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February 2013, New York City



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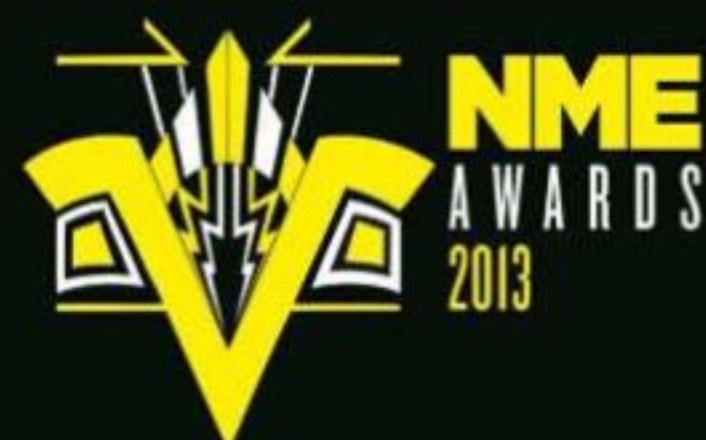
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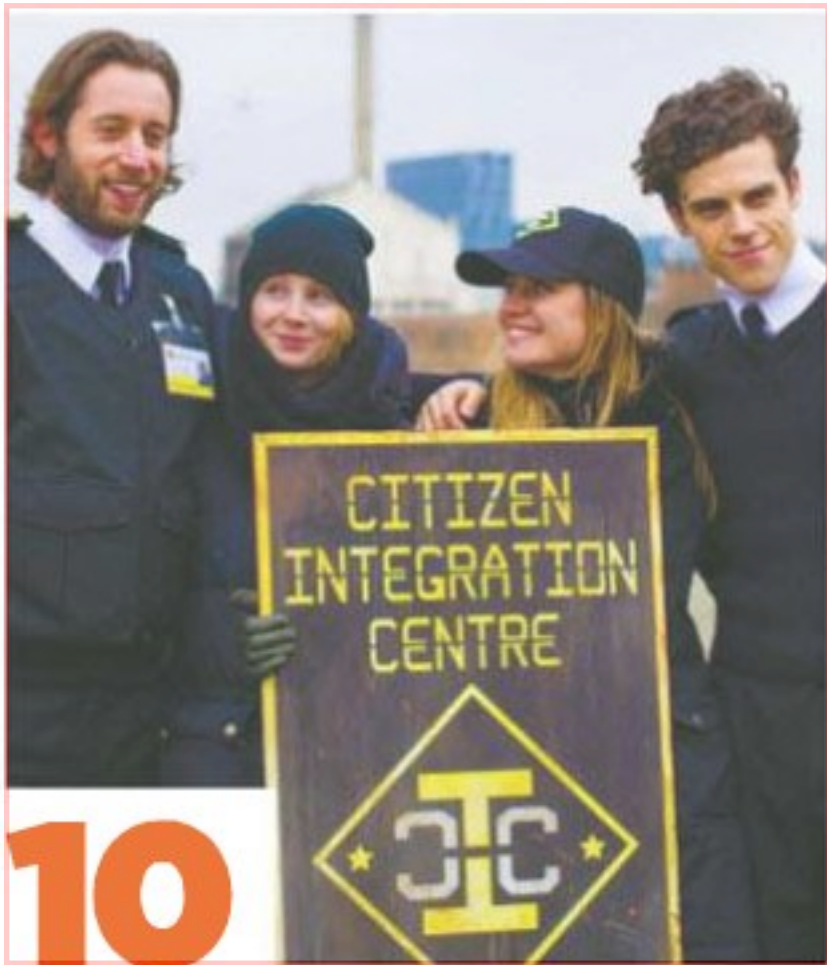
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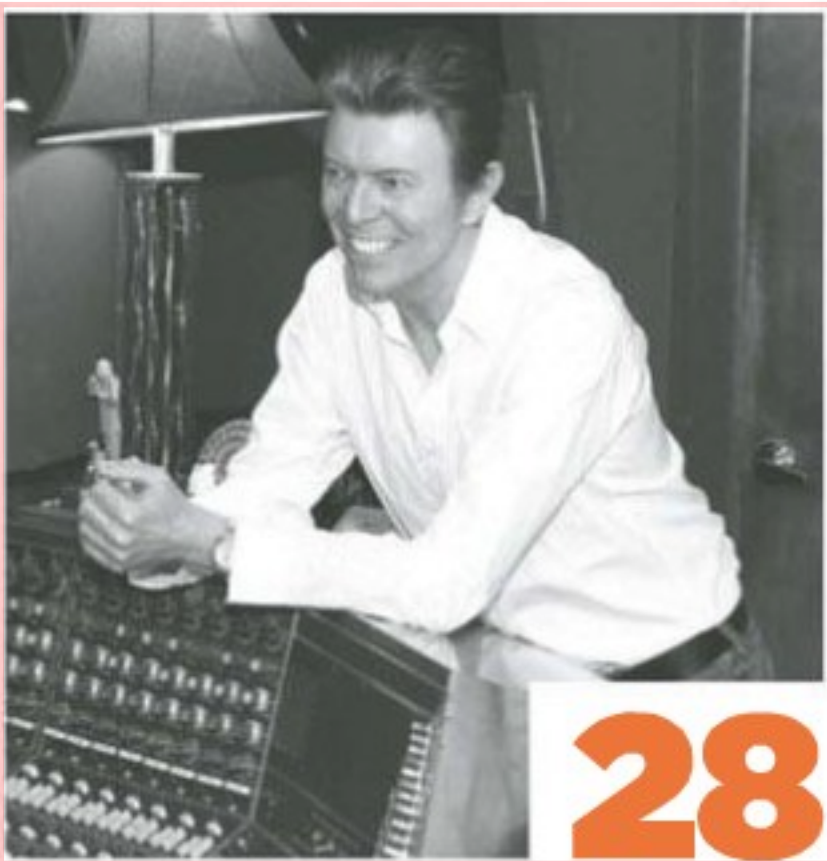
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"JUSTIN TIMBERLAKE: 'WERE Y'ALL AT THE BRITS?' SILENCE. 'FUCK THEM THEN'"
THE SUPERSTARS CAME TO TOWN. WHO BLEW OUR MINDS MOST?

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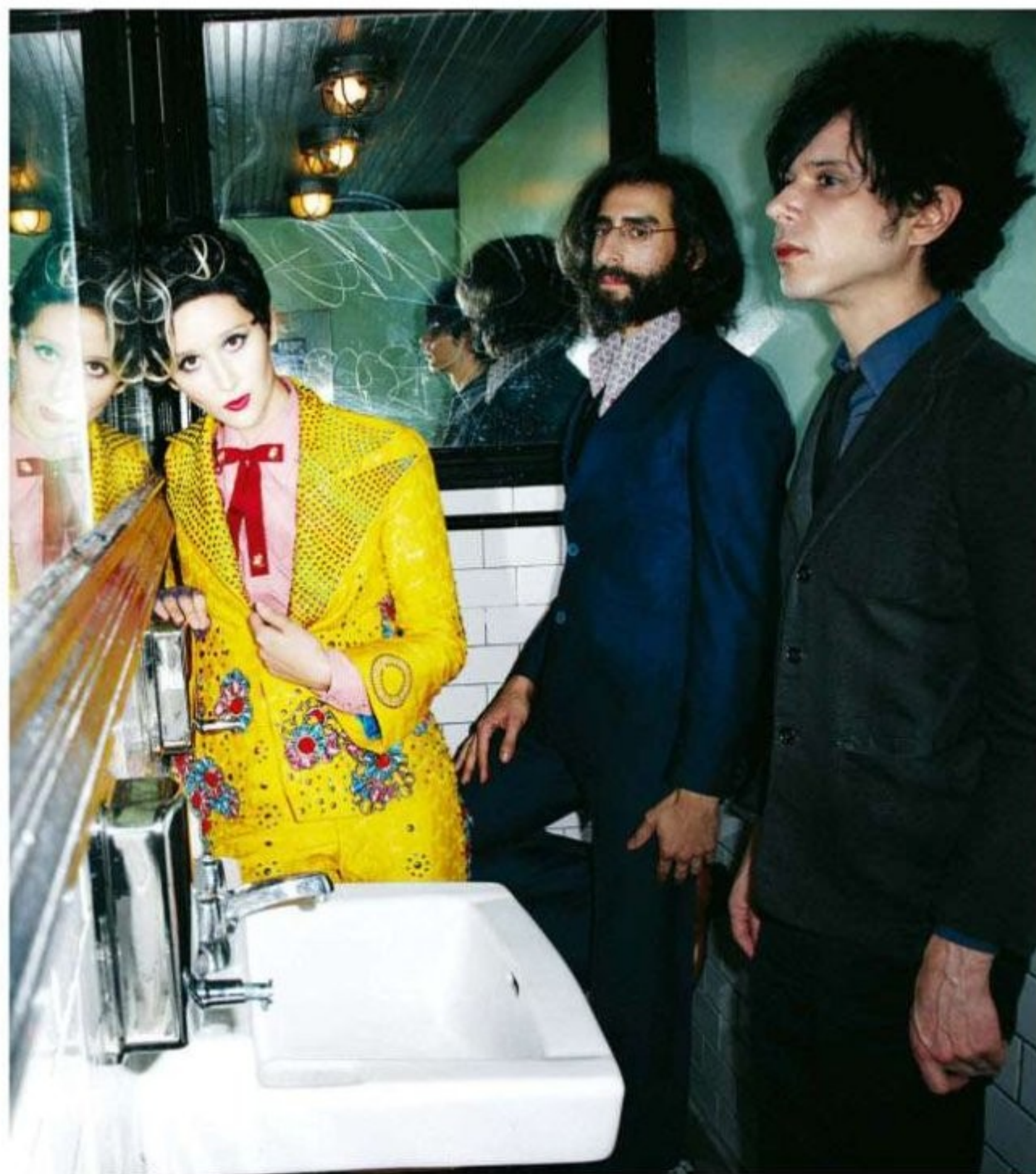
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ON REPEAT

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

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MYKKI BLANCO

Feeling Special

Blanco previews his 'Betty Rubble: The Initiation' EP with a minimal cut produced by San Francisco's Matrixxman. There's no Flintstones references here though, just an Alice-like trip into Blanco's own wonderland. "Follow, follow, follow, me down the rabbit hole", she rumbles over a lean beat. "Shit so deep I'm feeling special".

Siân Rowe, Assistant Reviews Editor

MARNIE STERN

Nothing Is Easy

The bubbly noise brat and shredder extraordinaire has smoothed the edges of her giddy racket on new album 'The Chronicles Of Marnia', so (ironically) it sounds a bit less like a lion and a witch humping in a wardrobe. No less fun, though, as the flashy, twinkling licks and tumbling rhythms prove.

Emily Mackay, writer

SUNLESS '97

Aurora

There are lots of brilliant things called 'Aurora'. The northern lights, obviously. Aurora, Illinois, hometown of Wayne from *Wayne's World*. Excellent. Now there's also this sweet synth gem, as blissful as its first namesake and as chilled out as the second. Mellow house for when you're done partying on.

Kevin EG Perry, Assistant Editor, NME.COM

FAINTING BY NUMBERS

A Stone In The Ground

If Joe Goddard brings the fun to Hot Chip, it's Alexis Taylor who has the brains. The bespectacled one's latest project sees him team up with Kompakt's techno don Justus Köhncke for some delicate, romantic bleeps and pulses designed to move your prefrontal cortex in the same way Hot Chip move your feet. Downbeat but delicious.

David Renshaw, News Reporter

WOMAN'S HOUR

To The End

Woman's Hour is probably not the sexiest band name ever, given that it's the title of

a Radio 4 programme. Then again, 'To The End' is the latest electro slow jam to aim at the gloomy ambience trademarked by The xx, who recently soundtracked a teen sex scene in *EastEnders*. Whatever turns you on, I guess.

Emelie Joy, writer

LULU JAMES

Closer

The 21-year-old Lulu James joins the breed of UK acts breathing new life into classic sounds on this new single. The synths run a similar pattern to the best remix of Candi Staton's 'You Got The Love' (the one by The Source, obviously) but her vocals re-inject soul not heard since that '90s heyday of UK dance.

Eve Barlow, Deputy Editor

BORN RUFFIANS

Needle

The new track by these Canadian quirkballs starts out like Fleet Foxes (cosmic lyrics and all), then goes a bit reggae, then sounds like Sting jamming with 'Graceland'-era Paul Simon. And despite this, you'll want to hear it again.

Dan Stubbs, News Editor

THE DOT

How We All Lie

No, this isn't the greatest tune anyone's ever heard. Even though, yes, it starts well, with Mike Skinner's experiments with housey bleeps, beats and piano lines that drift into nothingness when Robert Harvey's vocals kick in. BUT COME ON, it's thrilling to know The Streets man is tinkering. Amiright?

Tom Howard, Reviews Editor



JAWS

Friend Like You

At this rate, with so many brilliant Brummie bands doing the rounds, they're gonna need a bigger B-Town. Jaws' atmospherics and sweetly lazy melodies are more deliciously dazed than Peace, though just as summery and joy-inducing. Here they're reminiscent of the poppiest Cure moments with a shoegazey stoner snuggliness.

Duncan Gillespie, writer

TRACK
OF
THE
WEEK

YEAH YEAH YEAHS

Sacrilege

"It's extremely lo-fi," flamboyant singer Karen O recently said of Yeah Yeah Yeahs' imminent fourth album, 'Mosquito'. So you might expect the first single taken from it to be reminiscent of their tinny, chaotic beginnings, especially as she's made a big deal about the "shitty drum machine" and "shitty sampled keyboard" they used to make it. Turns out that what 'Sacrilege' actually sounds like is a massive surprise. It's not lo-fi, but it's not a completely new-look version of the band either. There's still Karen's trademark yelp as she exclaims "In our bed!" before every chorus, and

Nick Zinner is back working his incredible guitar wizardry, letting improvised-sounding riffs twist and turn under his leader's polished sighs about "falling for a guy" with a "balo round his head".

It's stripped back, sure,

but only in the sense that a lot of what's happening in the track feels a lot more subtle than you'd expect. So far, so Yeah Yeah Yeahs. And then the gospel choir hits, backing up Ms O's demure cries. It takes the band to their most spiritual and unexpected climax ever. Forget what Karen's saying about the album for now (bands love to have a laugh), this track is New York City's finest art-punks returning with a pop. And boy, is it good.

