A year on from Pussy Riot's 'Punk Prayer', Kashmir's first all-girl rock band, **Pragaash**, have been forced to hang up their guitars after a hate campaign, threats and a fatwa. From India, **Indu Chandrasekhar** reports*

MAIN EVENT

This week marks the one-year anniversary of Pussy Riot's 'Punk Prayer', when the Russian group stormed into Moscow's main cathedral and staged the anti-Putin protest that eventually landed them in prison. As two members remain incarcerated, a developing situation in India shows that musicians around the world are still fighting for the right to perform freely. In Kashmir, three 16-year-old girls in a band named Pragaash – believed to be the first female rock group in the region – have been forced to ditch their instruments for good after a fatwa was issued following a brutal hate campaign against them.

Religious conflict and extremism have long been facts of life in Kashmir – a Muslim region in a land controlled

by Hindus, and the focus of conflict between India and Pakistan for 60 years. Local politicians and religious leaders spend much of their time stoking controversies to distract the public from Kashmir's poor infrastructure, flagging schools and restricted civil rights. Under these conditions, it's no mean feat that Noma Nazir, Aneeka Khalid and Farah Deebea managed to form a band at all. Their group Pragaash, meaning 'first light' in Kashmiri, was brought into the spotlight in December last year when a protestor stormed their winning performance at a Battle Of The Bands in Srinagar, claiming that women singing and playing instruments was un-Islamic.

That protest soon escalated into a tirade of online abuse against the girls, for which three men have subsequently been arrested. Hate campaigns and rape threats flooded their Facebook profiles, mobile phones and email accounts.

A radical Islamist women's group threatened to ostracise the girls and their families. Then, on February 3, the region's outspoken Muslim cleric, Grand Mufti Bashiruddin Ahmad, issued a fatwa – or death order – against the group, ordering them to hang up their guitars for good or face the consequences.

Despite having no bearing on national law, the fatwa, or Islamic order, was final. "Society cannot be built or developed by doing un-Islamic acts like singing. The girls must stay within the limits of modesty as prescribed for them," the Mufti declared. Relatives of the girls said "Nobody is safe here" as the band resolved to quit. A contrite Pragaash guitarist Aneeka

Khalid appeared on camera shortly after, saying, "The people of Kashmir are not happy with us. We listen to the Mufti, and he knows about our religion, so he must be respected." The Mufti's words hung in the air: "All bad things happening in Indian society are because of music."

Against a backdrop of the global outcry that followed the brutal public rape and death of a young woman on a bus in New Delhi (the city's Chief Minister Sheila

*"Do what your heart says,
that's my advice. But don't
do it in Kashmir"*

ANEEKA KHALID, PRAGAASH

Dikshit claimed the escalating crime rate was partly due to the "revealing and provocative dresses" worn by women) and the imposition of a curfew by the government in Kashmir, Pragaash's members have now disappeared from public life. Women's rights activist Hawa Bashir was among the few crying foul.



FIGHTING TO PLAY

Around the world, governments are clamping down on musical freedom



IRAN

A death sentence was issued against rapper Shahin Najafi in 2012 after a song he posted to YouTube was deemed blasphemous. One website offered a \$100,000 bounty for his capture.



IRAQ

Last March, Over 50 Iraqi youths described as "emos" were killed by the country's militia after a declaration stated that "emo" was an indication of devil worship and homosexuality.



BAHRAIN

Bahraini woman Fadhila Mubarak received an 18-month prison sentence for listening to music that criticised the government in her car. She is still in prison and has reportedly been beaten and tortured.



CUBA

Two brothers were imprisoned for two and three years for playing songs by a Cuban hip-hop group whose lyrics criticised lack of freedom of expression while holding the country's flag.

TALKING HEAD ENTER SHIKARI'S ROU REYNOLDS



"Governments obviously know the power of music. They know it has the power to point out the flaws in a society, and that's why they try to stop it."

"The case in Kashmir is relevant to many countries, and especially in countries where Islamic laws prevent rock and punk music. That's what happens when you create society based around laws and morals given to you from a book that's over a thousand years old."

"Society needs to keep updating itself. It needs to keep progressing. Everywhere you look, there are things trying to divide people, but music is one artform that can bring people together to create community and create unity."

PUSSY RIOT: ONE YEAR ON

With two of the Russian punks still in prison, freed member Yekaterina says the group will fight on

It's been one year since Pussy Riot stormed into Moscow's Church of Christ the Saviour in protest at President Putin's re-election. Now, two members of the group - Maria Alekhina and Nadezhda Tolokonnikova - are in remote prison camps, serving two-year sentences. Far away from their children and families, they spend their days sewing police uniforms.

Both women are suffering from the camps' harsh regimes. Tolokonnikova has just returned from a prison hospital after suffering from severe headaches. But she doesn't doubt the power of her prayer. In a note passed to NME through her husband, she writes: "Over the past year Russia has turned into a country where everyone realises that the creative energy and the political passion of a single person

or a small group is enough to oppose a gigantic state system, to drive it mad and to completely rewrite its image."

Yekaterina Samutsevich, who was freed in October, tells us: "The anniversary of the punk prayer for us isn't particularly happy. But the group still exists and is



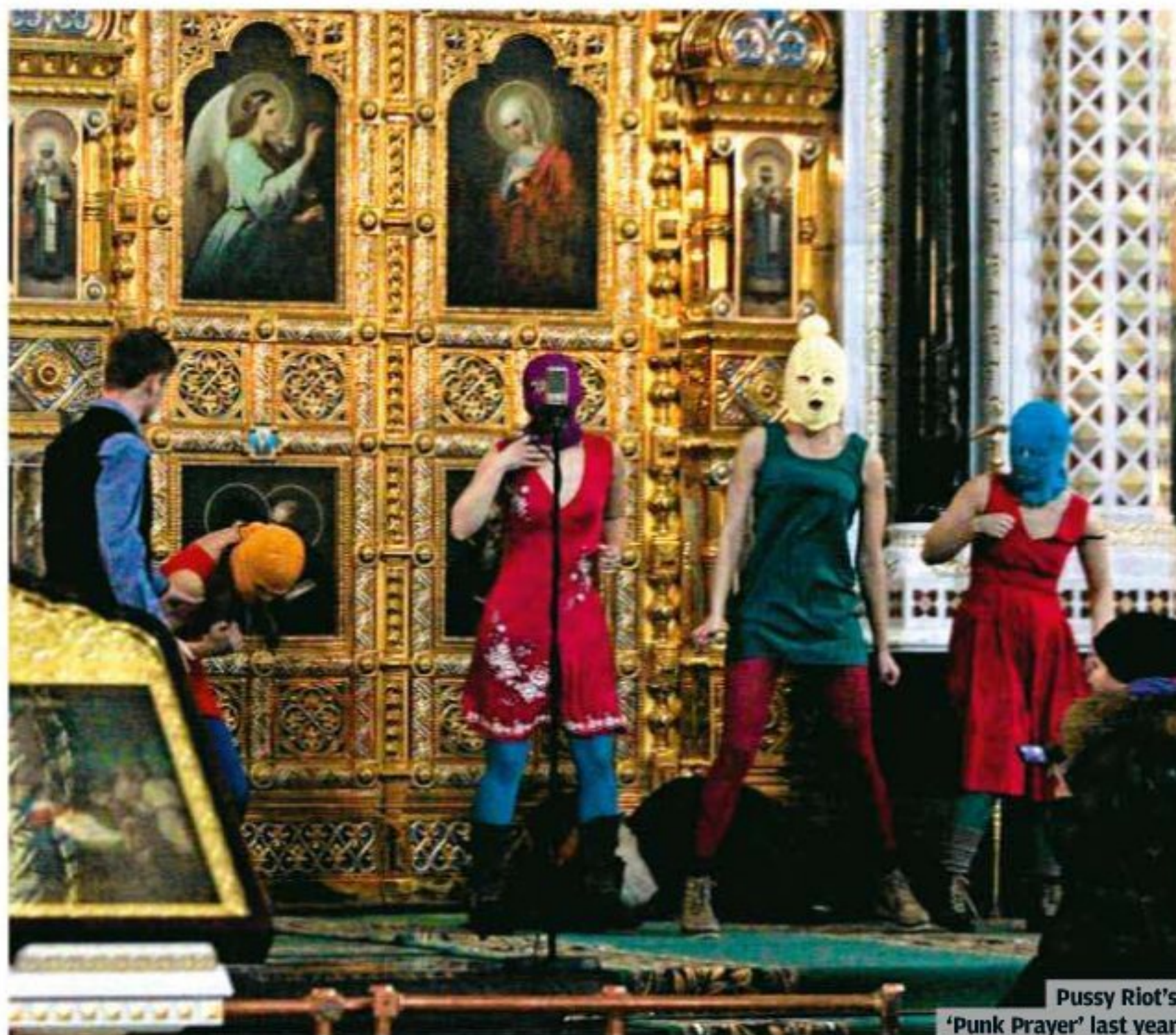
Pussy Riot: (l-r) Yekaterina (and inset), Maria and Nadezhda

fighting for its rights, although now we're doing this by legal and not artistic means. It's the only way to move forward as a group." These legal means are twofold. Firstly, the women are pressing for early release when they come up for parole in Russia in March. Secondly, their lawyers have submitted

"The political energy of a small group is enough to oppose a gigantic state"

NADEZHDA TOLOKONNIKOVA

Pussy Riot's case to the European Court of Human Rights, saying the women's rights to freedom of expression and a fair trial had been violated, forcing a re-trial. "Our primary task is to get the girls out as soon as possible," their lawyer, Pavel Chikov tells NME.



Pussy Riot's 'Punk Prayer' last year

'WHO YOU CALLING LAD-ROCK?'

Back in the Top 10 with third album 'Anna', The Courteeners' Liam Fray takes his critics to task

It's quite clear that we're not going anywhere so you better get used to us," rasps Courteeners frontman Liam Fray, backstage at Liverpool's O2 Academy. Buoyed by the success of third album 'Anna' – at this point Number One in the midweeks and by Sunday a still-respectable Number Six – and currently on a promotional acoustic tour of the north of England, the already belligerent frontman is in all-guns-blazing mood. And he has a new target: us. "It's testament to us if we get anywhere near the Top 10. Basically we've had no national press support... No offence, NME, but it hasn't been support."

It's not so much our glowing 7/10 review, more the fact that NME dared postulate that The Courteeners have a football-loving fanbase. "I just thought it wasn't on to mention all the football stuff," says Fray.

"The whole 'back of the net' quote is just embarrassing. It wasn't even funny. That's a complete stereotype... Get on the stage with me tonight and go look at how many 15-year-old girls there are..."

Ignoring the fact that 15 year-old girls can (and do!) like football, NME declines the offer, but we do delve into

Liam Fray launches into a medley of 'Live Forever' and Cast B-sides

the crowd to work out who does cavort with The Courteeners. Speaking to five people at random, there are two football fans – one Everton, one Liverpool –

"We've had no national press support... No offence, NME, but it hasn't been support"

LIAM FRAY

but no-one who admits to being a lad. Especially not Angela Spergen, 27, who says: "Their lyrics are down to earth and there's nothing laddish about that. Liam engages with the fans more than most

frontmen – that's why so many people can relate to the band."

It's true – in nearly every song he plays, every verse and chorus is lovingly sung back at Fray. And as if to prove an anti-lad point, Fray includes in his set a cover of 'White Winter Hymnal' by that namby-pamby band, Fleet Foxes.

A healthy mixture of lads and lasses raise their glasses as 'Not Nineteen Forever' ends the set. Afterwards, Fray is even more pumped. "The album's going to be Top 10. That means we've had three Top 10 albums on the bounce without Radio 1 support. You tell me when that's ever happened before, because I'll tell you this for now: it fucking hasn't. The people have spoken – louder than the critics." *Simon Butcher*



NEWS OF THE WEIRD

FROM THE NME NEWSROOM

TWIN DADDIO

Twin Shadow's George Lewis Jr is to take his father on his next tour, during which he will read to the audience as support act to his son. Rumours he's also taking mummy along to tuck him into his tour bunk are unconfirmed.

DON'T KILL 'EM ALL

The Navy Seal who shot Osama Bin Laden says that the US military stopped using Metallica's music to 'soften' prisoners following a request from the band. They instead turned to a Christian metal band named Demon Hunter, who presumably find it hard to get a gig in Afghanistan these days.



"This one's called 'Waterboarding'"

TICKET TO RIDE

Paul McCartney was mistaken for a busker when he played a medley of Beatles hits on a New Orleans train. Only when a cast of celebrities and athletes joined in for the finale of 'Hey Jude' did his fellow passengers realise.

SKIRTING THE ISSUE

Kanye West tried to stop distribution of photos of him in a leather skirt at last year's 12-12-12 Hurricane Sandy benefit. Next time, avoid debuting a new look in front of two billion people.



"Does my ego look big in this?"

CROCK PARTY

Eyebrows were raised when it was announced that a volume entitled *The Lyrics Of Kele Okereke* is to be published on March 4. Taken from Bloc Party songs, here are four reasons why the frontman's collected scribbles might be the most unintentionally hilarious book of the year...



"At Les Trois Garçons... I order my foie gras and I eat it with complete disdain"

'SONG FOR CLAY (DISAPPEAR HERE)'



"Spend all your spare time trying to escape/ With crosswords and sudoku"

'WAITING FOR THE 7:18'



"Stop being so American/ There's a time and there's a place"

'HELICOPTER'



"I am handed a pill, and I swallow with complete disdain"

'SONG FOR CLAY (DISAPPEAR HERE)'

WAR CHILD HITS 20

As rock'n'roll charity War Child collects a Special Recognition Award at the Brits, **Mark Beaumont** looks back at its phenomenal history

Here's how you make a charity record: you get Radiohead, Oasis, Paul McCartney, Paul Weller, Blur

and The Stone Roses to record one new song each within a 24-hour period, chuck Johnny Depp in for good measure, release it by the weekend and create the most legendary rock'n'roll charity event since Bob Geldof beat up a Wembley table. That was 1995's 'Help', the first of five essential albums released by British charity War Child, which this week celebrates its 20th anniversary. The occasion is being marked with the collection of a specially created Brit Award, a major exhibition, an intimate Muse show and a new compilation album, 'The Best Of War Child'.

"It documents the way War Child has had this integral, credible and proud relationship with the great and good of British music," says War Child's musical director Ben Knowles. "It's one of the most amazing stories of British music history – the incredible support that came together around War Child back in 1994 and 1995 and has continued ever since."

The original 'Help' album was a huge creative and commercial success, with Radiohead writing 'Lucky' specifically for the album and Paul Weller forming impromptu supergroup The Smokin' Mojo Filters with Paul McCartney and Noel Gallagher.

The album also brought together Britpop's warring factions, with Blur and Oasis both contributing.

"Our greatest achievement was getting The Stone Roses to record a track in 24 hours!" says Knowles. "If we'd had My Bloody Valentine too that would've been a coup."



Noel, Macca and Weller come together for War Child at Abbey Road, 1995

WHAT THE ARTISTS SAY



"What's so great about War Child is they continue to make great albums and events. 'Help' wasn't a one-off, it's an ongoing project and that can have an effect long-term."
Robert Del Naja, Massive Attack



"War Child is one of the world's most important charities."
Chris Martin, Coldplay



"Kids shouldn't be in these circumstances, but they are, so thank God someone's doing something about it."
Guy Garvey, Elbow

Most importantly, the album raised both awareness and cash (£1.5million of it) for children in war-torn Bosnia. "It was after the massacre of Srebrenica in Bosnia in the summer of 1995," remembers Tony Crean, who helped put out the record on Go! Discs. "Everyone wanted to do something quick to help the refugees and to put some real news into the music press."

"The work we did in Bosnia was as rock'n'roll as charities will ever get," says Knowles. "We found two abandoned World War II breadmaking trucks and drove them from Hammersmith to Mostar to make bread for kids who were starving. That 'no messing about' spirit has stuck with War Child all the way."

Since the phenomenal success of 'Help', War Child has gone on to help 800,000 children around the world with the proceeds from a further four albums, one of which – the 10th anniversary

comp 'Help! A Day In The Life' – utilised pre-iTunes download technology to cut studio-to-fan time to a record-breaking 30 hours.

Taking a stance against the novelty charity single and two-songs-and-yer-off stadium gigs, War Child swiftly became synonymous with cool and innovative music. Its annual pre-Brits show at Shepherd's Bush Empire has become the place to see stadium acts in a theatre venue. This week saw Muse play there with The Vaccines. "When Coldplay and The Killers co-headlined in 2009, it was described as the charity gig to end all charity gigs," says Knowles.

The new exhibition, at the British Music Experience in the O2, features backstage photos by Mary McCartney from that event, as well as John Squire's four album sleeves and images from throughout War Child's rock and charity work. The Brit Award caps two decades of forward-thinking musical innovation, but amid the looking back, the charity is still very much focused on the future, and its continuing work in Iraq, Democratic Republic Of

Congo and Uganda. "There are a billion children in the world affected by conflict, so we've got a pretty sizeable task on our hands," says Knowles. "We see music continuing to be an incredibly powerful asset in giving these children a voice."

WAR CHILD'S GREATEST HITS

'HELP'
Recorded on Monday, Sep 4, 1995, and released that weekend, it was a group effort that made charity records credible.

at the annual pre-Brits War Child gig in 1995, and stayed on our stereos for the rest of the year.

THE SMOKIN' MOJO FILTERS
Among the highlights of 'Help' was this supergroup comprising of Macca, Weller, Noel, Ocean Colour Scene's Steve Cradock and Carleen Anderson.

'HELP! A DAY IN THE LIFE'
An album in a week? Snoooooze! Come 2005, War Child recorded and released this album within 30 hours, with Radiohead, the Manics and Bloc Party chipping in.

'UNDER THE WESTWAY'
Blur's comeback track was born

OASIS DO SLADE
2002's '1 Love' album saw bands covering their favourite Number Ones, with Oasis embracing their inner Noddys on 'Merry Xmas Everybody'.



The Killers play the War Child charity gig, 2009

HACKSTONBURY
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KANYE WEST THE STROKES THE PHONY STONES

VAMPIRE WEEKEND

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Does this have you fooled? Actually, it looks pretty good...

THE SMALL PRINT: BLAH BLAH BLAH BLAH BLAAAAH

FAKING IT

When fans hack and hoax musicians it forces record labels to rethink the way they work. Sounds bad. But does it actually help artists?

Kenneth Anderson, 31, is no super sleuth journalist – he’s a web designer, video director and music fan from New York. He was on The Strokes’ website one night in January, poking around in the coding, hoping to pick up tips about the way big bands construct their websites. Hidden away among the HTML lay a dormant link that led Anderson to a picture of an album named ‘Comedown Machine’ – the artwork and title for an Strokes record that was, at that point, just a rumour. A spot of entry-level hacking left him in possession of a worldwide exclusive, which he posted to user-generated news site Reddit, forcing record labels RCA and Rough Trade to confirm all.

“I was mainly looking for feedback in my Reddit post, as I wasn’t quite sure

what I had found,” Anderson tells *NME*. “As a fan, I admit to feeling a little guilty that I may have spoiled PR plans the band may have had. It was never my intention.”

With his stunt, Anderson joined a growing list of music hackers nipping at the music industry’s heels. The Rolling Stones, Kanye West and, thanks to Brooklyn student Tom Calabrese, Vampire Weekend, have all been caught in recent scams and pranks. Unlike Anderson, Calabrese intentionally created

something fake. Challenged in art class to produce a picture of a lemon and get more Facebook ‘likes’ than his classmates’ efforts, he

hatched a plan to mock up his image as the artwork to the new Vampire Weekend album. The image went viral, and Calabrese fooled the media into thinking Ezra Koenig and co had named their forthcoming record ‘Lemon Sounds’. “I was totally paranoid,” Calabrese says. “I was afraid of the record label being upset, and the possibility of legal recourse.” In fact, XL Recordings saw the funny side – they sent him a punnet of lemons with a tag reading “We’re not bitter”.

XL aren’t the only ones who don’t see it as a big deal. “We do have plans for when to announce stuff, but it’s no big deal to change them,” says a spokesperson for The Strokes’ label Rough Trade. “It’s far less annoying than when the music leaks – that’s a real ballache.”

Other musicians who’ve been affected by a hack or a hoax include Kanye West, who was recently rumoured to be releasing a new album titled ‘Rich Black American’ thanks to an anonymous, widely circulated picture showing an iTunes tracklisting. The Rolling Stones were rumoured to be playing Coachella when a screenshot – supposedly from their official iPad app – listed them as appearing at the US festival. We live in a time when cheap technology allows the mocking-up of official-looking proofs in seconds, and social media lets people spread them instantly. It’s why you see mock festival line-ups being exchanged on social networks and message boards each summer.

David Emery, head of marketing at label group Beggars, says it’s a trend that can only grow, and may even be a good thing. “The fakes are a bit of an inconvenience, but it does at least speak to the popularity of the band in question. I think it’s something we’ll

see a lot of – there are lots of up-to-the-minute-news outlets who post the story first and ask questions later,” he says. And the hackers? “Controlling it is probably better because you get to focus on the information you want to release, but there’s a question about whether this sort of information leak really does any harm, because it can actually make things far more exciting than a traditional press release or Facebook post.” The risk, Emery says, will be bigger artists being more secretive:

“Information leaks can actually make things far more exciting”

DAVID EMERY, BEGGARS GROUP

“The larger the band, the more intense scrutiny you’re going to come under and the tighter you have to keep the information – which of course can start getting in the way of actually releasing the records.”

HACK TO THE FUTURE

Four recent music hacks and hoaxes

‘New’ Radiohead

What: A 4Chan user tries to convince the world his own two songs – ‘How Do You Sit Still’/‘Putting Ketchup In The Fridge’ – are early demos by Thom Yorke and co

When: 2011

Were people fooled? Yes. One YouTube comment reads: “It’s good to have the old Radiohead back.” *The Huffington Post* called the songs “Totally ‘Bends’-ian”

Teeth hack Lady Gaga’s Twitter

What: East London noise-poppers find a way into Lady Gaga’s Twitter and use it to promote their own band

When: 2009

Were people fooled? Not really, though Gaga probably made her password something more secure than ‘Justdance1’

Lost Joy Division track unearthed

What: When Jamie Oliver discovers a batch of lost Joy Division songs in the vaults under the Manchester branch of Jamie’s Italian, a fake track titled ‘Aerial’ finds its way online

When: 2012

Were people fooled: Not at all. Ian Curtis’ deathly croon is harder to imitate than imagined

Bieber headlines Reading

What: A mocked-up Reading and Leeds poster suggests Miley Cyrus and Justin Bieber will headline

When: 2012

Were people fooled? No. The absence of Dropkick Murphys from the Main Stage was a total giveaway



The fake VW cover and the real Strokes sleeve

HAPPY DAZE

Ultimate stoner rocker Kurt Vile is set to return with his fifth album, 'Wakin On A Pretty Daze', with a little help from his friends in Warpaint

Fishtown, Philadelphia, is a neighbourhood where derelict storefronts and litter-strewn streets meet brand new businesses and fancy

buildings. It's also where Kurt Vile has his guitars made, where he buys records and where he sits, in the corner of a small coffee shop, ruminating over 'Wakin On A Pretty Daze', the follow-up to 2011's acclaimed fourth album, 'Smoke Ring For My Halo', due in April.

"Most of these songs were written on the road," says the former War On Drugs guitarist. "Basically, between when 'Smoke Ring...' came out and right before I went into the studio *hardcore* last May, we recorded [almost title-track] 'Wakin On A Pretty Day'. My friend Jenny [Lee Lindberg] from Warpaint heard it and said, 'This is good, but the drums are boring.' So she suggested her bandmate Stella [Mozgawa]."

As its title suggests, 'Wakin On A Pretty Daze' is an album full of lilting, carefree, sunny songs that drift effortlessly between psychedelia and droney indie-pop/rock. At nine-and-a-half minutes, 'Wakin On A Pretty Day' is an epic opener, one of six long songs that Vile jokingly refers to as "prog-pop". It's not all spacey, cosmic extravaganzas, though.

"There are so many long songs on there," explains Vile, "that I was like, 'There needs to be some pop songs.' 'Never Run Away' is an old song, so I combined it with this other hook I had and it quickly turned into this pop song. The same with 'Shame Chamber' – that was another song I figured out really fast with, like, pop in mind."

Recorded at numerous studios – Vacation Island and Fluxivity in Brooklyn, Dreamland in Woodstock, Miner Street in Philadelphia and Fivestar in Los Angeles – and featuring a number of guests and "guest band members" including



Beer, or do another song? It's a tough decision

Mozgawa and her Warpaint bandmate Emily Kokal, producer/musician Farmer

Dave Scher, harpist Mary Lattimore and Jennifer Herrema from Royal Trux – it's Vile's third studio-based album. Once again produced by John Agnello, it's his most immersive record to date.

"The obsessives like me – that's who I play music for," he chuckles. "This is headphone music. If you listen on headphones it's more psychedelic. You'll just be disoriented, but in a good way!"

Although the critical acclaim and (relative)

commercial success of 'Smoke Ring...' raised Vile's profile and increased the pressure, he didn't feel it. Quite the opposite. "I got deeper with this record than I have with any other record," he admits. "I became a father again, too. I think I'm more comfortable with myself than I've ever been. But who knows – maybe next time it'll be less honest but get better musically. I'll take what I can get."

TRACKLIST

- Wakin On A Pretty Day
- KV Crimes
- Was All Talk
- Girl Called Alex
- Never Run Away
- Pure Pain
- Too Hard
- Shame Chamber
- Snowflakes Are Dancing
- Air Bud
- Goldtone



Warpaint's Stella Mozgawa



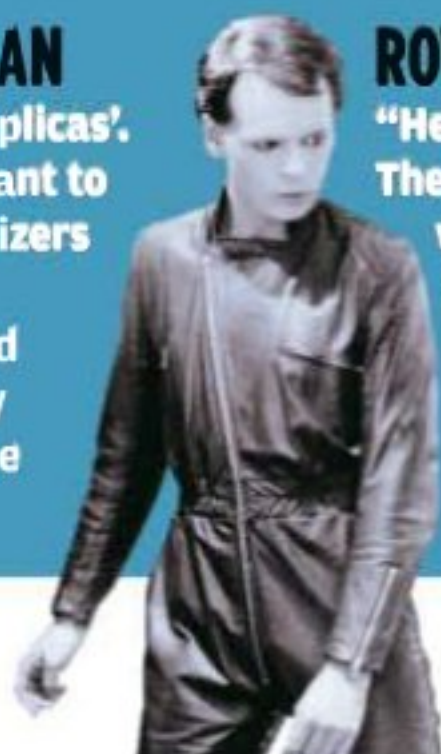
Kurt got his twin brother and dad involved too

MY INSPIRATIONS

Kurt Vile on the inspirations behind 'Wakin On A Pretty Daze'

GARY NUMAN

"I just got 'Replicas'. It made me want to bring synthesizers back. I love how warm and analogue they sound, and the epicness."



ROWLAND S HOWARD

"He was the guitarist in The Birthday Party but he was way better than Nick Cave. His poetry is really awesome and his guitar playing is undeniable. You've just gotta hear it."

BOOKS

"To relax my brain, I was reading all kinds of books really fast – Bret Easton Ellis and William S Burroughs. I used to only be able to read non-fiction because I'd get so spaced out if it was made up."

FATHERHOOD

"I timed finishing the record to right before I had my [second] daughter. But she came a week early so I had to leave during mixing. If it wasn't for having another kid, I don't think I'd have gotten so deep with this record."

THE BEST OF NME VIDEO.COM THIS WEEK

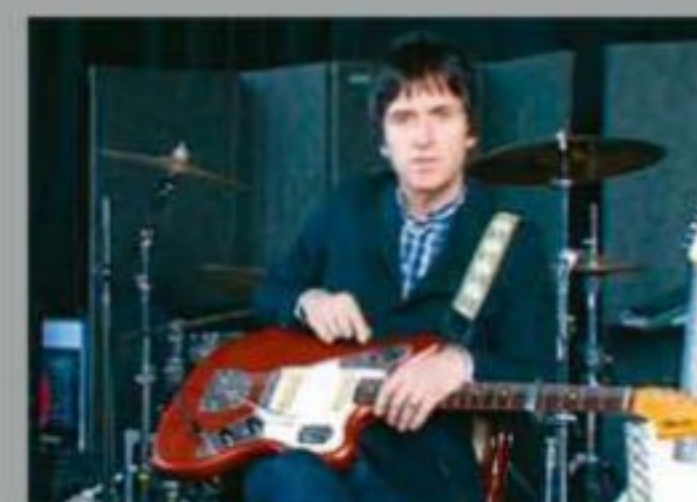


SUPREME MUSE

<http://ow.ly/ht890>

Skateboarding goths on a beach? Yep, it must be Muse premiering their new video for 'Supremacy', exclusively on NME.COM.

CLICK: 3.52 – Got blood?



UP-MARR-TS

<http://ow.ly/hDIyR>

Godlike Genius Johnny Marr tells us all about writing "pop protest song" 'Upstarts'.

CLICK: 2.08 – Ruddy hell, he's playing it for us live!



SUGAR MAN SPEAKS

<http://ow.ly/hDHiv>

Sixto Rodriguez and others discuss Searching For Sugar Man's NME Awards 2013 nomination for Best Music Film.

CLICK: 14.41 – Guitar-slinging



BLUE SUEDE

<http://ow.ly/hDQs6>

Suede reveal all about the writing of raunchy new single 'It Starts And Ends With You'.

CLICK: 1.39 – You can't argue with "relentless hooks"

WHEN JAMIE MET ADAM

Klaxons' Jamie Reynolds is funding a documentary about Adam Ant. NME's Jamie Fullerton met the pair to find out why

Adam Ant's west London house is a curious place. Gold discs smother a large living room wall – testament to his enormous fame in the '80s. Next to it perch items including a framed picture of actress and former squeeze Jamie Lee Curtis – topless – and various boxed toys. The singer, today looking spectacularly pirate-like in waistcoat and handkerchief-on-head, has only lived here for two years but there are enormous towers of dusty books: among them *The Illustrated Hitler Diary* and *Encyclopaedia Of House Plants*. Collages adorn the walls of the staircase, too, including one depicting a McDonald's sign and swastika alongside the slogans "CULTURE RAPE" and "CORPORATE SLAVERY".

Arguably the most unlikely find in Adam's house today, though, tugging on a fag in the kitchen, is Klaxons' Jamie Reynolds. The singer/guitarist has put up money for – and helped produce – a documentary about Adam's 2011 comeback shows called *The Blueblack Hussar*, directed by Jack Bond and due for release in the summer. He's here to chat with Adam – who has recently returned with the wonderfully named new album 'Adam Ant Is The Blueblack Hussar In Marrying The Gunner's Daughter' – about the film, their shared attitudes, and omelettes from outer space...



The Adam and Jamie beard-off is a tie

NME: So, how did you two meet?

Jamie: "Jack [Bond] and I are great friends. He told me what he was doing with Adam, and I was totally intrigued."

Adam: "I met Jack, he told me about a film he'd made, I had a look and thought it was really good. He said Jamie was up for producing and financing a documentary, and then it was really giving him access to my life, everything. We organised a meeting and that was when Jamie and I first met. We just went straight in and the cameras were on, which was a bit odd."

Mark Ronson was in this chat too...

Adam: "Yeah, Mark was really up for finding out how I got the drum sound on 'Dog Eat Dog'. He said he plays it whenever he records, as a reference point. I told him how we did it and I think he went and used it with Beth Ditto."

What is it you like about Klaxons, Adam?

Adam: "I like a group to look as good as they sound; some groups sound great but it's a disappointment when you see them and it doesn't kind of match. For me it's very flattering for someone from another generation to give you the nod. Klaxons would've been quite comfortable in the post-punk era." **And Jamie, when did you first hear Adam's stuff?** **Jamie:** "(To Adam) Seeing you on TV was the thing, maybe the 'Prince Charming' video. I grew up in a pub and it must've been on in there." **Did you like the dance?** **Jamie:** "More just the flamboyance of it, and

I think the lyric 'Ridicule is nothing to be scared of' always hit me."

Jamie, what's your favourite Adam Ant song?

Jamie: "I think 'Never Trust A Man (With Egg On His Face)'."

Adam: "I remember writing that song in Earls Court, in an eight-foot by 10-foot room. It's my attempt at a science-fiction

song. A lot of lyrics just come out of the blue sometimes. Like, for 'Ants Invasion', I'd seen this science fiction film about a monster that was a big omelette. So that was originally called 'The Omelette From Outer Space'."

And Adam, what's your favourite Klaxons song?

Adam: "I like 'Echoes'. It's just got a certain darkness to it, I think the way they look in it as well. I'm a visual person so if something grabs my attention, it's like watching a soundtrack."

What are the highlights of the film?

Adam: "I fall off the stage at the Indigo2,

ADAM ANT: THE MOVIE

All you need to know about the Klaxons-funded Ant-umentary

THE TITLE:

The Blueblack Hussar

THE IDEA: Veteran director Jack Bond follows Adam Ant around his 2011 comeback shows, including gigs at the 100 Club and the Indigo2 (where Adam falls offstage).

THE OTHER PEOPLE IN IT: The film features a chat between Adam, Klaxons' Jamie Reynolds, who co-produced and put up money for it, and Mark Ronson – they all hang out in London's Denmark Street, at the Sex Pistols' old rehearsal studios. Actress Charlotte Rampling and artist Allen Jones feature too.

THE WAIT: It's out in the summer, although there's no release date yet.



Adam doesn't like to draw attention to his achievements



TALKING HEAD

AWARDS CEREMONIES: LIVE UP!

The Grammys were a yawn-fest. Will the Brits have a bit more spark? Leonie Cooper hopes so



Last week I attended the 55th annual Grammy Awards at the Staples Center – and found it painfully boring. When the most

provocative thing to happen at an awards ceremony is the possibility that a lone, totally benign ‘fuck’ was broadcast during Jack White’s performance, then confirmed on replay that it *wasn’t*, you know you’re in trouble. This year’s Grammys might have seen some awesome live turns from the aforementioned White, Frank Ocean and an emotive tribute to the late, great Levon Helm – but there was something missing: excitement. Danger! Where was that slice of Sunday night controversy to prove that modern music hasn’t been totally sanitised?

It wasn’t always this way. Ol’ Dirty Bastard pulled a Kanye years before Kanye did, storming

the Grammys stage to protest against the fact that the Wu-Tang Clan lost to Puff Daddy in 1998; 50 Cent did the same to Evanescence six years later. Even last year’s event boasted a few moments of boundary-pushing, with Justin Vernon of Bon Iver issuing an endearingly awkward non-acceptance speech and Nicki Minaj flirting with blasphemy.

This year, however, there was a clampdown on any such excitement, including an ultra-conservative ‘no flesh’ dress code (which Katy Perry’s tits unsurprisingly refused to adhere to). We figured that the presence of LA’s biggest

troublemaker – Tyler, The Creator – might push proceedings in a rowdy direction, but all the Odd Future man could muster was a bit of old-school mugging for the cameras.

As it stood, the single actual expletive of the whole event came tumbling gleefully from the mouth of Marcus Mumford, collecting Best Album for ‘Babel’. It was, of course, judiciously censored for broadcast. Regardless, it was a point of national pride to note that the British contingent were the only ones who seemed to be having any actual fun. Mumford & Sons rolled into the sedate press room brandishing beakers of whiskey and proceeded to deliver a boozy, swear extension to their acceptance speech. In the same room, Adele shocked the world’s media by yelping that she was “shitting herself” over performing live at

the Oscars later this month.

The UK’s own Brit Awards – the 2013 edition of which

takes place tonight – used to be daring too. Remember Jarvis Cocker shaking his arse at Michael Jackson, Chumbawamba dousing politicians in ice water and The KLF firing blanks into the crowd? With James Corden fawning over the contention-free likes of Ellie Goulding and Ed Sheeran, recent instalments of the Brits have been as backslappy and smug as their Stateside equivalent. So, bands, singers, rappers, pop stars – if you’re reading this, please cause a little chaos. And if not, at least the NME Awards can always be relied upon for some old-fashioned rock’n’roll debauchery. We can all thank *fuck* for that.

Pop stars – if you’re reading this, please cause a little chaos

that’s quite interesting. I put my foot on the monitor and I went off the stage!”

Jamie: “(To Adam, managing not to laugh) You get a very personal perspective on being with you continuously, the whole thing seems to be a very honest and upfront portrait of where you were at that particular point in time.”

Would you ever make music together?

Adam: “Yeah, yeah, you never know what’s going to happen. That’s the beauty of music, you make a living out of these abstract ideas that come and hit you – you can’t phone it in, you can’t rely on it, but sometimes it sparks off.”

Jamie: “I’ve just had one... have you ever made any dance or electronic music?”

Adam: “That’s one of those things I’m yet to try but, erm...”

Jamie: “Maybe I could knock you up a cheeky little beat...”

Adam: “You knock me up a cheeky beat, I’ll knock you up a cheeky look.”

Jamie: “It’s a fair swap isn’t it?”

And so the brief meeting of minds is complete: the veteran pop eccentric and the nu-rave pioneer. Adam’s off to get some sleep – he’s been up since the crack of dawn. We leave Jamie to head to an all-night swimming pool rave he’s hosting at the Bugged Out Weekender. That’s one we’d like to see a camera crew at, too.

Head to NME.COM/video to see an exclusive video chat with Adam and Jamie



Jack DID swear – after he saw the jacket he had to wear

THE NME CHART

1	7	HURTS 'MIRACLE' RCA
2	1	BASTILLE 'POMPEII' EMI
3	13	BIFFY CLYRO 'BLACK CHANDELIER' Warners
4	15	DEPECHE MODE 'HEAVEN' Mute
5	18	JOHNNY MARR 'UPSTARTS' Warners
6	10	MUSE 'SUPREMACY' Warners
7	19	TOM ODELL 'CAN'T PRETEND' Sony
8	3	THE 1975 'CHOCOLATE' Dirty Hit
9	4	ALT-J 'MATILDA' Infectious
10	5	THE BLACK KEYS 'SISTER' Nonesuch
11	14	THE COURTEENERS 'LOSE CONTROL' Polydor
12	2	FOALS 'MY NUMBER' Transgressive
13	17	JESSIE WARE 'IF YOU'RE NEVER GONNA MOVE' Island
14	12	SWISS LIPS 'DANZ' Epic
15	20	TWO DOOR CINEMA CLUB 'NEXT YEAR' Kitsuné
16	NEW	DJANGO DJANGO 'WOR' Because Music
17	16	HAIM 'DON'T SAVE ME' Polydor
18	8	IMAGINE DRAGONS 'IT'S TIME' Interscope
19	9	MILES KANE 'GIVE UP' Columbia
20	NEW	MUMFORD & SONS 'WHISPERS IN THE DARK' Island

NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio
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.

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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

HOOKWORMS

The new psych sound of Yorkshire is bored, pissed off and full of angry punk ideals

I got so paranoid from repeated listening that I had to stop. I'd put so much into it, but couldn't tell if it was good any more." That's Hookworms' guitarist, MB, speaking about the Leeds five-piece's thunderously emotional debut LP, 'Pearl Mystic', out early next month. Vocalist and producer MJ – whose Suburban Home studio we're currently sat in – adds that he can't really listen to it any more either.

Pointedly going only by their initials ("We don't do this to be celebrity 'names'," they insist), the band are a brilliantly discordant entity. On the one hand, their irresistible motorik is as abrasively psychedelic as that of woozy counterparts Wooden Shjips. On the other, they're *totally* pissed off – and they want you know about it.

"I can't connect with bands who own a fucking rideable lawnmower while people play cricket in the background," snaps MJ. "We grew up listening to old DC hardcore – bands who were DIY when it meant something political. And we meet so many bands now who just aren't socially aware. I don't understand their disengagement, there's too much

to be angry about. It's so disillusioning that even in 2013, 175 MPs would vote against gay marriage, but our generation's non-reaction to it is embarrassing."

Such principles are why, they say, they've gone with tiny Nottingham indie Gringo Records rather than a bigger label. "I look up to them," states MJ. "They 'get' the importance of engagement. We got shit for going with them, but when other labels go, 'Why are you doing this? We've got more money', I stop caring. Aspiration's *not* why we're doing this."

The results of having such a hardline anti-apathy stance are laid completely bare on 'Pearl Mystic'. It's a record that reflects Hookworms' thoughts on British society, as well as their place in it. It's unquestionably a bruising listen at times – from MJ talking himself down off the rooftop on 'Away/Towards' to addressing an even deeper depression on 'What We Talk About' ("Death did not matter at all", he sings, listlessly) – but importantly, it's made by five people who are completely and utterly obsessed with dissecting Britain's harsh social realities. The band themselves might not be able to listen to it, but you certainly should. *Simon Jay Catling*

NEED TO KNOW

BASED: Leeds

FOR FANS OF: Spacemen 3, Pissed Jeans

BUY IT NOW: Debut album 'Pearl Mystic' is out March 4 on Gringo Records

SEE THEM LIVE: They play Leeds Brudenell Social Club on February 23 and tour the UK from March 30

ON NME.COM: Stream 'Pearl Mystic' in its entirety

BELIEVE IT OR NOT: Charlotte Church is a huge fan and asked Hookworms to support her recently. They declined

Mac DeMarco:
coming to a street
corner near you



MAC DEMARCO READIES NEW EP AND ALBUM

Montreal man also outlines plans to strip in new video, ahead of UK live return this May

RADAR NEWS

Radar fave Mac DeMarco is preparing a new EP to coincide with a UK tour in May, we can announce. The Canadian

guitarist, whose self-styled “fucked-up rock’n’roll” saw him pretty much own 2012, told us he has a double-whammy planned for this year, with the May EP set to be followed up by a second full-length album in September.

“It’s a nice excuse to get a little bit out there,” Mac explained of his plans from his home in Montreal. “All my songs are pretty short, so if someone’s willing to press something weird to vinyl, I’ll take full advantage of that.”

Mac also says he’s hoping for a more uniform sound than on his earlier work. “I’m going to try and make something short and cohesive,” he said, “more of a ‘piece’ instead of something that’s track, track, track.” As well as the two

scheduled releases, the handful of UK dates he’s playing in mid-May will culminate in a slot at Brighton’s Great Escape festival.

Mac also described his disbelief at how quickly things have moved for him over the past 12 months, saying: “I’ve been doing this for five years, and feel like I’ve always been on a slow incline. I think I was on maybe a cult following trajectory before. Then, poof! You’ve got all these crazy opportunities. It’s great, but it’s a little shocking.”

Not that he says ‘no’ when the crazy opportunities come knocking. Before the tour starts, Mac is heading out to California to come good on a random invitation from a stranger who wants to make the video for ‘My Kind Of Woman’. The fan offered to pay for flights if Mac agreed to dress up as a woman and fall in love with himself on camera. “I was like, ‘Okay! Let’s do it buddy!’” the singer told us. “It should be fun!” *Hazel Sheffield*

BAND CRUSH



La Roux's Elly Jackson on her new favourite band

“Society were working in the studio next door to us – it was Brendan Lynch and a boy called Jamie – and they were making some amazing music. Us and Jamie became very good friends; there’s a mutual respect going on there. Some of the songs are really beautiful.

It’s got a mod quality about it, because Jamie’s got a white-collar thing about him, and Brendan’s from a mod background. But it’s also really atmospheric and epic.”

The Buzz

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



1 LONDON GRAMMAR REVEAL ALL

People have been speaking in hushed tones about London Grammar for weeks now, and now they band have come clean. Last week Hannah, Dot and Dan finally started to drip-feed their already obsessed fans some new material, with the inspired trip-hop flurry of EP title track ‘Metal & Dust’ going online. Now, we’re exclusively premiering their first ever video on *NME.COM*, showcasing their creeping guitar groove and rumbling percussion in fine style. Next on the agenda is their debut London show at Electrowerkz on March 27.



2 LODRO

So, ex-Friends bassist Lesley Hann hooked up with lower-than-lo-fi heroes Royal Baths for a new NYC-based project. There’s only a few songs online at present and, at the time of writing, they’ve only played one show. But we’re excited: key track ‘Big Sleep For Alice’ is easily the moodiest thing we’ve heard from the Big Apple in quite some time.



3 ZEN MANTRA

The bedroom project of 17-year-old New Zealander Sam Perry brings to mind everything that made Gross Magic so exciting a few years back. His songs are riff-laden beasts packed with anthemic choruses. He’s just started playing shows backed by an all-girl band, with tentative plans for a debut full-length this spring.



4 SIR SLY

With SXSW a matter of weeks away, the LA trio find themselves among its most-hyped acts. Debut single ‘Ghost’ – which first cropped up and devoured the internet late last year – is finally released physically on March 4, via Neon Gold and National Anthem. Judging by the other tracks we’ve heard, it’s not a one-off either...



5 VELOCIRAPTOR

Good news for us Brits – Brisbane’s most frantic band are set hit the UK for the first time this spring, having started work on the follow-up to last year’s ace mini LP ‘The World Warriors’. There’s 12 of them in total, including Aussie hair-heroes DZ Deathrays. To paraphrase *Jaws*: we think they’re gonna need a bigger stage.

BEATS AND BANGERS WITH TODDLA T

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



Right – let's start big with **Sam Smith**. I remember a few weeks ago when a colleague of mine at Radio 1 first played me a clip of 'Lay Me Down'. It was an acoustic version, and his voice was incredible; the emotion in his lyrics...

Second artist I'm going to talk about is **Mykki Blanco**. I first came to the attention of this guy through my friend DJ Sinden. He sent me this tune and it just stood out so much. I've been playing him on my show and in my sets for a good couple of months now. His mixtape 'The Cosmic Angel Illuminati Prince/ss' is great. The next artist is a producer going by the name of **Wonder Girl**. She's 15 years old and from Toronto. A friend of mine sent me one of her beats called 'Winter Snow' and I loved it! She's hotly tipped right now, she's done a load of production on Ryan Leslie's record and there are rumours of her working with Kanye West. Closer to home we have the collaboration between Bristol producer Sam Interface and Trinidadian LAZA Beam called **Jus Now**. The tune that I like the most off their recent EP is called 'One Time' – it really does sound like Bristol versus Trinidad. Finally we'll talk about **Stylo G**, who managed

TODDLA T's TOP 5

Sam Smith
'Lay Me Down'

Mykki Blanco
'Wavvy'

Wonder Girl
'Winter Snow'

Jus Now
'One Time'

Stylo G
'Press Up'

to break the UK dancehall sound worldwide. He moved here when he was 13 from Jamaica. We were chatting the other day about when he first came to England. He heard drum'n'bass and thought, 'Nah that's too fast'. Then he got into garage, and then grime came along and he was like, 'Yeah! Ready!' And now that he's spent some more time in the UK he's really embraced the dancehall background. I think his music is going to reflect that in his new album. I believe that with his talent, 2013 could pop over for him!

NEXT WEEK'S COLUMNIST:
Jack Savidge from Friendly Fires

5
To SEE
This week's
unmissable new
music shows



BLAENAVON
Buffalo Bar,
London, Feb 21

DEATH AT SEA
Thekla,
Bristol, Feb 22

WET NUNS
(pictured)
Broadcast,
Glasgow, Feb 23

MAZES
Louisiana,
Bristol, Feb 26

GIRLS NAMES
Sebright Arms,
London, Feb 26

Nothing like a
good stretch eh?



SINGLE MOTHERS

53 DEGREES, PRESTON SATURDAY, FEBRUARY 9

RADAR LIVE

"This is our first time in Preston," says Single Mothers frontman Drew Thomson two songs into their set. He's looking for a cheer but nothing arrives. "And we're not coming back," he adds sardonically, sly grin spreading across his face. The Ontario-based hardcore outfit have travelled across the Atlantic for their debut UK dates, supporting The Bronx, but unfortunately most of those in tonight's venue haven't bothered to travel from the bar to the stage to watch them. Playing to precisely six people leaning on a redundant-looking crush barrier and 40-odd more bunched around the room's walls, the band are a volatile unit; their thrash guitars and barked vocals come across as an act of pure aggressive assault, and one that seems fuelled mainly by those in the building who *aren't* paying attention.

You'd expect nothing less than ferocity from the four-piece though. Their 2010 debut EP was called 'Wild Party', and they're doing everything possible to turn tonight into one. Distortion blasts from the speakers as a song called 'Hell (Is My

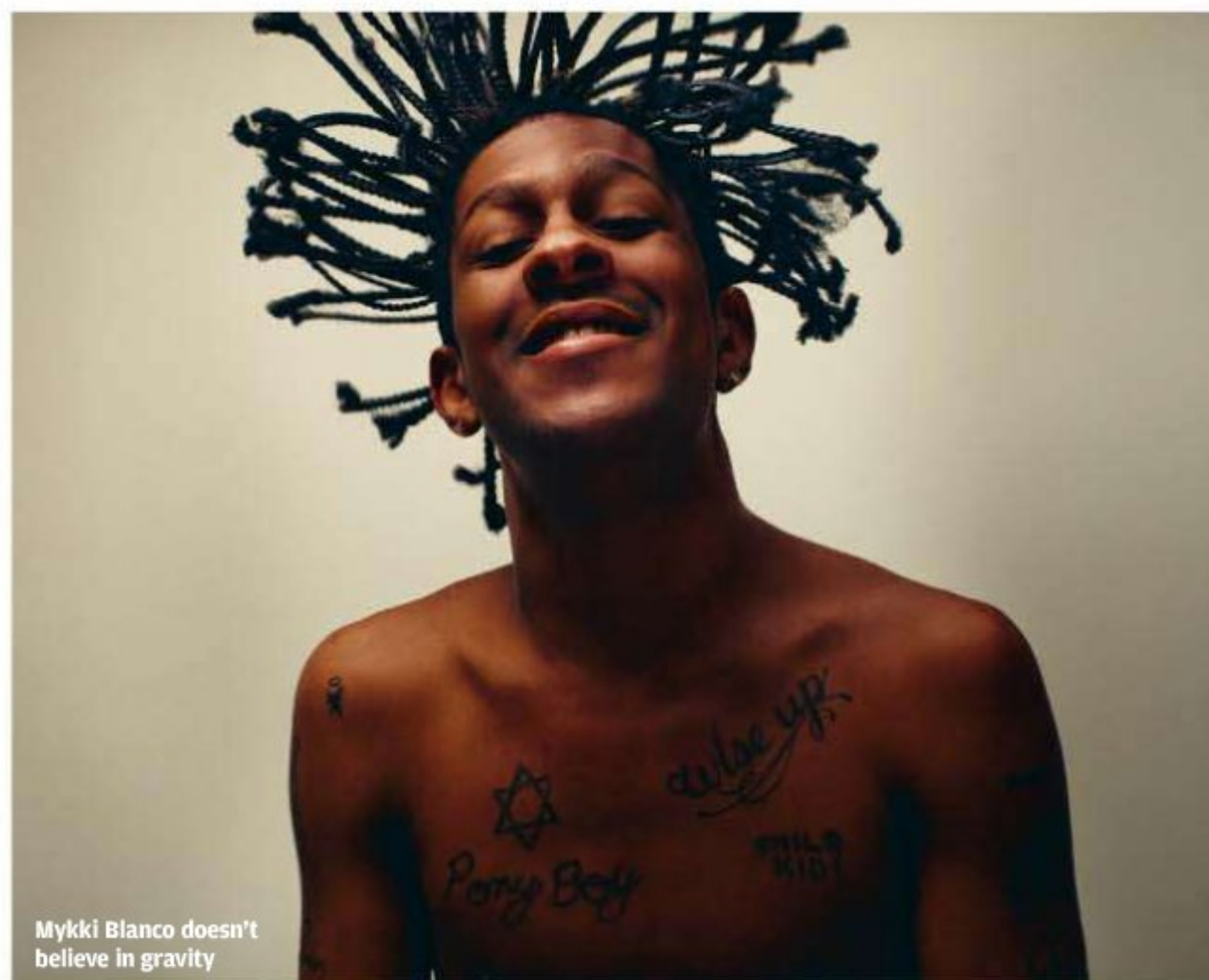
Backup Plan)' ensues. "We're not a band, motherfucker! We're a gang, so let's hang", yells Thomson with a grimace. He's missing a front tooth, adding a sinister vibe to proceedings.

It's his delivery that makes Single Mothers so different. "You've gotta write about what you know" is the message given on 'Christian Girls', the loudest and most impressive song of their set, while at another point Thompson bellows a lyric that goes, "Heaven sounds like it'd be boring for guys like you and me". As he and his

Singer Drew, with his missing front tooth, adds a sinister vibe

band slam into each other, finally forcing the crowd to take notice, you can't really disagree with him.

"This one goes out to everyone who didn't just smoke outside," he says before tearing into final song 'Baby', an unrelenting two-minute opportunity to release any remaining energy. Those clued-up enough to have stayed inside the building shout for more, and the band finally look just a little bit satisfied. **Simon Butcher**



Mykki Blanco doesn't believe in gravity



Band of brothers: (l-r)
Ross, Ryan and Gary
Jarman in February 2013
in Brooklyn, NYC

“We put our lives on hold to make something people connect with”

After five albums of DIY brilliance and never-say-die attitude, **The Cribs** are reaching a crossroads. To kick off 14 pages of special features on the band, **Jamie Fullerton** relives the chaos and finds out what's next for Wakefield's favourite brothers

PHOTOS: **PIETER M VAN HATTEM**

The slick, brown leather-adorned bar of New York's Paramount Hotel, just off Times Square, is not the most Cribs-y setting for the definitive summing up of the Wakefield trio's career. The waiters seem to agree, eyebrows twitching every time they spot Ryan Jarman's shredded T-shirt, Ross' long johns (visible through his half-there keks), and Gary's seven-day stubble.

Still, the brothers are oblivious, happily engrossed in a huge pile of photocopied *NME* articles, here to help trigger memories. There have been quite a few. Like countless fat lips and broken bones. A recurring war against sell-out indie. Johnny Marr becoming so enamoured with them he actually *joined* the band. And five albums of incredible music, each expanding their vision yet remaining true to the unflinching DIY attitude that makes them unique in British rock.

But we're in NYC with them today because The Cribs find themselves at, as Ryan calls it, a “semi-colon”. ‘Payola’, their first compilation, is about to potentially provide a bookend to it all. Ryan lives in Brooklyn (that's why we're here), Gary resides in Portland, Ross is still in Wakefield. Where they go collectively from here is undecided. But we'll start where they began: a throttling session, nestled in mother Cribs' womb...

On October 20, 1980, Ryan and Gary had their first altercation. “We were born by caesarean section,” Ryan explains. “I had my arm round Gary's throat. Some people say I was trying to strangle him. I maintain that I didn't want him to go.” The sibling bond was solidified four years later with Ross' arrival.

The journey from this point to the recording of their first album is one of inspired improvisation. Aged 10, the twins played Queen songs (Ryan “couldn't understand why my guitar didn't sound like Brian May's”). They gave Ross a leather jacket and a pair of sunglasses and said “You've got to be the drummer”. His kit was a biscuit tin lid on a pole and a snare drum turned on its side.

As teenagers they experimented with home demos while getting tanked on booze stolen from their parents, then booked into the Wakefield College studio under the name The Cribs, which they'd made up on the spot. Inspired by the results, they rented a space called Springtime Studios for £200 a month. A demo was mailed to the Sheffield Leadmill to get a gig; it was passed around the music industry, and suddenly Ryan “didn't have to set my alarm clock, by nine someone would call with a deal”. This was when The Cribs' stubborn, DIY aesthetic was galvanised.

The Cribs are as much defined by their cynicism about the mainstream as they are by Ryan's brilliantly spiked riffs. In 2003 they scraped together £1,000 to record their debut album at London's Toe Rag studios. They made it in a week and then signed with Wichita – because the label staff could talk about as many obscure bands as them. “We were hardline,” remembers Gary. “It was crazy that all these bigwigs were talking to a band like us. They were like, ‘We'll get you a “proper” producer, we'll get you some “proper” gear.’ But what was exciting was that we could still operate on our level and have people take notice.”

The headline on their first *NME* feature, ‘Your new favourite band's new favourite band’, highlighted this. Ryan was quoted as saying that there were at least three *NME* cover stars at the time who had confessed that they were hugely influenced by The Cribs. Gary now names two as Kaiser Chiefs and The Ordinary Boys. It was this generation of post-Strokes British indie bands that The Cribs were lumped in with. They

made friends, took drugs, got pissed and toured with them, yet insisted they were a different breed.

“These bands got fast-tracked,” Gary says. “We'd pack our own gear, we'd be having such a good time operating on this idealistic level... they would get on their big tour bus at night and think... well, they just respected the way *we* did things.”

Is there not hypocrisy, though, in sharing tour slots and partying with these bands, yet insisting you're not part

of the same machine and claiming the moral high ground? Ryan doesn't think so. “We made good friends,” he shrugs. “I'd see them as good bands. But no matter how close we got, I never felt an affinity. Everyone was like, ‘Let's be the biggest’. Our mindset wasn't like that.”

This feeling of outsider-ness funnelled into their second album, 2005's ‘The New Fellas’. It's a spiteful, sarcastic, and quite brilliant album with its sights trained on the chests of the fashionable indie scene that was swelling around them. Song titles like ‘Hey Scenesters!’ and ‘Mirror Kissers’ sum up the attitude.

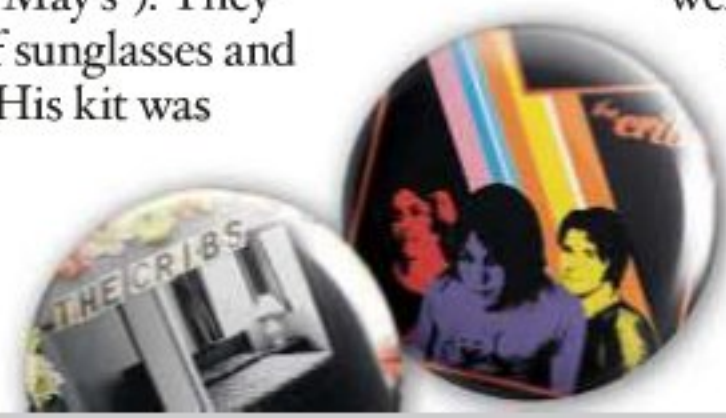
“These bands were very much the zeitgeist,” says Gary, “and that's why

we became so radical – we were *desperate* to separate ourselves. The first record was made from blissful naivety. The second was seeing the other side, where bands like us were ‘in vogue’. It was fun to sing these songs to rooms full of fashionistas! That was subversive.”

Ryan too maintains that any ‘playing the game’ – such as performing at VIP showcase US shows and tearing around the London celebrity-slash-band scene – during this period was an attempt at subversion. “We enjoy the perversity of putting ourselves in those situations,” he says. “We felt like outsiders coming in. OK, it

“We like the perversity of it. We felt like outsiders coming in”

RYAN JARMAN



10
years of
**THE
CRIBS**



Salutes you sir:
LA in July 2008

Blood brother:
Ryan onstage on the
NME Awards Tour '08

Marr rejoins
the Crips in
Manchester,
2012



Ryan infamously spikes his back with
glass at the NME Awards in 2006



didn't sit with our roots, but we still had a good time. It wasn't us being spiteful, it was us being observant."

Gary: "I remember a fashion house wanted us to pitch a song. We pitched 'Advice From A Roving Artist', featuring spoken word from John from Huggy Bear and the line 'Fashionistas, we don't need you'. If you're a punk band, you're not supposed to be easily co-opted."

'The New Fellas' period wasn't simply a fun tourbus tear around the world, slagging off hipsters in song every night. Because despite being the most unpredictable, thrilling live band around, the process was killing them. "The touring, the partying had become so hardcore, no-one was captaining the ship," recalls Gary. "On the way home from a month-long tour we'd get a call saying, 'By the way, you're doing a new tour now, it starts tomorrow.'"

Ross had panic attacks because of the burnout. "I was losing my marbles," he says. "I had one attack on a plane when we'd done six shows at SXSW or something." Gary: "We did one show in Urban Outfitters, and he couldn't stop shaking."

Gary hit meltdown in Australia. "We were with the record label; there was some kind of altercation," he sighs. "I was so upset. *Rolling Stone* Australia were photographing us. I had tears streaming down my face. I don't think we've felt that fucked since."

Ryan, meanwhile, was the Jarman who came closest to death, launching himself across a table at the 2006

"I had tears down my face. We've not been that fucked since..."

GARY JARMAN

his back. The Crips are famous for their 'chaos element': Ryan regularly got knocked out cold diving into crowds; Gary once checked himself out of hospital with blood poisoning so he didn't have to cancel a gig; Ross recorded the entirety of their fourth album with a broken wrist.

Yet this NME Awards leap deserved its own page on their war-wound roster. "It gets downplayed, but I was at the hospital," Gary remembers, flinching. "I saw the look of fear on the paramedic's face. I saw the arc of blood come out."

Ross: "You could see fat and muscle."

Ryan: "People thought it was funny. But it wasn't. It was such a dark period."

As they continued to tick off dates on their blood-flecked tour schedule, The Crips faced the most important decision of their career. Following the success of their first two albums, major labels were circling once more. Offers came in from Interscope and Warners, and Tom from MySpace. Yes, actual Tom from MySpace – the guy you used to be automatically friends with when

you first signed up to the site. So, at the time, technically the most popular man in the world.

They met Tom in an LA high-rise. "He said to us, 'Let's get real guys, the reason people go on MySpace is to get laid,'" laughs Ross, who had another panic attack and puked in a plant pot outside. "Tom then said: 'We'll bill your shows as MySpace meet-ups.'"

Gary: "He had *some* romantic sensibilities. He said, 'You'll be the band who were playing when they met.

NME Awards and slashing

You'd mean a lot to them.' So we were there with total burnout, with this guy wealthy beyond your wildest dreams. But he was a really nice guy..."

Ross: "...He wanted Ryan and Gary to teach him the riff to 'Another Number'..."

Gary: "...But that deal was the opposite of what we were up for."

Although Tom from MySpace was let down, the band did sign in the US to Warners for third album 'Men's Needs, Women's Needs, Whatever', and fourth album 'Ignore The Ignorant', with Johnny Marr – who had hooked up with them for a few shows but got so embedded in the Jarman spirit he signed up full-time. Although they insisted on staying on Wichita in the UK, after four years of pouring snark-juice on their major label rivals, they had signed up themselves.

Ross justifies this with simple economics. "It rescued us," he insists. "We'd have had to pack it in. We were being sued by an ex-manager, we had no money."

Gary: "He [the ex-manager] wanted more money than we had, due to people on the road ripping us off. We appointed a new manager who was a crazy tough guy. He got sacked after our [label] team had a sort of intervention during the recording of [one-off single] 'You're Gonna Lose Us'."

Still, financial circumstances notwithstanding, was this not a betrayal of their principles? Gary shakes his head. "We'd 'existed' for two records," he shrugs. "We wanted to at least *try* that side of things. Had the record ['Men's Needs...'] sounded like a sell-out, it would have been a sell-out, but we made it with Alex Kapranos, we had spoken word from Lee Ranaldo..."