Rhian Daly, writer

*It takes the band to
their most spiritual and
unexpected climax ever*

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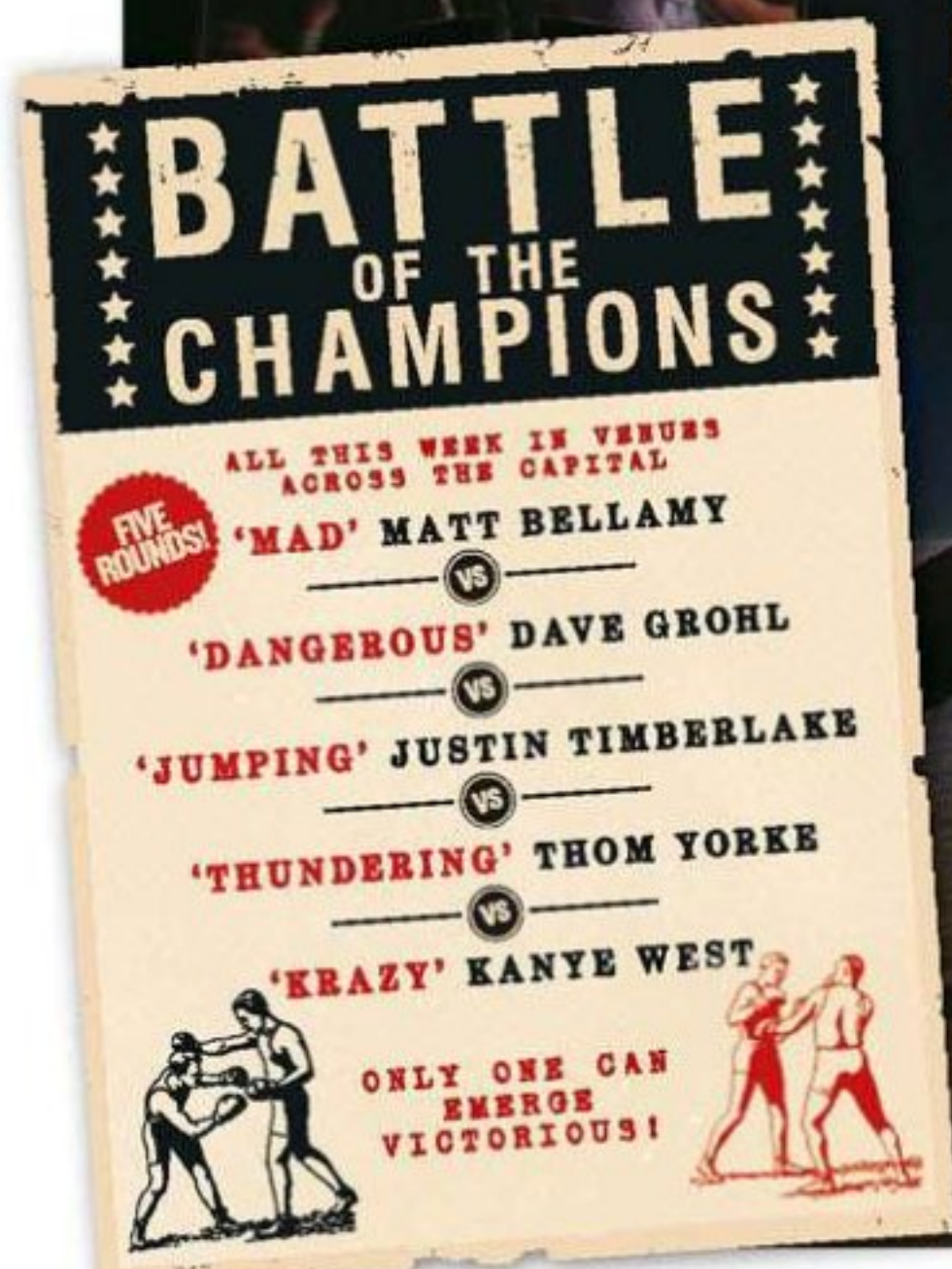
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UPFRONT

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

Edited by Dan Stubbs



WAR child



CLASH OF THE TITANS

The week music's megastars invaded London for a string of killer gigs. But who won the battle?

MAIN EVENT

Last week, a handful of music's biggest names descended on theatre-sized venues they could easily fill 10 times

over: Muse on Monday, Dave Grohl on Tuesday, Justin Timberlake on Wednesday, Thom Yorke on Friday and Kanye West on Sunday (it was the NME Awards Tour on Saturday). The glut of miss-it-miss-out gigs was the combined effect of Wednesday's Brit Awards, London Fashion Week and general warming up for some big film and album releases. But who was best? Who wheeled out the finest guests? Who set off the most fireworks? What we want to know is, which act won the Clash Of The Titans?

MONDAY MUSE



Venue: O2 Shepherd's Bush Empire
Capacity: 2,000
Why did it happen? It was War Child's annual pre-Brits gig

Cost of ticket: £50

Cost of tout ticket outside venue: A slick photo ID system meant not a single shady bloke was shouting "buy or sell!" outside the Tube station, but a rabid fan offered NME £700 for a temporary identity theft

Length of set and number of tracks: 90 mins, 18 songs

What did they look like up-close? Punky

Guest stars: None

Celeb spots: Harry Styles, Rita Ora, Cara Delevingne

Best moment: At the climax to a mind-blowing 'Plug In Baby', Matt lobbed his silver guitar through Dom's bass drum, smashed up his amp with it and then threw it at Dom's head

Any pyro? Matt's sunglasses spelled out the lyrics to 'Madness' in dot-matrix LEDs

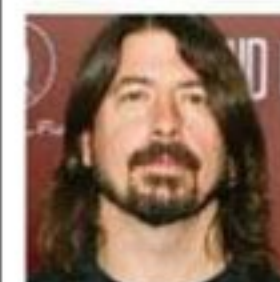
Treat for the fans: The first performance of 'Dead Star' since 2010

What Twitter said: @jameshobson: "A real feeling of returning to the 'good old days' before the lightshows and production took centre stage. Joyous & brutal"

What the crowd said: Daniel, 28, from Chile: "It's way better in a small venue - they were really interacting with the crowd"

How awesome was it? It was brain-fryingly brilliant. Proof that the band with the world's largest pyrotechnic budget have all the fireworks they need right there in their fingertips

TUESDAY DAVE GROHL'S SOUND CITY PLAYERS



Venue: The Forum
Capacity: 2,300

Why did it happen?

Promotion of *Sound City*, Grohl's loving documentary on a legendary but now defunct LA studio

Cost of ticket: £65

Cost of tout ticket outside venue: £70

Length of set and number of tracks:

150 mins, 26 tracks

What did they look like up-close? Gnarly

Guest stars: Krist Novoselic, Pat Smear, Rick Springfield, Rick Nielsen, Lee Ving of Fear



Matt: "This is how I play 'Chopsticks'..."



Muse go back to basics sans pyro at Shepherd's Bush Empire

WEDNESDAY JUSTIN TIMBERLAKE



Venue: The Forum
Capacity: 2,300
Why did it happen? A post-Brit Awards party for all those Trousersnakers out there. You know who you are

Cost of ticket: £50

Cost of tout ticket outside venue: £120

Length of set: 90 minutes, 16 tracks

What did he look like up-close? He cut a rug in a tux and an open-necked shirt like he was Frank Sinatra's grandson. Has he had his hair chemically straightened?

Celebrity spots: Justin Bieber, JLS, Tom Jones, Jessica Biel, Gemma Arterton

Best moment: Timberlake covering INXS' 'Need You Tonight'

Any pyro? A good old-fashioned spotlight
Treat for 'the fans' The bit where he said, "Were y'all at the Brits?" Silence. "Fuck them, then"

What Twitter said: @Christiana1987: "Justin Timberlake... this piece of premium vanilla has stolen my heart"

What the crowd said: Rebecca, 26, London: "I've never seen him before. It was amazing. I am well in love. I bet you are too..."

How awesome was it? Totally awesome. The guy did the shovel and the room swooned like they were in a Lynx ad. While his new album 'The 20/20 Experience' may not restore your vision, his ability to conduct a full band, MC, holler that smooth falsetto, and bust out all the moves is flawless

FRIDAY ATOMS FOR PEACE



Venue: Oval Space
Capacity: 1,000
Why did it happen? Stripped back series of album launch events in London, Berlin and

Paris for the new Atoms For Peace album

Cost of ticket: £30

Cost of tout ticket outside venue: Not a single dodgy bomber-jacketed fella in sight

Length of set: Two hours

What did he look like up-close? Beardy and pony-tailed

Celebrity spots: A balcony safely tucked away up in the rafters meant celebs were strictly off limits. But we did see Ultraista's Laura Bettison throwing some shapes with Radiohead artist Stanley Donwood

Best moment: Thom Yorke's sultry rendition of 'The Eraser'

Any pyro? No, but a fancy lightshow

Treat for 'the fans': Limited-edition screen prints were dished out after the show

What Twitter said: @Ovalspace: "2nite was electric! What a privilege to see the band in all their glory at such an intimate venue"

What the crowd said: Colin, 28, London: "Hearing the new stuff in such a small space was fucking exciting. It really felt like I was watching a legend"

How awesome was it? Aside from a couple of wonky noise freakouts it was a lush mix of 'The Eraser' and Atoms For Peace at their best

Celeb spots: Grohl fanatic Simon Pegg
Best moment: Dave finally taking lead vocals for the set-closing cover of Cheap Trick's pop-rock classic 'Surrender'

Any pyro? Only Lee Ving from Fear's scorched-earth vocal cords

Treat for 'the fans': Dave Grohl on drums and Krist Novoselic on bass for the first time in the UK since, well, you know...

What Twitter said: @SimonPegg: "Holy Shit! Two thirds of Nirvana!!!"

What the crowd said: Lotta, 30, Sweden: "My eardrums just came. It was ridiculous"

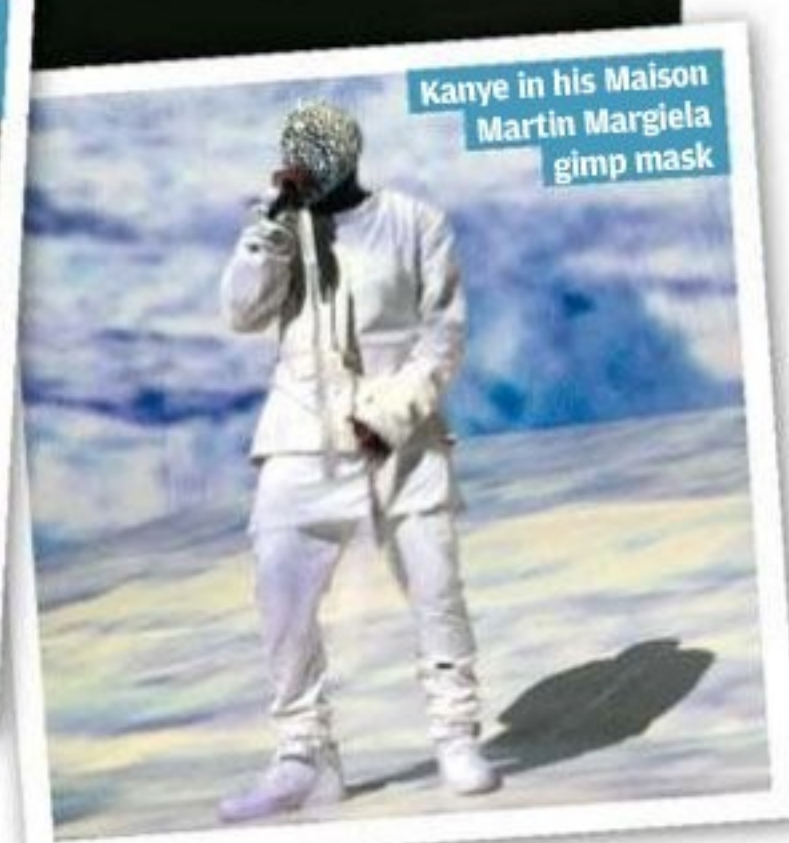
How awesome was it? A slow opening featuring a hell of a lot of mid-tempo rock failed to set the pulse racing, but Lee Ving's arrival cranked up the speed and the adrenalin. Even Rick Springfield can rock if Foo Fighters are his backing band, and Taylor Hawkins singing 'I Want You To Want Me' with Cheap Trick guitarist Rick Nielsen was joyous



Justin Timberlake channelling Johnny Cash and Morrissey on Wednesday night



Grohl with the punches at Kentish Town Forum



Kanye in his Maison Martin Margiela gimp mask

SUNDAY KANYE WEST



Venue: Hammersmith Apollo
Capacity: 5,039
Why did it happen? An add-on to his usual London Fashion Week visit

Cost of ticket: £65

Cost of tout ticket outside venue: £40

Length of set: 90 minutes, 22 tracks

What did he look like up-close? Like a mental patient - he wore a straitjacket. And a yeti mask. And a diamond-encrusted gimp mask

Celebrity spots: Football player Ashley Young, Kano, Frank Ocean, Tim Westwood, Rizzle Kicks, Jessie Ware, Nick Grimshaw

Best moment: The beginning of 'Jesus Walks', when the screens showed swirling clouds and all of a sudden we were watching the Ascension of Christ. There is a Messiah complex going on here

Any pyro? Snow - actual snow - sprinkled over the audience at one point, and he likes a good smoke cannon does Kanye

Treat for 'the fans': His remix of Chief Keef's 'I Don't Like'

What Twitter said: @Pottage 94: "That was the best thing I have ever seen or will see"

What the crowd said: Marlon, 27, Peckham: "Bit annoyed he didn't play any of the 'Watch The Throne' shit, but it was a good show and his masks were sick"

How awesome was it? One of the oddest hip-hip shows ever, it was self-indulgent, visually stunning and packed with bangers

AND THE WINNER IS... MUSE

OF THE FIVE acts playing this week, Muse have gone furthest down the stadium-titan road. But this week's stripped-back show seemed to remind even Muse themselves that they are, at heart, a kick-ass rock'n'roll band. "[On the next] tour we're trying to reach out and be closer to the fans," said Matt Bellamy after the gig. "We have got to get out there, shake hands... and I might do some stagediving!"

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

QUACKING NEWS

Tuomas Holopainen, keyboardist in Scandinavian metal band Nightwish, wants to release a solo album inspired by Scrooge McDuck. Here's hoping it includes a thrash version of the *Ducktails* theme tune.

TAKING THE PIST

BBC 6 Music apologised for playing Jimi Hendrix's version of 'Hey Joe' just after a news report on Paralympian athlete Oscar Pistorius and his late girlfriend Reeva Steenkamp. Its lyrics? "Hey Joe, where you going with that gun in your hand?/I'm going out to shoot my old lady".



Willie lets it all hang out in Rio

BIG KANYE STYLE

Will Smith took time out from thrusting his kids in our faces and reportedly hopped in the studio with Kanye West on a trip to Rio. Let's hope they found time to record amid chilling out, maxing and relaxing all cool.

BIG WILLIE STYLE

Chubby Checker has his knickers in a 'Twist' over an app that estimates the size of a man's erect penis based on his foot size. He's suing the makers of - oh yes - The Chubby Checker.