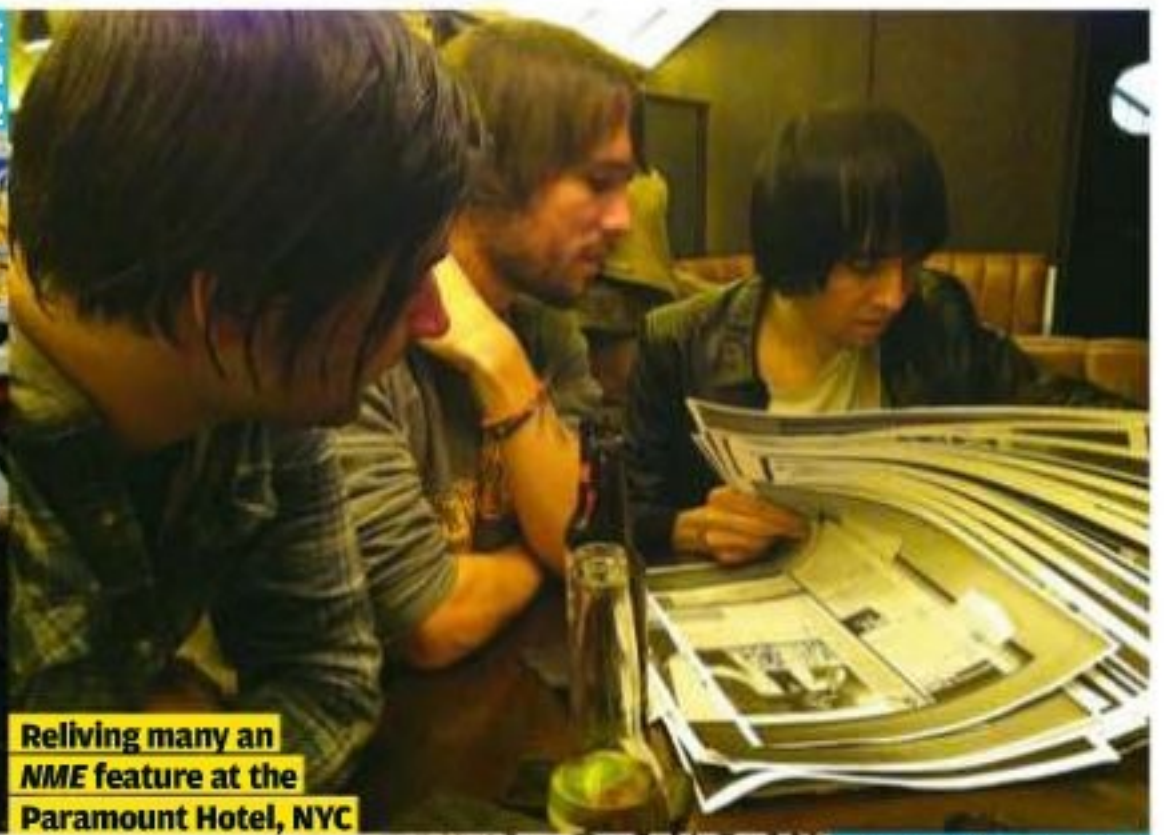
On that album their lyrical acid stung just as sharply on songs like 'Our Bovine Public', and



Having a well-earned rest at 2011's Latitude festival



Hard at it at ULU, London in March 2012



Reliving many an NME feature at the Paramount Hotel, NYC



From Wakefield to... Red Hook, Brooklyn in Feb 2013



Ryan passes out in Birmingham in 2007

they insist that their DIY, bro-in-the-back-of-a-van ethos wasn't diluted when Johnny Marr joined full-time in 2008. "Johnny always wanted to be in a punk band," Gary says. "He'd get in the van, he pierced Ryan's ear with a safety pin, he wore nail polish and it was fucking great! He was very much part of what we were doing." Johnny's introduction did, however, end up testing their independent mettle; following his desires they recorded in Los Angeles and, rather than get their mate from Franz to produce them again, they got Arcade Fire, Nick Cave and Yeah Yeah Yeahs producer Nick Launay. "These were things Johnny was keen on," Ryan says. "We weren't averse to trying it. I do love it, but it's not the record we would have made without him. I look at it as a very successful collaboration record."

Their most recent chapter was the Marr rebound record: 2012's 'In The Belly Of The Brazen Bull', where they revelled in being a family unit once more. It is the album that sparked the desire to reassess, and in turn what brought them to this hotel bar table, where they have been discussing their career for around two hours – and the bar bill is getting scary. A source of greater concern, however, is their future. A compilation album can serve as the first etching of a band's epitaph, but the Jarmans insist The Cribs will continue. In what form, they're as yet unsure. "We were talking about working on demos the other day," Gary says. "But we're putting out this compilation and we see that as a bookend of an era. How much longer are we going to play 'Hey Scenesters!' for, realistically?" "But we've still got a responsibility to make sure the songs are songs people can believe in," Ryan asserts. "I've always thought that there's something honourable about being in music. You put your life

on hold to make something people are going to connect with. You want to make something good, otherwise why put your life on hold? It has to have some sort of passion to it." Ryan is gearing up his album with Exclamation Pony, his band with musician Jen Turner, formerly of Here We Go Magic. Gary is working on solo material with Joe Plummer from The Shins and Jim Fairchild from Modest Mouse. Ross is keeping his hand in, playing casually with friends in Wakefield bands. Their individual paths are looking more solid every day. But you get the feeling that whatever comes next, the Jarmans will always be The Cribs in some form. "I don't think The Cribs will ever really die," smiles Ryan. Here's hoping. Despite their refusal to cash in, despite the snapping of a bone with every tour, despite the fluctuation in 'trendiness' of the guitar scene they were lumped into, The Cribs' unrelenting, passion-fuelled drive has made them the most consistently inspiring British indie band of the past decade. Maybe seeing The Vaccines smash an arena recently made you want to start a band. But maybe the sight of the Jarman brothers, as they still do periodically, letting rip in a 200-capacity dusthole that makes no business sense for them to play, then lugging the debris into the back of their van themselves, has seen even more people want to do it themselves. Maybe that's their biggest victory. "I'm proud of being a band that meant a lot to the people who 'get it'," nods Ross. "You can go your entire life and look back and think, 'I'm still the same place I always was, really,'" grins Ryan. Gary fixes a stare. "I'm proud that we feel like the same people we were at the beginning," he says. "For a band like us, to have done what we've done, it's interesting and perverse. And that's what I'm happy about."

CRIBS TO BE HONOURER AT NME AWARDS

And you can pick the song they'll play on the night!

To mark their brilliant decade-long career so far, NME will be honouring The Cribs with the Outstanding Contribution To Music Award, supported by the Teenage Cancer Trust, at the NME Awards on February 27. What's more, the Jarman brothers have drawn up a 10-song

shortlist, and you can vote for your favourite on NME.COM. They'll play it on the big night at east London's Troxy. Head to the site now and have your say. You'll be able to watch the performance live, and follow all the other action from the awards on NME.COM too.

THE SHORTLIST IS...

'Come On, Be A No-One'
'I'm A Realist'
'Hey Scenesters!'
'You Were Always The One'
'Cheat On Me'

'Mirror Kissers'
'Men's Needs'
'Another Number'
'Chi-Town'
'Our Bovine Public'





Album by album:

The untold story of The Cribs

From scenester hatred to Sex Pistols studio visits to drawings of Bryan Adams' cock, **The Cribs** reveal the secrets of their albums to **Jamie Fullerton** and open their personal photo archives

THE CRIBS

2004
THE LO-FI
DEBUT

The lo-fi firecracker debut was recorded in east London for little more than a grand in just over a week



THE DETAILS

RELEASED: March 8, 2004

PRODUCERS: Ed Deegan and Bobby Conn

RECORDED: Toe Rag Studios, London

NME said:

"The Cribs' superb debut LP does sound like it was bashed out in five minutes while the Toe Rag Studios sound engineer popped out for a crap, but it still has supreme indie-pop melodies splattered all over it. Sure, sometimes they confuse 'experimental' with 'fucking around', but when The Cribs hit their target, this is giddie indie-pop fun that's more lovable for not breaking the strict 18p-per-song budget."



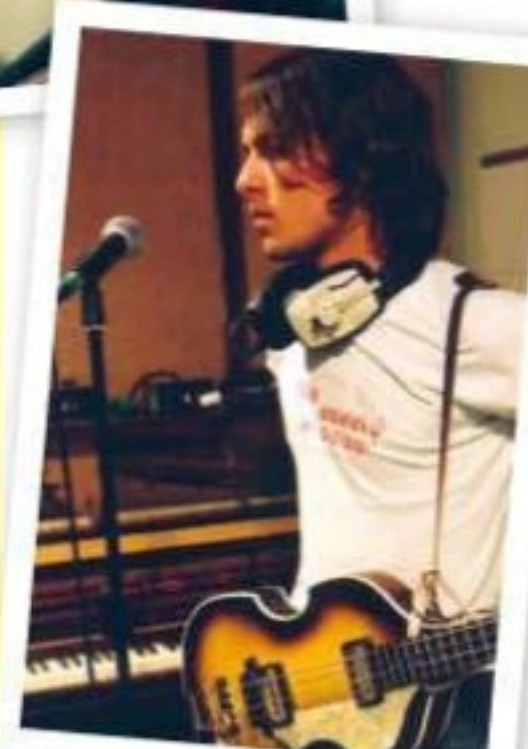
THE WHITE STRIPES (AND, ER, MADE-UP COUNTRIES)

Holding off signing a record deal, in 2003 The Cribs scraped together £1,000 and booked just one week in London's eight-track Toe Rag Studios. "The thing was," says Gary, explaining why they gave themselves just seven days, "Elephant" by The White Stripes had just come out [which was recorded there]... all of a sudden it became really hard to get time there.

"The piano at the end of 'Third Outing' you hear as the feedback's fading out is the piano used on 'Elephant'," the bassist continues. "The music that we're playing is actually this concept that me and Ryan had at college: national anthems for countries that didn't exist. We were gonna invent the countries and flags and write the anthems. That piano is the national anthem of the country Old Shemock. Which never existed."

"We had a decidedly non-rockist attitude when we started the band"

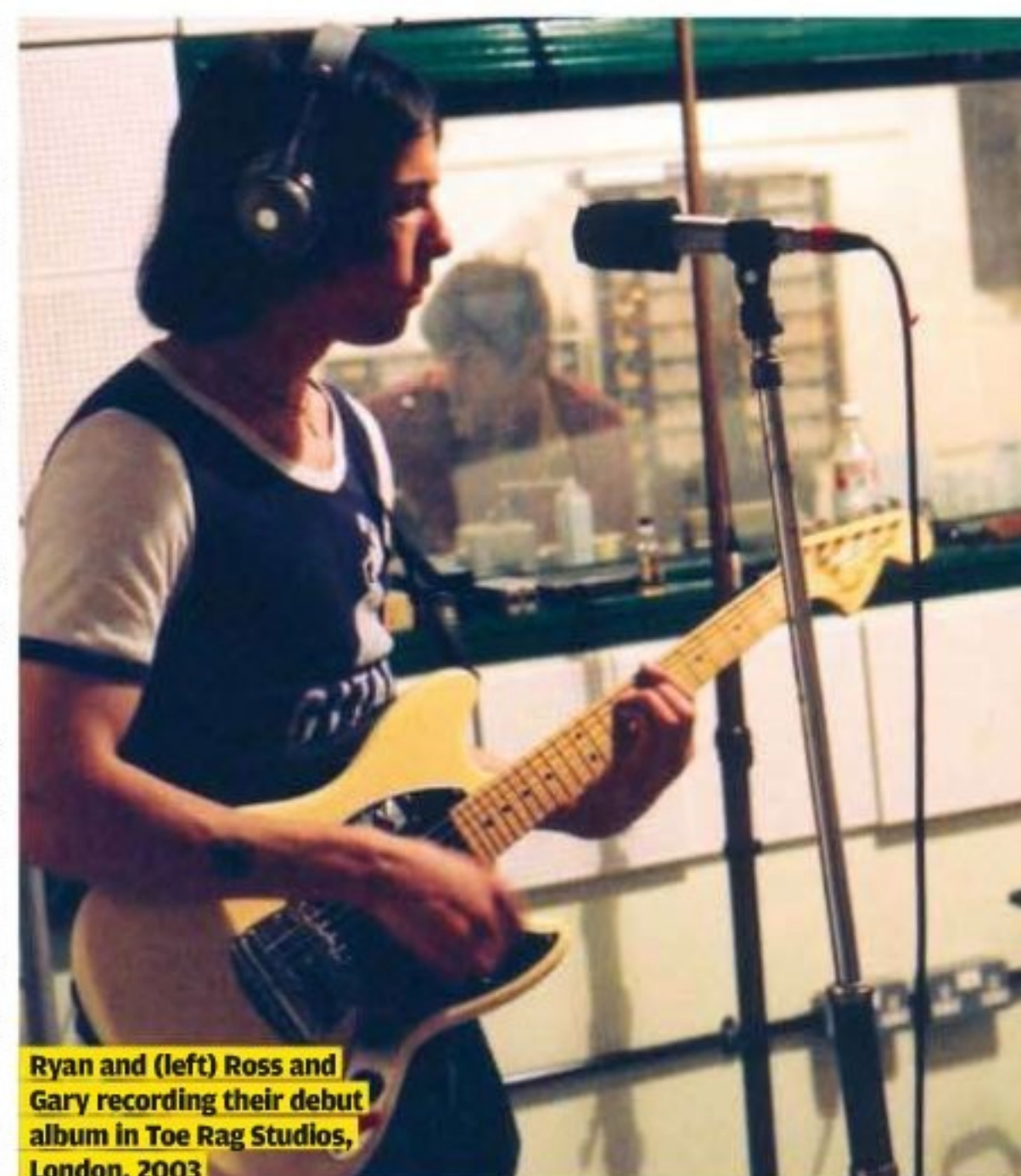
GARY JARMAN



"WE WANTED TO BE POP - NOT ROCK"

The Cribs' debut may have earned them an early reputation as lo-fi indie-scuizers, but its vision was far more pure. "We just liked The Beatles," laughs Ross. "That's why we had smaller drumkits and vintage guitars and stuff. We were obsessed."

"We had a decidedly non-rockist



Ryan and (left) Ross and Gary recording their debut album in Toe Rag Studios, London, 2003

attitude when we started the band," Gary elaborates. "The idea wasn't to be a rock band, it was to be a beat group or a pop band. And we were really into girl groups too."

Ryan: "We were into doing everything very authentically. And we were funding it by working in my dad's toilet roll factory, so we had to do it as quickly as possible..."

"WE STARTED WITH AN OOMPAH WALTZ!"

"The Watch Trick' made our life difficult," sighs Gary about the album's oddball opener. "No-one at the label wanted it to be the first song on the record."

"The album opens with a waltz!" laughs Ryan. "It's a Bavarian kind of oompah waltz."

Gary: "At the time, when things were really hip, to open with that, it alienated a lot of people."

"I met someone deep into our career who said he really loved the first album," Ryan recalls. "He said, 'I reviewed it at

the time and gave it a bad review. Thing was, I never got past the first track..."



THE NEW FELLAS

The vitriolic, scenester-scorning second album that got the major labels sniffing around again



THE DETAILS

RELEASED: June 20, 2005

PRODUCER: Edwyn Collins

RECORDED: West Heath Studios, London

NME said:

"If you wrote songs as completely fucking brilliant as those found on 'The New Fellas', why wouldn't you want the whole world to hear them? This record is the symphonic screech of tyres as The Crib's speed away from the indie ghetto. This summer the irresistible, brain-gnawing skill of 'The New Fellas' will snare you. These songs will soundtrack every drunken snog and every intoxicated shimmy. Come autumn, they will be your favourite band."

8

WHO ARE THE 'FELLAS'?

The title was a Jarman in-joke. "There were bands we were into, and we'd call them 'the fellas', like we were mates with them," Ryan giggles. "Like, 'Are you going to see the fellas?', or, 'Oh, we've got to go and get the new fellas album.'"

WAR ON SCENESTERS

One of The Crib's highest-charting (it hit Number 27 in April 2005) and most-loved songs is the acidic 'Hey Scenesters!' – their punky poke at the hipsters they met in London.

"We played a gig at Brixton Windmill," Gary explains. "We did 'Third Outing', which was the last song. We'd usually do a bit of improv afterwards. We just started singing 'Hey Scenesters!' to the crowd."

Ryan: "All the bands that night knew each other and were from the same scene..."

Gary: "...we were the guys from out of town. We were literally shouting at the room and putting music to it."

THE GLAMOUR OF SCARBOROUGH BEACH

"One night Edwyn Collins played us a song from *The Jerk* – it's Steve Martin playing a ukulele, serenading this woman," says Gary. "We had this acoustic song and wanted to record it on the beach, so we took the van over to Scarborough. Thing is, Scarborough is nothing like the Hawaiian beach in the film! But we went and got ice cream and fish and chips and then got the guitars and just did it. It was freezing."

2005
THE
QUICKFIRE
SECOND



Recording on Scarborough beach. Well, close to it

A DIRTY PRETTY THING FOR A CHINESE MEAL

'Things Aren't Gonna Change' featured trumpet by Dirty Pretty Things guitarist Anthony Rossomando.

"I texted Carl Barat because he plays trumpet on The Libertines' second album," Ryan explains. "He said he couldn't do it that night but he said, 'Anthony's a better trumpet player so I'll send him down'. All he charged us was a Chinese. We got him a sweet and sour chicken."

A SEX PISTOL SAVES THE DAY!

Just as the band were about to finish 'The New Fellas', they had a wobble. "We just lost faith in the album and wanted to re-record," explains Gary. "Paul Cook from the Sex Pistols plays in Edwyn's solo band, and he got him to pop in and say, 'You guys have got to stick to your guns and do what you wanna do, don't go changing!' So that was that."

MEN'S NEEDS, WOMEN'S NEEDS, WHATEVER

Franz Ferdinand frontman Alex Kapranos was recruited for The Crib's scuzzy breakthrough

FUCK YOU, MTV!

The Crib's third album was the first they'd released through a major label – Warners – outside the UK. It wasn't long before the difference in approach to that of an indie came to the forefront. The song 'Major's Titling Victory' was originally called 'MTV', and is a thinly veiled stab at the corporation.

"Warners said, 'You can't call it MTV, guys,'" Gary recalls. "They said we wouldn't get on TV," Ryan adds. "We said, 'We don't care', then they said the other bands on Warners wouldn't get played."

Gary: "They said we had to change the title. I was in the shower at my mum's house and it just came to me, I got out and said 'I've got it, 'Major's Titling Victory'. Ha!"

DEFACING BRYAN ADAMS' STUDIO

The Crib laid down most of 'Men's Needs...' at The Warehouse studio in Vancouver, where Bryan Adams used to live and record. A fact that was not lost on them.

"Joe Perry from Aerosmith called in one day to see if he wanted to use the studio," Ryan recalls. "For some reason we'd written loads of juvenile stuff about Bryan Adams all over the mixing desk. Ridiculous, graphic things, scrutinising his genitals. The manager was showing Joe round; he was saying, 'Look at this desk, it's the desk 'Band On The Run' was recorded on'. And Joe Perry was just looking at this horrible stuff and trying not to laugh."

"WE KEPT THE STINK AND FLAVOUR"

Alex Kapranos, Franz Ferdinand: "When they asked me to produce the album, The Crib's were my favourite live band and their ability to perform together became the heart of the production ethos. That may seem a crassly obvious

comment, but it was at a time where there were a lot of 'indie' bands on British radio that were sliced up in a computer, homogenised so all the stink and flavour that made them any good was completely filtered out. I wanted them to keep the

flavour and get *that* on the radio. When I hear it, I feel like I'm back in that room with them playing. That feels like a success.

"Why did it work? Great songs and a great band. The one-take honesty of 'Shoot The Poets' is my personal

highlight. It's so pure: a great song played by three unique brothers in a room together that will never be repeated in quite the same way. Being there at a moment like that is one of the greatest experiences a producer could wish for."

THE DETAILS

RELEASE DATE: May 21, 2007

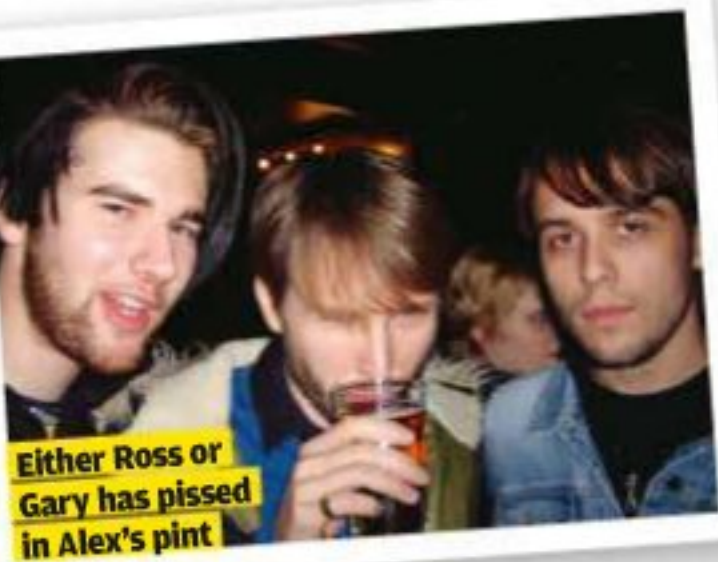
PRODUCER: Alex Kapranos

RECORDED: The Warehouse, Vancouver and Avatar, New York

NME said:

"They've made this record, not for their bank balances, but for the alt.rock obsessives who've held them close to their hearts since day one. They've delivered the tunes, but they can't help but fill them with lashings of amp fuzz. Safe, predictable and packaged for the mainstream? This is anything but. Just listen to Ryan's assessment of his guitar part at the end of 'Be Safe': 'It weren't my best one, but who cares?' 'That's the spirit,' laughs Lee Ranaldo."

8



Either Ross or Gary has pissed in Alex's pint



Recording with Johnny Marr at LA's Seedy Underbelly Studio

2009
THE MARR-
ASSISTED
FOURTH

IGNORE THE IGNORANT

With former Smiths guitarist Johnny Marr on board, The Cribs got more expansive (and expensive) on album number four



THE DETAILS

RELEASED: September 7, 2009
PRODUCER: Nick Launay
RECORDED: Seedy Underbelly Studio, Los Angeles

NME said:

"You imagine a man as humble as Marr would never wish to take credit for a band who were beloved by those of a certain disposition long before his arrival, but it is telling, despite the song title seemingly ripped from the pages of the riot grrrl fanzines the Jarmans have long espoused as being close to their hearts, that closer 'Stick To Yr Guns' swaggers with a grace befitting his unparalleled portfolio of work. This is The Cribs' best album to date."

8

MURDER IN MANCHESTER?

'Ignore The Ignorant' may have been recorded in sunny LA, but it "was written in the coldest, dampest, draughtiest warehouse in Manchester", Ryan shudders. "This guy rented it out, but we became convinced he was going to murder us. He'd bring some beers and say he wanted to jam; we didn't want to. One day he got us up to the house, and he wanted a guitar-off with me and Johnny."

JOHNNY BLOODY MARR ON GUITAR!!!!

Johnny: "There's a lot of really interesting stuff on there: songs like 'City Of Bugs', for example, could only have come out of that time, and it shows how multi-dimensional they actually are, as opposed to this common idea about them being shouty and bratty. 'Stick To Yr Guns' is not like anything else I've heard by anybody else, and 'We Share The Same Skies' will always be a favourite of mine because it's one of those really good moments where everything just fits and you don't overthink it. And there's the song 'Ignore The Ignorant', too: I begged them to call the album that and I hope they're glad that I did."

THE JAPANESE SUICIDE RITUAL SONG

On this album The Cribs became one of the few bands to dedicate a song to hara-kiri. "It's honourable Japanese suicide," Ryan explains. "You slash your throat then disembowel yourself. I thought it was an interesting concept. I think that song deals with the loss of important people in your life over the years."

ROSS RECORDED WITH BROKEN BONES!

"I broke my wrist on the first day," says Ross. "I did the entire album with a broken wrist. Originally we thought it was a sprain, but I got this letter two weeks later and it said I had to go back to the hospital because on further inspection it's fractured. By that point we were one track off finishing, so I did it anyway. Every hit on that record was painful."

IN THE BEL

2012
THE BACK-
TO-A-TRIO
FIFTH

Back to a three-piece again, they produced their finest album to date



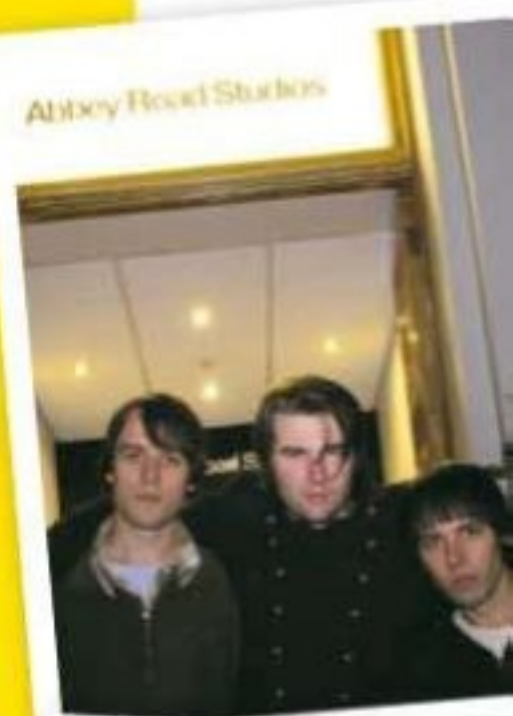
THE DETAILS

RELEASED: May 7, 2012
PRODUCERS: Dave Fridmann and Steve Albini
RECORDED: Tarbox Road, New York; Electrical Audio, Chicago; Abbey Road, London

NME said:

"It is the clearest summation of everything the trio are about. It still defiantly goes against the grain, but also explodes with immediate, attention-grabbing riffs. After years of doing their own thing and never tying themselves to anyone, The Cribs have finally found a point where they're no longer victims of their own ideals. They are masters of them."

9



At Abbey Road (top) and recalling Freddie at Mountain Studios in Switzerland

GARY GETS INTO 'INNUENDO': "I WAS OBSESSED WITH QUEEN!"

Gary developed an obsession with Queen's 1991 album 'Innuendo' when writing this album – and even drove to Switzerland to record with Dave Richards, who produced that album, before Fridmann and Albini were signed up.

"We go through phases and get fixated on things," he explains. "I was really fixated on Tab Clear for a while – remember that drink? The thing after that was 'Innuendo'."

"It was us embracing the fact that it was us three again"

GARY JARMAN

Ryan: "Freddie Mercury was dying when he made it, and he knew it. It's such an incredible thought."

Gary: "It's still my favourite album. Johnny had left the band by this point, it was just us embracing the fact that it was us three again and we could make these decisions and not think of anyone else at all. That's why we went to Switzerland; we had the freedom to just get in a car, drive there together and do it."

RYAN'S EX: THE ONE THAT GOT AWAY

'Chi-Town', the punk blast that heralded the album's release when it came out as a free download, is one of Ryan's most personal songs. "I moved to Chicago in 2001 to be with a girl. We lived in Logan Square," he explains. "We were going to get married, the band got signed, I went on tour... we split up and never saw each other again. But we were recording in Chi-Town so I made the effort to meet up. It was odd going from planning to get married to just not seeing each other again. It felt better after meeting up."

LY OF THE BRAZEN BULL

WHAT DO YOU DO WHEN A FAN COMMITS SUICIDE?

Before the album writing process began, the band were hit hard by the news that a fan they had met had taken his own life. The eventual result was 'I Should Have Helped'.

"We were supposed to go to Coachella, but we got grounded because of the volcano ash," Gary recalls. "I wrote this acoustic song, then found out that one of our fans had committed suicide. The band meant a lot to him, and I'd met him outside the Corn Exchange in Edinburgh. When someone cares about what you do, you have this real degree of responsibility."

"THE CRIBS GIVE ME HOPE!"

Stephen Malkmus, Pavement:

"The Crib's rad melodies give me hope. On '...Brazen Bull' they're stronger than ever. It's like DIY, Orange Juice, Elliott Smith, The Beach Boys, The Beatles... but in a power-pop, punky, Wakefield, sad-party-time, 'We're-fucked-but-whatever' way. And they're just getting started..."



Ryan relies on pedal power at Tarbox Road Studios in upstate New York



Gary with producer Dave Fridmann

RYAN'S FAVOURITE LYRICS SPLIT OPEN

'Back To The Bolthole', from '...Belly...', boasts Ryan's favourite Crib's lyrics. Here he explains them...



"**AURORA IS A PLACE**, it's a boulevard in Seattle. We used to take these road trips down the Northwest and we found ourselves here quite a lot. On these trips we wanted to feel like we were existing outside society, under the radar."

"**THE SCREEN DOOR** is in The Bolthole, which is what we called this very well-used room in a motel we wrote in. It was a very seedy hotel, but it had this sense of history in the room."



Ryan at Tarbox Road Studio

"**I WROTE THE** chorus before everything else. When we were writing the last record, it made me aware of getting older, mortality, coming to terms with it, not letting it dictate the way you live your life or letting it bother you. You can't do anything about it so you're better off forgetting about it. Sometimes you go through phases when it's really troubling you, the fact that you're going to die."

"**RAINIER IS A** mountain near Seattle - in the Cascades (it's also a type of beer - Booze Ed). Always bad weather. So evocative."

BACK TO THE BOLT HOLE

U1. YOU FOLLOW AURORA, & HOPE NO-ONE SAW YOU
PEEL BACK THE SCREEN DOOR, LIKE EVERYONE BEFORE
CARTOONS RUN ON REPEAT IN THE ROOM ACROSS THE STREET
SO YOU GO OUT TO FIND HER IN SOME CRAZY ROADSIDE DINER

YOU'RE A LONG LONG WAY FROM HOME
AND AS THE ROOM GROWS COLD...
YOU'RE CRYING IN SECRET ABOUT THE THINGS YOU'RE THINKING
ON A NIGHT...
THAT YOU ONE DAY WILL DIE
JUST TRY TO THINK IT'S THE ONE THING THAT MAKES IF
ALL ALRIGHT...
THAT I ONE DAY WILL DIE.
(SO WHERE DO WE GO?)

U2. WE GO BACK TO THE BOLT HOLE
CRACK OPEN THE RAINIERS, THE OXYGEN MAKES YOU THINK HERE
A CASCADIAN RAIN FALL, THE COUCH HAS GONE A.W.O.L.
IT'S AS GOOD PLACE AS ANY, TO FORGET ABOUT YR
FAMILY...

HEY SCENEESTE

From dishing out support slots to bigging up unsigned acts, **The Cribs** have always been obsessed with new music. With the Jarmans all living in different cities, here they give us the lowdown on the new sounds on their doorsteps



GARY

NORTHWEST AMERICA

Portland is located in the Pacific Northwest of the United States. It is pretty much right on the border with Washington state, and has basically the same climate as the UK. It's rainy, gloomy, and kinda dark most of the year. It's also my favorite place in the world.

In the early '90s, Portland – along with Seattle and other northwest enclaves such as Olympia and Tacoma – was right at the epicentre of what came to be known as the grunge movement. Born out of frustration and necessity, the music of this era is probably best exemplified by the archetypal Portland band (and a key influence on the area's most famous group, Nirvana) – The Wipers.

I moved here in 2006 and quickly fell in love with Portland's scuzzy side. I grew up listening to grunge in a small industrial town in England and felt more kinship with the bands of Portland's past than what was going on at the time.

Recently it seems like Portland has been returning to its punk roots. **Hurry Up** (facebook.com/getweirder) opened for The Cribs in Portland and Seattle earlier this year and are super-intense and fun live. Comprising two members of The Thermals

Seattle's Chastity Belt: that watering can sounds amazing



and one member of Bangs, they formed over a shared love of Hot Snakes and The Wipers and play melodic, hardcore-influenced punk.