Cameron: "I love Take That, me"

IN AT NUMBER 10

David Cameron is in the latest One Direction video. Even though it's for charity, "You should be running the country, stop dicking around with boybands" seems a fair response.

FOREVER YOUNG

When *Noah & The Whale* said they were making a dystopian sci-fi film, we sent **Ben Hewitt** along to make sure they were joking. They weren't...

Teenland is a grim place, alright: a desolate wasteland of bleak streets and decrepit buildings. There's only one splash of colour, and that's on a raggedy red banner bearing the manifesto 'OUR LAND OUR RULES'.

But what comes next is even worse. Once you're done with adolescence, you're carted off to the Citizen Integration Centre to be probed and poked, and to have your mind and memories wiped out. Adulthood beckons, whether you want it or not...

Suffice to say, *Noah & The Whale* aren't the first name that springs to mind when you think of dystopian science-fiction. But today, *NME* is

"I wanted to make a sci-fi coming-of-age movie," he explains. "I'm wary that sounds... silly. But it's not. It's got real characters. At its base, it's a story about a band's last gig. But it's slightly complicated because it's in this heightened-reality world where teenagers are separated from society until they're considered mature enough to re-enter. That's why it's the last show: it's deemed that two of them are meant to leave."

Expect a different beast from the last film Charlie directed, then, which accompanied 2009's second album 'The First Days Of Spring'. Where that film "had no dialogue and was essentially a 50-minute music video", this one's a standalone piece that they're hoping to enter into short film festivals, and only features a couple of tracks from the

LP. Cast members include bright young thesp Bill Milner (*Son Of Rambow* and *X-Men: First Class*) and

"I was worried the extras would call me an arsehole"

CHARLIE FINK

inside a freezing east London warehouse buzzing with actors, cameras, props and film crew, watching frontman Charlie Fink direct the as yet untitled short flick that will coincide with the release of their fourth album, 'Heart Of Nowhere'. Inspired by the teenage rebellion of cult classic *Over The Edge* (also one of Kurt Cobain's favourite movies and the basis for the 'Smells Like Teen Spirit' video) and ace Swedish vampire film *Let The Right One In*, Charlie's universe sees adolescents dumped in Teenland aged 13, and left kicking their heels until they're mature enough to move on to adulthood.

today the warehouse is swamped with dozens of *Noah* fans as extras.

"I was worried because filming is a tough gig," grins Charlie. "They were huddling around a radiator in a freezing warehouse, and when I went up to them to say thanks I thought they'd say 'You arsehole.'"

There'll be cameos for the band, too. Today, *NME* watches as Charlie drills instructions to drummer Mike Petulla and bassist Matt 'Urby Whale' Owens, who are moonlighting as security guards. "Urby's annoyed that I've already had a bigger role than him," brags Mike.



On-set tea breaks are strictly enforced



Charlie makes like Steven Spielberg on set

"Let's see who steals the scene," replies Urby. "I started the Method acting a fortnight before, like I promised Charlie I would, and it's really paid off."

The film doesn't have a firm release date yet, but it may be screened at the residency the band are starting at the Palace Theatre in London in April - which will also showcase the album ahead of its May 28 release. "The album has a nostalgia to it," says Charlie, revealing how the two projects overlap. "A lot of the stories are about looking back at being a teenager. There's a melancholy to it, but hopefully in the best way."

Musing on the film's theme, he concludes: "You can live a Peter Pan lifestyle, being a musician. You meet people on the road who are way too old to be kids, but they still act like it, and that's kind of cool... only that's what Michael Jackson tried, and it didn't really work out for him..."



Talking Pictures

Three more album-and-film combos

KATE BUSH

THE ALBUM - 'THE RED SHOES' (1993): Bonkers and brilliant album inspired by the 1948 film of the same name, about an obsessed ballet dancer who can't kick off her red pumps.

THE FILM - THE LINE, THE CROSS AND THE CURVE: Co-starring Miranda Richardson and Lindsay Kemp - Kate's own dance teacher - the singer is hoodwinked into donning red ballet slippers which she can't remove (sound familiar?). She later dismissed it as a "a load of bollocks".



Kate and her red shoes



Teen anguish in Scenes From The Suburbs

ARCADE FIRE

THE ALBUM - 'THE SUBURBS' (2010): Sprawling, ambitious masterpiece from Montreal's finest.

THE FILM - SCENES FROM THE SUBURBS: Spike

Jonze-directed 30-minute tale in which a bunch of teenagers find themselves in suburban streets under military rule.

PLAN B

THE ALBUM - 'ILL MANORS' (2012): In which Ben Drew bid adieu to mum-friendly plastic soul and plumped for gritty snapshots of violence, deprivation and David Cameron-baiting instead.

THE FILM - ILL MANORS: More inner-city bleakness as eight youngsters battle for survival in a crime-and-poverty-ravaged corner of London. Much better than *The Sweeney*.

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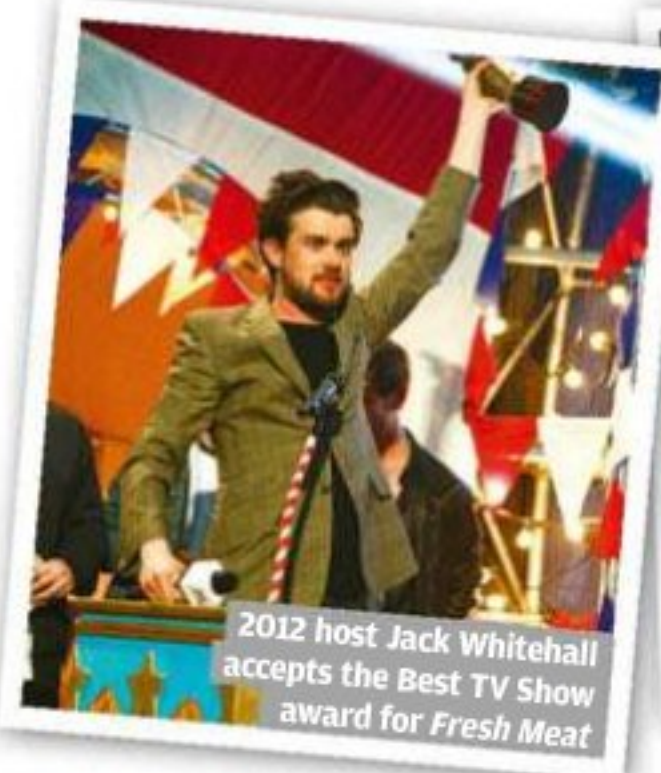
TUNE IN WEDNESDAY 27

For the first time ever, you won't need to wait a few days to watch the action from the NME Awards. Instead you can view it all online AS IT HAPPENS:

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The Vaccines pick up the Best New Band award in 2012



2012 host Jack Whitehall accepts the Best TV Show award for Fresh Meat



NME Awards 2012: Faris and Florence perform 'Still Life' together on the night



"THERE ARE OTHERS LIKE YOU. YOU'RE NOT ALONE"

Carl Barat knows what it feels like to be overwhelmed by depression – and how talking to friends and family can help

For the last decade, Carl Barat has been one of the UK's most famous and best-loved rock stars, revered for his work with The Libertines, Dirty Pretty Things and his solo career. But as someone who has experienced depression, he knows more than anyone there's no point struggling and trying to deal with it on your own. While listening to the music you love can be a great comfort, it's no substitute for talking things through with someone. Because Carl's friends and family made the small step of starting a conversation with him, they were able to support him and help him confront his problems. So if you know someone who is going through a rough patch, reach out to them, keep in touch, and carry on doing the things you've always done. It all helps, as Carl will tell you...

"I was deeply depressive and unhappy for years. I feel it's something you've got to live with, but it's really important to realise that there are other people like you. You're actually not alone, and that helps you confront it, tackle it and fight it."

"My sister was probably the first person that helped me, about 10 years ago. She suffered from it for a bit as well: all of our past issues and traumas started coming out in the wash when she hit her mid-20s. We were able to unravel it and talk about it together, thrashing it out. A lot of it was drunken and extreme, and a lot of it was sombre and calm, but it managed to expel the demons. Talking definitely helps."

"By helping her out, I saw the similarities between the two of us. It was only recently that I realised it was depression – I'd spent years just being tortured

With his long-time Libertines bandmate and friend Pete Doherty in 2010



and brooding. Mood-swinging, almost. Just talking to someone about it is the first step – for the encouragement and the support. And don't be offended by someone shrugging you off, because often, that can be a cry for help. Just seeing another person or having a distraction can be helpful. You should

definitely be open-minded to people you think might be depressed, and definitely don't be scared to talk to them directly. That's the main thing: to not be scared of confronting it, and reaching out to people who know about this shit.

"The first time I went to therapy, I was told to go and sort myself out as I was just out of it. I was drinking and taking drugs at a sort of suicidal level, and it was my best and wisest friends who could really spot that. They'd say, 'Fuck man, you've got to get some help. You've got a choice of living

life like this or not.' That's one of the most important things

– knowing that there are choices, and you don't have to suffer like that.

"My managers have been good, too. They've all set me up with somebody different, and someone talking to you is really helpful – otherwise, I would have met a sticky end a long time ago, for sure. So many people do skirt over it and just say 'Uh-huh, OK', and don't understand – that isn't helpful."

Now, my girlfriend is the first person I go to – she understands it. It helps to be honest with yourself and those around you, and to say how you're feeling and where you're at. And obviously it really helps to have someone who is understanding and appreciative of that. And when you're having a shit day, ideally you just need to calm down and remember it's not as bad as you think it's going to be. It will pass, and there

Carl goes it alone onstage



are certain processes you've learnt from other people with depression or therapy to help guide you through it. That's what you need to

remember – the sun does come up again..."

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. 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.

"Just talking to someone is the first step"

CARL BARAT

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

let's end mental health discrimination



Damon and Noel at the Brit Awards: could a duet be on the cards?

BRITPOP WARS? WHAT BRITPOP WARS?

Damon and Noel's latest snap together confirms they have become the unlikely of best buddies

Back in 1995, War Child united the rival factions of Britpop – Blur and Oasis – on the 'Help' album.

Last week, they pulled off the same trick, taking one-time sworn enemies (and latter-day chums) Damon Albarn and Noel Gallagher to the Brit Awards, where the charity picked up a Special Recognition award.

"They are terrific company," says Ben Knowles, co-founder of War Child.

"Having a running commentary on the show from two of the smartest, funniest

men in British music history made it not only a historic one for War Child but a hilarious one too." The pair reportedly spent the evening taking the piss out of the performers on stage, Albarn shouting "Fuck off" as Harry Styles bounded onstage and Noel admitting he hadn't heard of any of the winners. "I mean, who the fuck is Ben Howard?" he said later. Excitingly, he also said of Albarn, "I could see us collaborating in the future."

Albarn picked up the award on War Child's behalf, saying, "War Child changes people's lives. Here's to another 20 years."

TALKING HEAD

STEP AWAY FROM THE WEBCAM!

Meme-led hit 'Harlem Shake' is killing music, says NME.COM Editor Luke Lewis



Have you made a wacky 'Harlem Shake' video yet? If so, kill yourself. Oh, it was quite amusing back in the early days – and such is the velocity at

which memes travel, by 'early days' I mean the start of February. But now? It's the naftest thing imaginable, the stuff of endless lame references on the part of mainstream types desperate to show they 'get' social media. Even the *A Question Of Sport* crew have done the 'Harlem Shake', which is all the evidence you need that this thing has both jumped the shark AND nuked the fridge.

It's possible you have no idea what I'm going on about. A 'Harlem Shake' video is one that begins with someone dancing alone, often in a place of work, and being ignored. Then it jump-cuts to everyone in the frame going mental. I know, right? Hahahahaha.

Thousands of these things are being uploaded every day. Altogether they have been viewed half a billion times. It's the biggest web craze since 'Gangnam Style', and appeals to precisely the same kind of clown. You know the type. He's to be found in every office/classroom/campus, the kind of bozo who calls himself Bantonio Banteras and wears a Morphsuit to V Festival.

So why are we writing about it? You should care, because viral videos have broken out of the YouTube ghetto, and have started impacting the music industry in a big way. The titular 'Harlem Shake' song by Baauer (aka Brooklyn's Harry Rodrigues) – the soundtrack is an essential part of the meme – is currently at the top of the Billboard Hot 100 in the US, thanks to a new way of determining the chart. For the first time ever, YouTube views count. It's only a matter of time before the UK's official charts follow suit.

Why? Because this sort of thing is now a key revenue stream for the music industry, since labels can sell ads in front of the videos.

Even if Psy never sold a single download, he'd be a multi-millionaire on the back of his YouTube plays. In the '80s, video supposedly killed the radio star. Now web culture is steamrolling everything. Who needs to be A-listed on Radio 1 when you can find fame via Vevo?

The roots of this trend were laid down last year. It's striking that last year's biggest pop hits – Gotye's 'Somebody That I Used To Know' and Carly Rae Jepsen's 'Call Me Maybe' – had both spawned online memes before they became radio airplay mainstays. Something similar happened with Skrillex. He's not released an album so why is he so

famous? The fact he is the star of millions of LOLsome photo mash-ups and GIFs is part of the answer.

Where is all this leading us? Nowhere good. A pop chart dominated by zany memes would be a tragic, impoverished thing. What have we got to look forward to? Keyboard Cat teaming up with Cat Power? Dramatic Chipmunk duetting with Chipmunk? 'Chocolate Rain' for Christmas Number One? When I see the future of pop I see Grumpy Cat stamping on a human face forever. Enough. It's time to make a stand against internet buffoonery.

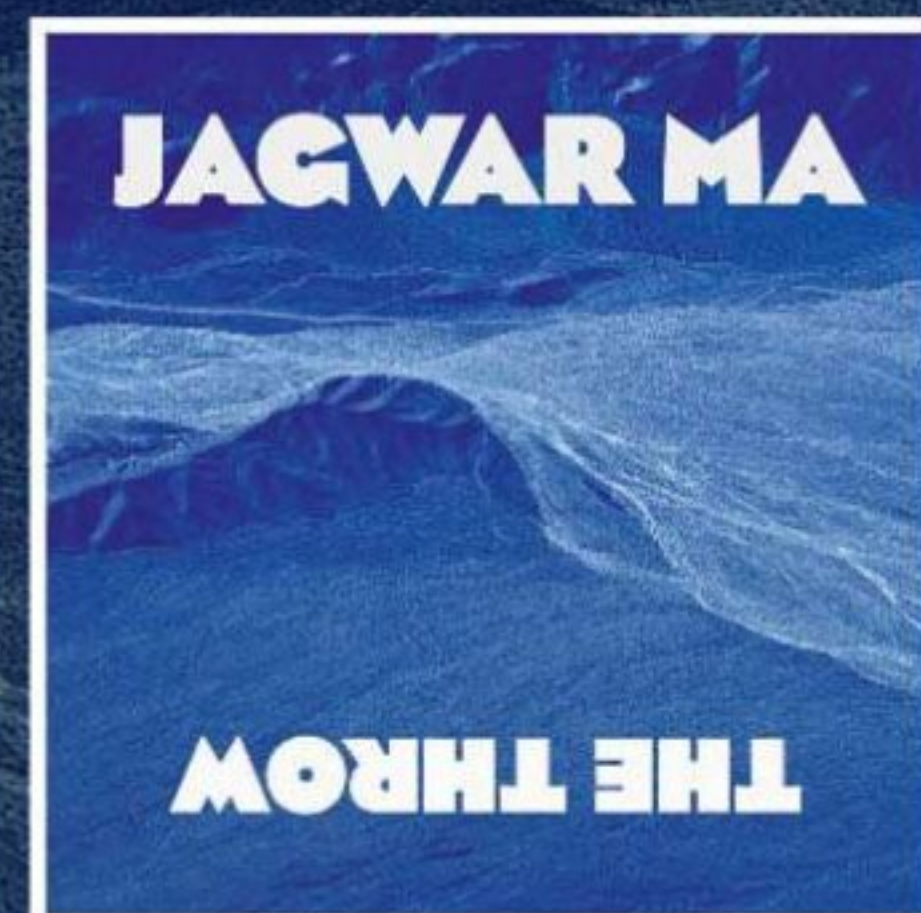
The 'Harlem Shake' meme. Hilarious. Not



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THE BEST OF NME VIDEO.COM THIS WEEK



CRIBBED FOR YOUR PLEASURE

<http://ow.ly/hOpSE>

The Cribs tell the story behind new single 'Leather Jacket Love Song'.
CLICK: 2.21 - Ryan on the lack of love that inspired this love song.



BEHIND CLOSED DOORS

<http://ow.ly/hOd8n>

Backstage at the NME Awards Tour with Django Django, Miles Kane, Palma Violets and Peace.
CLICK: 1.41 - See the view from the Palmas' stage.



TOP OF THE POPPERS

<http://ow.ly/hQFLp>

Brett and Mat from Suede on writing, recording and filming the video for 'Animal Nitrate'.
CLICK: 2.00 - "We jumped around like coked-up lunatics," says Brett.



ANT & DECKS

<http://bit.ly/13fLz9I>

Jamie Reynolds from Klaxons is making a documentary about Adam Ant. They tell us why.
CLICK: 1.45 - Adam talks about the time he fell off the stage.

PHOENIX RISING

Phoenix have hit festival headliner status, so why are they worried about following up 2009's 'Wolfgang Amadeus Phoenix'? Can champagne and Michael Jackson's mixing desk come to the rescue?

Phoenix frontman Thomas Mars might not be entirely sure what the French quartet's new album 'Bankrupt!' is about – but he knows what it isn't. It's not political. It isn't about the global economic crisis. It's not just dance music. Or pop music. Or rock music. "We're the opposite of a band that has a message," says Mars, talking to NME during a visit to Berlin. "There's no... statement, just a chemical reaction between us. I'm not sure what this album *is* really. I'm not sure if it's a big shark or a little fish in a bowl."

Until 2009 the French four-piece were small fry, albeit small fry that could really work a scarf and blazer combination. Their 2000 debut 'United' spawned two cult hits, 'If I Ever Feel Better' and 'Too Young' (the latter given another breath of life following its inclusion in Mars's wife Sofia Coppola's *Lost In Translation*). 'Long Distance Call' from 2006's 'It's Never Been Like That' did OK too. But it was their fourth album, 2009's 'Wolfgang Amadeus Phoenix', that took them to the big league, thanks to a fuller, poppier sound and the massive singles 'Lisztomania' and '1901'. They collected a Grammy for Best Alternative Album, achieved gold sales of 205,000 copies in the US and have suddenly found themselves headlining festivals – including this year's Coachella, alongside The Stone Roses, Blur and Red Hot Chili Peppers.

But 'Wolfgang...' has cast a big shadow. Guitarist Christian Mazzalai felt the pressure of following it up so much that he eventually locked the Grammy in his basement. "We didn't want to seem like we were making the same album



again," says Mars. "'Wolfgang Amadeus Phoenix' became the code-word for the album *not* to do."

The quest to do something – anything! – different took Mars and the rest of the band (Mazzalai, bassist Deck D'Arcy and second guitarist Laurent

Brancowitz) first to the Beastie Boys' Oscilloscope Laboratories, New York, then back to France, where they worked at Motorbass Studios with Phillipe Zdar – friend, producer and member of French house duo Cassius. Mars credits Zdar with bringing warmth, emotion

DON'T BUY THIS ALBUM...

Inspired by 'Bankrupt!', here are five more albums with buzzkill titles



DAFT PUNK 'HUMAN AFTER ALL'

Having convinced us all that they were, in fact, chrome-helmeted droids from the planet electro-disco, Daft Punk changed their minds with the 2005 follow-up to 2001's 'Discovery'. And no-one bought it.



DE LA SOUL 'DE LA SOUL IS DEAD'

The smashed flowerpot on the cover of their 1991 album confirmed that the NY hip-hop group had killed off the 'daisy age' sound of 1989's '3 Feet High And Rising'. And with it, everything that made them fun.



JEFFERSON AIRPLANE 'THE WORST OF JEFFERSON AIRPLANE'

Don't be fooled – this is actually the San Francisco psychedelic band's 'Best Of' album, released in 1970. If you do enough brown acid, the gag eventually becomes funny.



APEX TWIN '26 MIXES FOR CASH'

Richard D James probably couldn't sound less like a money-grabbing sell-out but he pretended this 2003 remix compilation was actually done purely for the readies.



TEENAGE FANCLUB 'BANDWAGONESQUE'

In 1991 the Scottish indie band stuck a crudely drawn great big bag of cash on the cover of their much-loved second studio album proper, just in case the hilarious joke wasn't already clear enough.



Phoenix: (l-r):
Laurent Brancowitz,
Deck D'Arcy,
Christian Mazzalai,
Thomas Mars.
(Below) The
'Bankrupt!' sleeve

on eBay, haggling down the price from \$31,000. The band liked the idea of working with a proper pop history artefact (one that they'd assumed would be snapped up by a memorabilia collector), and the working title of the record was 'Original Thriller'.

As the champagne flowed and the songs were formed, 'Original Thriller' became 'Bankrupt!'. The title has nothing to do with money – or splashing out on vintage mixing desks – and Mars is wearying of its connotations. "We're already getting all these financial questions, it's very awkward," he says.

But as with 'Wolfgang Amadeus Phoenix', they aren't afraid to confuse people – Mars previously compared the naming of the last record to "drawing a moustache on the Mona Lisa". "We just like that the title creates more questions than answers," he says.

If the title hints at unease, there's a strange sense of things not being quite right musically and lyrically too, whether it's the sad cry of "I'd rather be alone" on opener 'Entertainment', or the story on 'Bourgeois' about losing your mind on a cruise ship (*"Bourgeois, why would you care for more?"*). 'Drakkar Noir', a glossy '80s-sounding track that zips along like Daft Punk on the *Drive* soundtrack, is named after a men's cologne once lusted after by frat boys. It is, says Mars, "a song about mediocrity".

Mars can't quite put his finger on what's changed in their sound. "There is definitely something more... aggressive that wasn't there before," he says. "I have a friend that likes our music but he thought this album was too angry. It made him upset."

THE DETAILS

TITLE
'Bankrupt!'
PRODUCER
Phillipe Zdar
RELEASE DATE
April 22
STUDIOS
Oscilloscope
Laboratories,
Motorbass Studios
TRACKLIST
'Entertainment'
'The Real Thing'
'SOS In Bel Air'
'Trying To Be Cool'
'Bankrupt!'
'Drakkar Noir'
'Chloroform'
'Don't'
'Bourgeois'
'Oblique City'

Despite all the new fans they've found, it's the comments of friends and the worries of the band that cut through. "We could do stupid things with 'Bankrupt!' and we'd still get people

to listen to it one or two times, Mars says. "But the pressure came from our friends. People said, 'Make it more like that song!' You come out of the studio and instantly compare it to the other one or think, 'Shit, it doesn't sound as good.'" They shouldn't worry. When lead single 'Entertainment' dropped last week, popular opinion was that it was well worth the wait.

As well as the record, due out on April 22 on Atlantic, there's April's headline set at California's Coachella to think about, then top-of-the-bill slots at Primavera Sound and T In The Park. "We're very..." He pauses. "Uhhhh, I'm not sure what to say. We're not scared about Coachella but we feel a lot of pressure. New Order play on Saturday and it doesn't make any sense to me. I want to switch with them!" To add to their bewilderment, their friends have again been joking that Phoenix headlining these events is all an elaborate prank. On the strength of 'Bankrupt!', Phoenix will be the ones laughing.



Ashes to smashes:
Phoenix's Thomas
Mars onstage in
Berlin, 2009

and plenty of top-quality drink. "His fridge is full of champagne, and he'll take any excuse to open a bottle," says Mars. "If it's your birthday in 10 days, well those 10 days are a big deal, so he'll open a bottle!" The band mixed the album on a very special desk – the one used to record Michael Jackson's mega-selling 'Thriller'. Brancowitz bought the Harrison 4032 for \$17,000

THE NME CHART

1	18	IMAGINE DRAGONS 'IT'S TIME' Interscope
2	4	DEPECHE MODE 'HEAVEN' Mute
3	12	FOALS 'MY NUMBER' Warners
4	6	MUSE 'SUPREMACY' Warners
5	14	SWISS LIPS 'DANZ' Epic
6	9	ALT-J 'MATILDA' Infectious
7	10	THE BLACK KEYS 'SISTER' Nonesuch
8	11	THE COURTEENERS 'LOSE CONTROL' Polydor
9	16	DJANGO DJANGO 'WOR' Because
10	17	HAIM 'DON'T SAVE ME' Polydor
11	1	HURTS 'MIRACLE' RCA
12	5	JOHNNY MARR 'UPSTARTS' Warners
13	19	MILES KANE 'GIVE UP' Columbia
14	20	MUMFORD & SONS 'WHISPERS IN THE DARK' Island
15	NEW	STEREOPHONICS 'INDIAN SUMMER' Stylus
16	7	TOM ODELL 'CAN'T PRETEND' Sony
17	8	THE 1975 'CHOCOLATE' Dirty Hit
18	2	BASTILLE 'POMPEII' EMI
19	8	BIFFY CLYRO 'BLACK CHANDELIER' 14th Floor
20	NEW	EVERYTHING EVERYTHING 'DUET' Sony

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.

NME EXTRA WIN PALMA VIOLETS TIX + CONVERSE BOOTS!

Things are set to get very messy indeed when Palma Violets play the next round of Converse Gigs at London's legendary 100 Club. It's bound to be a chaotic, sweaty night when the group take to the stage to play favourites from their debut album '180', which got a whopping eight out of 10 when reviewed in this mag recently. On the evening the Palmas

will be supported by Radar favourites Splashh and MT, which means it'll be a memorable evening. Converse are giving away four pairs of tickets to the gig on March 4 along with a pair of classic Converse Chuck Taylors for each winner, so you can get down and dirty with Palmas in style.

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PIECES OF ME

BRETT ANDERSON

The Suede frontman on the Sex Pistols' "musical terrorism", 15-minute bunk-ups and why Savages kick ass

My first album

SEX PISTOLS - 'NEVER MIND THE BOLLOCKS...'

"When punk first happened I was nine years old, so I wasn't at the vanguard of the scene. I lived in Haywards Heath, so everything filtered through to the suburbs slowly and punk made its way down there a few years later. It was such a vastly iconoclastic and powerful movement that it even affected kids at school. I ran down to this dodgy market that sold LPs and food mixers and things, saved up my money from my paper round and bought 'Never Mind The Bollocks...'. I'm really proud that that was my first record; it's such an amazing piece of musical terrorism that's aged incredibly well."

My first gig

NEW ORDER, BRIGHTON

"It was around the time of 'Power, Corruption & Lies', in '83/'84. It was an interesting introduction to live music since a lot of their sound isn't completely organic - they use a lot of sequencers and synthesizers. It was an amazing experience, but I don't think it was until I started seeing more out-and-out rock bands that I realised how much live music, dynamically, could really work."

The first song I fell in love with

THE BEATLES - 'A DAY IN THE LIFE'

"My dad was a massive classical music fan, but he had one pop album which was 'Sgt Pepper's...' and he'd occasionally play that. 'A Day In The Life' was the song that really captured me. I love the haunting, dreamlike quality it has about it and the strange, slightly surreal sense of scale it has. It's still a very special song for me."

Favourite lyric

THE SMITHS - 'REEL AROUND THE FOUNTAIN'

"It's got to be a Smiths lyric; Morrissey is the greatest lyricist in pop history. There's a lyric in 'Reel Around the Fountain' that goes, "Fifteen minutes with you, I wouldn't say no". There's an incredible duality to it. On one hand it refers to Warhol's concept of everyone being famous for 15 minutes, almost like a love song to fame and his relationship with it, and then it can be taken on a sexual level of having a bunk-up for 15 minutes. I grew up with The Smiths and they resonated with me perfectly."

The book that changed me

GEORGE ORWELL - 1984

"That was the first book that made me



realise how powerful literature could be. It was one of those books you were forced to read at school, so I was a bit like, 'Oh god, I'm gonna have to trudge through this in the same way as I did Chaucer', but when you read it it's actually incredibly beautiful. Again it has a duality to it - it's obviously overtly political, but simultaneously overtly emotional. It's a love story just as much as it is about totalitarianism."