The Chemicals (myspace.com/thechemicalspdx) are supersonic, trashy punk rockers along the lines of the Germs. I've never seen them live, but apparently they're pretty wild and unpredictable. They're fronted by the guy who runs local label Jonnycat, home to tons of killer Portland bands. **Shut Your Animal Mouth** (facebook.com/pages/shut-your-animal-mouth) are a more metallic, riffy punk band harking back to the classic late '80s/early '90s era of female-fronted Portland punk rock à la The Obituaries. **Don't** (dontband.com) feature members of Portland legends Napalm Beach and The Wipers, and kinda



Portland's The Pynnacles: supporting garage-rock legends The Sonics on tour

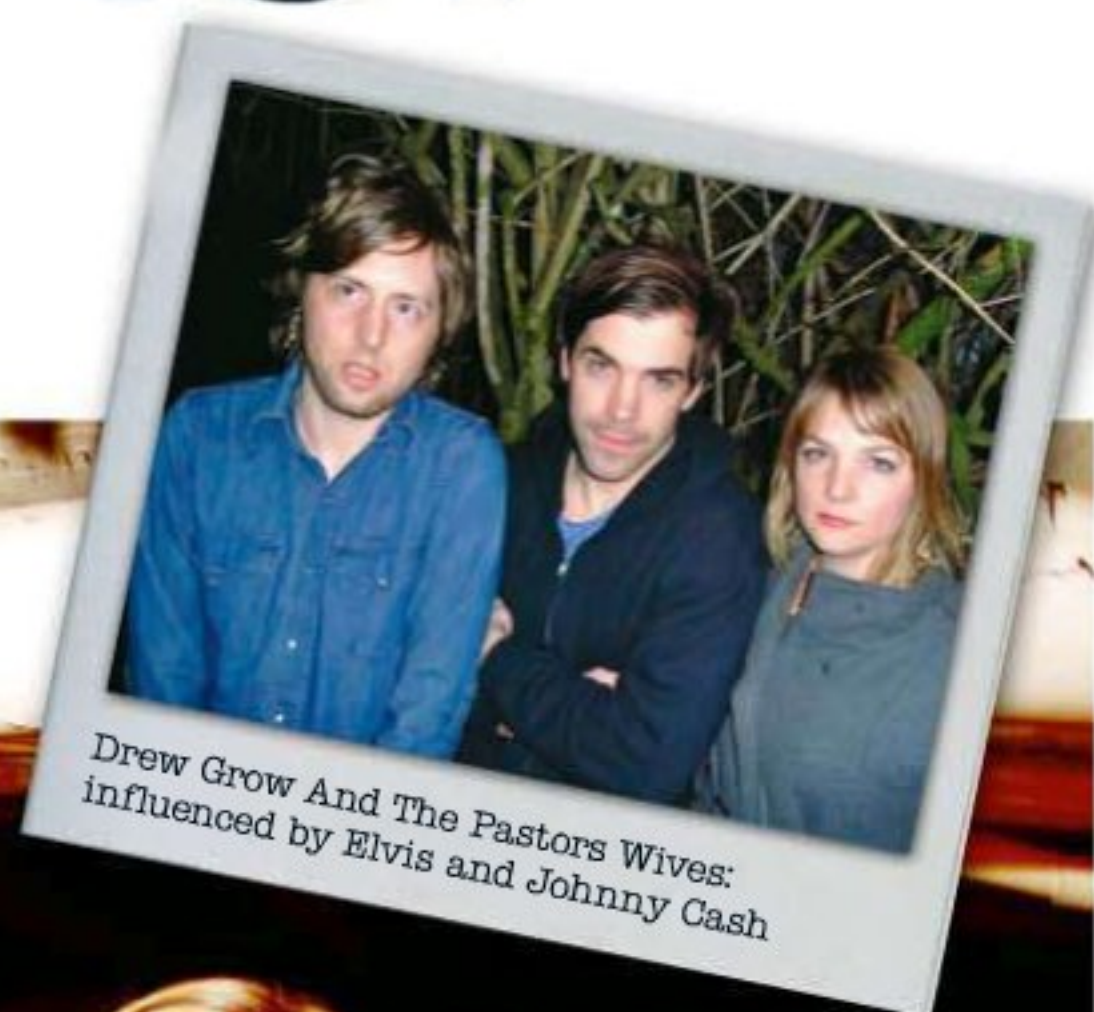
sound like a more melodic, slightly less dark, female-fronted Wipers.

The Pynnacles

(facebook.com/thepynnacles) are a classic garage psych band who have just finished recording their debut record, and will be joining NW legends The Sonics for some

support dates soon. **Drew Grow And The Pastors Wives** (drewgrow.com), meanwhile, are a truly unique Portland band. Drew was influenced by artists like Elvis and Johnny Cash and is possessed of a big voice himself. The music they make is very stark, bold and raw. There is a great understanding and synergy between the three-piece that makes them a very natural

RS!



Drew Grow And The Pastors Wives:
influenced by Elvis and Johnny Cash



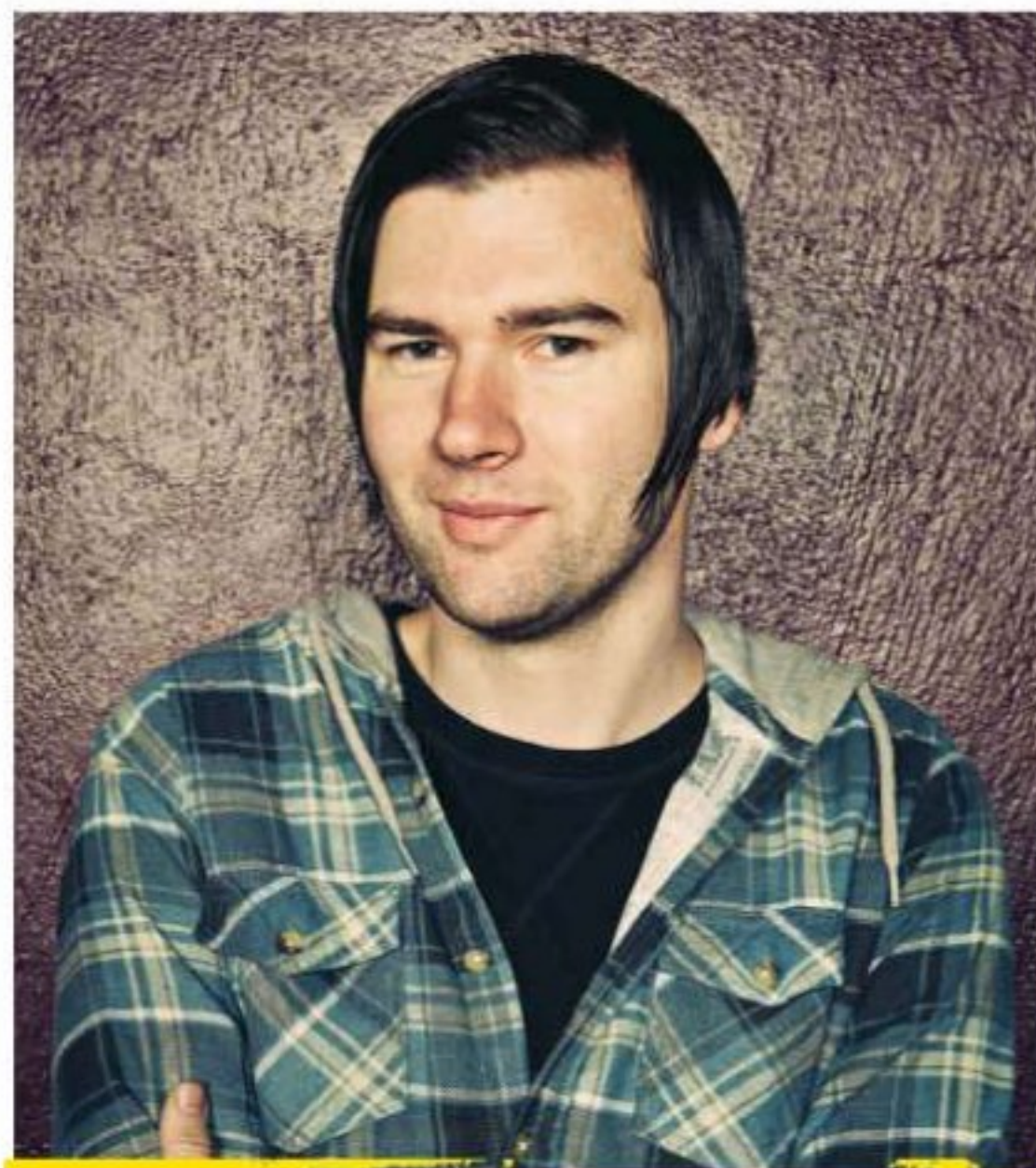
live band. They recently toured with Wild Flag on the West Coast, and that band's drummer Janet Weiss has just produced their debut LP.

"Portland has been returning to its punk roots"

manages to sound really doleful, even when she's singing songs about partying.

So, it seems that in the northwest things are getting pretty dark again. That means that the future is bright!

Moving further north, we find Seattle's **Chastity Belt** (chastitybelt.bandcamp.com). I just heard these guys recently on some college radio station. They play really pretty, minimalist, weirdo pop – sometimes upbeat and fun, other times kind of sinister. They have a really unique vocalist who



ROSS

WAKEFIELD

For a place that's only been granted city status because it's got a cathedral, Wakefield has a lot more going on than most people would think. This last couple of years I've seen it ignite into something quite special when it comes to the arts, from the Hepworth art gallery to the music scene. Here are some of the reasons why I'm still here!

Long Division (longdivisionfestival.co.uk) is a new festival with a Great Escape/SXSW feel to it. I went for the first time last June and saw The Vaselines and Herman Dune, while the year before had The Wedding Present headlining.

There's an independent record label, **Philophobia Music**, (philophobiamusic.co.uk) that's home to great bands such as The Spills, Runaround Kids, Michael Ainsley and Tiny Planets. It's run by a guy who works in a science laboratory by day, but by night you can often see him setting his music stall up in the corner at local shows.

Protectors (protectorsband.com) are a three-piece band fronted by Chris Charlton, who is one of the most talented guys in Wakefield. In the band there are ex-members of various bands including Pylon, Dugong and Nathaniel Green, all of which we used to have an interest in. Cribs fans may remember Protectors opening up for us a couple of times last year. They released an album on Philophobia called 'Can't Shake The Moves' back in 2011.

Finally, **Mi Mye** (trash aesthetics.co.uk) is the name Wakefield superhero Jamie Lockheart releases music under. Jamie is a real cornerstone of the Wakefield music scene and is often involved in recording other artists in the area – he did Cribs B-side 'Better Than Me'. Originally from Scotland, Mi Mye sound like no other band in the area due to their folkie, indie rock sound, which includes the use of a fiddle.



Wakefield's
Protectors: the
world's worst
beach volleyball
team

RYAN

NEW YORK



Jen Turner (right) of Thrillionaire is also
Ryan's Exclamation Pony bandmate

After arriving here last summer, it really does seem like New York is ready for a whole new revival. The current wave of more palatable bands is something that thankfully has had little impact on this city the last few years, and I can safely say that I'm not afraid to wear red leather trousers around these parts. That's what I've always loved about this city, the fact that it is unashamed to rock out, but in a far more artful way that stops it being something to be embarrassed about.

The old guard are feeling more vital than ever. **Adam Green** is hosting his successful House Face art shows throughout the city, as well as having a new band with **Binki Shapiro** from Little Joy, while **Har Mar Superstar** has just made his best record yet, to be released on Julian Casablancas' new label, Cult Records. I've heard it, and it's ace. Speaking of Cult Records, NY's best new band may be releasing a record on that very label soon...

I wouldn't have started my new project **Exclamation Pony** (twitter.com/exclamationpony) were it not for feeling so inspired since coming here. I always thought that I didn't want to play with any musicians apart from my brothers until I met people out here. Jen Turner, my bandmate, is also in a band called **Thrillionaire** (facebook.com/thrillionairemusic) who are half from NY, half from LA. They play amazing, surreal, krautrock-inspired music and are the best thing I have seen since I have been here.

Also at the newer end of the spectrum is **Devin Therriault** (myspace.com/devintherriault), who supported The Cribs on their last US tour. He plays very upbeat, impassioned rockabilly-esque tunes and really is awesome live. **Skaters** (facebook.com/skatersnyc) are really exciting too; again, they're a band who played with us on our last tour. They have members from a band called The Dead Trees, who were always big favourites of me and my brothers. I can't think of much more to write, I just wanna go out now...





The friendliest hostage situation ever at Lee Ranaldo's Manhattan apartment

The Cribb meet Sonic Youth

WELCOME TO MY CRIB

The Jarmans love Sonic Youth so much they got guitarist **Lee Ranaldo** to collaborate with them in 2007. Now he's invited them round to swap Marr and Manson stories

PHOTOS **GUY EPEL**

Lee Ranaldo's house is one of those places where you can't stop picking up stuff. The Sonic Youth guitar legend's Manhattan apartment is well-ordered, yet crammed with creative things – much like his head. Today, it's not long before the visiting Cribb – who Lee collaborated with on 2007's epic 'Be Safe' – are strumming guitars they've found on sofas, pointing toy plastic rayguns at each other, or showing off videos on Lee's iPad.

When the Jarmans were asked who they'd most like to chat to for this feature, Lee's name was first on the board. As teenagers, the trio loved his pioneering art-rock, and they spend much of today drooling over an electric guitar covered in stickers that Lee brings out. A gracious host – it's his birthday today, we find out when Sonic Youth

"We got a Sonic Youth bootleg album when we started"

RYAN JARMAN

Gary: "You chose to cover 'I Know There's An Answer', the Beach Boys song, that was on it. But we didn't realise it was a Beach Boys cover! It was one of our first big influences. We used to try and cover it thinking it was a Sonic Youth song."

Lee: "It was in this period where we were reading about the Manson Family and all that. The Beach Boys were tied into that. Dennis Wilson befriended Manson and was trying to get him a record deal. We wanted to cover a song that Manson wrote that they changed the words for ['Never Learn Not To Love']."

Ryan: "How and why did you first start experimenting with guitar tunings?"

Lee: "We always had shitty guitars that wouldn't hold a regular chord. The first tours we were doing in England, people hadn't heard this stuff! We were trying to do something that was so different to just strumming chords."

bandmate Thurston Moore texts him – Lee has herded his kids out to the movies to make space, and dishes out coffees as odd jazz plays in the background. A cosy setting indeed to trade stories about Charles Manson inspirations, burning amps and quite literally fighting your audience at gigs...

NME: Ryan, Gary, Ross, how did you first get into Sonic Youth?

Ryan: "We got a bootleg album called 'Lost Tracks' when we first started."

NME: Can you recall your first UK gig?

Lee: "It was at this place in London called The Venue, and Test Department headlined, this industrial band. And this diva called Danielle Dax was on. A gothy chick singer. She threw a fit because she was on first and was like, 'I'm more famous than those guys!' We had waited all our lives to play our first show in London, but we were first on the bill so we were bummed out, and we just went apeshit when we got onstage. It was complete ferocity. Four or five songs in, Thurston's amp started to glow. I'd never seen that! It was fucked up. So his amps started smoking, and we were throwing shit around onstage. They were closing the curtains on us in the middle of a song! We went down in flames."

Ryan: "Was it a good or a bad gig? It sounds awesome..."

Lee: "It was a good gig! It was awesome! Closing the curtains on us, that only happened to us once before. We were playing the Mud Club, in '81 or '82. They had a stage with these metal garage doors that you see on shops. In the middle of a song they started rolling down. They didn't know how to deal with us."

Gary: "The gigs we remember the best are the ones that were really chaotic. At least it's not like you're going on tour for 40 dates and every gig's the same. We did a lot of support gigs with lots of bands who were doing well commercially. We're not a non-commercial prospect, but our approach and the chaos element used to really turn people off. You'd think people would always like to see something like that. But if you alienate the people who just want a professional rock show it's almost like you're weeding out the people who don't understand it."

Lee: "Yeah. At least in the first decade, we knew we were doing something no-one else was doing, and we wanted to be as radical as possible. We wanted to go out and melt people's minds. Opening for other bands is kind of a thankless task. I don't like doing it at all. But we agreed to do three months with Neil Young in 1991. The idea of spending three months with him was kind of cool.

But his audience... you'd think they'd want something a little different to open up. But they fucking

hated us. Like, 'Wow, the audience is booing us every night.' But then it became kind of liberating. We thought, 'Fuck it, we're just going to do the craziest show, take it or leave it.'"

Gary: "We did some shows with the Sex Pistols. We were really psyched. I loved the iconography, everything about it. But Pistols fans... these old jaded punks, weekend punks... before you'd go out you'd hear insane booing. Then people would start throwing beer at you, and you knew you were there as a bit of sport. But I remember those as our best gigs. We'd be singing Television Personalities' 'Part Time Punks'. There were these skinheads calling me a fag, I was doing provocative dances, which was really unlike me. We did five nights at the same

venue. So you're like a boxer waiting to go out to the ring. Bring it on."

Lee: "A violent reaction is exciting, it's what rock'n'roll's supposed to be. The worst reactions are the boring ones."

NME: Do you see anything of Sonic Youth in The Cribb, Lee?

Lee: "Well, yeah, more in the attitude than anything else. People would ask us about bands that had a Sonic Youth-y sound, and we never felt that much kinship with bands like that. I don't necessarily hear Sonic Youth in what these guys are doing, but I feel like the attitude is there."

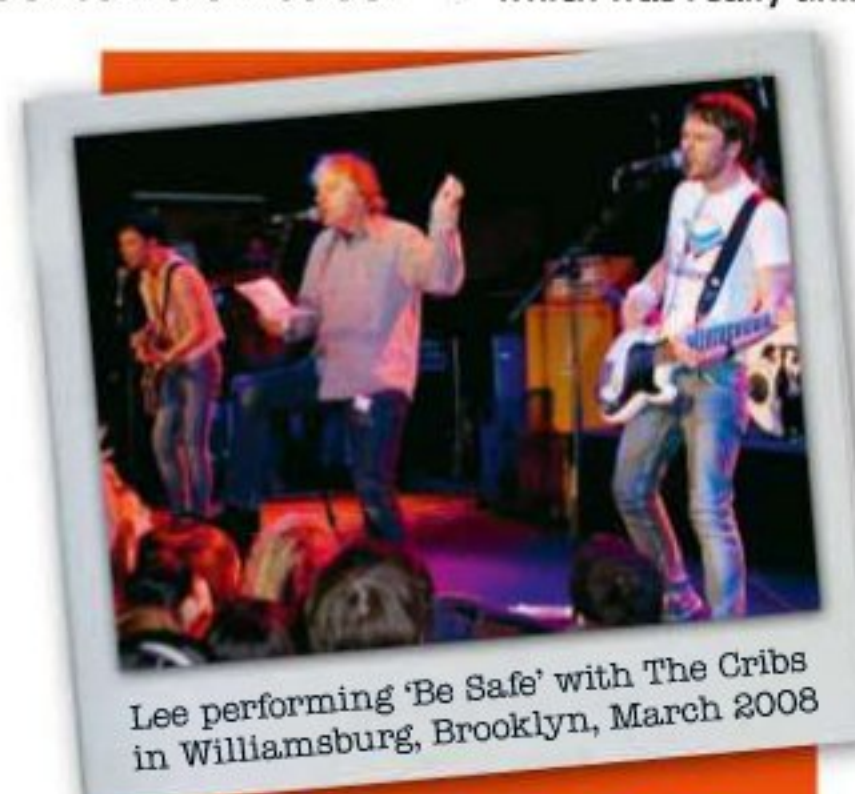
Ryan: "To sound too much like Sonic Youth would almost be the antithesis of Sonic Youth's ethos."

Gary: "Yeah, that seems really contrary to your way of working. I'll wrap this up now and..."

Lee: "(Interrupting) Hey! You know I was hanging out with Johnny Marr recently? Obviously we talked about you. It was at the Dinosaur Jr show. It was super cool, we had a really good talk together. He's a big Man City fan so we talked about football. But we talked about how much fun he had playing with you guys."

Gary: "We had a good time. We did so much stuff we never would have expected. Working with you, working with Johnny. If we'd have known what was in our future when we started we would have been like... when you look at it in hindsight, it's kind of crazy."

Turn over for Gary's chat with Lee's fellow Sonic Youth-er Thurston Moore



Lee performing 'Be Safe' with The Cribb in Williamsburg, Brooklyn, March 2008

"IT'S BECOME A FAVOURITE"

Lee and Gary on their 'Be Safe' collaboration

Lee: "I didn't know too much about the band, quite frankly. They said they wanted to do something pushing the boundaries of what they were doing – spoken word stuff. I wasn't sure if it was going to work or not. I was amazed it worked as well as it did."

Gary: "It was a weird one – the song became one of the favourite songs, maybe our most popular song at that point. We were trying to be a bit more leftfield, but rather than it being this anonymous thing we can't leave it out of the set."



The Cribs meet Sonic Youth

THURSTON: "WE TRASHED DRESSING ROOMS WITH NIRVANA" GARY: "WELL, I PISSED IN SLASH'S MILK"

We gave **Gary Jarman** (in rainy Portland) 10 minutes on the phone with his guitar hero **Thurston Moore** (in rainy Manchester) to talk about "fucking shit up"

GARY: "Hi Thurston! I'm in Portland, in the pissing rain. It's horrible. Where are you?"
THURSTON: "I'm in Mark E Smith's pub [in Manchester]. He's not here though, he's fucked off. And he didn't come to my gig tonight. The bastard. He's a bastard. He's not here and it's his own pub - I came here to freak him out and he's not even here. You're from Wakefield though, right? What other bands come from your town?"

GARY: "Erm... no-one! Black Lace, maybe? We were the only band who ever played for a long while. We used to get beaten up for carrying amplifiers on the bus. It's tough to be in a band when taking an amplifier on a bus is not an option. It wasn't a good place."

THURSTON: "I've got a question for you Gary - what is your fascination with Queen? What's your favourite album?"

GARY: "Innuendo, by a million miles. It's the final one. You'll never have heard it - in America people stopped listening to them in the '80s, whereas the best stuff came out after then."

THURSTON: "I was so into the first Queen record when it came out and then they came over and opened up for Mott The Hoople, but I couldn't get anybody to drive me to the gig. I regret missing that."

THURSTON MOORE

"I'll come to Wakefield and noise-rock the fuck out of that place"

GARY: "The coolest thing is when you go to a big arena gig and you're only there for the opening band. My first ever gig was Def Leppard, but I wasn't there to see them, I was there to see Terrorvision who were opening up. They were a local band and it made me feel kind of cool that I was in this big arena and I was only there for the openers. I puked on a load of people in denim jackets. I was right in the pit with a bunch of older people, and I was just this 16-year-old kid who managed to projectile vomit on about 18 or 19 big biker dudes."

THURSTON: "Ha. We used to be on a lot of bills with Nirvana. When other bands were onstage we'd always be like, 'Let's go into their dressing room and destroy their fucking room and piss in their champagne buckets and throw their furniture out the window.' Then they'd come offstage and their dressing room would just be completely torn apart. They'd look out the window and there'd be Kurt



and Krist wrestling in the grass tripping on acid and me hiding in my trailer. Some of the bands, like Ride, knew what happened. I feel bad about it."

GARY: "When I was a 20-year-old punk we played Pukkelpop festival in Belgium and snuck into Slash's dressing room and I pissed into his milk. I still feel bad about it. I can't imagine that Slash was sitting backstage drinking much milk anyway, so it was probably alright in the long run."

THURSTON: "I think that's a rite of passage for any band when you're playing festivals in Europe. Choose a point when the band are onstage and go in there and just fuck shit up. It's really important. Do you guys have any other names for your band, like a punk rock name?"

GARY: "Nah, we've only got the terrible, vaguely hip-hop name that we always have. The Cribs is terrible. I wanted to call us The Yoghurt

Boys once when I was a kid because I ate a lot of yoghurt, but people said it sounded like a bunch of strippers or something."

THURSTON: "The Cribs should take Chelsea Light Moving [Thurston's new band] on tour with you, man! We're ready to rock. We just wanna fucking plug in and bug out. I wanna get a vintage Rover and live in it. Drive around beautiful England with a Yorkshire garland around my neck, going city to city and playing pub to pub. These are my England years now, I'm really getting into it. But I wanna do a UK tour opening for

The Cribs. That's really a true thing, it really is. You guys are fucking cool."

GARY: "I was gonna play at this show in Wakefield art gallery, just play some noise guitar as part of the evening's entertainment. That's what we'll do. Come to Wakefield and play some noise guitar."

THURSTON: "I'll fucking come to Wakefield and live there and fucking noise-rock the fuck out of that place (hangs up)."

GARY: "..."



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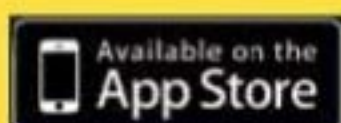


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WITH A LITTLE HELP FROM MY FRIENDS

Mental health problems can affect anyone, even rock stars. And it's their loyal friends and family they turn to when they need some support

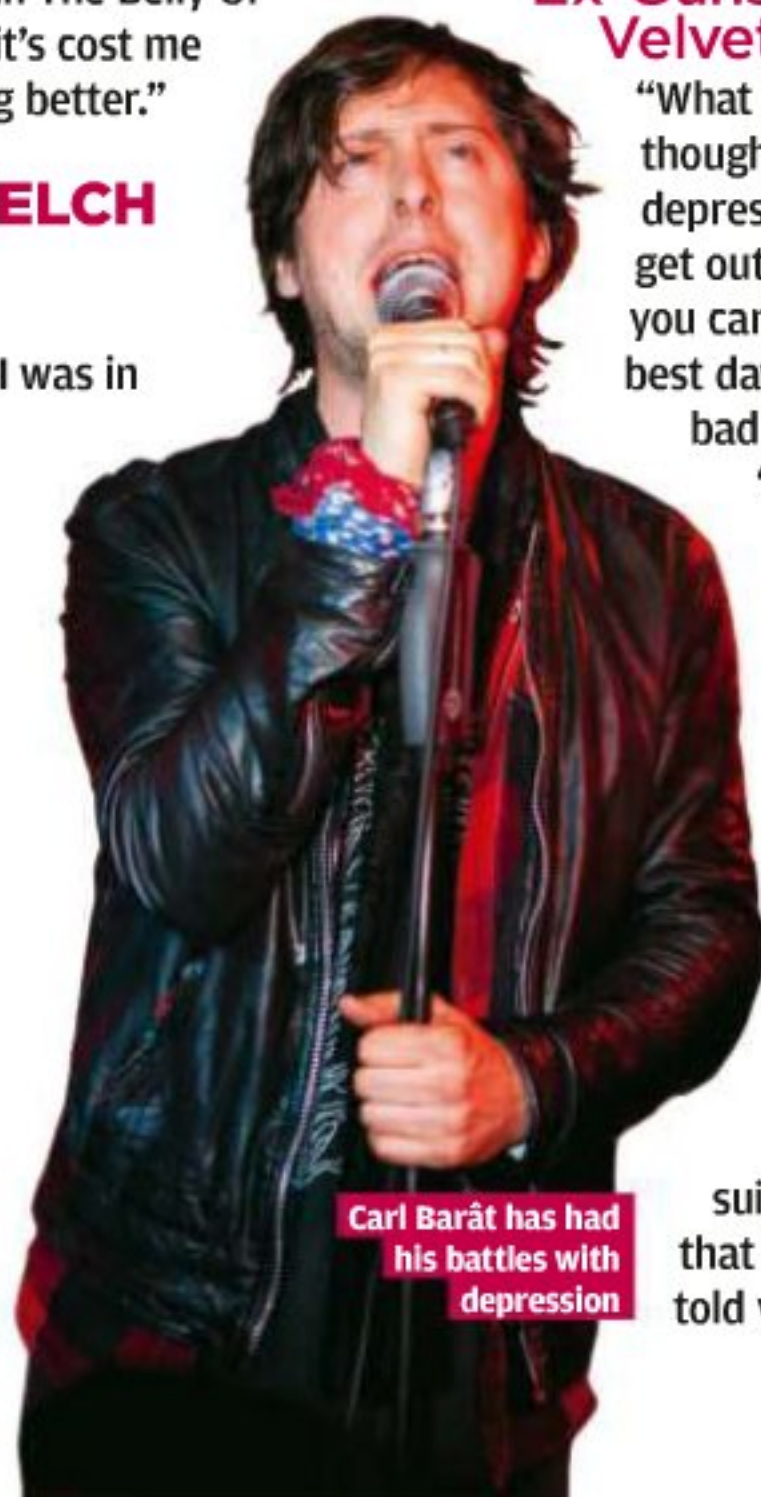
Whether you're a student, a plumber or a rock star, mental health problems are indiscriminate. The annals of rock'n'roll history are filled with musicians who have experienced them, and just because someone's in The Libertines or My Chemical Romance doesn't mean they haven't had similar issues. As these stars would tell you, there's no point struggling and trying to deal with it on your own – talking over your problems with someone else can help you get through the dark times. And while listening to the music you love can be a great comfort, it's no substitute for having someone listen to what's going on in your life. So if you know someone who is going through a rough patch, reach out to them. Talking helps, as these band members will tell you...

RYAN JARMAN The Cribs

"(Speaking in early 2012) I've been living with Ross [brother and Cribs drummer] for the last few months. We're closer than we've ever been. And Gary [Ryan's brother, Cribs bassist] is in America so I go out and see him. I felt those guys coming through for me. I was quite ill last year, during the writing of the record ('In The Belly Of The Brazen Bull'), and it's cost me a lot. Things are getting better."

FLORENCE WELCH Florence + The Machine

"About 18 months ago I was in a bad way. I'd broken up with [long-term partner] Stuart, and I was not in a good frame of mind. I'd gone from being this art student messing about with music to this girl with a record deal, magazine front covers and all this hype. In many ways, it was everything I ever wanted, but when it happened all I felt was total, paralysing fear."



Carl Barat has had his battles with depression



The Cribs' Ryan Jarman



Smashing Pumpkins singer Billy Corgan



Florence +
The Machine's
Florence Welch



MCR frontman
Gerard Way

My dad is good at calming me down and making me see straight. I think it's just a feeling of being overwhelmed. I guess there's a big part of me that never actually thought any of this would happen and it has, and it's happened so fast and it's wonderful, but the changes can be scary."

DUFF MCKAGAN Ex-Guns N' Roses and Velvet Revolver

"What I have found in fighting thoughts and feelings of depression is to actually talk and get out – face the day head-on if you can. 'Today is going to be the best day in my history' is not a bad place to start. Share your 'stuff' with others. Don't be afraid to do it. You may just be surprised how many like-minded people there are out there."

GERARD WAY My Chemical Romance

"If you've been a fan of the band for a long time, you know we've always talked about suicide, depression, things of that nature. And we've always told you that if things feel so

desperate, and you're so hurt, you're so depressed, you find some person that you trust to talk to."

CARL BARAT The Libertines and Dirty Pretty Things

"I took on too much of what crazy kids on the street thought of me. I felt depressed for so long, my life became this fog of other people's opinions. It came to the point where I'd spent a year in a room with the curtains shut, 'partying'. Then I found a bit of light and love [with Edie, girlfriend] and everything had to change."

BILLY CORGAN The Smashing Pumpkins

"I still feel like I was standing on the shore enjoying a nice sunny day and all of a sudden this big wave just washed over my whole life and suddenly I felt myself looking at everything differently. Food didn't taste the same, and I didn't feel the same, and I wondered what was wrong with me. But I'm much better at accessing resources these days and reaching out to people

I can talk to. I think there's nothing to be ashamed of. What's the shame is that you go in and close the door and sit there and brood and drill yourself into the ground. If you don't give other people in your life the opportunity to lift you up, you're making a call you shouldn't be making."

"Find some person that you trust to talk to"

GERARD WAY

So there you have it: proof that nothing beats the support of friends or family members. And if you think someone close to you is bottling it all

up, don't wait around. Ask them how they're feeling. Get out to a gig together. Start the conversation somehow. If they know you're willing to listen, it'll make all the difference to them. Find out how to start your conversation today at time-to-change.org.uk or tweet with the hashtag #timetotalk.

it's time to talk. it's time to change

let's end mental health discrimination

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



PALMA VIOLETS

180 ROUGH TRADE

Sam, Chilli, Pete and Will deliver enough scuzz and raw charm to ensure their debut will become the new soundtrack to your life



Back in October, a week or two after Palma Violets first appeared on the cover of *NME*, I found myself editing the *Fanmail* page, sifting through the missives debating Jake Bugg's 'realness' and editing out all the gratuitous c-words. But it was the handful of letters about our newest cover stars that caught the eye: they were all from readers who had recently seen the band on tour, and they were all disgruntled by the lack of profound change in their lives thereafter. And who could really blame them? They'd bought tickets to a bragging right, an 'I was there' anecdote along the lines of The Strokes in '01, The Libertines in '02 or Arctic Monkeys in '05. Faced with a bar set that high, Palma Violets could do nothing but disappoint.

It's often assumed that 'hype' bands have it easy. In fact, the opposite tends to be the

case: they're the groups whose debut albums are approached not in the spirit of 'show us how good you are', but 'prove to us how shit you're not'. The margin of error is infinitesimal: anything less than greatness qualifies as little more than rubbish. Thankfully, if you separate '180' from the silly, unrealistic hopes attached to it, it's clear that Palma Violets have stayed well within theirs.