My favourite painting

ÉDOUARD MANET - OLYMPIA

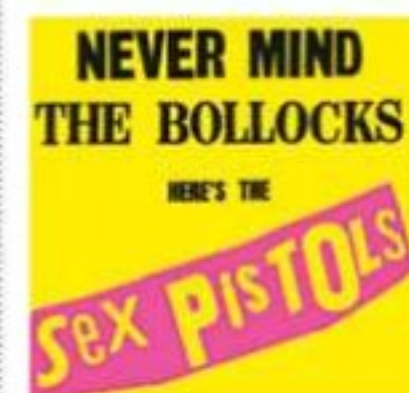
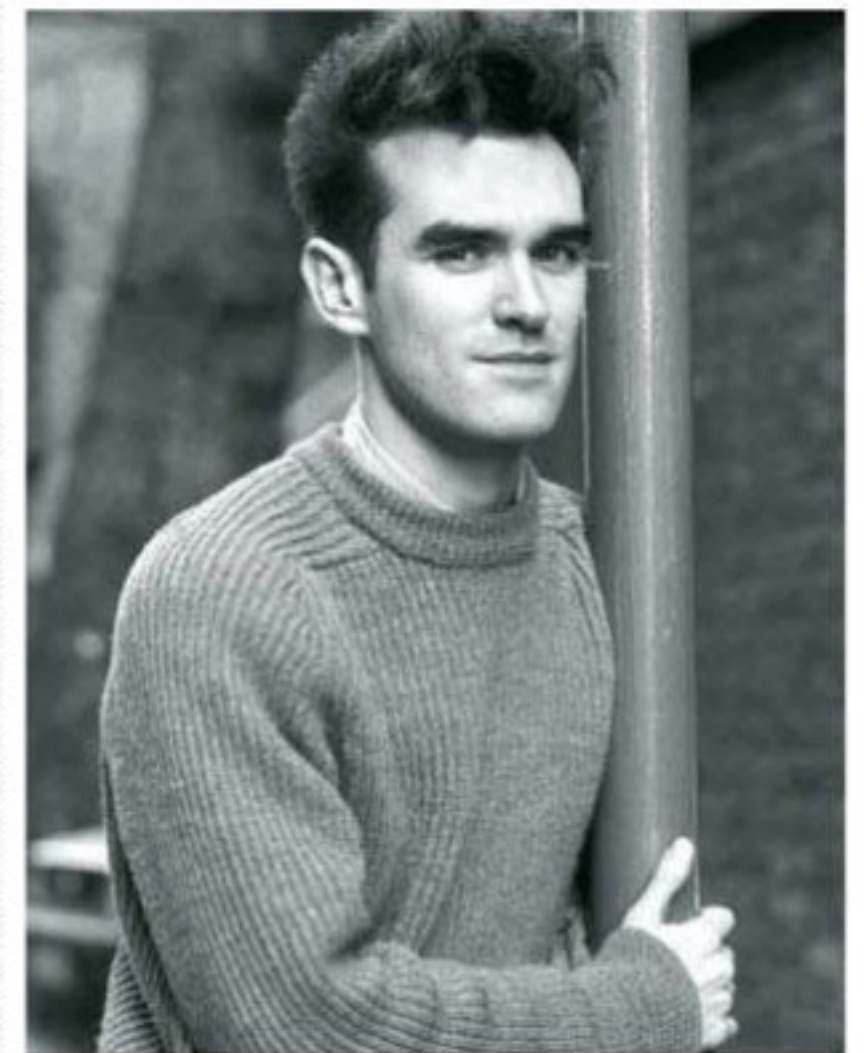
"He's a Pre-Impressionist. *Olympia* takes a theme that lots of classical salon painters painted - the theme of the Odalisque, the naked, reclining woman. Manet had a

technique of painting everything on black rather than white so it gives his work a real depth that others of his time didn't have."

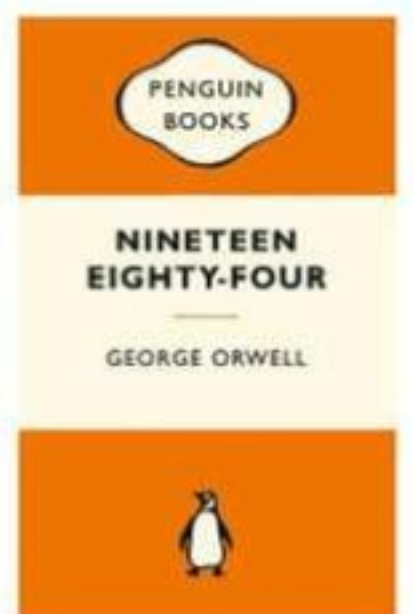
Right now I love

SAVAGES

"They've got something interesting about them that isn't just another band influenced by Joy Division. Jehnny Beth's got another quality to her voice too - it reminds me of Grace Slick from Jefferson Airplane. They're my new favourite band at the moment. I'm really excited about them having an album out. They've got something really dark and really sexual, which is what I love about music anyway. Who wants happy clappy rubbish?"



Brett's best bets: (from top) Savages exuding their "really dark and sexual" energy onstage; Morrissey circa 'The Smiths', the album that includes 'Reel Around the Fountain'; The Beatles in their loved-up phase; the sleeve of the Sex Pistols' classic debut



'Never Mind The Bollocks...'; George Orwell's chilling novel *Nineteen Eighty-Four*

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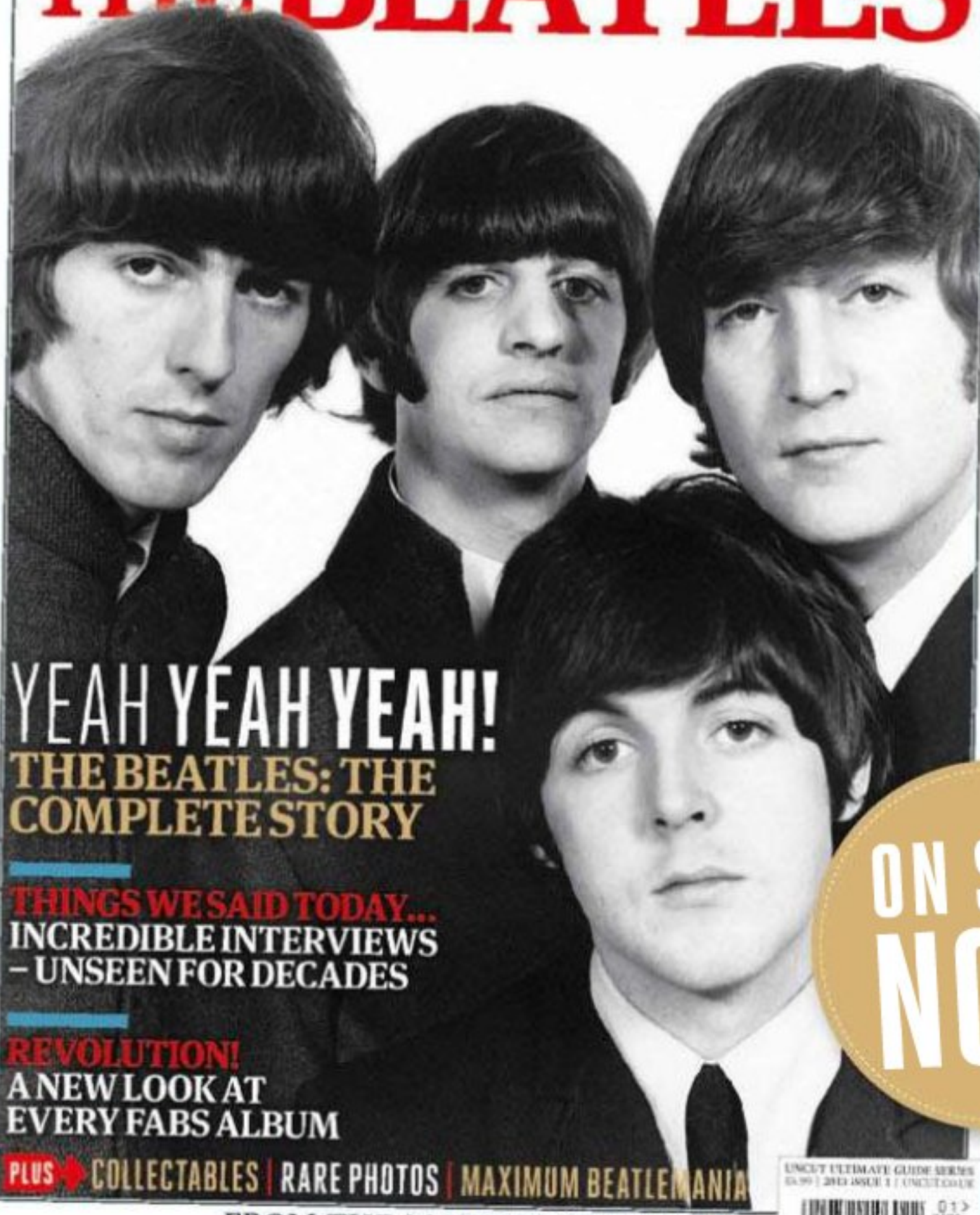
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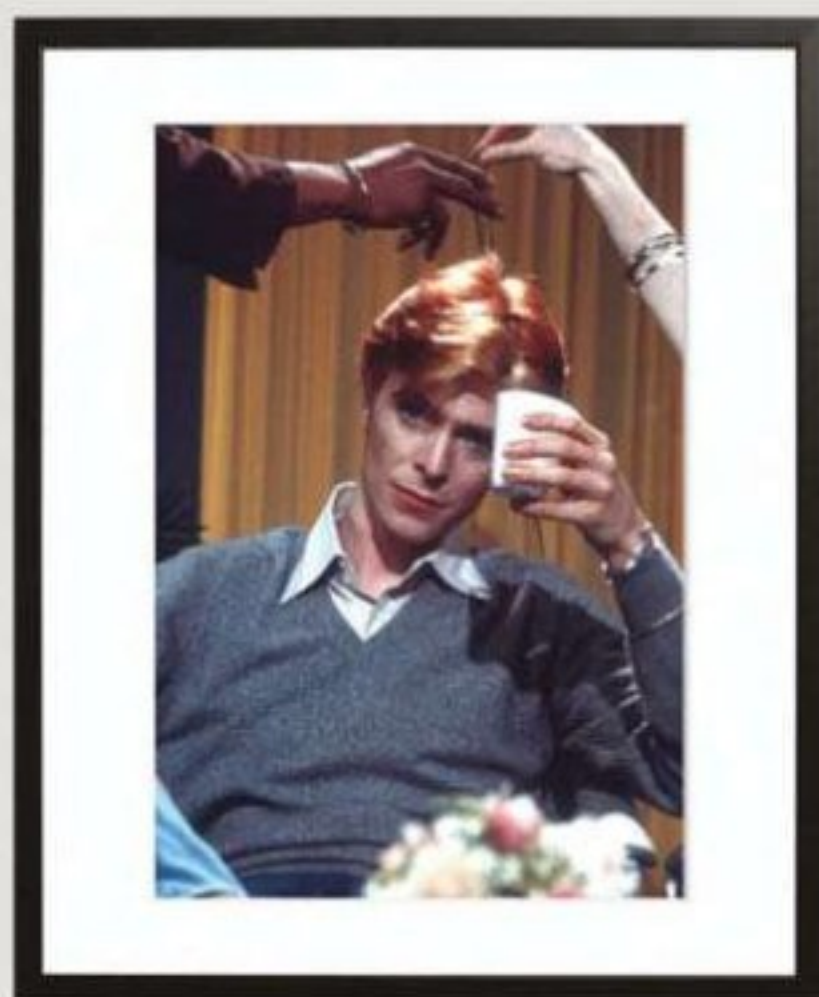
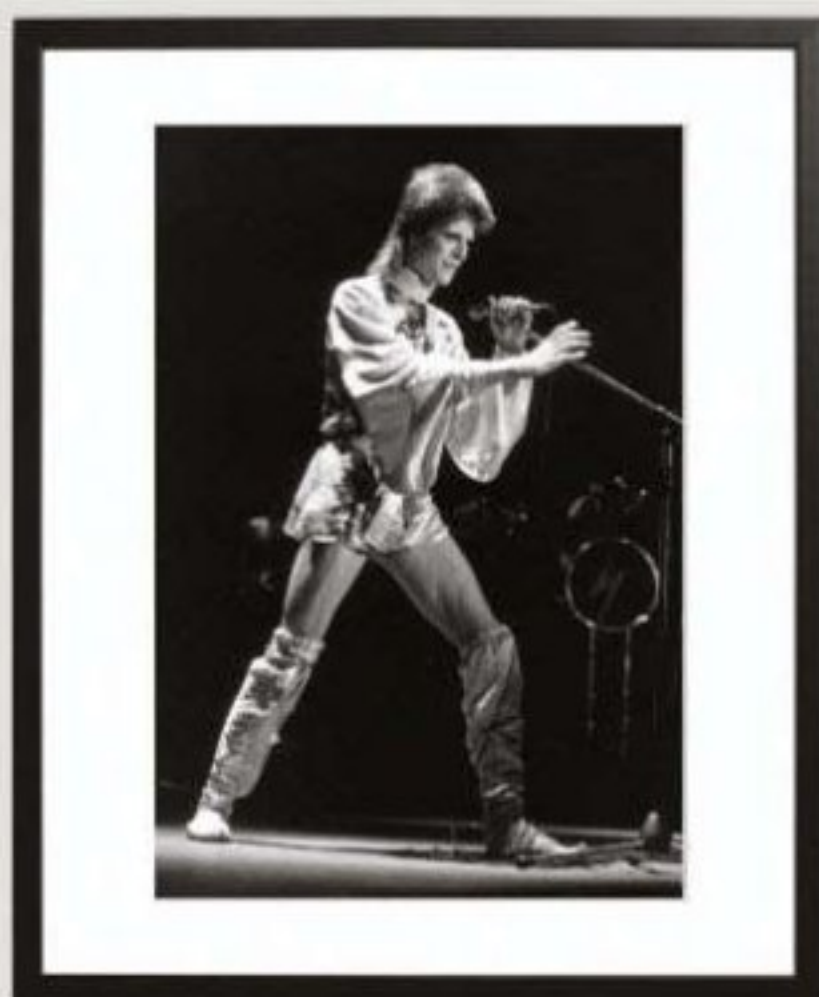
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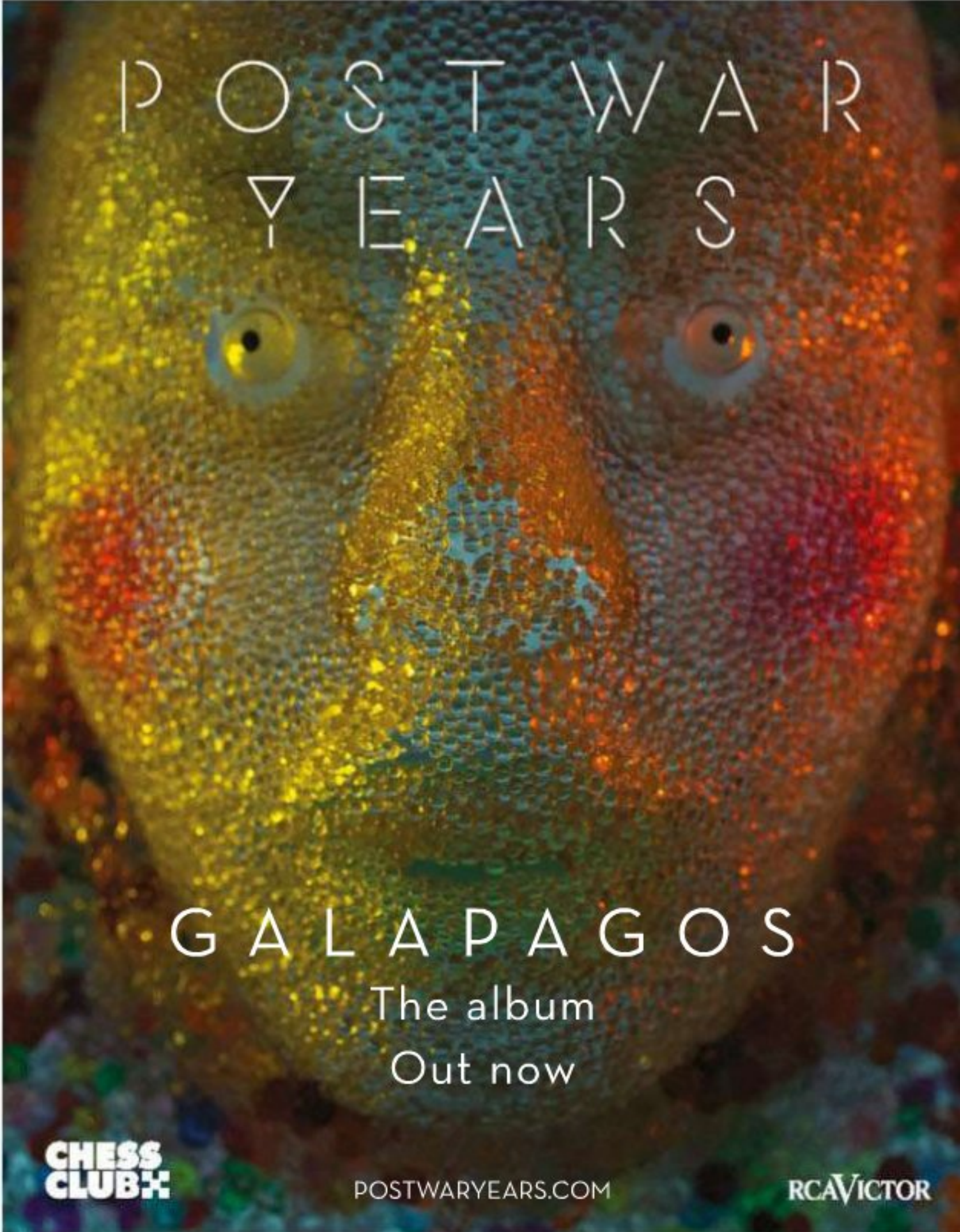
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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

DEPTFORD GOTH

South Londoner who deals in tender, soul-searching songs and post-dubstep electronics

Daniel Woolhouse is a fragile soul. This is a trait that's overwhelmingly evident within minutes of meeting him – from his considered, hesitant speech patterns, to the obvious sadness behind his eyes, to the tender, intimate music we're discussing today, which is made under the equally heavy-sounding guise of Deptford Goth.

Having initially started writing music at the tail end of 2010 with no immediate plan other than for it to be "something for myself", the humanity behind the 28-year-old's R&B-flecked, minimal electro immediately began to resonate with the wider world. Merok Records (Milo 'Big Pink' Cordell's label, currently home to the likes of Majical Cloudz and Mozart's Sister) got in touch after hearing just one song. An EP followed, 2011's 'Youth II'. And this month yields a full-length album, 'Life After Defo' – a record that bares its soul so brazenly it's almost *too* intense. Almost.

"I found it really difficult," smiles Woolhouse quietly. "Not the writing and recording, but as soon as you're in a room with

someone else listening to it you realise there are other people involved and that it can't just be confined within these walls."

For a man who clearly spends a fair amount of time within the confines of his own emotional walls, however, 'Life After Defo' is a startlingly honest listen. In conversation, questions about any personal difficulties Woolhouse might have are greeted with an extended pause and a softly spoken "yes". Yet on record Deptford Goth is consistently, cathartically open.

"I find it easier to explain stuff in that way," he says. "If you're talking to someone it's quite easy to censor yourself, but when you're writing a song you have a bit of time to... not build up the courage, but have a bit of conviction and try and express things in the right way instead of saying something terrible."

As for his future plans for Deptford Goth, Woolhouse remains characteristically aloof. "I think I'll probably try and make another record. I think I've maybe got one more in me," he muses with a gentle laugh. "You can never be sure about anything; I'm not gonna set my heart on anything. But then I never thought I'd be in the position of even having made this record. That's pretty cool..." *Lisa Wright*

NEED TO KNOW

BASED: South London

FOR FANS OF: James Blake, The xx

BUY IT NOW: 'Life After Defo' is released on March 18 – until then, check out the title track on iTunes

BELIEVE IT OR NOT: While recording 'Youth II' at night, Daniel spent his days working as a teaching assistant for five- to six-year-olds. "It wasn't... sustainable," he deadpans

Forgetting to clean out the car ashtray was a silly mistake



KAVINSKY: "I'M NOT MAKING MUSIC FOR CLUBS!"

The 'Nightcall' man comes clean about whisky sessions with Skrillex and jizzing in his pants

RADAR NEWS

If you'd just recorded an electro concept album about a teenager zombified by a collision with

a mysterious red Ferrari Testarossa, how would you announce it to the world? If you'd throw a party at a sprawling Ferrari showroom in Paris with a free champagne bar and invite Daft Punk, Justice and Sebastian Tellier, then congratulations – you're ready to step into Kavinsky's world.

It's a world that the Parisian DJ, born Vincent Belorgey, has built for himself from the ground up. Everything about his debut LP, 'Outrun', which came out last week on Mercury Records, adheres to his idiosyncratic aesthetic, founded on a love of fast cars, '80s fashion and the sort of cinematic electro that's purpose-built for neon-lit streets.

"The best place to listen to my music is in your car," he says over espressos in the French capital. "It's not made for clubs... or if it is I want to know about that club!"

I chose the character because I didn't want to be on the front cover in black and white, sat next to a fireplace, looking moody. I wanted a story."

Danish film director Nicolas Winding Refn liked the story so much he used 'Nightcall' (which features a guest spot from CSS frontwoman Lovefoxxx) on the soundtrack of his 2011 Ryan Gosling flick *Drive*, propelling the track – and Kavinsky – towards 30million YouTube hits. Such is Kavinsky's hedonistic lifestyle, he tells *Radar*, the first time he saw the film he'd spent the day in Paris downing whisky with Skrillex. When they rocked up to the exclusive screening he still wasn't sure when his tune would turn up.

"I was like, 'Where the fuck is my music?'" he says. "I thought maybe it would be over the end titles. I couldn't wait. Then there was the black screen and POW! I was jizzing in my pants! I grabbed Skrillex and went, 'Fuck, it's my music! Man, this is the shit!' Then I felt a tap on my shoulder and some guy told me to shut up because he couldn't hear the film!" **Kevin EG Perry**

BAND CRUSH



Parquet Courts' Andrew Savage on his new favourite bands

"Endless Thoughts are a couple of friends I played with in Wiccans. They don't have a record out yet or anything, but I'm excited for them. Silver Shampoo is also a pretty good band of friends that I rate. And the Total Control record too – we've been really excited about that."

The Buzz

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



1 JERKCURB

Hiding somewhere on a street corner in deepest south London is Jerkcurb – the lo-fi bedroom project of 20-year-old art student, producer and buddy of King Krule, Jacob Read. Taking inspiration from the twisted verses of Moondog and Arthur Russell, he's becoming something of a master when it comes to making melodramatic four-minute wonders from the comfort of his own home. In 'Midnight Snack' – the key track on Jerkcurb's SoundCloud – he melds soft-textured guitars and hushed voices to thrilling effect. All subtle drones and waves of 3am vocals, think of it as midnight music for the midnight city.



2 EAST INDIA YOUTH

The handiwork of one William Doyle, 'Heaven, How Long' is that rare thing – kosmische pop that keeps its sense of fun. Taken from the 'Hostel' EP (out in March on The Quietist Phonographic Corporation), the track's rippling arpeggios give way to stunning vistas before powering off into the sunset for the Deerhunter-esque finale.



3 KISSING IS A CRIME

Hot on the heels of Friends bassist Lesley Hann launching her new band Lodro comes the new project from ex-keyboardist Matthew Molnar. Molnar now takes up vocals for this fresh Brooklyn outfit, whose oozy dream-pop has real melancholic depth. Their Bandcamp track 'Your Secrets Are Safe With Me' is a must.



4 NATELY'S WHORE'S KID SISTER

A grim name for a grim band. Hailing from Newcastle, NWKS play intensely dreary drone-rock. 'Babies' is a particularly ghoulish concoction, crawling along with heavy but subdued riffage before unleashing an unholy abyss in the chorus. Nasty but exciting.



5 LOLA COLT

Taking their name from a '60s spaghetti western, this sextet pack more rawness into their psych assaults than most. Fronted by the aptly named Gun Overbye, they're an even more powerful proposition live, with undertones of Jefferson Airplane and The Velvet Underground.

RADAR
REVIEWHOWLER'S
FUTURE
CLASSICS

Bassist Max Petrek reveals the acts turning him on right now



Mysterious electro duo **BenZel**, who supposedly consist of two 16-year-old Japanese exchange students living in NYC, have just dropped a Day-Glo masterpiece you must check out called 'Fallin' Love'. Listening to the song's sample manipulations and bubbling synths is the closest you can get to being on MDMA without actually being on MDMA.

Hot Sugar just released 'MiDi Murder', an EP full of the weirdest rap beats. Standout single '56k', featuring Heems, has a sample of the infamous '90s dial-up tone, athletic drum programming, and hilarious, overly thematic lyrics such as "That Gmail real, that Gmail feel, ima G, ima a male, feel so ill".

Antwon, who also features on the EP, has been catching the ears of hip-hop bloggers lately. Check out the Pictureplane-produced 'Living Every Dream', a track packing nostalgic breakbeat production, knockout lines like "White ladies in my nose, interracial date", and a flow lifted right from the '90s.

With a prolific output of visual art, music, and videos, **Metro**

MAX
PETREL'S
TOP 5

BenZel
'Fallin' Love'

Hot Sugar
'56k' (Feat. Heems)

Antwon
'Living Every Dream'

Metro Zu
'CyberSpace-PimpGame'

Designer
'Stoner Medal'

Zu exist as a sort of online acid-drenched TV show you can tune into anytime. 'CyberSpacePimpGame', a disorienting cut from their latest mixtape 'Zuology', offers a slew of hilarious raps over a marimba sample barely held together by trap production. It's experimental music with a much-needed sense of humour.

Finally, the no-wave revivalists **Designer** from Boston take a similar approach with a very different sort of music. On 'Stoner Medal', a catchy punk hook descends unapologetically into a 40-second hi-hat and "whale call" solo. It's punishing listening but you can't help but smile.

NEXT WEEK'S COLUMNIST:
Jack Savidge from Friendly Fires

5
TO SEE
This week's
unmissable new
music shows

PERSON
Fibbers,
York, Feb 27

CHVRCHES
The Arches,
Glasgow, Mar 2

LOOM
(pictured)
Craufurd Arms,
Milton Keynes, Mar 2

MOTHS
Start The Bus,
Bristol, Mar 4

RHYME
St Giles In The Fields,
London, Mar 5

Hot Sugar in
hot nylon



"Eyes front people.
I'm about to start..."



MOZART'S SISTER

VILLAGE UNDERGROUND, LONDON
THURSDAY, FEBRUARY 14

RADAR
LIVE

"Are you ready for a spooky Valentine's?" asks Caila Thompson-Hannant, flanked by two heart-shaped balloons, another

bobbing on top of a string tied to her wrist. While there's nothing particularly ghostly or weird about Mozart's Sister, there's plenty to fall in love with. Tonight is only her second show outside of North America and, technically, a support slot before the main offering of Dan Deacon, but she performs with such supreme confidence that it feels like this gig is all about her.

And why shouldn't it be? She's endearingly bold, funny and charming; simultaneously self-deprecating and self-assured. At the start of each song, she murmurs phrases like "ah yeah" as if she's about to launch into a rap but instead pulls out stunning, swooping vocals every time. She is so much the personification of her cut-and-paste oddball pop that even her hair – half page-boy cut, half long and straggly – seems to be styled to reflect it.

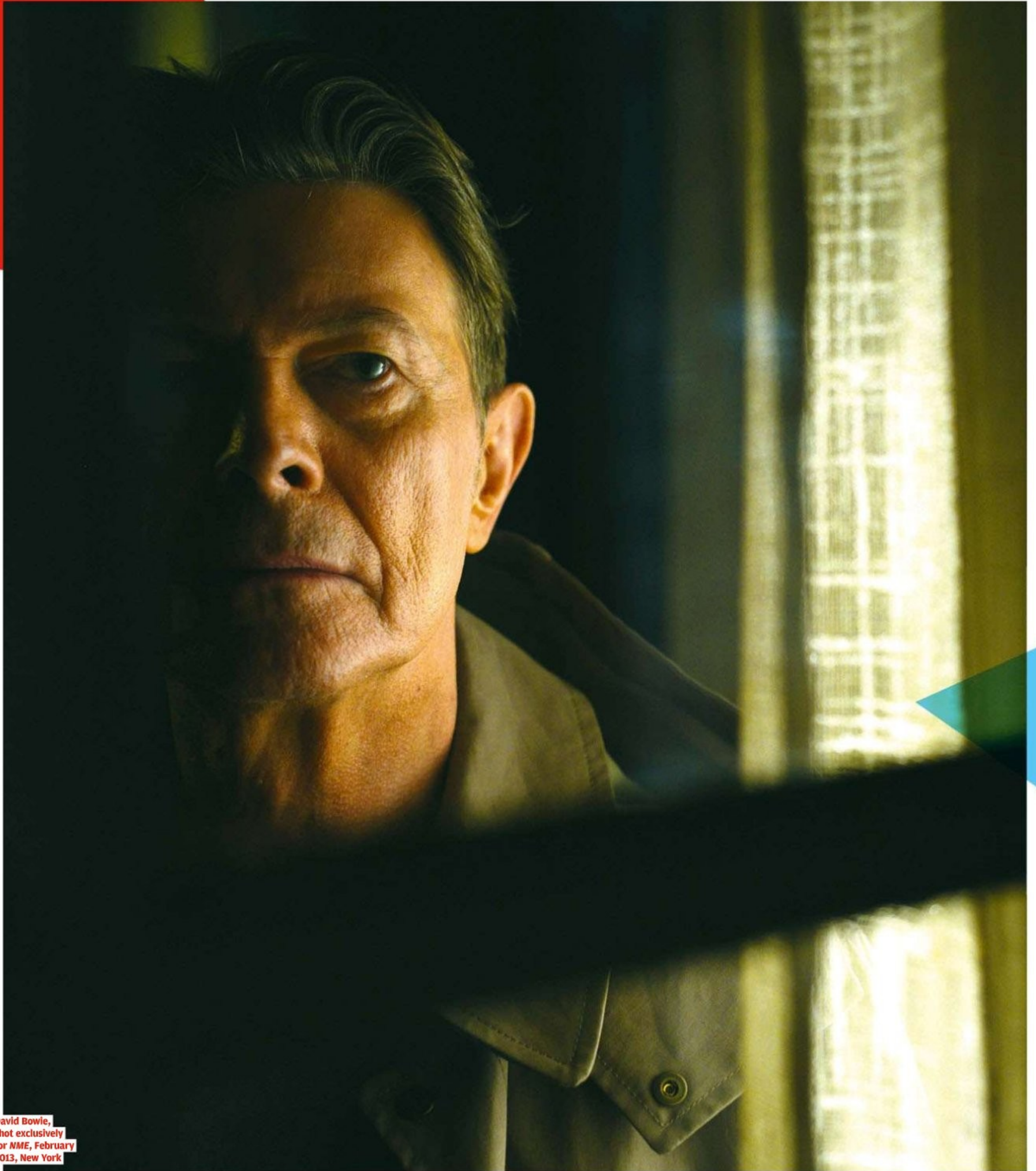
Hunched over a flight case with samplers on top of it, Caila's most obvious similarities are with fellow

Canadian artist Grimes. Like Claire Boucher, she bounces and jerks behind her instruments as if she's dancing alone in her bedroom, filling her 40 minutes with energy and warmth. She's just as transfixing as Grimes onstage too – a friend joins her on bass for a couple of songs in the middle of the set but his presence (or lack of it) goes mostly unnoticed until she draws attention to him.