'180' isn't a record of ideas, particularly; it takes one sound – the gothic, swirling psych-garage revelry of first single 'Best Of Friends' – and more or less runs with it. It's also less concerned with thought than it is with feeling, namely the feeling of being young and naive and the universe seeming to revolve around you and your small coterie of mates. As a result, it's like a 12-song snapshot of a time (last year

and a place (the dosshouse that serves as their base of operations) you'll wish you'd been privy to. Knowing that their essence lies in the Lambeth hovel they first emerged from, producer Steve Mackey keeps things suitably raw and unrefined: 'Johnny Bagga Donuts'

sounds so pissed to the marrow you'll swear you can hear Chilli Jesson's pubic lice singing rebel songs in the background, while '14' is a sort of beleaguered anthem for those girls who can be found in broken heels and crying at the kerbside on a Saturday night. If you're willing to let it, it seems very probable that '180' will soundtrack the next 12 months of romantic entanglements, questionable life choices and room-temperature cans of Strongbow.

The ongoing bromance between Jesson and his co-frontman Sam Fryer might be what makes Palma Violets tick onstage, but on record it's Pete Mayhew who is their unsung hero: his sepulchral organ underpins the songs, giving the likes of 'Rattlesnake Highway' and 'Step Up For The Cool Cats' their sense of driving, Modern Lovers momentum. Alongside Fryer's tremulous surf-rock guitar and vocals that sound like they're being bellowed down a scrappy tube of cardboard, it's what defines their sound, lending 'All The Garden Birds' its whimsical, peculiarly English air of melancholy and elevating the slightly throwaway 'Tom The Drum' into something more than a spirited rabble.

In truth, however, '180' doesn't contain too many weak moments; only the tacked-on-at-the-end 'Brand New Song' feels properly superfluous, an in-joke they've run a little too far with. Otherwise, you're struck by the strength of the songs, and the roguish, self-assured charm with which they're delivered. Far from being burdened by expectation, this album sounds like it was recorded in a vacuum, deaf to both the jabbering of their advocates and the snark of their critics. You dearly hope they're able to stay that way. It's always hazardous to go carelessly placing your life in the hands of rock'n'roll bands,

even if they are – in that uncertain way to which they're prone – allegedly 'back'. But this lot? Maybe, just maybe...

Barry Nicolson

BEST TRACKS: 'All The Garden Birds', 'Rattlesnake Highway', 'Best Of Friends'

ALBUM SECRETS

'180'

The album's name is taken from the studio on Lambeth Road, London, where most of the band's early gigs took place. Many an A&R man made the pilgrimage there. The album was almost called 'Anyone For Tennis?', which was also almost the name of The Libertines' 'Up The Bracket'.

'14'

Named after the London bus route that runs from Warren Street station to Putney Heath, which Chilli once rode covered head-to-toe in his own vomit after a particularly heavy night out.

'JOHNNY BAGGA DONUTS'

We have it on good authority that Johnny Bagga Donuts was a studio engineer in the '60s and '70s whose area of expertise was fade-outs, and whose fee was always the same: £500 and a bag of doughnuts.

'TOM THE DRUM'

A song about Tom Leamon, the artist who runs 180 and rented the band their room there.

JOHNNY MARR

THE MESSENGER WARNERS

The Godlike Genius and guitar-slinger for hire finally goes it alone, rifling through pop history to reveal himself as a natural born frontman and a writer to rival his old mate Moz



What superhuman effort it must have taken, during the recording of The Smiths' 1984 classic 'Heaven Knows I'm Miserable Now' for Johnny Marr *not* to lean over to Morrissey and say, "Y'know what, we get the gist, but how much better would this song be if it was about gangs of angry toddlers smashing bank windows?" How did the now 49-year-old Marr fail to halt the writing of The Cribs' 2009 single 'Cheat On Me' and go, "Nice concept, Ryan, but how about if it's the guy who's cheating, he's a Lottery winner and is having illicit sex with a life-support machine behind his

wife's back?" And how could he have stopped himself from listening to Modest Mouse's 2007 album 'We Were Dead Before The Ship Even Sank' without saying, "Good work, guys, but the album could've done with more murdered Russian supermodels, maudlin prostitutes and kids having plastic surgery to look like cats."

But Johnny pottered along for decades, lacing other people's albums with his legendary licks, saving the above ideas for his first ever solo album (except the one about the kiddie-cats, which he cut

out at the last minute). An album recorded in Berlin and built around the theme of cities and buildings – our formative love affairs and hateful splits with them. 'The Messenger' is essentially the scene in *South Park* where Stan's dad finally gets access to the extremely limited supply of online porn, only Johnny's copiously spouting gallons of pent-up *ideas*.

Each tune throws up a different style, creating a one-man compilation album that rifles through 25 years of lush or edgy genres, perfecting every one. Opener 'The Right Thing Right' pays homage to the new wave of northern soul all-nighters to tell a tale about how we're cyber-tracked and cookie-profiled so our Facebook pages can be plagued with exactly the right Dogging In Dagenham websites (we all get those, right?). Then 'I Want The Heartbeat' tells the story of a Lottery winner leaving his wife for a heart-rate monitor to a Horrors-style motorik stampede. 'Upstarts' finds Johnny imagining pre-teens rioting against primary school fee hikes over a Cribs pop squeal.

Marr's musical masks switch as adroitly as the big issues he sketches around. 'Word Starts Attack' tackles the Instagram dependencies of Generation Txt in the form of funk-punk; 'Say Demesne' confronts the tragedies of teenage prostitution via '80s synth-noir. And thus Marr builds the unlikelyst of conceits – a record by an expat approaching 50 that encapsulates the modern British urban youth experience.

'The Messenger' isn't just a summary of everything worthwhile in contemporary rock music, it's an insightful and informed dissection of life in 2013 and all the futile iOS updates, cyberstalking conglomerates and financial travesties that clog up the spaces between us. In a world claiming to connect us all, it argues, we're getting more and more dislocated. "Screens are replacing faces and hearts," Marr told *NME* recently, and Johnny's solution is to find comfort and companionship in the real-life flesh and stone around us.

So how *didn't* we notice that the quiet straight man of the indie era was secretly one of its most confrontational and natural born rock stars? Next week, Brian from Yeah Yeah

Yeahs turns out to be this generation's Ol' Dirty Bastard. **Mark Beaumont**

EXTRA-CURRICULAR JOHNNY

1984 EVERYTHING BUT THE GIRL – 'NATIVE LAND'

Sounds like: "Not one of their better songs, I admit," says Johnny.
Fun fact: EBTG used to travel across the UK to watch The Smiths every chance they got.

1997 M PEOPLE – 'RHYTHM & BLUES'

Sounds like: Synth, sultry and very Sade.
Fun fact: There was nothing fun about M People. Ever.

2008 GIRLS ALOUD – 'ROLLING BACK THE RIVERS IN TIME'

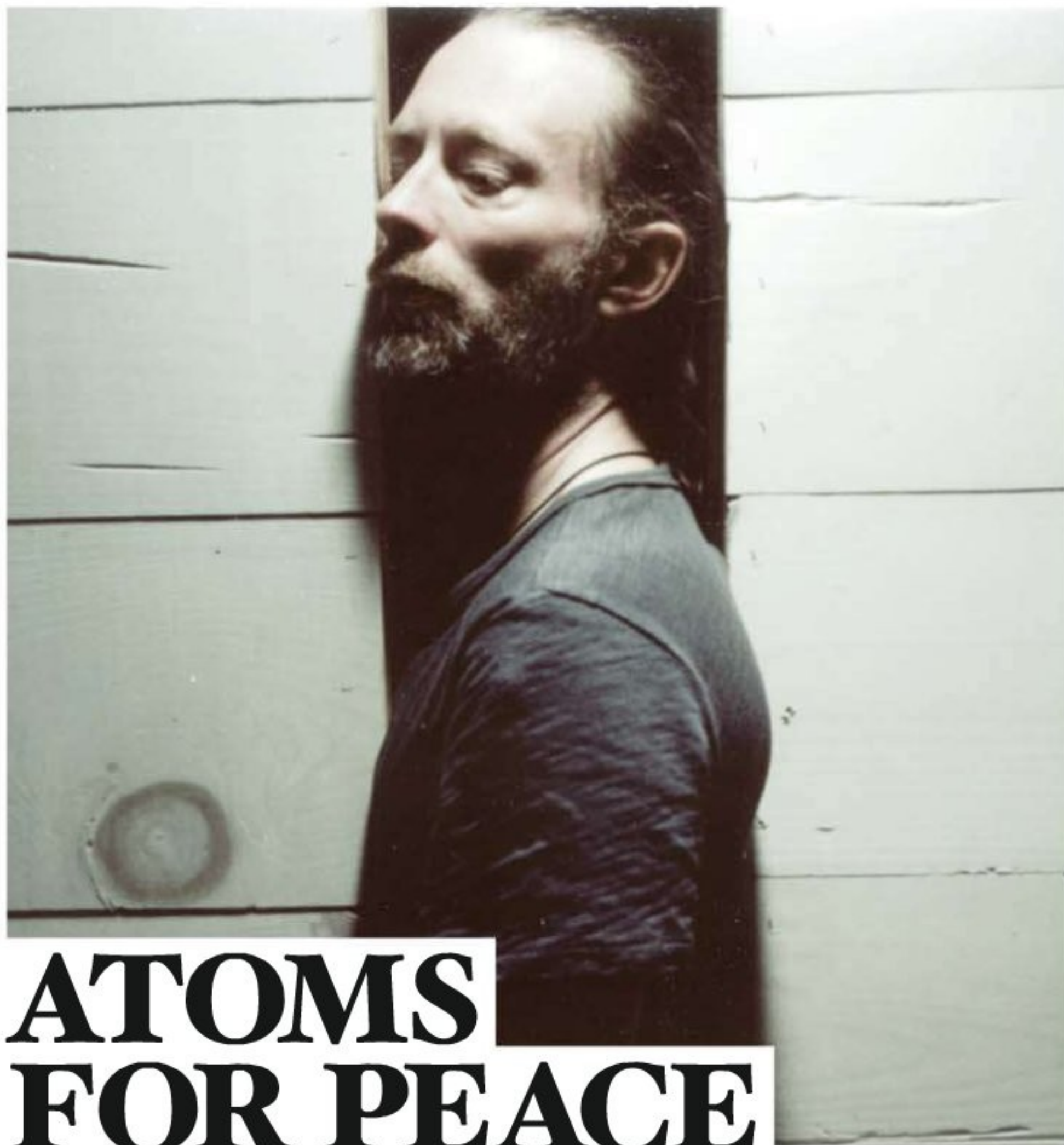
Sounds like: Pop soul fluff complete with Johnny's faint flamenco and hula guitar.
Fun fact: Johnny says he did it because producer Brian Higgins "got me in a headlock, and before I knew it I had a harmonica in my mouth".

2009 TOM JONES – 'LUST FOR LIFE'

Sounds like: Jones recreated Iggy's classic in the vein of 'Walking On Sunshine' with Johnny on harmonica and screaming serrated guitar.
Fun fact: Johnny was strong-armed into this one as well: "In the case of Tom Jones and Girls Aloud – I kind of got tricked into it!"

BEST TRACKS: 'I Want The Heartbeat', 'The Right Thing Right', 'Upstarts'

8



ATOMS FOR PEACE

AMOK XL RECORDINGS

Thom Yorke plus A-list muso mates make high-concept bromance album while wasted. Should be shit, but it's not



"We were at Flea's house. We got wasted, played pool and listened to Fela Kuti all night," said Radiohead frontman Thom Yorke in November last year about the recording of Atoms For

Peace's debut album. Few words will ever strike more terror into the hearts of people who've never forgiven Yorke for being in a band who've turned their back on writing bangers. But listening to his forlorn account, in a recent interview, of his puzzled wife asking him why he listens to dance music in the middle of the afternoon, you actually feel sorry for a guy who's been doing this sort of thing for over 12 years now. Enter his NBF Flea, a man so emasculated by three decades in the company of ludicrous man-baby Anthony Kiedis that he's living out his midlife crisis studying musicology and jazz trumpet at SoCal and having miserablist Britrock royalty round to listen to Fela Kuti. What could *possibly* go wrong?

Atoms For Peace (formed to bring Yorke's 2006 solo project 'The Eraser' to life onstage, and completed by Nigel 'sixth member of Radiohead' Godrich, Beck and REM drummer Joey Waronker and Brazilian percussionist Mauro Refosco) is that most delicious of prospects: a vanity project where everybody stands to lose. But anyone who's seen *The Avengers* will know that when you stack a bunch of ill-suited superheroes together against insurmountable odds, they usually prevail. 'Amok' is good.

Nobody will be surprised that the album's fairly predictable premise is: 'Let's see what happens when you try to make electronic music sound organic'. It's a premise lesser musicians have often bored people with. Yet the easy chemistry between everyone on 'Amok' means that more often than not the record is beautiful. Latter-period Radiohead sounds like a bunch of gifted technicians awkwardly trying to outdo each other. The best bits here sound fluid and relaxed.

Of the 'proper' songs, 'Judge, Jury And Executioner' recalls the skittishness of Radiohead's 'Lotus Flower', but does it better, while 'Default' is very nearly equal to the brilliant 'Harrowdown Hill' from 'The Eraser'. Intriguingly, all the band members shine on their own particular bit. 'Dropped' sees Refosco take Afrobeat rhythms head-on. The bouncing bass on 'Reverse Running' recalls what made Flea so charming on Red Hot Chili Peppers' more tolerable moments. Waronker holds these elements together with understated aplomb. Godrich, as usual, makes things sound lovely.

Getting stoned with celebrity friends while listening to Afrobeat must be a lot of fun when you're an A-lister. But this goes way beyond bromance: away from the confines of their stagnant, perhaps loveless marriages, these men are making beautiful music together.

Dan Martin

BEST TRACKS: 'Default', 'Dropped', 'Reverse Running'

8

FACES TO NAMES...
Three reviewers,
three questions



DAN STUBBS
Favourite track at the moment?

"The Strokes - 'One Way Trigger'. It's Julian Casablancas singing like a girl over one of the alternate Tetris themes. What's not to like?"



BARRY NICOLSON
Favourite album at the moment?

"It has to be 'm b v'. It's so good, I'm not even bothered about the new Strokes album sitting in front of me."



DAN MARTIN
Favourite Cribs single?

"'The Wrong Way To Be'. This changes most days, but last time I picked one it was it this. Also it was the last song I ever crowdsurfed to."

AUTRE NE VEUT

ANXIETY SOFTWARE



Brooklyn producer Arthur Ashin's second album takes us on a journey through his innermost fears and desires. 'Anxiety' moves between smooth grooves and kaleidoscopic electronics, but it's the sensual vocals that carry the record - whether it's the rich caress on 'Counting', the slow whisper set against the hi-hats on 'A Lie', or the intense euphoria of 'Ego Free Sex Free'. Many a late-night chat will take place about whether this should be called alt.R&B, indie R&B or plain old ambient electronica, but there's no debate about it being one of the sexiest and most luxurious albums of the year so far. **Kieran Yates**

BEST TRACK: 'Ego Free Sex Free'

7

CAITLIN ROSE

THE STAND-IN NAMES



On her acclaimed 2010 debut 'Own Side Now', 23-year-old Caitlin Rose stayed pretty faithful to her country and western ancestors, oiling the wagon wheels of her trad Nashville sound with just a touch of pop. Now a grand old dame of 25, she's put some meat on her musical bones, cranking up a Stony riff on 'No One To Call' and test-driving a vampy demeanour on 'When I'm Gone', all of it sugared sweet as a nut by her silky voice. Not that there's anything here that will scare the horses - surprises are limited to the near-gospel ambience of 'Everywhere I Go' and some fuzzboxed fun on 'Menagerie' and the whiskey-soaked 'Dallas'. Otherwise it's old-time slide guitar and mandolin all the way - but the stories Rose tells are as fresh as wet ink. **Matthew Horton**

BEST TRACK: 'When I'm Gone'

8

DUOLOGUE

SONG & DANCE KILLING MOON



If the idea of a band taking all their cues from Radiohead's post-'Kid A' era tickles you, then it's time to get acquainted with London five-piece Duologue. Frontman Tim Digby-Bell's falsetto howl is a dead-ringer for Thom Yorke's, and 'Cut And Run' sees him glide over an 'I Might Be Wrong'-style industrial atmosphere created by steely guitar riffs and choppy beats. Elsewhere the rock chorus of 'Snap Out Of It' hints towards 'Black Holes & Revelations'-era Muse and their move into stadium territory. But it's mid-album epic 'Push It' that best showcases their dexterity, an eerie bass-drum kick blending with a beautiful crescendo of soaring violin strings and piano keys. **Simon Butcher**

BEST TRACK: 'Push It'

7

MAZES

ORES AND MINERALS FAT CAT



Having shaken up their fizzy bottle of adolescent lo-fi tunes on their debut album back in 2011, Mazes have only gone and grown up for album number two. On 'Ores and Minerals', they ditch the giddy sounds of their early material and adopt a broader palette. Showing off just how much they've learned in the last two years, 'Jaki' is the band bragging about their ability to grow a moustache; 'Sucker Punched' explores their new-found appreciation of wine; and 'Significant Bullet' is Mazes getting really into the news. Maturity is nice, but is it wrong to want the fun times back? **David Renshaw**

BEST TRACK: 'Bodies'

6



THEME PARK

THEME PARK BELLA UNION

Londoners' cocktail-hour guitar-pop debut lacks fizz



We may have missed the youths rioting on London's streets, calling for more tropicália-tinged indie-funk. Who knows? We *have* been taking a lot of Vicodin. But somehow, three years after bands like Washed Out and Lemonade defined the sound of ironic Hawaiian shirt-wearing for a generation, here are London quartet Theme Park trying to convince us that this sort of thing isn't a terrible idea.

'Big Dream' sets the template early on. A white-suited, scratchy guitar riff Miami-Beaches its way in and orders a piña colada. A big elasticated bassline funks down next to it. A lazy disco kick-drum arrives. There's some unlikely vocal guff from Miles Haughton about "giving it up". Then, at 2:30, some other guy does a needless falsetto version of the main vocal line. Repeat. Fade.

Talking Heads have been mentioned a lot in chats about Theme Park; a convenient reference point for people who didn't hang

around the north London toilet circuit in the late noughties. Theme Park were at school with Fryars, Bombay Bicycle Club and Cajun Dance Party, a stone's throw from where the venue Nambucca was having its own revolution with bands like The Holloways, and that's the culture on which they seem to have been weaned: sunny, scrappy, slightly naive MySpace-era guitar pop that speaks flatly of chillaxation.

Occasionally, their claim to be putting the spirit of film director Terrence Malick into their art rings true: the front-footed 'Two Hours' leans on that same widescreen sense of an eternal moment, like an 'All My Friends' for the 2010s. But mostly, what their reliance on groove rather than tune adds up to is dirge. Despite taking way more time to get going than their big-in-2007 school chums, it seems like their album will only be a footnote to 2013. *Gavin Haynes*

BEST TRACKS: 'Two Hours', 'Saccades (Lines We Delay)', 'Los Chikas'

3

DOLDRUMS

LESSER EVIL ARBUTUS/SOUTERRAIN TRANSMISSIONS



In the mood to have your mind twisted? Then dive into 22-year-old Canadian Airick Woodhead's experiments. This, his debut, is thrilling and chaotic and, at its peak, catchy like Grimes. 'She Is The Wave' is nasty electronica, 'Egypt' has some soaring, looped vocals and 'Anomaly' is based around what sounds like a lost Pet Shop Boys hook. If you'd like your mind to stay where it is thanks, avoid the way-too-busy 'Live Forever' and 'Lost In Everyone', which sounds like a Thom Yorke leftover. But like a good new party drug, 'Lesser Evil' finds a sweet spot more often than not if you let it. *Siân Rowe*

BEST TRACK: 'Anomaly'

7

KAVINSKY

OUTRUN MERCURY



Cheesy soft-rock guitars, guest spots from Lovefoxxx and Havoc from Mobb Deep, a storyline straight from a horror B-movie: this album really shouldn't work. That it does is down to Kavinsky's painstaking production and his dark vision of the place where rock and electro meet. Years touring with Daft Punk have made a deep impression, and Kavinsky has created a glossy synth sound that's undercut with a sinister edge. Tracks like the strutting 'Blizzard', the eerily sexy 'Nightcall' and the knowingly overblown 'First Blood' make you feel as cool as a joyriding Ryan Gosling, even if you're sat on the 8.15 East Coast service to Peterborough. *Kevin EG Perry*

BEST TRACK: 'Blizzard'

8

THE RIDER

What we're watching, judging and walking the line to this week



TV

Discovering Cash
Sky Arts doc celebrating the Man In Black's 81st birthday, with footage of his Folsom Prison show
PLUS interviews AND banging insight.
WATCH IT: Sky Arts, Monday, Feb 25, 9pm



DVD

On The Road
Love Jack Kerouac's tales of jazz, drugs and really long drives? Then pass judgement on Sam Riley and Kristen Stewart as they recreate the Beat Generation's defining period.
BUY IT: £12.99, play.com



Film

Cloud Atlas
Adaptation of David 'not the one from Peep Show' Mitchell's novel starring Tom 'the one from Forrest Gump' Hanks, Halle 'the one from Monster's Ball' Berry and Ben 'Pingu in Nathan Barley' Whishaw.
WATCH IT: In cinemas from Feb 22

THIS WEEK'S SINGLES

Reviewed by NME's
LISA WRIGHT



MILES KANE

GIVE UP COLUMBIA



The top YouTube comment under the video for this new Miles Kane single reads: "He looks and sounds like Miles Kane". Normally this kind of banal statement would be fairly pointless, but the overwhelming vibes 'Give Up' gives off really are of looking and sounding like Miles Kane. It's all about the tight trousers, sleazy riff and Monkeys-meets-Kasabian spirit. Standard.

THE CHILD OF LOV

GIVE ME DOUBLE SIX



The 'secret identity' thing is a risky business. You aim for The Stig and you end up like WULF, a broken band whose frontman posts 'cryptic' break-up notes online like a spurned ex. The Child Of Lov, however, realises being an enigma is fruitless if you've got no tunes. 'Give Me' is like a lo-fi OutKast – sexy, sweet and a bit dangerous. The fact he's a skinny hipster from Holland just makes it that much more extraordinary.

BASTILLE

POMPEII VIRGIN



Aside from the juddering keyboard parts ripped directly from New Order's 'Temptation', 'Pompeii' is a track for people who think Two Door Cinema Club have become a bit too experimental. It's not horrible and it'll almost certainly be big, but ask yourself this: do you really want to be one of *those* people?

EXAMPLE

PERFECT REPLACEMENT MERCURY



Imagine, for a sec, that you are renowned hitmaker Elliot Gleave, aka Example. That an evil curse has wiped the last 10 years of history from your brain. That the last music you remember hearing is Limp Bizkit. That the first music you hear after Limp Bizkit is Calvin Harris. WHAT DO YOU DO? You mix them together, and somehow make it almost acceptable on 'Perfect Replacement'.

JAGWAR MA

THE THROW MARATHON ARTISTS



This sounds like Tame Impala at the Hacienda and is the latest Aussie offering to blow my mind (and twist my melon). It's as ravey as it is dreamily druggy, with psych-tinged vocals and blissed-out LCD Soundsystem-gone-'90s beats. It's excellent. All hail the Wizards of Oz, etc.

WILEY FEAT. CHIP

RELOAD WARNERS



Who is Chip? Why on earth would anyone call themselves Chip? I wish Wiley would get back to doing his USTREAM channel. That Ko-Lee noodles video was brilliant. This song, however, is not brilliant. This song is the distillation of an entire 'Now That's What I Call... Ibiza' album in one horrible swoop. I want some chips.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard



DJANGO DJANGO/ MILES KANE/ PALMA VIOLETS/PEACE

Stolen booze, piss-soaked fans and dangerously drunk guitarists... yep, it's the NME Awards Tour

NEWCASTLE 02 ACADEMY

THURSDAY, FEBRUARY 7

The stage is wired. The bands are wired. The crowd is wired. Everybody is wired. Behind the scenes the bands try to play it cool while sizing each other up. Everybody's got that nervy feeling, shuffling their feet like they're waiting for a blind date. It's up to four boys from Birmingham to break the ice, and as soon as Peace saunter onstage to open the 2013 edition of the NME Awards Tour with 'Higher Than The Sun' it's clear that this – this tour, this gig, this night, this whole thing – is going to be a righteous kind of fun.

They've only had 10 minutes to soundcheck, but Peace kill it. Their record isn't even out for a full month but songs like 'Wraith' connect immediately. The band aren't satisfied when they come offstage, determined

to get even better. Palma Violets are electric, but run out of time and offer the crowd the choice of 'We Found Love' and '14'. They pick the latter.

Miles Kane hits the ground running. He's played a couple of warm-up shows in preparation and he's bringing his A-game. His shtick goes down well in a room where a decent number of young men have come dressed in buttoned-up paisley shirts and blazers, like miniature facsimiles of their mod idol. They start queuing up at the stage door before he even finishes. When the Palmas duck outside for smokes they're swamped with posters and tickets to autograph.

Unbeknown to the band, one of their entourage has lifted a bottle of Jack Daniel's from Miles' empty dressing room. This is not a good way to become best of friends. There are bad waves of paranoia and intolerable vibrations on this first night on the road. "No-one trusts us any more!" says Chilli from the

Palmas later. "It's not our fault!" Harry from Peace reassures him: "I trust you! *Mi casa, su casa.*" The culprit is found and dispatched to buy a replacement bottle. Amends are made.

Back in the main room, Django

are storming their set, winning over even the diehard Kane fans when they namedrop the Toon into 'Skies Over Cairo'. When the show's over the headliners and Miles head to their spacious tourbuses to rest

VIEW FROM THE CROWD BAND OF THE NIGHT?



**Katie, 20,
Blackburn**

"Miles Kane. We made our way to the front. It was so hot and intense down there."



**Ben, 32,
Manchester**

"Django Django. I love how they build their set – it's very well thought through."



**Jade, 18,
Cheshire**

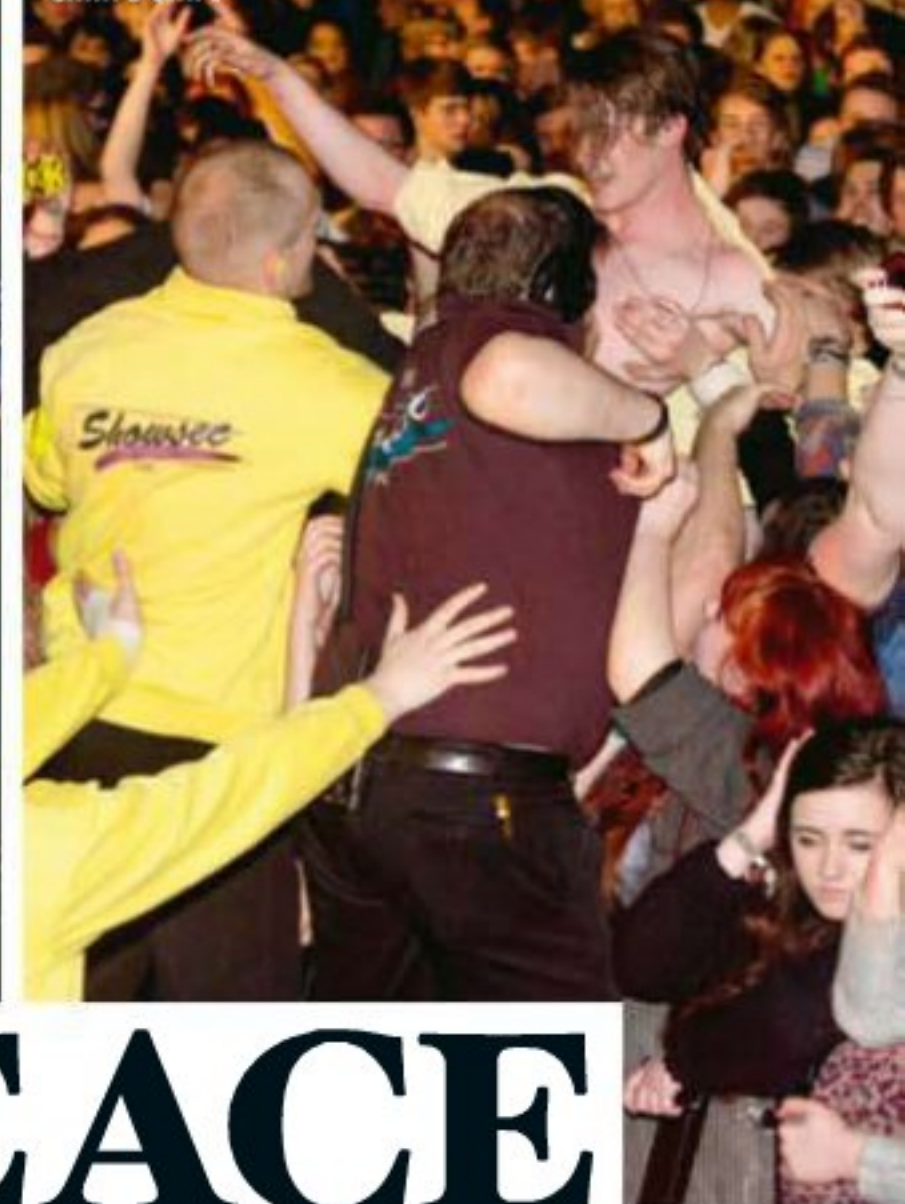
"My favourite band of the night was Django Django. They just tore the roof off the place."



**Brook, 27,
Muirfield**

"Miles without a shadow of a doubt, he's an absolute legend. That's why I came here."

Even the bouncers wanted some of Chilli's shirt

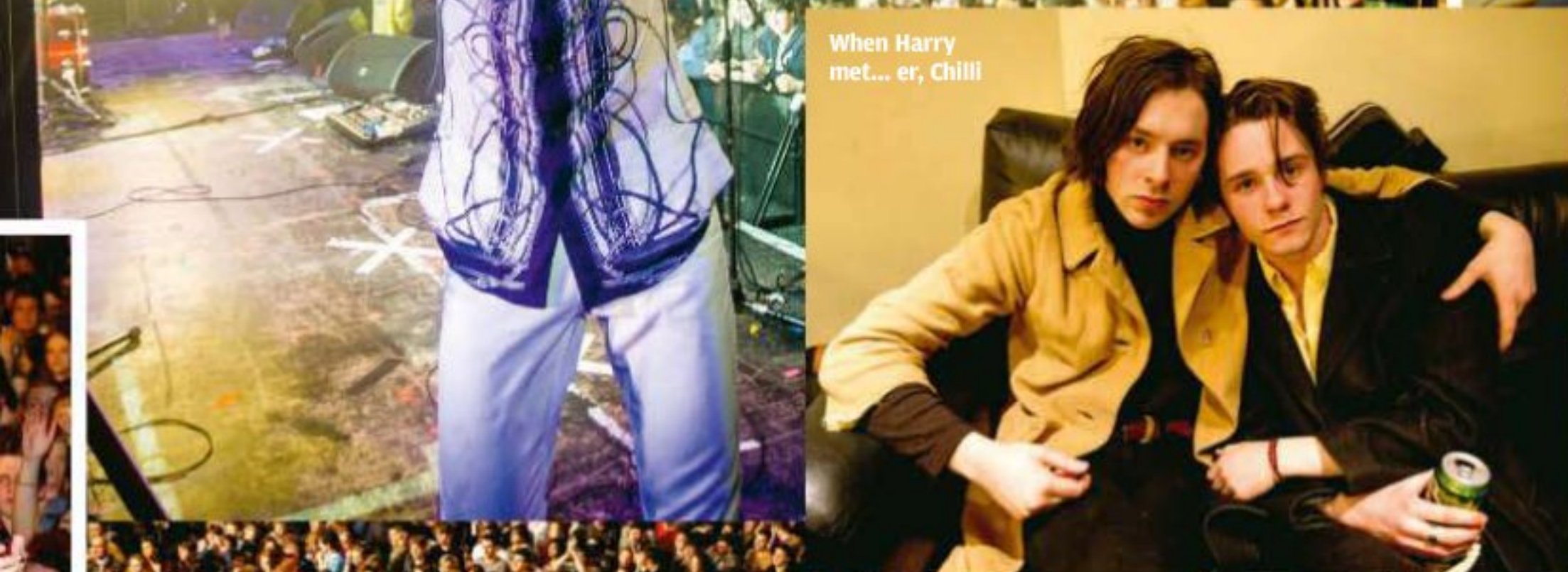




"Quick! Get me some fucking deodorant!"