Then there's her ability, even as a relative unknown, to capture the

She bounces and jerks as if she's dancing alone in her bedroom

imagination of the audience with the songs themselves. The fuzzy snaps of 'Don't Leave It To Me' are so immediate that even the normally solemn security guards have trouble restraining themselves. The eponymous lead track from the forthcoming 'Hello' EP arcs just as beautifully live, but it's set closer 'Try Hards Finish Last' that cements Mozart's Sister as one to watch, proving unequivocally that she can more than match her peers. **Rhian Daly**



David Bowie,
shot exclusively
for NME, February
2013, New York

UNMASKED

THE MAKING OF *THE NEXT DAY*

Smashing rumours of retirement and near death, **David Bowie** returns this month with one of the most well-kept secrets in musical history: his first new album in a decade. **Barry Nicolson** hears the untold story of how it came to be

The greatest trick that David Bowie ever pulled was convincing the world that 'The Next Day' didn't exist, but on March 11, it will. For almost 10 years Bowie has given no interviews, played no concerts, made very few public appearances and been photographed on only a handful of occasions. He was widely assumed to be retired, or worse, close to death. In fact, he and a select group of confidants were hard at work on a new studio album, which was recorded in an environment of extraordinary secrecy and whose reveal shocked, surprised and delighted the entire world. Now, finally able to talk about the project, here is the story of 'The Next Day' in the words of the people who made it...

EXILE 2001 - 2010

After the 2003/2004 Reality world tour is cut short by his emergency angioplasty surgery, Bowie largely retreats from public view, making only very occasional public appearances. Speculation grows that he has either retired, or is too ill to work.

STERLING CAMPBELL (DRUMMER): "On the Reality tour, we actually spoke about the possibility of recording a new album, because we were on a roll. You had that intensity that comes from playing all the time, and it felt like we would go back into the studio quite quickly. But that just didn't happen, for whatever reason. After that, we would catch up every once in a while, but not a lot in the last 10 years."

GAIL ANN DORSEY (BASSIST): "Every musician likes to perform, but the actual act of touring... It's a lot of time away from home. That's when it becomes a job, when you really want to be with your family, but you have to

go to work instead. Especially with the way the Reality tour ended, when he wasn't feeling so well. Those sort of moments are a wake-up call in anybody's life, and you have to make some decisions about how you want to spend your time. He didn't want to be living in buses and hotels any more."

MARIO MCNULTY (ENGINEER): "It wasn't as if David just vanished from everybody's life. Those of us who knew him occasionally saw him, and knew that he was doing well, enjoying his life at home. There were little projects that we'd work on - we did a track in 2008 for an EMI compilation, and that was the last time

I was actually in the studio with him."

STEVE ELSON

(SAXOPHONIST): "I would run into him every once in a while. One time, he told me that he was happy staying home and raising his daughter but he also mentioned that something was maybe coming up, and he wanted to make sure that he had my phone number."

THE FIRST DAY November 2010

Bowie emails producer Tony Visconti in November

THE STORY BEHIND THE MAN IN THE MASK

NME Editor Mike Williams on this week's world-exclusive David Bowie cover shot



STARING OUT from behind the mask are the unmistakable eyes of David Bowie. The shot, taken by his friend Jimmy King exclusively for NME on February 11 in New York, landed in my inbox the next day with a message from Bowie's people: "This is just for you. No-one else has seen this. David would like to be on the cover."

I scrolled down to look at the image for the first time. I actually

jumped when I saw it. Stuck on my office wall is a portrait of Bowie in classic Ziggy Stardust mode. I flicked between the two and knew that this was every bit as iconic.

So does it represent his latest incarnation? Is this the first unveiling of the new face of Bowie? The word from New York is that the image is open to interpretation, just like the album. Which, let's face it, is totally David Bowie.

MEET 'THE NEXT DAY' CAST

A who's who guide to the players we've talked to about Bowie's return



TONY VISCONTI

Bowie's longtime collaborator, who has known him since 1967 and worked on numerous classics with him, including the Berlin trilogy. Producer of 'The Next Day'.



ZACHARY ALFORD

Drummed for Bowie from 1995 to 1998. Has also worked with Bruce Springsteen, Billy Joel and George Clinton. Is the main drummer on 'The Next Day'.



JONATHAN BARNBROOK

The graphic designer responsible for the striking sleeve art on 'The Next Day'. Also worked on the designs for 'Heathen' and 'Reality'.



STERLING CAMPBELL

Has been drumming for Bowie since the early '90s, and was involved in 'The Next Day' from the demo stages, though he was later called away to tour with The B-52's.



GAIL ANN DORSEY

Has been a staple of Bowie's live band since 1995, and appears on the 'Earthling' album. Shares bass duties on 'The Next Day' with Tony Levin.



STEVE ELSON

A veteran saxophonist who joined Bowie's band on the Serious Moonlight tour in 1983 and also appeared on 'Let's Dance', 'Tonight', 'Never Let Me Down' and 'Heathen'.



KABIR HERMON

Manager of The Magic Shop studio in NYC where the album was recorded. This is his first time working with Bowie.



MARIO MCNULTY

Engineer who has been working with Bowie and Visconti since 'Heathen'. Has also worked with the likes of Prince, Manic Street Preachers and Morrissey.



STEVE ROSENTHAL

Owner of The Magic Shop studio and also The Living Room, a bar on New York's Lower East Side.



BRIAN THORN

In-house engineer at The Magic Shop, who worked closely with Bowie and Visconti as assistant engineer on 'The Next Day'.

2010 to ask if he's available to record some demos. Drummer Sterling Campbell and guitarist Gerry Leonard are also brought on board. The four of them convene a few days later at 6/8 Studios in New York.

TONY VISCONTI (PRODUCER): "He actually started writing the album two years ago and we started recording about 18 months ago. He could've worked with Brian Eno, he could've worked with anybody, but we have a long relationship and we clearly do get along very well. We've known each other since 1967, and I guess in America I'm one of the few producers who would know all his British references, because I lived there for so long. I think the demo sessions were part of his decision-making process, if he wanted to use Sterling and Gerry [Leonard, guitarist] and myself again."

STERLING CAMPBELL: "It was a small space, a little room with a rinky-dink drumkit. It was so cool, man. I was in this damp basement with David Bowie standing in the middle of the room, explaining these new songs to me. We did about a week or so in there. We would have a laugh, have a chat, learn the songs, and then when David felt satisfied, he'd record it onto a little digital recorder, and we'd move on. There was an Italian restaurant right upstairs, so we would break for lunch and go eat there. It was wonderful."

GAIL ANN DORSEY: "Why did he decide to come back? I think he just felt like he had something to say again. Prior to that, I'd had some correspondence with him where he'd said that he just wasn't interested in writing music any more, because he didn't have anything to say."

ZACHARY ALFORD (DRUMMER): "It's hard to say why he returned. From what I understand, he didn't even wanna think about music for a number of years. Then all of a sudden, he's got 20 songs that he wants to record. I guess when the muse hits you, you just go with it."

OMERTA Spring/summer 2011

Bowie and Visconti begin scouting for a studio in New York where they can record the backing tracks. After their first choice almost blows their cover, they settle on The Magic Shop. The cast of musicians gradually expands, and non-disclosure agreements are signed.

GAIL ANN DORSEY: "Secrecy was part of everything from the beginning. I was told that if I wanted to be involved in this, I had to agree that I would not discuss it, at any point, at any time, with anyone."

STEVE ELSON: "Tony Visconti called and said, 'Hey, I'm doing this project with a young English blues singer, can you come down to the studio?' The studio was right in my neighbourhood, so I said, 'Sure, what's the guy's name?' 'David Jones.' 'Abbbb, OK.'"

ZACHARY ALFORD: "We had to move studios pretty early on. Somehow it had gotten out, and just as I was getting ready to drive down from upstate, I got a message saying 'Everything's changed'. They didn't let us know what the new studio was going to be until a couple of days before the session started. I heard that David's office received a call from a photographer who asked if he could come to the studio to take pictures. People were flabbergasted by that: 'Who told you there was even gonna be a session?!'"

KABIR HERMON (THE MAGIC SHOP STUDIO MANAGER): "Tony called, and he asked to come round to the studio for a tour. That was a few months before the sessions started. So we walked him around and he took some pictures of the place, and we noticed that he was being very vague about the whole project."

STEVE ROSENTHAL (STUDIO OWNER): "It's not an exaggeration to say that we didn't know what was going on until the day that David showed up. That day is easy for me to remember, by the way, because the session



"The studio sessions were so secret people thought it was a Smiths reunion"

KABIR HERMON
Studio Manager



The first image for the new album: Bowie sits under a photo of his younger self with William Burroughs



Recording at The Magic Shop, Soho, New York

started on the day after Osama bin Laden was killed. That was a happy day for us."

ZACHARY ALFORD: "It was like being in *Mission: Impossible*. The episode always opens with the agents meeting in a room and listening to their instructions on a tape which self-destructs after five seconds. No-one talks to each other, they just listen, leave and go their separate ways. It felt a lot like that."

KABIR HERMON: "One day I opened the door and found Emily Haines and James Shaw from Metric, literally just about to ring the doorbell. They were like, 'Hey, we just stopped by to check the calendar and see when we can come in!' I had to close the door behind me and explain that they weren't allowed in the studio, and that I couldn't tell them why. A lot of people would try to guess who we had in there. They'd say, 'Is it The Rolling Stones?' and I'd go, 'Well, I don't know...' Sometimes I'd get people going by saying it was a Smiths reunion..."

STEVE ELSON: "I said to him, 'You know, David, this is gonna be a hard thing for me to keep under my belt. This is something I wanna boast about.' And he said, 'Yeah, but just think how good you'll feel when the record comes out.' And he was right. I could tell that this was something that really *needed* to be kept quiet, so that he could work the way he wanted to work. So I kept my mouth shut."

MARIO MCNULTY: "David's process was that he would record for a couple of weeks, then disappear for a couple of months to analyse what he had. Usually, he'd come back with more songs. But with making records, you never know. They can always turn around at any time and say, 'I'm scrapping this project.' Sometimes that happens, and there's not much you can do. But we all felt pretty strongly that he would return to finish it."

BRIAN THORN (ASSISTANT ENGINEER): "I had no idea if the album would even be released. I was prepared to sit on it for as long as I needed to, but I thought that might even be as long as a couple of years. After his final session here, he said to me, 'Well, it'll be a while before I see you again.' And that was it."

ALCHEMY Autumn 2011 – Autumn 2012

The tracking process now completed, Bowie and Visconti decamp to the producer's personal studio to work on lyrics and vocals. The process takes about a year.

TONY VISCONTI: "Ill health was never a hindrance – no-one's twisting my arm, but he is very, very healthy. He sings beautifully, as loud as ever. In the beginning he was finding his voice – he's not an opera singer, he doesn't practise every day. But, boy, did it kick in. Then for a whole year he was doing vocals. He did all his own backing vocals too, which is pretty laborious to do. He's got no health issues that I know of at the moment. We didn't work 10 hours a day or anything like that, but that was also traditional with us – we've never worked more than eight hours a day, ever. We'd just work intensely, and then we're out of the studio in time for dinner or the midnight movie on television."

STERLING CAMPBELL: "When you work with David and Tony, you know that between point A and point Z, there's gonna be a huge difference. There are a lot of things I don't know about, because he'll get what he needs to get out of us musicians, but then he and Tony will go into the laboratory together and that's where the alchemy really begins. That's where they become editors and cinematographers, where they start adding the shapes and colours."

TONY VISCONTI: "I don't hang out with him outside the studio – I've spent hundreds of hours with him in the last two years but all I know is what he's like in the

studio. But during the mix, when it would be just him and me, I swear to God, we'd be talking about British history, Russian 20th century history and the strangest subjects. One day we got obsessed going on at lunch about some monarch and both of us were Googling like mad to find the answer to this question. You would think we should get to work and make an album, but in the moment it seemed much more important to be on Google!"

GAIL ANN DORSEY: "Tony Levin played bass on 'Where Are We Now?', so I didn't hear it until it came on the radio. But I remembered a discussion I had with him about it. He'd said he had this idea of writing a song about his time in Berlin. That

BOWIE AT THE BEEB

New documentary set to air in May

IN ADDITION TO the new album, the V&A exhibition (see page 24) and the incalculable number of conversations that have been had worldwide about his comeback, Bowie will also be the subject of a new BBC2 documentary, *David Bowie – Five Years*. Airing in May, the documentary focuses on five important years of his career – 1971, 1975, 1977, 1980 and 1983 – and will include previously unseen archive footage and new interviews with key collaborators.

was a very intense period for him: in all the time I've known him, he's often talked about that period, and he's not someone who's given to looking back at the past. It obviously left a very, very strong imprint on him. And boy, what a beautiful song."

TONY VISCONTI: "The Next Day' is a very scary track. 'Dirty Boys' is a very sexy track, it's extremely sleazy and very evocative – it's a slow tempo one. 'Love Is Lost' is extremely advanced, very different. We used some techniques we used on 'Low', so sound-wise you might hear something familiar on that but otherwise it's new. Musicians are going to scratch their heads when they hear 'If You Could See Me'."

PULLING BACK THE CURTAIN

September 2012 – January 2013

With the album in the can, Bowie turns his attention to the artwork and sets his grand plan in motion...