No prizes for guessing where most of the Stella went



When Harry met... er, Chilli



Django attempt a mass high-five

and recuperate ahead of the drive to Manchester. Peace and Palmas, who are touring in tiny splitter vans, have other ideas. They head off into the night to down shots in sticky-floored indie haven Gotham Town, break into the city-centre ice-rink to skate rings around the half-arsed security, and finish the night being propositioned in the toilets of a gay bar. Hell, why not?

MANCHESTER ACADEMY 1

FRIDAY, FEBRUARY 8

Palmas' tour van judders into a truckstop greasy spoon. Feral hangovers are fed before they get back in, trying to catch some sleep to a soothing soundtrack of Suicide and Television Personalities. Most of the band are still suffering from the night before, but when we get to Manchester Pete Palma initiates a mission to roll across town

to Blueprint Studios to congratulate a certain Johnny Marr on being named *NME's* Godlike Genius. Pete's reward is the chance to play Marr's signature Fender Jaguar. When we get to the venue everything is starting to run a bit more smoothly. Peace even have time for a full soundcheck, and the result is an even bigger, richer sound as the minor hiccups of the opening night are ironed out.

Palmas' set is monstrously loud. Will's drumming on 'Tom The Drum' is ferocious and the crowd pogo furiously as soon as 'Best Of Friends' kicks in. Miles Kane doesn't want to leave the stage when his show ends, and he repeats the call-and-response at the end of 'Come Closer' (*"Ab-ab-ab-ab"* *"Woah-oah-oah-oah"*) even more than usual after his band leave the stage. He's buzzing afterwards. "There was a great atmosphere in there," he says later. "You have good gigs, but then

NME AWARDS TOUR AWARDS

BEST BACKSTAGE TUNES

Harry Peace: "I've been overhearing Miles Kane listening to Gorillaz and really vibing off that." **Chilli:** "Yeah. Gorillaz, that was a good one."

UNSUNG TOUR HEROES

David Django: "The catering's been amazing. You get used to just eating sandwiches on tour, but they've been putting on an amazing dinner every night."

BEST HAIR

Chilli Palmas: "Peace. Their drummer Dom has the hair that our drummer Will wants. The whole band just have really good hair."

BEST TUNES DESPITE THEIR FASHION

Miles Kane: "I'd give an award to Peace. I dig their tunes and I think they're good lads. They could sharpen up slightly. They do wear a large denim jacket,

but I'm not going to hold that against them."

AWKWARDEST MOMENT

Chilli: "We had a friend who came down to the first one and she stole Miles Kane's whiskey. We got into way too much trouble."

MOST DEBONAIR

Harry Peace: "It has to be Chilli. Best partier. Best dressed. He's just the suavest male on tour."

NME's Kevin EG Perry
saves Peace's Doug
from certain death



Giving Peace a chance:
Miles with Harry



Pete Palma pops in
to see Godlike Genius
Johnny Marr



The blinding lights
weren't helping
Palma Violets



Met's Alex Edkins
tries in vain to wipe
his blood off the
ceiling using a guitar



Harry Peace: more
costume changes
than Les Mis



Django Django's
dance routine
rehearsal was
a disaster

WHAT TWITTER THOUGHT

@JamieThomas
"Can't get over how
good Miles Kane
was in Manchester"

@1hobson
"What a great
weekend in Leeds,
my body is in
absolute tatters
now though"

@HorsforthPete
"Wow,
@PalmaViolets just
blew my mind"

@SyRichards
"Didn't take many
photos tonight at
#nmeawardstour
I was too busy
getting blown
away"

@graceellis_x
"@thedjangos were
brilliant last night
#NMEawardstour"

@alex_watson28
"At the
#NMEAwardstour
in Leeds. There's
some fucking
terrible haircuts
on show here"

sometimes you just feel something else. It had that tonight."

Django Django limber up like athletes before their set, lunging and stretching just before they head on for a show that gets an even bigger reaction than in Newcastle. Later, Miles Kane and his band head over to the official afterparty to watch scarily talented scamps The Strypes, before all four bands end up in adjacent boozier Big Hands. Everybody's friends again. Compared to Newcastle it's a relatively quiet night, but we're still in there at 2am when they kick out.

LEEDS 02 ACADEMY SATURDAY, FEBRUARY 9

Leeds brings the most up-for-it crowd of the tour so far, with moshpits all the way back to the sound desk. Miles Kane has become a huge fan of

Peace since the tour started. "It's early doors for them, but I think those tunes can connect," he says, before watching their whole set from the balcony.

The crowd react to every Palma Violets song tonight like they're at a festival, circle pits as far as the eye can see. It goes so well that for the first time this tour they add 'Brand New Song' to the end of their set. Chilli dives

*The tour van is called to
bring clothes that don't reek
of another man's urine*

into the crowd and his shirt gets torn apart. Sam ends up in the drumkit. It's the most exciting and visceral rock'n'roll show I've seen in years.

Backstage a lone voice is loudly demanding to be brought the finest narcotics known to humanity. Three storeys below the smoking balcony, gathered fans call up for the bands to

come down and hang out. The Palmas head downstairs but Doug from Peace has other ideas, pushing himself up over the railing. It's unclear whether he's pissed enough to jump, but he's definitely pissed enough to fall. I wrestle him back off the ledge, which only encourages him to try and make it past me again. 'Splattered guitarist' is not the headline I'm looking for. I have to keep Peace in one piece.

The scene is descending into bad craziness. By the time Peace and Palma Violets finally make it to basement club The Wire for their respective DJ sets we can tell 'restraint' is not a word you'd use to describe Leeds on a Saturday night. One guy near the DJ booth is so paralytic he's struggling to make it to the toilet. Will from the Palmas, because he's a gentleman, begins to help him across the dancefloor but they only make it halfway before the guy drops his trousers. This is the exact moment that Chilli arrives, and the guy slashes all over his legs. Understandably, Chilli's pretty pissed off about being pissed on.

The tour van is called to bring clothes that don't reek of another man's urine.

Around 3am, long after the bands have stopped DJing, somebody puts on 'Best Of Friends'. I grin at Pete and ask: "What the fuck is this shit?" He shakes his head even as the club erupts around us. Time to leave. We head next door to a club called Milo's, where the soundtrack jumps back 60 years. "A-wop bop-a loo-mop, a lop bam boom", as a wise man once said. It's gone 5am by the time Will and Harry lead the search for fried chicken and eventual beds. Then you realise... By Christ! It's only day three... **Kevin EG Perry**

FOALS

XOYO, LONDON THURSDAY, FEBRUARY 7

Ditching angular art-pop for lasers and ROCK, the Oxford dons crowdsurf into the big league

Behind Foals' deadpan stare – the one that tells you the Oxford quintet need to be taken seriously – it's easy to believe there's a playful side. One that has the band falling about laughing every time they play a show and convince the world indie pop is high art. On the eve of the release of third album 'Holy Fire', a record that exchanges the choppy indie of 'Antidotes' and 'Total Life Forever' for pure rock thump, the band use their NME Awards Show to fix numerous add-ons to their sound.

It results in a show that runs head-first into the future, leaving the Bloc Parties, Futureheads, Maximo Parks and other puzzlepop artniks of the 2007 freshman year to flounder as sweet memories. Foals have outlived that era, and are about to emerge on the other side with a strong claim for the indie big league.

Before the band are anywhere near the small stage in XOYO, the crowd are treated to a laser lightshow. For over 10 minutes, fragmented laser beams are thrown in *Tron*-like patterns across the room, soundtracked by grizzled IDM

that makes you wonder if you've walked into an Aphex Twin show by mistake. When Yannis, Jack, Jimmy, Walter and Edwin arrive to zip through 'Prelude' and burst into 'Total Life Forever', their sound is soaring, atmospheric and surprisingly heavy. There's no sign of early singles 'Hummer' or 'Cassius', and by the time they close with chant-fuelled

bouncer 'Two Steps Twice', the band's power feels closer to metal than indie.

Between all of this Yannis is a silent ringmaster who stirs up chaos when he takes a crowdsurf during 'Providence'. The sheer explosive energy of Jack's drumming enters the spotlight when he bashes the lighting rigs with his sticks during the climax of 'Red Sox Pugie'. Conversation is kept to a minimum, except when Yannis apologises after

his third stagedive: "Sorry to the person whose hair I pulled out with my guitar – this song's for you." When the show ends there's a roar as if the band have turned water into wine. It's almost like it wasn't *just* a load of guitars and some drumming. Then they leave the stage, presumably to fall about laughing again. *Alex Hoban*

SETLIST

- Prelude
- Total Life Forever
- Miami
- My Number
- Balloons
- Blue Blood
- Late Night
- Providence
- Spanish Sahara
- Red Sox Pugie
- Electric Bloom
- Inhaler
- Two Steps Twice



Yannis got a bit lost on his way to the bar



HURTS

HEAVEN, LONDON THURSDAY, FEBRUARY 7

The festival-slaying synth-pop duo bring drama, passion and, er, Harry Styles to the capital

So, Harry Styles is here tonight. Not just a mere celebrity-spot, but a doe-eyed symbol of how very, very successfully Hurts have fused underground flavours with the glossiest of commercial tunes to become big enough to have a private jet, Europe at their feet and an actual pop star as a pet. You wouldn't see Harry at, say, an Oh Land gig, would you?

Except you almost would, because tonight's support, Say Lou Lou, fit snugly into that wafty, chilly synth-pop slot, dreaming of Stevie Nicks and Pat Benatar while cooing smokily about "*days of ashes, nights of flames*". It's beguiling, but we're not here for subtlety.

They're dressed for the opera, but of course, Hurts are pretty much slumming it in the 900-capacity Heaven. Their colossal presence and formidable lightshow speak of three years spent owning festivals across the continent. The new songs bouff their high drama even higher. Theo Hutchcraft and Adam Anderson begin with the title track from their forthcoming second album, 'Exile', all low, rumbling technoid bass with Theo's voice silky on top. It's captivating, as is 'Miracle', with Theo's agonised cry

of "*And deeeeeeep in my hearrrt you will FIIIIIIIND*" clutching your aorta with iron fingers in a velvet glove.

The tune-assault continues, and the crowd responds by creating a stadium within a club, howling along to the robotic swagger of 'Silver Lining' and the flouncing glory of 'Evelyn'. New track 'Blind' is what should have happened when Rihanna duetted with Coldplay, as eerie treated backing vocals and cavernous drums create a dramatic backdrop to Theo's heartbroken howls. 'Cupid' has sharper rock teeth, a pounding beast that along with apocalyptic synth-goth shredder 'The Road' offsets the sweeter moments and reminds you that Hurts came to their pop pinnacle via a more circuitous route than our Mr Styles.

The duo seem delighted to be back, Theo hurling the customary white roses into the crowd. They may be first-class poseurs, but they're not afraid to look like berks in the service of passion. And as they close with the rush of 'Better Than Love' and the air-punch glory of 'Stay', that passion is infectious to the point of unstoppable. And that's what makes them beautiful. *Emily Mackay*

VIEW FROM THE CROWD

When are Hurts gonna be a stadium band?



Martina Bocchiero, 22, Italy

"I hope soon! I'll be there. This is the sixth time I've seen them. I love them."



Eileen Cha, 22, China

"Soon! They seem ready for it. I never thought I'd see Hurts. I've come from China. It was worth it."



TRIBES

ELECTROWERKZ, LONDON WEDNESDAY, FEBRUARY 6

The Camden quartet and their newly sun-drenched riffs are back from California to road-test album number two

If you need one final, indisputable example of how prolific and exciting Birmingham's B-Town scene has been over the last 12 months, **Superfood** are it. With zero singles, zero YouTube videos and not even a Soundcloud to their name, they're riding a wave of buzz created solely by a handful of mostly hometown shows. The '90s is the latest hip period to plunder, but Superfood's sound dwells as much on the decade's less obvious conspirators (Ash, Supergrass) as their more credible brethren ('Leisure'-era Blur), merging the buoyant pop hooks of the former and the baggy tinges of the latter into something that shimmers as hard as it swaggers. When they finally start putting some stuff on the internet, it should be something genuinely special.

On the other hand, far from keeping all their music to themselves, **Tribes** have barely let the dust settle on 2012 debut 'Baby' before re-emerging with its successor, 'Wish To Scream'. Playing an NME Awards Show as the final, hometown gig in a run of dates designed to road-test that forthcoming second album, it feels like the Camdenites have hardly been away. They open with old favourites 'When My Day Comes' and 'Sappho', picking up the baton again with anthemic ease, and the riff-laden blues stomp of new single 'How The Other Half Live' (the clear highlight

THE SETLIST

- When My Day Comes
- Sappho
- Corner Of An English Field
- How The Other Half Live
- Get Some Healing
- Bad Apple
- Sons And Daughters
- Never Heard Of Graceland
- Halfway Home
- Dancehall
- Wrapped Up In A Carpet
- We Were Children

from 'Wish To Scream') proves the quartet have spent time inserting a few more tricks up their denim sleeves. Recent tune 'Wrapped Up In A Carpet' is hazy and sun-drenched – just like LA, the city where it was written – while the more subtle 'Never Heard Of Graceland' twists Tribes' lighters-aloft formula into something less bolshy. Sure, there are times when the energy dips slightly: slower-paced newbie 'Get Some Healing' clearly needs the crowd to be more familiar with its gentle strums before it fully works live, but as the strains of 'We Were Children' soar out, it's clear there are enough people willing them on to ensure that shouldn't take too long. *Lisa Wright*



DELPHIC

XOYO, LONDON TUESDAY, FEBRUARY 5

Electronica is the Formula One of music – spend too long recalibrating in the pits and you'll find yourself at the back of the field. Which is where Manchester's synth-rock crossover kids Delphic find themselves after three years souping up the New Order-ish twinkles of 2010 debut 'Acolyte'. Everything Everything and Django Django have overtaken them, while Grimes, Crystal Castles and The xx are taking the race clean off the track. Delphic's catch-up tactic is to try every trick in the book. They take the stage at this NME Awards Show in matching black suits – to match their suave new sounds – and set about embracing warped '80s pop like a long-lost neon brother. Like White Lies they throw all-out enormo-choruses at the arena wall during new single 'Baiya' in the hope it's weighty enough to break them in. Like Chairlift they reduce the '80s revival to the sound of glistening crystal on 'Don't Let The Dreamers Take You Away'. And like starving men at an all-you-can-eat electro buffet, they hoof up as many psychedelic synths, hip-hop beats and falsetto choirs and as much boyband schmaltz and Afropop as they can. It's an approach that's seen new album 'Collections' criticised for a lack of focus; but live, it makes for a head-spinning joyride through modern club culture. Jittering like a man possessed, James Cook knits these disparate threads together, winding up to the twittering brilliance of 'Counterpoint' – still the sound of topless angels going absolutely mental. *Mark Beaumont*

WOLF ALICE

WAITING ROOMS, LONDON MONDAY, FEBRUARY 11

We've got the snots and sniffles tonight," croaks Ellie Rowsell at the start of this NME Awards Show. But a funny thing happens when the frontwoman sings: her strained speaking voice suddenly becomes smooth, soaring and mucus-free. Typically, north London's Wolf Alice like to keep us guessing. They started out as a folk trio before adding a bassist and deciding to rock things up – a lot. On the evidence of tonight, their noise crush is swallowing the old strummed stuff whole. They open with a new song that's all riffs and wails, before launching into an incredibly loud version of 'Leaving You'. Then comes 'Go Out Do Nothing', which has the title of a lost Elastica classic, and sounds like one too. Admittedly, the old Wolf Alice lingers in Rowsell's folk-tinged vocals. But their future clearly lies in tonight's torrent of hooky rock tracks, which whizz by in just 30 minutes. As a band, Wolf Alice still look a bit motley: one member is dressed for a trendy jazz club, while another seems to be wearing his pyjama top. But Rowsell says they're all "best friends" now, and they sound so good we believe her. Just as we're getting our heads around this, they end on their most confusing song, which happens to be their new single. It's called 'Fluffy' but this banger is nothing of the sort – it's buff and spiky, like a hedgehog on protein shakes. That's the way with Wolf Alice: still confusing, already fantastic. *Nick Levine*

TOY

SCALA, LONDON TUESDAY, FEBRUARY 12

There's no speed limit on the autobahn, right? That's the only way Toy could be considered legal, such is the white-knuckle energy they bring to their gilded, gliding motorik guitar pop this evening. Don't get us wrong. Last year's debut album was chuffing great. It's just that 10 minutes have gone in their NME Awards Show set, and already Tom Dougall's troops are making that stuff seem politely restrained by comparison. Indeed, by the time 'Dead And Gone' rolls around – imagine a three-second snippet of Pulp's 'Common People' stretched to infinity – they're in danger of making the psychedelic wormhole sequence at the end of 2001 look like a Sunday drive with your nan. Showing off their poppier side, 'My Heart Skips A Beat' sounds gorgeous, but it's those killer jams that make Toy come alive; one unnamed new track goes from treacherous, 'Isn't Anything'-ish pop to a careening finale in the blink of an eye. And 'Kopter' sees their Neu!-like rhythms gain momentum, Dominic O'Dair's guitar slicing viciously through the mix as drummer Charlie Salvidge barely keeps a lid on the gathering chaos. The only thing harshing our vibe, in fact, is Dougall's reluctant filling of his frontman shoes. The guy's a babe and all – he looks like Marc Bolan at a Jack White fancy dress party tonight – but come on, lively up, fella! What price a bit of stagecraft? When Toy are in full flight, however, all such quibbles melt away, like scenery rushing past the window. There's plenty more miles left to clock up. *Alex Denney*

KING DUDE

SHACKLEWELL ARMS, LONDON TUESDAY, FEBRUARY 5

You can tell a lot about a band by their pre-show rituals. Not for King Dude and his backing group a backstage huddle and some excitable high-fives. Instead, they stalk onstage like men en route to a murder, hang a huge, dyed-black American flag from the back wall, pour some triple measures of bourbon, and begin their first ever UK show with a toast, followed by a long, deep, glug. Dude – aka Seattle's TJ Cowgill – appeared on our radar late last year with 'Burning Daylight', a collection of folk, country and doo-wop songs doused in several quarts of clammy, gothic dread. Tonight, a black-clad guitarist and a percussionist behind a stand-up drumkit add sparse adornment to Dude's bare-bones songs, satanic musings like 'Jesus In The Courtyard' and the devastating 'I'm Cold', a clenched-teeth strum on which our antihero sets out to woo a girl called "Miss Ann Thrope". Dude's channelling of such vintage US touchstones isn't exactly an oddity in these backward-looking times, but the way his croon curls into a growl, like there's a beast inside eager to get free, is the sort of touch that would make Marcus Mumford soil his sackcloth pants. "This next one's a slow dance. It's supposed to be romantic," mutters Dude before 'You Can Break My Heart', a curdled doo-wop ballad swathed in twinkling percussion chimes, which he croons to a goth girl in the front row. He's a smoothie, sure – but you'd be a fool to get too close. **Louis Pattison**

UNKNOWN MORTAL ORCHESTRA

CARGO, LONDON TUESDAY, FEBRUARY 5

Celebrating the release of their subtle yet affecting new album 'II', Unknown Mortal Orchestra step onto the London stage in a daze. "We've all got stomach aches," frontman Ruban Nielson informs the sold-out crowd, themselves suffering from the sardine-like conditions, a testament to Nielson and his band's increasing profile. 'Little Blu House' and 'Thought Ballune' start a set that leans slightly more on the band's 2011 debut and showcases all the components that make UMO tick – big melodies, plenty of soul and a sense of otherworldliness. Drinking from the same psych well as Tame Impala, Peaking Lights and The Horrors, UMO are fond of playing up to their stoner credentials, and their three instruments combine to create a hallucinogenic fug. 'Monki' and a cover of Pink Floyd's 'Lucifer Sam' dive deepest on the wiggling-out tip, but the band thankfully avoid the kind of self-indulgent jams that can alienate all but those onstage. If anything, UMO are strongest when they live up to their pop idol potential, and 'How Can U Luv Me' and 'Ffunny Ffriends' see Nielson bopping his head so hard his carefully placed beanie hat almost drops off, while 'So Good At Being In Trouble' tips a charming show over into true quality territory. **David Renshaw**

DESAPARECIDOS

ARCHES, GLASGOW SATURDAY, FEBRUARY 9

It's been 10 years since Conor Oberst retired Desaparecidos, after a single album that has possibly come to be regarded with a little more reverence than it deserves. So brief was their career, in fact, that they never actually played a UK show, which made news of this reformation a welcome surprise. Though they're nominally a post-hardcore outfit, Oberst's voice – which sounds like he's petulantly biting his lip between every line – and his taste for wordy, loquacious songwriting means he could probably make an album of speed metal and it would still kinda sound like Bright Eyes. Desaparecidos, though, are a rowdier and more political proposition, whose lyrics touch on everything from commercialisation ('\$\$\$\$') to Arizona's racist stop-and-search laws ('MariKKKopa'). If the new songs are a yardstick, however, it's the Occupy and Anonymous movements that have served as the catalysts for this reunion: the latter group lend their name to a bilious anthem that warns: "The righteous will resist/And with faith, eat the rich", while 'The Left Is Right' concludes that "If one must die to save the 99, maybe it's justified". Which is pretty extreme, even for the guy who wrote 'When The President Talks To God'. There's certainly more than enough going on in 2013 to get morally outraged about; with a little luck, Desaparecidos might stick around to soundtrack it this time. **Barry Nicolson**



KRAFTWERK

TATE MODERN, LONDON SATURDAY, FEBRUARY 9

The German electro pioneers' waistlines have expanded but their robotic tunes are more streamlined than ever

It feels like a happening, doesn't it," says Jarvis Cocker, arriving at Tate Modern for the fourth night of Kraftwerk's eight-gig residency. Within touching distance is particle-science sexpot

Professor Brian Cox, who tells *NME* that 'The Man-Machine' was the first album he ever bought on vinyl, and the one that inspired his love of both physics and keyboards. Next to him is Duran Duran's cosmic key-tinkler Nick Rhodes. Pet Shop Boys frontman Neil Tennant has also been spotted. So Cocker is right – this *is* a happening, albeit one for people who find the thought of watching classic electronic music while wearing cardboard 3D glasses appealing. "I'm a bit worried mine won't fit over my specs," wobbles the Pulp man.

The reality of seeing Kraftwerk 'live' has, increasingly, become an exercise in watching four men in a line standing as still as possible. If you want all-singing, all-dancing, these are not the droids you're looking for. Yet the stiller Kraftwerk have become, the more they've invested in making each of their performances a, well, 'happening'. This run of shows is no exception: a band named after the German word for 'power station' performing in a former power station that's now one of the world's best-loved modern art galleries. They play in the Turbine Hall, the vast

entrance space previously home to installations by Ai Weiwei and Anish Kapoor, and each night is themed for one of their eight albums. Tonight, it's 1978's 'The Man-Machine', which was as close to

a pop album as the German electronic band ever got, in that it contains the mum-could-whistle-it hit 'The Model'.

If Kraftwerk have long been obsessed with finding the point where man and machine meet, age is forcing them to the side of the former – the *Tron*-like neoprene suits are obviously expanded around the stomach, and when not disguised by vocoder effects the vocals of sole original member Ralf Hütter have a windy, grandad-like quality. Technology, however, is helping to restore the cyber balance. Tonight, the sound is digitally crisp, and the 3D visuals jaw-dropping – there's a point in 'Spacelab' when members of the audience duck as a pointy satellite soars forth from the screen. Most stunning of all is the career-spanning set of brilliant electronic tunes. 'Neon Lights' is dreamily gorgeous; nukes-gone-wild anthem 'Radioactivity' has been updated with a Japanese verse concerning Fukushima, and 'Trans-Europe Express' and 'Tour De France 1983' prove that songs about trains and bicycles can be utterly transcendent. Two hours whizz past like an animated Volkswagen on a 3D autobahn. Standing still has never been so entertaining. **Dan Stubbs**

SETLIST

- The Man-Machine
- Spacelab
- Metropolis
- The Model
- Neon Lights
- The Robots
- Autobahn
- Radioactivity
- Trans-Europe Express
- Numbers
- Computer World
- Computer Love
- It's More Fun To Compute
- Tour De France 1983
- Tour De France 2003
- Aérodynamik
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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READING AND LEEDS FESTIVALS

STARTS: Reading Richfield Avenue & Leeds Bramham Park, Aug 25

DON'T MISS

If you were to ask Simon Neil (pictured) and his Biffy Clyro bandmates James and Ben Johnston how they're feeling right now, they'd probably say "pretty fucking great". Even better than when Matt Cardle took a (retitled) cover of 'Many Of Horror' to Number One in the singles chart. And that's because the Ayrshire trio have finally got their own Number One with sixth album 'Opposites', and have been announced as headliners for this year's Reading and Leeds Festivals. And they're more than ready for it. As they told NME: "We're going to have a really over-the-top show... you can't headline Reading and half-arse it". Also just announced for the bills are Foals, Jake Bugg and a reformed Fall Out Boy. Bring Me The Horizon, Deftones, Alt-J, Sub Focus and the entire Boy Better Know crew also appear.



KING KRULE

STARTS: London Garage, Mar 28

Archy Marshall has some new UK dates. He'll play Sheffield, Oxford and Southampton in April plus Liverpool Sound City and Live At Leeds in May.



LA ROUX

STARTS: Brighton Concorde 2, Mar 28

Elly Jackson has announced three dates – in Brighton, Bristol (Apr 2) and Coventry (5) – in the lead-up to her appearance at Coachella festival.



NIGHT BEDS

STARTS: London Borderline, Apr 15

Following his date in London, the 'Country Sleep' singer/songwriter will play Manchester Soup Kitchen (Apr 17) and Glasgow Broadcast (18).



ANGEL OLSEN

STARTS: Belfast Black Box, May 6

The haunting Chicago singer has two UK dates in May. Following an Irish tour she'll play Belfast and London's Cinema Museum (May 8).



VAMPIRE WEEKEND

STARTS: London Troxy, May 8

With their third album 'Modern Vampires Of The City' due, Ezra Koenig and co have announced a London date.



DIIV

STARTS: London Heaven, May 15

Zachary Cole Smith's shoegazers return to the UK for a date at the underground London venue. Will a tour follow? Let's hope so.



A\$AP ROCKY

STARTS: London O2 Academy Brixton, May 21

A\$AP and his Mob travel to the UK this spring. He'll play two nights in London, then Birmingham (May 23) and Glasgow (26).



LOVE SAVES THE DAY

STARTS: Bristol Castle Park, May 25

This party from the brains behind Glasto's WOW stage sees Rudimental, Bonobo and AlunaGeorge (pictured) play live.



GOAT

STARTS: London Electric Ballroom, Jun 27

Due to popular demand, the Swedish psych band's London gig has been moved to a bigger venue: Camden's Electric Ballroom.



MUMFORD & SONS STOPOVER

STARTS: Lewes, Jul 19 & 20

Mumfords' 'stopover' with Vampire Weekend (who headline Friday), The Vaccines, Mystery Jets and Johnny Flynn.



GREEN MAN FESTIVAL

STARTS: Brecon Glanusk Park, Aug 15

Band Of Horses headline on Saturday. The Horrors (pictured), Unknown Mortal Orchestra and Fuck Buttons also play.



UNKNOWN FESTIVAL

STARTS: Croatia, Rovinj, Sep 10

The Warehouse Project and Field Day team up for a new festival in a forest. Jessie Ware (pictured) and Disclosure play.

PICK of the WEEK

What to see this week? Let us help



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FIDLAR

STARTS: Birmingham O2 Academy, Feb 21

NME
PICK

Here's a brief play-by-play of the last time *NME* saw LA punks Fidler in London: Shouty song about beer. Loud song about skating. Gnarly song about being stoned. Lots of crowdsurfing. Another song about beer. Another song about drugs. More crowdsurfing. Some nosebleeds. The bouncers completely giving up and the stage being stormed, soundtracked (confusingly) by a Blink-182 song. To some (those who like sitting down at gigs with a sherry), a Fidler show probably sounds like a vision of hell. But if owning a neon snapback, every pop-punk record ever released and having a stick'n'poke tat is something you aspire to, then it'll be heaven. Fidler play Birmingham, Bristol Louisiana (Feb 24), an NME Awards Show at London Garage (25) and Oxford O2 Academy (26) this week. They'll play Brighton and Leeds next week. Get involved because, as the band say, "fuck it, life's a risk".



Everyone's Talking About CHVRCHES

STARTS: Manchester Ruby Lounge, Feb 25
Some 100,000 plays on their latest song 'Recover' in a matter of hours! Shows selling out in MINUTES! Leading up to the release of the 'Recover' EP, Chvrches play the ones you know – electro hits 'The Mother We Share' and 'Lies' – and plenty more you don't in Manchester and Bristol this week.



Don't Miss DRENCE/DEAP VALLY

STARTS: Sheffield Queen's Social, Feb 24
Drence brothers Eoin and Rory say they are influenced by having no money, England vs Argentina in 1998, Asbos and "Margaret"... so go and see if that makes any sense at one of their three shows with Deap Vally. They also support The Cribs in London on Feb 22 at one of the NME Awards Shows.



Radar Star JAGWAR MA

STARTS: London Birthdays, Feb 26
Aussie duo Gabriel Winterfield and Jono Ma's baggy revival songs 'Come Save Me' and 'The Throw' are two of the most uplifting singles of the past year. A full album of their 'Screamadelica'-referencing songs is out this year, and this NME Awards Show is their UK debut. If you missed them in the *Radar* issue, it's time to get acquainted.

WEDNESDAY

February 20

ABERDEEN

Sonic Boom Six/Under The Influence The Tunnels 01224 211121

BELFAST

Benga Stiff Kitten 028 9023 8700

Example Odyssey 028 9073 9074

Fighting With Wire Limelight

028 9032 5942

BIRMINGHAM

Capital Sun/Tori Lamb Yardbird

0121 212 2524

Expire/Rotting Out Adam & Eve

0121 693 1500

James Summerfield Hare & Hounds

0870 264 3333

Loveless Luck/Anima O2 Academy 3

0870 477 2000

Mark Eitzel Glee Club 0870 241 5093

BOURNEMOUTH

NME AWARDS TOUR Django

Django/Miles Kane/Palma Violets/

Peace O2 Academy 0870 477 2000

BRIGHTON

Arbouretum Prince Albert

01273 730 499

Baauer The Haunt 01273 770 847

Cymbals/Fun Adults Green Door

Store 07894 267 053

Delphic Komedia 01273 647 100

Mark Hole Fishbowl 01273 777 505

Milk And Biscuits/The Sticks Blind

Tiger 01273 681228

Reel Big Fish/Suburban Legends

Concorde 2 01273 673 311

Torches/Kill Moon The Hope

01273 723 568

BRISTOL

Aidan Baker Exchange 0117 9304538

Andy Burrows Fleece 0117 945 0996

Bobby Anderson Mr Wolf's

0117 927 3221

Bombshell Horseshoe

0117 956 0471

The Cold Harbour/Stillbust Croft

(Main Room) 0117 987 4144

Cold In Berlin Croft (Front Bar)

0117 987 4144

Ewan Hoozami No 51 07786 534666

Lauren Aquilina Thekla

08713 100000

The Portillo Moment/The Cavemen

Louisiana 0117 926 5978

Richard Hawley Colston Hall

0117 922 3683

CAMBRIDGE

Brother & Bones Portland Arms

01223 357268

Lee 'Scratch' Perry Junction

01223 511511

Phaeleh Cellar Bar 01223 365800

CARDIFF

Down To Folk? Gwdihw Cafe Bar

029 2039 7933

EDINBURGH

Larsa Captain's Bar 01316 682312

My Extraordinary/We Caught

The Castle Electric Circus

0131 226 4224

GLASGOW

Everything Everything Oran Mor

0141 552 9224

LEEDS

Frightened Rabbit LMUSU

LostAlone Cockpit Room 3

0113 2441573

Test Transmission/The Gonzos

Empire 01132 420868

Wolf Alice/Witch Hunt Nation Of

Shopkeepers 0113 203 1831

LIVERPOOL

Dorje & The Drills O2 Academy 2

0870 477 2000

Gallops Shipping Forecast

0151 709 6901

LONDON

Asher Roth/Chima Anya Garage

020 7607 1818

The Bone Sinner/The Connectors

Monarch 0871 230 1094

The Chapman Family The Lexington

020 7837 5387

Crowns Old Blue Last

020 7613 2478

Dave Gerad & The Watchmen

Slaughtered Lamb 020 8682 4080

Deftones/letlive O2 Academy

Brixton 0870 477 2000

Ducie Half Moon 020 7274 2733

The Electric Mainline Buffalo Bar

020 7359 6191

Glory Camden Rock 0871 230 1094

The Lumineers O2 Shepherds Bush

Empire 0870 771 2000

The Mispers Old Queen's Head

020 7354 9993

Moulettes Roundhouse

020 7482 7318

The Plea Dublin Castle 020 7485 1773

Rocketnumbernine Electrowerkz

020 7837 6419

Sierra/CC Smugglers Barfly

0870 907 0999

Stornoway/Rivals/The Heavy

Hearted McCluskeys 020 8541 1515

Sweet Baboo Shackwell Arms

020 7249 0810

Syd Arthur Sebright Arms

020 7729 0937

Villagers Village Underground

020 7422 7505

Winterhours/The Parade Monto

Water Rats 020 7813 1079

The Winter Olympics/Damn

Vandals Bull & Gate 020 7485 5358

MANCHESTER

Brandt Brauer Frick/Lapalux

Islington Mill 0871 230 1094

Four Short Of A Miracle Dry Bar

0161 236 5920

Walk The Moon Academy 3

0161 832 1111

NEWCASTLE

Your Demise/Heights O2 Academy

0870 477 2000

NOTTINGHAM

The Bronx/Single Mothers Rescue

Rooms 0115 958 8484

In Hindsight/Stakeout Rock City

08713 100000

OXFORD

Paws Jericho Tavern 01865 311 775

READING

Thy Art Is Murder The Facebar

0118 956 8188

SHEFFIELD

The Ghost Inside/Bury Tomorrow

Corporation 0114 276 0262

SOUTHAMPTON

...And You Will Know Us By

The Trail Of Dead The Cellar

023 8071 0648

WAKEFIELD

Sweet Ether Snooty Fox

01924 374455

WREXHAM

Jim Lockey & The Solemn Sun

Central Station 01978 358780

YORK

Mazes/Golden Grrrls/Sex Hands

Basement 01904 612 940

Swim Deep/My Grey Horse/Best

Friends The Duchess 01904 641 413



Villagers, Village Underground, London

THURSDAY

February 21

BATH**Attention Thieves/Manhattan Coast**
Moles 01225 404445**BELFAST****Karima Francis** Black Box
00 35391 566511
The Killers Odyssey 028 9073 9074
BIRMINGHAM
Borgias Flapper 0121 236 2421
Dave J Giles Rainbow 0121 772 8174
Fidlar/Virals O2 Academy 3
0870 477 2000
Haar Asylum 0121 233 1109
Peter And The Test Tube Babies
Adam & Eve 0121 693 1500
Stakeout/In Hindsight/Signal
My Escape HMV Institute (Temple)
0844 248 5037**BRIGHTON****Cosmo Jarvis** Green Door Store
07894 267 053
NME AWARDS TOUR **Django Django/**
Miles Kane/Palma Violets/Peace
Dome 01273 709709
Doldrums Prince Albert
01273 730 499
I Am Kloot St Bartholomews Church
01273 620491
LOOM The Hope 01273 723 568
The Payroll Union Latest Music Bar
01273 687 171
Syd Arthur Sticky Mike's Frog Bar
01273 749 465**BRISTOL****And They Wrote/Slow Down World**
Louisiana 0117 926 5978
Grand Magus/Primal Fleece
0117 945 0996
Martha Tilston Colston Hall
0117 922 3683
New York Transit Authority Thekla
08713 100000
Pure Love/Turbogeist Croft (Main
Room) 0117 987 4144
Sam Evans/Half Crown Mr Wolf's
0117 927 3221
Sleeping Lessons Croft (Front Bar)
0117 987 4144**CAMBRIDGE****...And You Will Know Us By The Trail**
Of Dead Portland Arms
01223 357268**CARDIFF****Continents/The Catharsis** Clwb Ifor
Bach 029 2023 2199
On The Rocks 10 Feet Tall
029 2022 8883
Reel Big Fish/Suburban Legends
University 029 2023 0130
Sevans Gwdihw Cafe Bar
029 2039 7933**EDINBURGH****The Pictish Trail** Caves 0131 557 8989
The Winter Tradition Voodoo Rooms
0131 556 7060**GLASGOW****LostAlone** Cathouse 0141 248 6606
Mazes Broadcast 0141 332 7304
Ocean Colour Scene O2 ABC
0870 903 3444
Taking Hayley/Speaking In Shadows
O2 ABC2 0141 204 5151
Walk The Moon King Tut's Wah Wah
Hut 0141 221 5279**GUILDFORD****Empress/The Deadlights** Boilerroom
01483 539 539**LEEDS****The Birdman Rallies** Verve
0113 2442272
The Bronx Cockpit 0113 244 3446
The Dukes Of Bevington/Young Jack
Carpe Diem 0113 243 6264
Kid Koala Brudenell Social Club
0113 243 5866
Lewis Mokler Empire 01132 420868
Saltwater Samurai HiFi Club
0113 242 7353**The Killers,**
Odyssey,
Belfast**Serious Sam Barrett** Fenton
0113 245 3908
Train O2 Academy 0870 477 2000
LIVERPOOL
Esco Williams O2 Academy 2
0870 477 2000
Ottersgear/Dave Gerad & The
Watchmen Leaf On Bold St
0151 707 7747
LONDON
Adam Clark/Woodcut Dublin Castle
020 7485 1773
Agnosy The Unicorn 020 7485 3073
Andy Burrows Bush Hall
020 8222 6955
Arbouretum Corsica Studios
020 7703 4760
Bard/Roxanne De Bastion Hackney
Attic 0871 902 5734
Blaenavon Buffalo Bar 020 7359 6191
Deathasaurus Rattlesnake Of Angel
020 7354 0471
Don Broco/Mallory Knox
Underworld 020 7482 1932
Exit Calm Borderline 020 7734 5547
Fella The Finsbury 020 8809 1142
Four Short Of A Miracle Monto Water
Rats 020 7813 1079
Gallops/Portasound The Lexington
020 7837 5387
The Ghosts Proud Galleries
020 7482 3867
Goldfish KOKO 020 7388 3222
Heart-Ships Old Blue Last
020 7613 2478
Houndmouth Shacklewell Arms
020 7249 0810
Kris Drever Islington 020 7609 4917
The Metatrons/Sally Archer The
Alleycat 020 7836 1451
Moulettes Dingwalls 020 7267 1577
My First Tooth Bull & Gate
020 7485 5358
NZCA Garage 020 7607 1818
Paws/Novella/Old Men Victoria
020 8399 1447
Phractal/Acre The Waiting Room
020 7411 5511
Puppet Kings Nambucca
020 7272 7366
Sarah Moss/Jaelee Small Zigfrid Von
Underbelly 020 7613 1988
NME AWARDS SHOW **Savages**
Electric Ballroom 020 7485 9006**Shlomo** Jazz Cafe 020 7916 6060
Stu Larsen Barfly 0870 907 0999
NME AWARDS SHOW **Tim Burgess**
Birthdays 020 923 1680
Villagers Village Underground
020 7422 7505
MANCHESTER
Lauren Aquilina Dry Bar
0161 236 5920
Norma Winstone Band On The Wall
0161 832 6625
Wolf Alice Trof Fallowfield
0161 224 0467
NEWCASTLE
Everything Everything O2 Academy
0870 477 2000
Girls Aloud Metro Radio Arena
0870 707 8000
Golden Grrrls/Silver Fox/Sex Hands
Morden Tower 0871 230 1094
Haddo Cumberland Arms
0191 265 6151
Ian Parker Cluny 0191 230 4474
Swim Deep University 0191 261 2606
Wet Nuns Hoult's Yard 0191 265 4282
NORWICH
Exit Ten Waterfront Studio
01603 63 2717
Funeral For A Friend The Forum
01603 662 234
Heights/Your Demise Waterfront
01603 632 717
NOTTINGHAM
Cold In Berlin/Berlin Black
Chameleon 0115 9505097
The Courteeners Rock City
08713 100000
Frightened Rabbit/Wintersleep
Rescue Rooms 0115 958 8484
OXFORD
Jake Bugg/Valerie June O2 Academy
0870 477 2000
PRESTON
The Cribs 53 Degrees
01772 893 000
SOUTHAMPTON
Boddika/BITR8 Junk Club
023 8033 5445
Rotting Out/Expire/Desolated Unit
023 80225612
Screaming Maldini/Bear Cavalry
Avondale House 023 8022 3405
ST ALBANS
IC15 Horn 01727 853 143

FRIDAY

February 22

BATH**Zinc Moles** 01225 404445
BELFAST
Sonic Boom Six Stiff Kitten
028 9023 8700
Steve Aoki Limelight 028 9032 5942
Tom Baxter Empire 028 9024 9276**BIRMINGHAM****Blizzard Of Oz/Wraith** Roadhouse
0121 624 2920
The Carpet Cutouts Flapper
0121 236 2421
The Chapman Family Rainbow
0121 772 8174
Nebukadnezza/Whispering Vault
Asylum 0121 233 1109
Pure Love HMV Institute (Temple)
0844 248 5037
St Malo Bulls Head
Weatherbird/My Own Agenda
Actress & Bishop 0121 236 7426**BRIGHTON****Antibang/Speak Galactic** Prince
Albert 01273 730 499
Don Broco The Haunt 01273 770 847**BRISTOL****Death At Sea/Krystal Klear** Thekla
08713 100000
Four Tet/Luke Abbott Exchange
0117 9304538
Gabby Young & Other Animals
Colston Hall 0117 922 3683
Joey Riot Lakota 0117 942 6139
The Lumineers O2 Academy
0870 477 2000
Mungo's HiFi Motion 01179 723111**CAMBRIDGE****I Am Kloot** Junction 01223 511511
Liz Lawrence CB2 01223 508 503
Richard Hawley Corn Exchange
01223 357851**CARDIFF****Bright Light Bright Light** Chapter
Arts Centre 029 2031 1050
The Gas Station Bop Gwdihw Cafe
Bar 029 2039 7933
Jake Bugg University 029 2023 0130**COLCHESTER****Hark/Serpent Venom** Arts Centre
01206 500900**DERBY****JD & The FDCs** Sitwell Tavern
01332 720909**EDINBURGH****The Kiks/The Martellos** Studio 24
0131 558 3758
The Retrophones Voodoo Rooms
0131 556 7060
Wet Nuns Electric Circus
0131 226 4224**EXETER****Reel Big Fish** University 01392 263519**GLASGOW****Dave Gerard & The Watchmen** Ivory
Blacks 0141 221 7871
Ocean Colour Scene/The Moons O2
ABC 0870 903 3444
Of Monsters & Men O2 Academy
0870 477 2000
The Pheromoans Nice'n'Sleazy
0141 333 9637
Pronto Mama/Madison Broadcast
0141 332 7304
Swim Deep/Jaws King Tut's Wah Wah
Hut 0141 221 5279**HULL****Sam Gray** Fruit Hull 01482 221113
Thy Art Is Murder Ringside
01482 226698
LEEDS
Alice Moving Under Skies Royal Park
Cellars 0113 274 1758
Billy Moon Fox & Newt 0113 243612
Claire Cameron Band The Library
0113 2440794
The Courteeners O2 Academy
0870 477 2000
Dorje Santiago 0113 244 4472**Girls Names** Cockpit0113 244 3446
Nubiyen Twist Wardrobe
0113 222 3434
Robert Babicz Eiger 0113 244 4105
Serious Sam Barrett New Headingley
Club 0113 275 7712
9bar New Roscoe 0113 246 0778**LEICESTER****Martha Bean** O Bar 0116 255 8223**LIVERPOOL****Jamie Broad** Zanzibar
0151 707 0633
Mazes Camp & Furnace
0151 706 0600
The Mono LPs View Two
0151 236 9555**LONDON****Archie Sylvester** Constitution
020 7387 4805
The Blind Hearts Rattlesnake Of
Angel 020 7354 0471
Bloc Party/The Joy Formidable/
Old Men Earls Court 020 7385 1200
Brodinski/Gesaffelstein/Club
Cheval XOYO 020 7729 5959**Casino Trap/Your Army** Bull & Gate
020 7485 5358
NME AWARDS SHOW **The Crib**s/
...And You Will Know Us By
The Trail Of Dead/Deap Vally/
Drenge O2 Shepherds Bush Empire
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(Upstairs) 0871 230 1094
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Dexters/The Merrylees/Lazy Talk
Macbeth 020 7739 5095
Dogs D'Amour Borderline
020 7734 5547
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Goodnight Celluloid/Howard & The
Leaves Stags Head 0207 739 6741
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Kid Koala Scala 020 7833 2022
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020 7422 0958
The Loyalties/Death By Sexy Barfly
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French Nest 020 7354 9993
Our Lost Infantry/Layers/The
Adelines Power Lunches Arts Cafe
O Children Jamm 020 7274 5537
Ruby & The Rib Cage Hackney Attic
0871 902 5734
Rudimental Village Underground
020 7422 7505
Sally And The Soothsayers Dublin
Castle 020 7485 1773
The Snare The Finsbury
020 8809 1142**Some Weird Sin/Deathcuts** Buffalo
Bar 020 7359 6191**Stakeout/In Hindsight** O2 Academy
Islington 0870 477 2000**Train** HMV Hammersmith Apollo
0870 606 3400**Valentina/Kwabs** Shacklewell Arms
020 7249 0810**MANCHESTER****Everything Everything/Post War**
Years Academy 2 0161 832 1111**Flowers/Martha** Roadhouse
0161 228 1789**Frightened Rabbit/Wintersleep**
Gorilla 0161 832 1111**The Ghost Inside/Bury Tomorrow**
Academy 3 0161 832 1111**ILoveColour/Straw Dogs/I Set The**
Sea On Fire Dry Bar 0161 236 5920**Magic Legs** Common Bar
0161 832 9245**Mosca/MJ Cole/Loefah** Sankey's
0161 661 9668**Peter And The Test Tube Babies** Star
& Garter 0161 273 6726**Stolen Peace/George Borowski** Ruby
Lounge 0161 834 1392**Tim Burgess/Hatcham Social**
Royal Northern College Of Music
0161 273 6283**NEWCASTLE****The Bronx/Single Mothers** O2
Academy 0870 477 2000**Girls Aloud** Metro Radio Arena
0870 707 8000**Great Man Theory** Cluny 2
0191 230 4474**Kontiki Suite** Head Of Steam
0191 232 4379**NORWICH****Negative Pegasus** Arts Centre
01603 660 352**The Tracks** Epic Studios 01603 727727**Truescape/The Indebtors**
Brickmakers 01603 441 118**NOTTINGHAM****Hookworms/Cold Pumas** Stuck On
A Name Studio**Your Demise/Heights** Rescue Rooms
0115 958 8484**OTLEY****Martin Carthy** Korks 01943 462 020**OXFORD****Disclosure** O2 Academy
0870 477 2000**Reeds/Damn Vandals** Wheatsheaf
01865 721 156**PORTSMOUTH****Boneyards/Bellyeyesmile** Edge Of
The Wedge 023 9286 3911**READING****Turin Brakes** Sub89 0871 230 1094**The 3.1419 Wonders** Rising Sun
0118 957 2974**SHEFFIELD****Exit Calm** O2 Academy 0870 477 2000**The Trap** Leadmill 0114 221 2828**SOUTHAMPTON****Cosmo Jarvis** Joiners 023 8022 5612**The Four Owls** The Cellar
023 8071 0648**Waff** Junk Club 023 8033 5445**SWANSEA****The Somethings** The Vault
01792 456 110**WAKEFIELD****The Drills** Snooty Fox 01924 374455**WOLVERHAMPTON****Kaiser Chiefs** Civic Hall 01902 552121**Uriah Heep** Robin 2 01902 497860**WREXHAM****Masters In France** Saith Seren
01978 312551**YORK****Bird** The Duchess 01904 641 413**Cut Ribbons** Fibbers 01904 651 250**Spirit Of John** Basement
01904 612 940

SATURDAY

February 23

BEDFORD

Pure Love/Turbogeist Esquires
01234 340120

BELFAST

Empty Lungs Queens University
028 9097 3106

BIRMINGHAM

Andy Burrows HMV Institute

(Temple) 0844 248 5037

Black Moth/Alunah Scruffy

Murphy's 0121 333 3201

The Courteeners O2 Academy 2

0870 477 2000

Diamond Lil/Twisted Species O2

Academy 3 0870 477 2000

Keep It Royale All Dayer Hare &

Hounds 0870 264 3333

The Lumineers HMV Institute

0844 248 5037

Silent Lights Actress & Bishop

0121 236 7426

Wolf Alice/Wide Eyed Sunflower

Lounge 0121 632 6756

BRIGHTON

Cast Ashore/Hey, Joni Ouch

01273 911106

London Zoo The Haunt

01273 770 847

Your Army/Hero Sticky Mike's Frog

Bar 01273 749 465

BRISTOL

The Bronx/Single Mothers Fleece

0117 945 0996

Cosmo Jarvis Louisiana

0117 926 5978

I Am Kloot/Jesca Hoop Trinity

0117 9351 200

Jungfrau Croft (Front Bar)

0117 987 4144

CAMBRIDGE

Jess Morgan CB2 01223 508 503

Ruarri Joseph Junction 01223 511511

CARDIFF

Hully Gully Gwdihw Cafe Bar

029 2039 7933

Masters In France Clwb Ifor Bach

029 2023 2199

The Me And You Club 10 Feet Tall

029 20228883

Plyci/Bambi Woods/HMS

Morris Jacob's Antiques Market

029 20390939

CARLISLE

Colt 45/Electric River Brickyard

01228 512 220

COVENTRY

Marquis Drive Carey's Bar

07714 105091

EDINBURGH

The Twilight Sad Electric Circus

0131 226 4224

EXETER

Kaiser Chiefs University

01392 263519

FALMOUTH

Martha Tilston Miss Peapod's

0871 230 1094

GATESHEAD

Mama Rosin Caedmon Hall

0191 477 3478

GLASGOW

Dorje/The Drills Stereo

0141 576 5018

The Holy Ghosts Pivo Pivo

0141 564 8100

Johnny Hagan/Eilidh Hadden

School Of Art 0141 353 4530

Ocean Colour Scene/The Moons O2

ABC 0870 903 3444

Roller Trio King Tut's Wah Wah Hut

0141 221 5279

Temple Dawn Classic Grand

0141 847 0820

Wet Nuns Broadcast 0141 332 7304

GUILDFORD

No Consequence/Exist Immortal

Boilerroom 01483 539 539

HULL

Cut Ribbons Fruit Hull 01482 221113

LEEDS

Aeroplane Flies High/Super Luxury

Santiago 0113 244 4472

Hookworms/Cold Pumas/Mick

Flower Brudenell Social Club

0113 243 5866

House Of Trees Grove Inn

0113 243 9254

Invisible Hands Empire 01132 420868

The Prowlers New Roscoe

0113 246 0778

LIVERPOOL

Frightened Rabbit O2 Academy 2

0870 477 2000

Swim Deep/Evol Kazimier

0871 230 1094

Yousef Shipping Forecast

0151 709 6901

LONDON

Bloody Ice Cream/The Hysterical

Injury Grosvenor 0871 223 7992

Brocker Hope & Anchor 020 7354 1312

Butcher The Bar Union Chapel

020 7226 1686

Cat Lovers/TCTS Queen Of Hoxton

020 7422 0958

The Cellophane Flowers Constitution

020 7387 4805

Centrefolds Monto Water Rats

020 7813 1079

Chasing Melfina Silver Bullet

020 7619 3639

The Claw Garage (Upstairs)

0871 230 1094

The Damn Jammage/Healthy

Junkies Underbelly 020 7613 3105

The Deadlights/Lem And The White

Fire Dublin Castle 020 7485 1773

De Profundis Black Heart

020 7428 9730

NME AWARDS TOUR Django Django/

Miles Kane/Palma Violets/Peace O2

Academy Brixton 0870 477 2000

Dogs D'Amour Borderline

020 7734 5547

Example/Benga Earls Court

020 7385 1200

Foundations/Invocation Scream

Lounge 020 8667 0155

Hurricane Love/Audiogold 100 Club

020 7636 0933

Jacob Banks/Ria Ritchie/Joel Baker

Roundhouse 020 7482 7318

Krystal Klear Big Chill House

020 7427 2540

Lady Fortune/The Reason I Failed

Old Blue Last 020 7613 2478

Lau Nau/Rie Nakajima Cafe Oto

0871 230 1094

The Mobbs Fiddlers Elbow

020 7485 3269

Old Man Diode The Finsbury

020 8809 1142

Omar Millfield Theatre 020 8807 6680

One Direction O2 0870 701 4444

Oscar Wildstyle Shacklewell Arms

020 7249 0810

Photek/Synkro/Preditah Fire Club

School Of Art 020 7422 0040

Quantic/Belleruche/Zed Bias KOKO

020 7388 3222

Richard Hawley/Tom Hickox Troxy

020 7734 3922

Sheep On Drugs New Cross Inn

020 8692 1866

Snakecharmer Assembly Hall

020 8577 6969

Swindle Cable Club 020 7403 7730

These Miles Workshop

Tom Bertram/Hattie Gladwell Barfly

0870 907 0999

Veronica Falls The Lion

020 8977 3199

Viv Albertine/Blindness Nambucca

020 7272 7366

Your Demise Garage 020 7607 1818

MANCHESTER

The Empire Signal/Soho Riots Dry

Bar 0161 236 5920

Exit Ten Night & Day Cafe

0161 236 1822

Fun Adults/Cymbals Trof Fallowfield

0161 224 0467

Golden Grrrls Kraak 07855 939 129

Gorgon City Sound Control

0161 236 0340

LostAlone Deaf Institute

0161 330 4019

Thy Art Is Murder NQ Live

0161 834 8180

Uriah Heep Royal Northern College Of

Music 0161 273 6283

NEWCASTLE

Beck's Song Reader Cluny 2

0191 230 4474

Dave Gerad & The Watchmen

Cumberland Arms 0191 265 6151

Girls Aloud Metro Radio Arena

0870 707 8000

The Hybrids Star Inn 0191 222 3111

NORWICH

The Floating Greyhounds

Brickmakers 01603 441 118

Meltdown Waterfront 01603 632 717

Tim Burgess Arts Centre

01603 660 352

NOTTINGHAM

Dave J Giles Stealth 08713 100000

OXFORD

Traps/Grant Sharkey Wheatsheaf

01865 721 156

PLYMOUTH

Don Broco White Rabbit 01752 227522

PRESTON

Turin Brakes 53 Degrees

01772 893 000

READING

Bellyeyesmile/Shoot For The King

Queen's Arms 0118 957 6858

Duologue/Post War Years Oakford

Social Club 0116 255 3956

SHEFFIELD

Deap Vally/Dreng Queens Social

Club 0114 272 5544

Dexters Leadmill 0114 221 2828

SOUTHAMPTON

Thee Platcons Lennons

023 8057 0460

STOKE ON TRENT

The Motives Sugarmill 01782 214 991

SWANSEA

Gabby Young & Other Animals

Garage 01792 475147

WAKEFIELD

Boy On A Pedestal Escobar

01924 332000

Ethos Theory/Flawless Victory

Snooty Fox 01924 374455

WOLVERHAMPTON

Train Civic Hall 01902 552121

The Union Slade Room

0870 320 7000

YORK

Heidevolk Fibbers 01904 651 250

SUNDAY

February 24

Swim Deep,
Thekla, Bristol



BATH

Tim

MONDAY

February 25

BATH

Justin Currie Komedia
0845 293 8480

BIRMINGHAM

Mazes/Heavy Waves Hare & Hounds
0870 264 3333

BOURNEMOUTH

Cyril Hahn Revolution
0800 6300 860

BRIGHTON

Caitlin Rose The Haunt 01273 770 847
Gerad Starkie Latest Music Bar
01273 687 171

BRISTOL

Stu Larsen Louisiana 0117 926 5978
Walk The Moon Thekla 08713 100000

CAMBRIDGE

Jake Bugg Corn Exchange
01223 357851

CARDIFF

Example Motorpoint Arena
029 2022 4488

COVENTRY

Loch Lomond Taylor John's House
024 7655 9958

EDINBURGH

Royal Republic Electric Circus
0131 226 4224

EXETER

The Bronx Cavern Club 01392 495 370

GATESHEAD

Frightened Rabbit/Wintersleep
Sage Arena 0870 703 4555

GLASGOW

Andy Burrows King Tut's Wah Wah
Hut 0141 221 5279
Iceage Broadcast 0141 332 7304

GUILDFORD

The Hit Ups Boilerroom
01483 539 539

LEEDS

The Joy Formidable Cockpit
0113 244 3446

Mama Rosin Brudenell Social Club
0113 243 5866

The State Of Georgia Oporto
0113 245 4444

Sublime Cadaveric Decomposition
Packhorse 0113 245 3980

LIVERPOOL

The Courteeners O2 Academy
0870 477 2000

Richard Hawley Philharmonic Hall
0871 230 1094

LONDON

Big Fin/Dancing Years Barfly 0870
907 0999

NME AWARDS SHOW Brooke
Candy Madame Jojo's

020 7734 2473

Darkstar XOYO 020 7729 5959

Ducktails The Lexington

020 7837 5387

Eskimo Callboy/Close To Home
Underworld 020 7482 1932

Ethan Johns Purcell Room
020 7960 4242

NME AWARDS SHOW Fiction

Electrowerkz 020 7837 6419

NME AWARDS SHOW Fidler Garage

020 7607 1818

Nocturnal Hurdles Monto Water Rats
0207 813 1079

Ocean Colour Scene Electric Ballroom
020 7485 9006

Post War Years Cargo

020 7749 7840

Rosie Lowe Sebright Arms

020 7729 0937

To Kill A King Banquet Records

United Fruit Old Blue Last
020 7613 2478

MANCHESTER

Christopher Owens Deaf Institute
0161 330 4019

Chvrches Ruby Lounge
0161 834 1392

Girls Names The Castle 0161 237 9485

NORWICH

Dog Is Dead Arts Centre
01603 660 352

Swim Deep Open 01603 763 111

NOTTINGHAM

Of Monsters & Men Rock City
08713 100000

OXFORD

Wooden Horse Jericho Tavern
01865 311 775

PORTSMOUTH

Yellowcard Wedgewood Rooms
023 9286 3911

PRESTON

The Virginmarys 53 Degrees
01772 893 000

READING

Born Of Osiris Sub89 0871 230 1094

SHEFFIELD

Girls Aloud Motorpoint Arena
01142 565656

Reel Big Fish/Suburban Legends
Corporation 0114 276 0262

Veronica Falls Harley 0114 275 2288

SOUTHAMPTON

Kaiser Chiefs Guildhall
023 8063 2601

Stray From The Path Joiners
023 8022 5612

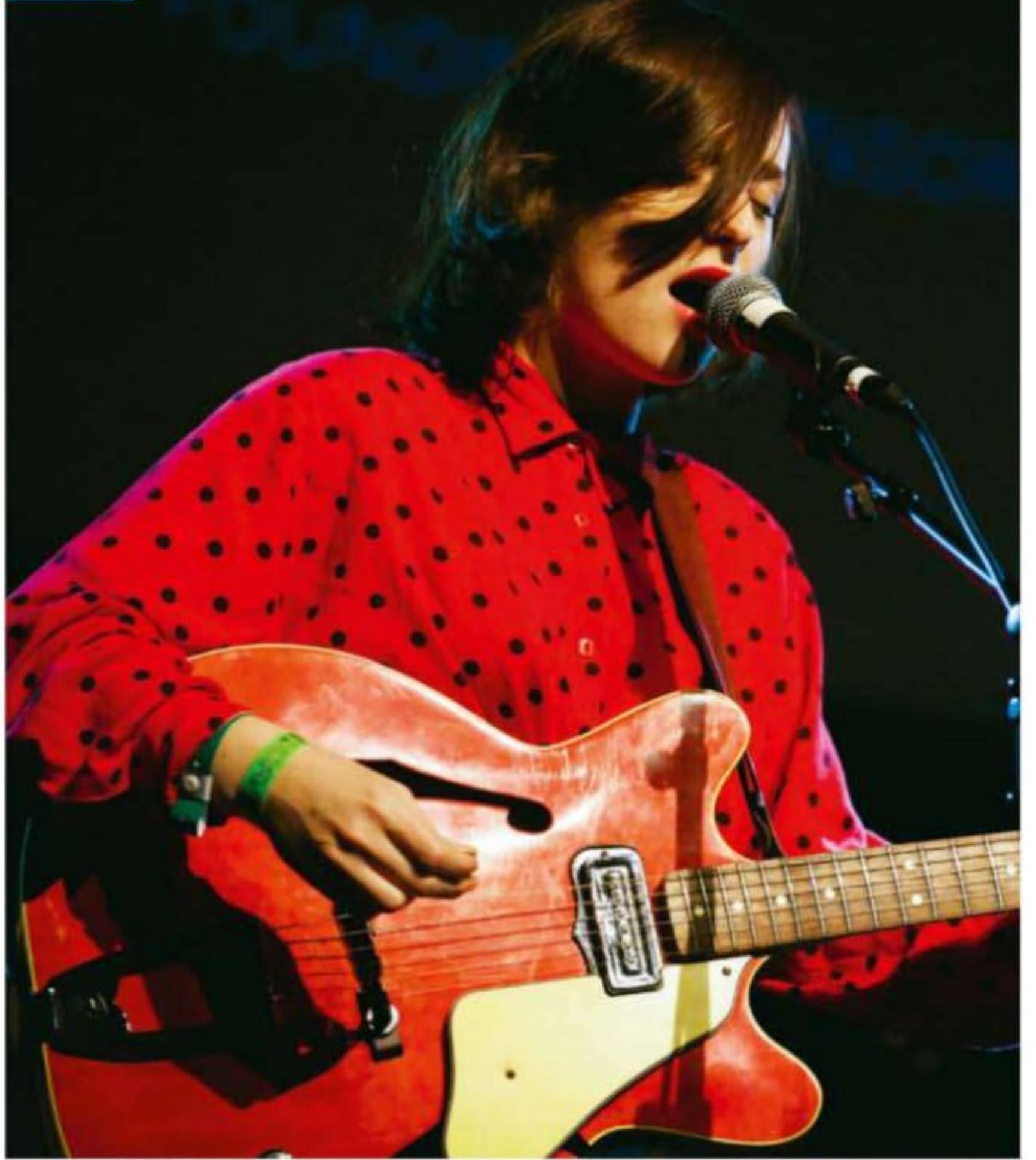
YORK

Sonic Boom Six The Duchess
01904 641 413

TUESDAY

February 26

Veronica Falls,
CCA, Glasgow



BELFAST

Mark Eitzel Errigle Inn 028 9064 1410

BIRMINGHAM

Exit Ten O2 Academy 3
0870 477 2000

Girls Aloud LG Arena 0121 780 4133

Jim Lockey & The Solemn Sun Hare
& Hounds 0870 264 3333

Of Monsters & Men HMV Institute
0844 248 5037

Stooshe HMV Institute (Library)
0844 248 5037

Walk The Moon HMV Institute
(Temple) 0844 248 5037

BOURNEMOUTH

Stray From The Path/Landscapes
Sound Circus 01202 551802

Tim Burgess Old Fire Station
01202 503888

BRIGHTON

Anais Mitchell Blind Tiger
01273 681228

Example Centre 0870 900 9100

BRISTOL

Brother And Bones Croft (Main
Room) 0117 987 4144

Caitlin Rose/Steelism Fleece
0117 945 0996

Chvrches/Cyril Hahn Thekla
08713 100000

Mazes Louisiana 0117 926 5978

Rival/Domino Fire Croft (Front Bar)
0117 987 4144

EDINBURGH

Frightened Rabbit/Wintersleep
HMV Picture House 0844 847 1740

GLASGOW

Born Of Osiris/After The Burial
Cathouse 0141 248 6606

Christopher Owens Broadcast

0141 332 7304

The Joy Formidable Oran Mor
0141 552 9224

One Direction SECC 0141 248 3000

Swiss Lips King Tut's Wah Wah Hut
0141 221 5279

Veronica Falls CCA 0141 352 4900

HULL

Richard Hawley City Hall
01482 226655

LEEDS

Andy Burrows Brudenell Social Club
0113 243 5866

Don Broco Cockpit 0113 244 3446

Reel Big Fish LMUSU

LIVERPOOL

Iceage Shipping Forecast
0151 709 6901

Wet Nuns Kazimier 0871 230 1094

LONDON

Crow Lane/The British Kicks Dublin
Castle 020 7485 1773

Cut/Great Heat Shackwell Arms
020 7249 0810

Darling Boy Club Surya 020 7713 6262

Deap Vally/Death At Sea/Dreng
Dingwalls 020 7267 1577

Esben & The Witch/Thought Forms
Scala 020 7833 2022

Girls Names/Spectral Park Sebright
Arms 020 7729 0937

The Half Rabbits/Co-pilgrim Buffalo
Bar 020 7359 6191

NME AWARDS SHOW Jagwar Ma
Birthdays 020 923 1680

**Joseph Coward/Bob Constant &
The Goodbye Horses** Old Blue Last

020 7613 2478

Jump The Gun/The Bliss Point
Roadtrip 020 7253 6787

Mike Watt The Lexington

020 7837 5387

Ocean Colour Scene Electric Ballroom
020 7485 9006

Post War Years Banquet Records
PW Garage (Upstairs) 0871 230 1094

Rotting Out 229 Club
020 7631 8310

Sam McCarthy/Adam Burridge The
Finsbury 020 8809 1142

Sky Ferreira/Faye/Pale Madame
Jojo's 020 7734 2473

Swim Deep XOYO 020 7729 5959

The Wave Pictures Barfly
0870 907 0999

Yellowcard KOKO 020 7388 3222

MANCHESTER

Fenech-Soler Deaf Institute
0161 330 4019

Stranger Than Paradise
Retro Bar 0161 274 4892

NORWICH

Coasts/We Can't Dance Waterfront
Studio 01603 63 2717

Sweet Transister Brickmakers
01603 441 118

Uriah Heep Waterfront 01603 632 717

NOTTINGHAM

Jenn Bostic Maze 0115 947 5650

OXFORD

Lindi Ortega Jericho Tavern
01865 311 775

SHEFFIELD

Ben UFO/Jackmaster/Oneman
Leadmill 0114 221 2828

Justin Currie City Hall 0114 278 9789

Royal Republic Corporation
0114 276 0262

SOUTHAMPTON

Jake Bugg Guildhall 023 8063 2601

YORK

The Virginmarys The Duchess

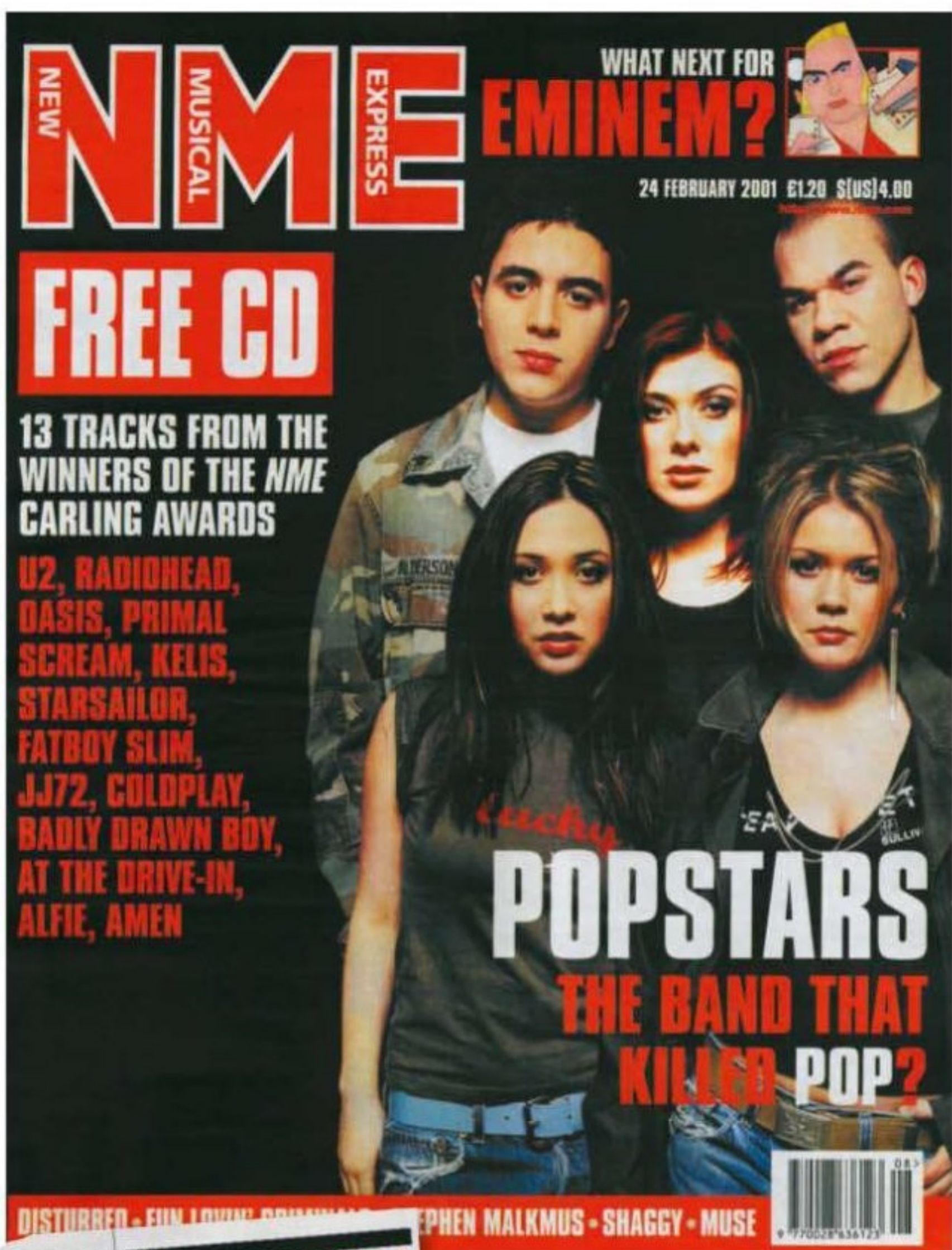
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Iceage, Broadcast,
Glasgow

THIS WEEK IN 2001

HEAR'SAY SPEAK OUT, EMINEM GETS GOBBY, NAPSTER NICKED



GRAND THEFT AVERTED

The world's largest file-sharing application has been found guilty of copyright infringement by the San Francisco Ninth Circuit Court of Appeals, meaning a likely end to free downloads of major artists. Metallica state: "We are delighted that the Court has upheld the rights of all artists to protect and control their creative efforts." Blur's Dave Rowntree, meanwhile, tells NME: "Napster is just the tip of the iceberg. What this is leading to is a change in copyright laws."

DEAR MUMMY...

NME takes some time to consider Eminem's career path. With his first two albums now worldwide successes, he has everyone wondering what he's going to do next. The article features a transcript of his interview with Jo Whiley on her BBC Radio 1 show, including the bits she had to censor. Gems include Jo asking, on behalf of listener Chloe Hall, "If you had access to a time machine, what era would you go back to?" Eminem replies: "I'd probably go back to the day I was born and kill my mother as soon as she had me."

POPSTARS... BUT FOR HOW LONG?

Hear'Say – winners of the proto-*X Factor* reality show *Popstars* – are attempting to convince NME what a great idea they are. Since they first appeared on TV two months ago, Kym Marsh has had blood-red highlights and Suzanne Shaw's top is much lower-cut – but they insist they're the ones in control. "We're happy with our bums and they're not going anywhere," Mylene Klass pronounces.

They also offer an interesting insight into the success of indie music. "If Oasis didn't have their PR machine, nobody would have heard of them," Mylene asserts. "More indie bands should be like us," pipes up Suzanne. Noel Sullivan, somewhat in the manner of another famous Noel, proclaims: "There isn't another band like us. No other pop band comes close."

But there are hints that the band's dramatic life changes are taking their toll. "We're averaging 10 or 11 calls from tabloids every day," Noel grimaces. Kym attempts to defend the band's credibility as normal, everyday people, leading Danny Foster to ask, "Why would you want to get to an untouchable position?"

In less than a year's time, Kym will leave Hear'Say. In October 2002, a mere 18 months after their formation, Hear'Say announce their split, citing the main reason for their demise as "abuse from the public".

ALSO IN THE ISSUE THAT WEEK

• Faye Tozer from pop band Steps reveals her impending plans to 'go indie', and has her say on the *Popstars* band Hear'Say: "I think it's great to do *Popstars* on TV but I do think it kind of takes the sparkle out of what a pop star is supposed to be."

• Radiohead and REM are set to play the Tibetan Freedom Concert that's being organised by Beastie Boy Adam Yauch.

• Single Of The Week is Mystikal's 'Shake Ya Ass', which is described as "a sleazy voodoo-wop raunch-soul classic".

• Chumbawamba's Danbert Nobacon is unrepentant about throwing a bucket of water over Deputy Prime Minister John Prescott at the 1998 Brit Awards, and tells NME he would do it again.

NME

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1 On the contrary, 'God And Satan' should have been held back for this album (9)
 6 "What a divvy, what a fucking div/Talking like a _____, walking like a spiv", from The Libertines' 'What A Waster' (5)
 9 His albums include '461 Ocean Boulevard' and 'From The Cradle' (4-7)
 10+27A It's a General Fiasco and not good manners at all (3-6)
 11+21A Electronic dance music act with an 'Industrial Complex' (6-3)
 12+31A To hire old band perhaps might be to lose something vital from The Distillers (5-3-5)
 14 She's just the same going either way between The Courteeners and The Cribbs (4)
 15 They're all girls and all wild about 'Husbands' (7)
 17 "Temperature's rising, fever is high/Can't see no future, can't see no _____", from John Lennon's 'Cold Turkey' (3)
 18+29A Fischer-Z said cheerio to the song that was too lengthy (2-4)
 19 (See 3 down)
 21 (See 11 across)
 23 "Met her as the angels parted for her, but she only brought me torture", 2012 (9-4)
 26+7D Bert so hot moving around to Kraftwerk number (3-6)
 27 (See 10 across)
 29 (See 18 across)
 30 (See 17 down)
 31 (See 12 across)
 32 "Father McKenzie wiping the _____ from his hands as he walks from the grave", from The Beatles' 'Eleanor Rigby' (4)
 33 Drummer from Manic Street Preachers or drummer from The Magic Numbers (4)

CLUES DOWN

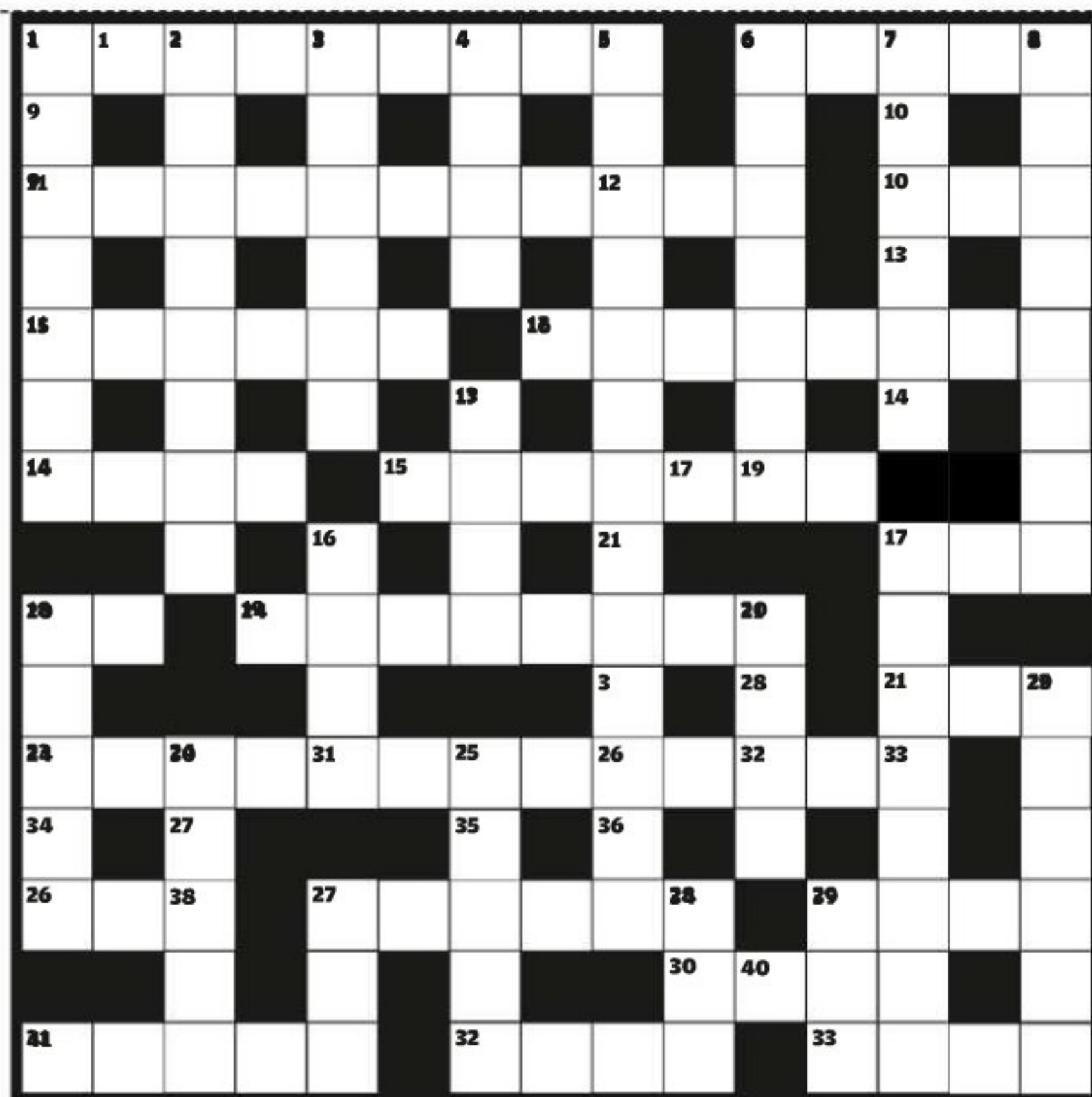
- 1 The Smashing Pumpkins can be heard in and around islands in the South Pacific (7)
 2 Picture an Ocean Colour Scene (8)

- 3+19A 'Ten Silver Drops' applied with hush-hush instruments (6-8)
 4 "Another _____ falls, and then I know you are still here in my heart", The Walker Brothers (4)
 5 "We'll go to peep shows and freak shows/We'll go to discos, casinos", 1997 (8-5)
 6 PJ Harvey getting confused in mazes (3-4)
 7 (See 26 across)
 8 1970 movie starring Mick Jagger in title role of a notorious Australian (3-5)
 13 Bombay Bicycle Club member appearing in an O2 Arena show (4)
 16 Grant _____, ex-Hüsker Dü or Douglas _____, ex-Jesus And Mary Chain (4)
 17+30A With a view to taking a look at Altered Images (3-5-4)
 18 Both Lush and The Groundhogs to disband with this album title? (5)
 20 In a little while, My Bloody Valentine (4)
 22 Madcon to put some food in the bin (6)
 24 A bit of a vague route to find a Beck album (5)
 25 LL Cool J admitting he's not particularly good at this number? (2-3)
 27 Donovan's debut album revealed 'What's Bin Did And What's Bin _____' (3)
 28 The Monochrome _____, re-formed post-punk band (3)
 29 Fat _____, featuring Alex James, had 1998 hit with England football anthem 'Vindaloo' (3)

JANUARY 19 ANSWERS

ACROSS 1 Black Chandelier, 9+17D Stray Heart, 10+29D An Awesome Wave, 11+30A Remote Control, 14 Meek, 16 Lithium, 18 Great DJ, 20 Odessa, 24 Here With Me, 27 Toto, 31 Shatter, 32 New Day, 33 Creator

DOWN 1 Be Strong, 2 A Promise, 3+19D Keys To The World, 4+26D Head Music, 5 No Angel, 6 Eyes, 7+12A In One Ear, 8 Rae, 13 Rome, 14 Mojo, 15 Kiss Me, 21+23D Shock Horror, 22 Orange, 25 Talmy, 28 Octet



Normal NME terms and conditions apply, available at NME.COM/terms. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, February 26, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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



COLLECTORS' CORNER DAFT PUNK

Here are the gems that no Daft Punk fan should be without



SHIMMIES IN SUPER 8 (1993)



Daft Punk duo Thomas Bangalter and Guy-Manuel de Homem Christo's first band Darlin' was named after the Beach Boys track. Of the four songs they recorded, two appeared on this double pack of seven-inch singles, of which only 800 copies were made.

Need To Know: Bangalter and de Homem Christo decided to name their next band Daft Punk after a Darlin' live review in *Melody Maker* featured the headline 'Daft Punks'.

THE NEW WAVE (1994)



Daft Punk's debut single was released as a 12-inch on the Scottish dance label Soma, founded in 1991 by the acclaimed electronic music duo Slam. Once they had recorded the track, Daft Punk made their connection with Soma by handing over a tape of the track to Slam's Stuart MacMillan while he was DJing at a rave taking place at EuroDisney.

Need To Know: The track featured on Daft Punk's 1997 debut LP, 'Homework', renamed 'Alive'.

FACE TO FACE (2001)



This was the fifth single to be released from Daft Punk's second album, 2001's 'Discovery', although its release was timed primarily to coincide with the issue of the duo's 2003 remix album 'Daft Club'. American house music legend Todd Edwards co-produced and sung on this version of the track, which reached Number One in the Billboard Club Chart in 2004.

Need To Know: Two remixes of the tune, by Cosmo Vitelli and Demon, appear on the 'Daft Club' tracklisting.

ALIVE 2007 (2007)



A document of Daft Punk's widely acclaimed live shows (featuring the band playing on a massive glowing pyramid) from the same year, this performance was recorded at Paris Bercy. It won the Grammy Award for Best Electronic/Dance album in 2009.

Need To Know: The intro to Daft Punk's performances on the 2007 tour was the five-note sequence made famous by Steven Spielberg's 1977 film *Close Encounters of The Third Kind*.

FANMAIL

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

Edited by Jenny Stevens



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Letter of the week

The best of the NME mailbag



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BUGGED OUT

From: Josh
To: NME

With great trepidation, I've decided to weigh in on the beef between Jake Bugg and Mumford & Sons. Why do people actually care about these two bland nonentities? The column inches devoted to these turgid pieces of PR spin and major-label wankery amazes me. In every single one of his "outspoken" interviews Jake Bugg sounds like he's being controlled like some kind of life-sized voodoo doll – even though he's right about Mumford & Sons and they *do* look like posh farmers with banjos. Mumford & Sons are too safe and ordered, and not exactly rock'n'roll. They're artists cobbled together in a meeting, rather than a bunch of road-hardened and creative characters. That's why Palma Violets suck balls and The Cribs are the best band in Britain, because the danger, drama, feeling and passion is real with The Cribs. There's no integrity and no romance with these other bands. It's all a ploy. It's worse than One Direction, because at least One Direction don't pretend to be anything other than manufactured pop.

NME's response...

Josh, where to begin... You see, I sympathise as much as the next ex-council-estate hoodlum with poor ol' Jake being so hard up he couldn't even afford a pack of fags before he hit the big time. The only thing that bothers me is the dude could do with

some better chat, rather than just regurgitating Liam Gallagher's line that the Mumfords look like they've "got nits". In all honesty, what Jake Bugg thinks about Mumford & Sons comes right at the bottom of my give-a-shit-ometer, along with

the Mumford Wagon itself. You're right, it's not rock'n'roll, but have they ever pretended to be anything more than plum-cheeked trustafarians with a handful of tunes? I think not. For that they are as honest as One Direction. And then...

Palma Violets. I can only assume you've not been to one of their gigs. They're one of the most explosively ramshackle and messy bands I've clapped eyes on in a long time. In fact, they remind me of The Cribs in the early days – JS

WEEZE WEEZE ME

From: Matt
To: NME

Y'all should do a special on Weezer's 'Pinkerton' album.

From: NME

To: Matt

Us music journos are obsessed with dates, Matt. It's an anniversary thing. We like solid, round digits like 15, 25 and 50. We can't just be willy-nilly chatting about random albums without an anniversary – CHAOS WOULD ENSUE. 'Pinkerton' came out in 1996, which means you'll need to hold tight another four years. I feel your pain, Matt, I do. I'm still holding out for 2020, when I can pitch my 20th anniversary feature on why Sleater-Kinney's 'All Hands On The Bad One' was our generation's most seminal pieces of feminist rock... (Here she goes again – Ed) – JS

MASTERS OF THEIR KRAFT

From: Rhys Buchanan
To: NME

I was lucky enough to catch 'The Man-Machine' at Tate Modern. The 3D visuals alongside those pulsating catchy synth lines left me asking... why are modern electronic bands not pushing the barriers to the extent of Kraftwerk?

From: NME

To: Rhys

Lucky you, Rhys. While you were watching Kraftwerk, I drowned my sorrows about not getting a ticket by getting absolutely shitfaced. Someone played the Disclosure and AlunaGeorge track 'White Noise' followed by Katy B's 'Aaliyah'. It was off the chain. Point is: I love driving down the autobahn as much as the next kid with a 'Man-Machine' T-shirt, but loads of new acts are pushing boundaries. Have a go at what Tri-Angle have put out in the last few years. Or

Brainfeeder. Or Broadwalk Records... Electronic music's being stretched and pulled in all sorts of directions. Beam yourself into the future! – JS

COURTEENO

From: Danny Bolton

To: NME

The new Courteeners album is the biggest load of steaming shitwank so far this year. The songs are boring mid-paced twaddle. The first album isn't perfect, but it was raw and had a sense of urgency and energy, which made them one of my favourite bands. The second showed a band capable of growing up and making better music with every album. How appropriate it is then that the last song on the new album is called 'Here Come The Young Men', as here is a band that was finished after two albums and should step aside, to stop Liam Fray embarrassing himself any further.

From: NME

To: Danny Bolton

Danny, I'm trying to get riled. I really am. Just as I tried to give a shit when Liam Fray had a pop at a writer on these pages for being too busy watching *The Great British Bake Off* to listen to his tunes properly. And he's quite right, I'd rather watch Mary Berry chastise a "soggy bottom" than listen to his self-indulgent nonsense any day. I get that Liam Fray might not like his label as the 'the thinking person's bloke-rock pin-up', but that's life. And if he insists on putting out records like 'Anna', which is as flaccid as that baby elephant that keeled over and died of exhaustion on *Africa*, I'll continue to think of his band as the kind of music middle-aged men listen to when driving along the M1 – JS

HMGREED

From: Spike Simpson

To: NME

When I look back at the prices in the once prosperous retail stores of HMV, it's astonishing. When Rage Against The Machine hit the top spot three

years ago with 'Killing In The Name', the box-set of five of their albums cost £17 on Amazon but £33 in HMV. If HMV had had competitive prices they'd still be in the game. Greed and lack of competition is what brought Woolworths to its knees, and the same has happened to HMV.

From: NME
To: Spike Simpson
 It's not that the record shops are overcharging, Spike, it's that Amazon seem to think paying tax is like popping a couple of quid in some charity bin whenever they feel like it. If our independent record shops were funnelling their UK sales through some elaborate Luxembourg-based corporate tax-avoidance scheme, I'm sure they'd charge £7.99 for a CD album too. Personally I don't mind paying a couple of quid more for a record I know has been recommended to me by a shop whose staff work their bollocks off to create an amazing atmosphere filled with a carefully selected stash of music that champions the most exciting artists out there – JS

NOOOOO CUUUUUULTURE

From: Connor
To: NME
 I am appalled by the lack of new and old subcultures in Britain. Fifties: teddy boys. Sixties: mods, skinheads and flower-power shit. Seventies:



STALKERS

From: Jessie
To: NME
 We met Swim Deep after they supported Two Door Cinema Club – here's us with Cav. They were all so lovely and it was an amazing night!

punks, rude-boys, the mod revival (at least they fucking tried). Eighties: still the mod revival, casual, indie's birth (The Smiths), Madchester (acid parties and all that shit). Nineties: fucking Britpop. 21st century: fuck all. It's soul-destroying a lot of the time. You know it's bad when I get called an old man at school for wearing a Harrington jacket! It's never going to happen but I really wish someone would empty all that shit off Radio 1 and look for new bands playing in pubs, giving kids like myself something to thrive off, not something to give me a reason to eat my own ears.

From: NME
To: Connor
 Connor have you seen Harry from Peace's leather jacket? And his white DMs? And HIS HAIR? If that's not a '10s look

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Web Slingsing

The highlight of this week's NME.COM action

JOHNNY MARR: GODLIKE GENIUS

You hear that? That's the sound of the whole world saying "finally", because former Smiths, Modest Mouse and Cribs guitarist Johnny Marr is to be crowned NME's Godlike Genius at this year's NME Awards. "NME seems to be good at giving this award to people I like, so I'm in good company. I guess it means that some things are alright with the world," said the 49-year-old Mancunian who co-wrote 'Heaven Knows I'm Miserable Now', 'There Is A Light That Never Goes Out' and dozens more of the best songs ever, giving a nod to Noel Gallagher, Dave Grohl, Paul Weller, The Cure and Manic Street Preachers, the last five winners of the award. Good people, with good hair, who've written excellent tunes, in brilliant bands. That's what it's all about, readers: getting a good hairdresser and banging out the hits.



Best of the responses...

Marr is so Godlike that when my phone rang in class with 'The Messenger' as my ringtone, the teacher said "Let it play!" **Marco Martins**

I met him once and he signed a vinyl for me, which will

hopefully now go up in value so I can rake in the pennies. **Andy Gale**

'This Charming Man'. Any more questions? **Kira Schnee**

No-one is Godlike. Sorry,

NME, but you guys have lost it with this award, the most bullshit ego-feeding award ever invented. Yes he's a good guitar player, yes he made The Smiths a listenable band, but Godlike he ain't. **Pete Riley**

He is almost the sole reason for the modern rock music we have today. If it wasn't for him, we wouldn't have Oasis and we wouldn't have Arctic Monkeys. A lot of British musicians owe their careers to him. **William Vandermade**

to thrive off, I really don't know what is – JS

GIGGING IT

From: Stu Lewis
To: NME
 Genuinely interested to read your piece on putting on your own gigs this week. I've been successfully promoting small-scale events with a number of Edinburgh bands for a few years now. The scene here is absolutely thriving (seriously, get up here and see for yourself!) and these kinds of gigs tend to pull bigger crowds than a lot of the touring bands NME promotes.

From: NME
To: Stu Lewis
 Thanks, Stu. And that's bloody brilliant to hear. I used to run a night myself – it was one of the most satisfying and frustrating things I ever did. It takes some serious dedication to keep up a decent night and it's great to see you're pulling in the crowds. I'm sure we'll all be up there with a crate of Red Stripe in no time – JS

SHOULD'VE GONE TO SPECSAVERS

From: Kevin Parks Hauser
To: NME
 Do you know who makes the glasses the guy from Spector wore?

From: NME
To: Kevin Parks Hauser
 Finally someone with a matter of SERIOUS INTERNATIONAL IMPORTANCE. 'Wore'? 'Wore'? Why the past tense, Kevin? Has somebody swiped poor Fred's trademark frames? Was it like when the literary world went mental after a crazed assailant pinched Jonathan Franzen's bins at his book launch and demanded \$100,000 in ransom? We've got a gang ready and waiting at Dalston Junction with 'HAVE YOU SEEN FRED'S SPECS?' banners... – JS

STILL MAD FOR IT

From: Wayne Loschi
To: NME
 The release of Beady Eye's second album will

undoubtedly settle a few debates within the music industry. Those that didn't rate the band's debut are undoubtedly anticipating an over-hyped mediocre release. Those that bought into 'Different Gear, Still Speeding' will however be expecting the band to step up and prove their worth as songwriters in their own right. There were some very strong tracks on 'Different Gear...' which at the very least whetted one's appetite for the follow-up. Inevitable comparisons to past achievements will undoubtedly be made when this second album is released. I believe, however, that it should be viewed exactly for what it is – a new project and a new band. The Oasis reunion will of course happen, but those who witnessed the Barrowland gigs will certainly be in no mad rush for the Gallagher brothers to reunite. Let's hope that the Beady Eye comeback will be one of the highlights of 2013 and hopefully it will get the



STALKERS

From: Lois
To: NME
 Me and my friends met Dan Smith from Bastille when they were supporting Two Door Cinema Club in Birmingham!

recognition that its predecessor lacked.

From: NME
To: Wayne Loschi
 As Liam told us a few weeks back, maybe people just weren't ready for the first Beady Eye album so soon after Oasis split. But with a new direction promised, and Dave Sitek on production, it's certainly going to be an exciting 2013 for them – JS

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week WILEY

QUESTION 1

How did Tim Westwood introduce you when you appeared on *Never Mind The Buzzcocks* in July 2010?

"I can't remember."

Wrong. "He's seen more grime than Amy Winehouse's downstairs flannel" "Oh, mate. She hasn't even got a downstairs toilet. Rest her in peace though."



QUESTION 2

What personal information did the BBC incorrectly report about you in 2008?

"They said I was dead."

Correct. Were you?

"No. I was fine. I've been stabbed before, so it wasn't something that couldn't have occurred."

QUESTION 3

Which Wiley song did the BBC use on their *Formula One* 2010-11 coverage?

"Wearing My Rolex?"

Wrong. It was 'Take That'

"...Rolex' was 2008. Shit, why did I say that?"

QUESTION 4

When your track 'Heatwave' got to Number One, who did it prevent from reaching the top spot?

"Calvin Harris and Example."

Correct. Were they cross?

"I don't think so. They've had enough chart success themselves but they were probably amazed. They were probably thinking, 'We'll do him'."

QUESTION 5

In which month do you remember going shopping with Dizze Rascal in the lyrics to 'Letter 2 Dizze'?

"I can't even remember a bar I wrote the other month, bro."

Wrong. December. Were you doing



your Christmas shopping? What do you get the rapper that has everything? Socks?

"We

probably came to the realisation that we were Dizze and Wiley and we were buying all the trainers in the shop."

QUESTION 6

Name five of your songs that have something do with snow.

"Snowman".

'Eskimo'. There's

Now say 'supercalifragilisticexpialidocious', Ed



one called 'Avalanche'. 'Ice Rink'. And 'Treddin' On Thin Ice'."

Correct. Why are you obsessed with the cold stuff then?

"I was born in January so it's probably something to do with that."

QUESTION 7

Name three other rappers that Ed Sheeran teamed up with on his 'Number 5 Collaborations Project'?

"JME. Devlin. And Wretch [32]."

Correct. What's Ed like? Is he nice?

"Yeah. Good boy!"

QUESTION 8

What does the girl have written on her T-shirt in the video to 'Heatwave'?

"I don't know. 'Touch me'?"

Wrong. 'Show off'

"Oh, mate!"



QUESTION 9

You're named after WilyKit from *ThunderCats*. Name five other original *ThunderCats*.

"Lion-O. Panthro. WilyKat, WilyKit, Tygra. And Snarf. Don't forget him."

Correct



QUESTION 10

In October 2012, why did you say that you no longer intended to perform at universities?

"I come from grime. This is 2013. Some people at uni might know what grime is. If I was at uni, I might want to see a band to excite me, not Wiley. I'm such an understanding person. I thought, 'Uni kids will like a song but it's not my day for them to know about me'."

Long-winded, but correct. You said you "had better things to do"

Total Score 6/10

"That's mad. My memory is quite good but you caught me off-guard. Two I should have known."



COMING NEXT WEEK



"I DON'T KNOW IF THIS ALBUM IS A SHARK, OR A LITTLE FISH IN A BOWL"

*So **Phoenix** are back back back – but when did they get so absolutely massive?*



What the bloody hell is Omar from **The Mars Volta** up to now?



All you need to know about the new **Jimi Hendrix** album



Living the dream on the road with B-Town maniacs **Swim Deep**



Brandon Flowers on Frank Turner, The Cure and Planet Hollywood



THE STRYPES "ARE ON A CRUSADE TO DESTROY SIMON COWELL"

But are the Irish school dropouts the future of music, or just a shit-hot wedding band?

AND, ER, **NOAH & THE WHALE'S** SCI-FI FILM

"I'm wary that sounds... silly," says singer Charlie Fink

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