JONATHAN BARNBROOK

(DESIGNER): "We had a secret codename for the album, which was 'Table'. Because we were using the cover of 'Heroes' for the artwork, and because we were involved with the V&A exhibition, I just told people it was to do with that. But I think people were starting to suspect. I found out about the album in September, and the idea was always to release the track on his birthday. It had to be out by then. We worked on his new website and couldn't tell the programmers why it was being restyled. We gave them a splash page two or three days before as a placeholder. All along the way, we had to lie to people about our reasons for doing things. When it first went up at 5am, people thought the site had been hacked and it was just a very convincing hoax."

GAIL ANN DORSEY: "I was beginning to think he had gotten to a certain point and changed his mind about releasing the record. I think part of the reason he decided to keep it so secret was to allow himself the freedom to do that. No-one was expecting anything, no-one was waiting to hear anything, so he could take as long as he wanted to get it to the point where he was happy with it."

JONATHAN BARNBROOK: "We went through many different designs for the album cover, but the starting point was an image he had of this concert he did at Radio City. He was telling me about how isolated he felt at that time, and that was the basis of the feeling he wanted. We tried out every single Bowie cover there's been, but it ended up as 'Heroes' because it's such an iconic album, and the image on the front has the



BOWIE IN PICTURES

A new exhibition opens in May – see amazing shots on NME.COM

A NEW BOWIE exhibition is set to showcase some of the most iconic photos of the singer ever taken. *David Bowie Is* runs at the V&A in London from March 23 to July 28, and was made possible by the man himself granting curator Victoria Broackes and co-curator Geoffrey Marsh access to his personal archives. An online gallery of some of the best shots is online now at NME.COM/photos.

Victoria Broackes: "Somebody mentioned that Bowie had a fantastic archive. We were introduced to his manager over two years ago, and got talking to him about doing the exhibition. It was clear that Bowie would not be involved, but he would allow us access to his archives. We're able to show the development of the 'Diamond Dogs' tour, and Bowie's own storyboards of the animated film he wanted to make based around that album. There will be things here that you either didn't know existed, or have never seen before."



On the set of the 'Where Are We Now?' video with co-star Jacqueline Humphries and her husband Tony Oursler, who directed it

right kind of distance. Originally the album was going to be called 'Love Is Lost', which is one of the other tracks. But 'The Next Day', in combination with the 'Heroes' image, and what the album is saying about somebody who's looking back at his age... it just felt appropriate."

STEVE ROSENTHAL:

"From beginning to end, this has not been a typical music business project. This has been like an art project that he's created and is executing on us all. I don't think any of us really believed that it was gonna come out until we saw the song online."

THE DAY AFTER NEXT

January 2013 – ?

Now that the world knows that 'The Next Day' exists, what does the future hold for Bowie, having already declared he won't play it live?

GAIL ANN DORSEY: "I don't think this is the end of anything, but I don't know if it's the beginning of something, either. This is a continuation. Who's to say how long there has to be between records? It happens when it happens."

ZACHARY ALFORD: "He did say to me, 'Would you be available for any promotion?' Those were his parting words to me at the end of the session and, of course, I said yes. But he didn't mention any specifics and that was two years ago. Of course I'm hoping we get to play the material live, but whatever happens, my year has already been made with the release of the album."

STERLING CAMPBELL: "When the Reality tour ended, it was hard for me to come down from that, because there's nothing like him. I'll never be in The Beatles and I'll never be in Led Zeppelin, but I can work with David. All I know is it's never worth trying to be inquisitive about his plans: when he's ready to play live again, he'll do it."



Onstage in Poughkeepsie, New York, 2003



Bowie, shot on his birthday, January 8, by Jimmy King

TURN FOR NME'S REVIEW OF 'THE NEXT DAY'

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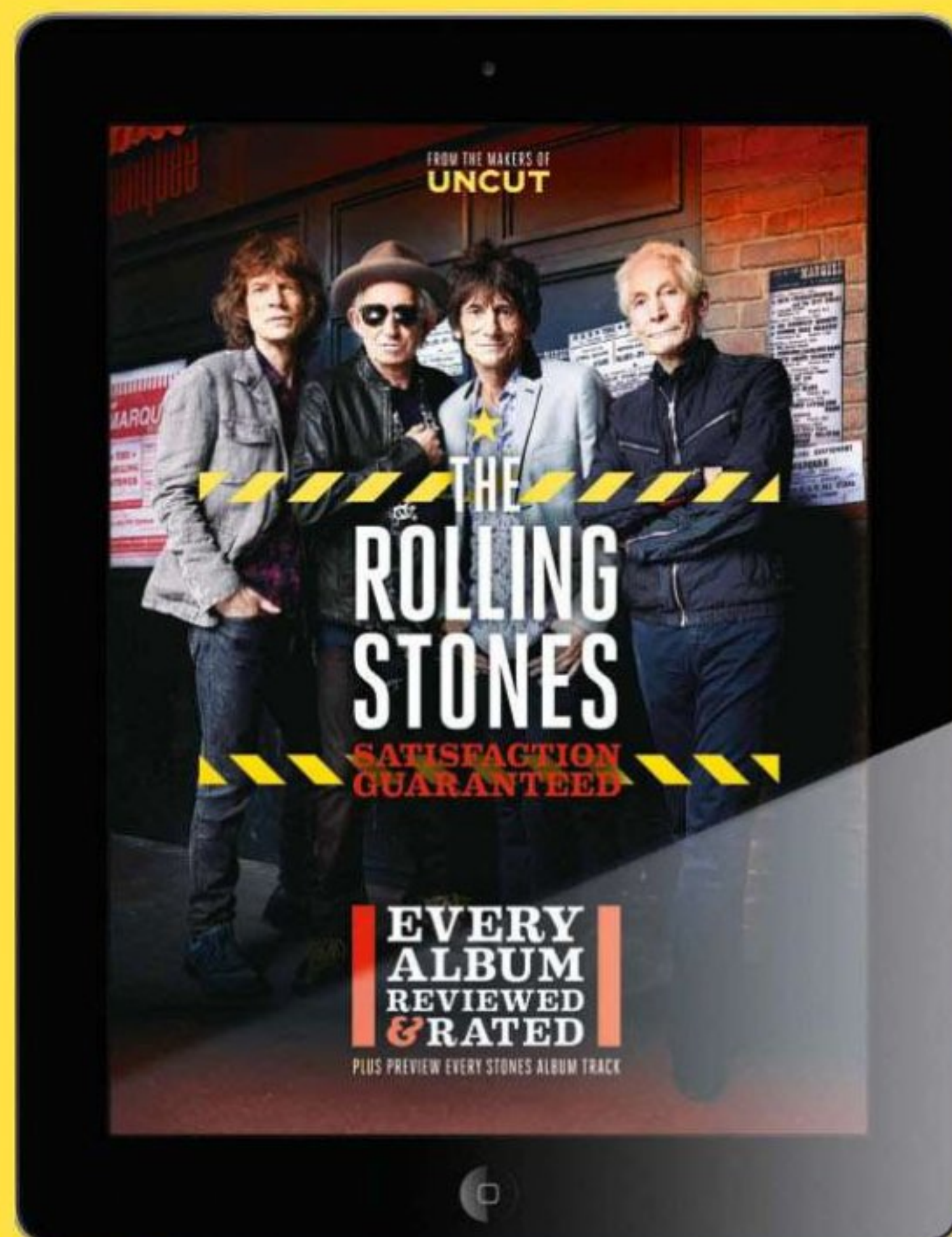
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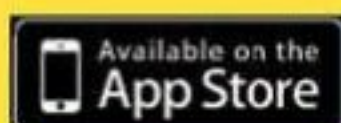


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Bowie at Magic Shop Studios, New York: laughing in the face of Dr Evil



RELEASED MARCH 11
**THE FIRST
REVIEW**

DAVID BOWIE

THE NEXT DAY RCA

A fighting fit Bowie tells new stories and revisits some of his favourite themes with vibrant energy and creative curiosity



Just what is it you people *want* from David Bowie? Whatever it is, you want it hard, and it's not just the 10 dormant years in which every slight tremor of activity has been pounced on and devoured that charges his return with rapture of religious proportions. Bowie remains special; he has retained his otherworldly mystique (even after *Extras*). So now he's descended to our plane once more (and you can trust he wouldn't bother if he didn't feel he had to), what do you need from pop's arch shapeshifter on his 26th album? Innovation, revelation, comfort?

There's a certain tone sometimes expected of artists of a certain... venerableness. Blame Johnny Cash and Rick Rubin, whose American Recordings series set the model for the *memento mori* album – one that looks mortality dead in the eye before casting a wise, rueful

eye over the artist's life's work. You might have expected, from the stately wistfulness of 'Where Are We Now?' – released on the eve of Bowie's 66th birthday, the single took a nostalgic journey from Potsdamer Platz through the Berlin that birthed Bowie's crowning artistic achievements – that the Thin White Duke had come to that same crossroads. Nuh-uh. As the title, 'The Next Day' – and the sleeve art, with its gleeful defacement of "Heroes" – suggests, this is a record that, while happy to borrow from Bowie's titanic past, is anything but reverent. Instead, it leaps forward with a restless energy.

As significant as that iconoclastic sleeve are the constant sonic references to 'Scary Monsters (And Super Creeps)', often regarded as Bowie's last 'great' album. It's an accolade that became a millstone – he must be sick of every album from the '90s onwards being

reviewed as "the best since 'Scary Monsters...'" – but rather than run from that, he's meeting his legacy head-on and playing chicken with it.

It's the sheer vibrancy of the new album that strikes you hardest. In contrast to 'Outside' or 'Earthling', there's no sense that it's the need for another radical reinvention that has pulled Bowie back to music-making. These songs feel like stories that insisted on being told, bright and aggressive and poppy.

The title track sets the tone. A cocky strut seething with rage, the stomping rhythm and squealing guitar licks are reminiscent of 'Beauty And The Beast', the opening track from "Heroes". It boils with lust, paranoia and megalomania, the rant of an unnamed prophet or charlatan on the run from priests and the populace. It's another instalment in Bowie's longstanding fascination with conflicted, powerful figures from history, and it builds towards a maniacal, martyred, shouted chorus: "*Here I am, not quite dying/My body left to rot in a hollow tree*".

The in-your-face pace rarely slacks. The only track other than 'Where Are We Now?'

JIMMY KING

BOWIE BONUS: THE EXTRA SONGS

The special edition of the album contains three more tracks. They're good! Here's why

SO SHE

Poppier by far than anything on the album – which is already pretty poppy – this has the sugared, ironic, psych-y twinkle of very early Bowie, with a plinky-plonky childish keyboard melody over a chugging glam riff. “Love... feeling like I’ve never been the only one alone, alone”, Bowie croons.

PLAN

A heavy, but brief, ‘Station To Station’-esque krautfunk instrumental with woodblocks and rattles meandering over snarling guitar.

I’LL TAKE YOU THERE

A rollicking rock number with a flashy stomp of a chorus, this concerns Eastern European (possibly East German) émigrés Sophie and Lev: “Who will I become in the USA/Hold my hand and I’ll take you there”.

that strikes an even vaguely nostalgic tone is ‘Dirty Boys’. With its obvious nod to ‘Boys Keep Swinging’ and lyrical reference to The Animals’ ‘Tobacco Road’, it seems to hark back to a wilder youth. As with ‘Where Are We Now?’, though, it’d be unwise to assume that the subject is Bowie – a man rarely interested in revealing his ‘true’ self (producer Tony Visconti has assured fans that “none of these songs are about him”).

Instead, he returns to a favourite theme – stardom, a Bowie hobbyhorse from the days of Major Tom and his shirts. The reflections on the vampiric nature of celebrity in ‘The Stars (Are Out Tonight)’ might seem asinine until you remember that they come from a man who can barely step outside without the internet breaking under the weight of speculation about his death. Imagine that being *your* life, and lines like “*They are the stars, they’re dying for you but I hope they live forever/ They burn you with their radiant smiles and trap you with their beautiful eyes*” take a different hue. Musically, it’s polished AOR, glistening keys, steadily chugging rhythm guitar, ambling bass, sweeping strings; the song equivalent of a Bret

Easton Ellis novel, detached and unsettling.

Similarly sweet-sounding and sick-hearted is ‘Valentine’s Day’, probing the psychology of a young mass shooter with a glommy, sashaying, handclapping bobby-dazzler of a tune that has the wide-eyedness of ‘Starman’ and the elegiac beauty of ‘All The Young Dudes’. ‘You Will Set The World On Fire’ whisks you to Greenwich Village in the ‘60s, where Bowie rewrites pop history by imagining a young folk singer with genuinely world-changing powers, who fulfils all the promise of the protest songs the young Bowie so admired (you could view it as a very late follow-up to 1971’s ‘Song For Bob Dylan’).

‘Love Is Lost’ evokes struggle on a more personal level, with a harsh, late-’70s robo-funk sound, while ‘Boss Of Me’ is an edgy devil with a cheekily bubbling sax line and wryly romantic lyrics; but in the main, the focus is on clearly defined stories. Perhaps the most intriguing of all are hidden within ‘Heat’ and ‘You Feel So Lonely You Could Die’. The former is heavy with the funereal atmospherics of the Berlin trilogy instrumentals, Bowie adopting a distant, lugubrious, Thin White Duke-style tone, raving deliriously: “*I don’t know who I am*”. On the latter, a waltz-time piano ballad, the atmosphere zings with paranoia, Bowie casting unpleasant shadows of the future for an informer in unspecified times of oppression. “*Lovers thrown in airless rooms/ Then vile rewards for you/I can read you like a book/I can see you hanging from a beam*”.

The jagged, jazzy angles of ‘How Does The Grass Grow’, with its musical hat-tip to The Shadows’ ‘Apache’, also hints at Cold War tragedy. ‘I’d Rather Be High’ turns luscious plastic psych-pop into the caddish tale of a young soldier who’d “*rather smoke and phone my ex, be begging for some teenage sex*”, deliciously liquid, Eastern-tinged guitar collapsing into the floaty calm of the chorus.

Loveliest of all is ‘Dancing Out In Space’, whose shimmying rhythms and warm, twangy licks are carefree as a giggle. The key-change going into the chorus, and the adorable resolution, are the stuff musical love is made of, and love is of course the subject. The fact that Bowie quietly slips a reference to Symbolist poet Georges Rodenbach into this irresistible dance tune makes it all the more delightful, the most invigorating moment on an album that bubbles over with life and creative curiosity.

Tony Visconti says that throughout the relatively long period they spent making what became ‘The Next Day’, Bowie was smiling all the time, happy to be back in the studio, and had told him “I just want to make records”. Above all, this album is about songcraft. Rather than reinventing Bowie, it absorbs his past and moves on, hungry for more (and indeed, Visconti has hinted strongly that more is to come). It demands that you listen to it in the moment, not that you give it an easy ride because this is the man who made “‘Heroes’”; and its songs more than live up to the demand.

With Bowie sounding like he’s having too much fun to worry about the dying of any light, it seems like there’s many more next days to come. *Emily Mackay*

BEST TRACKS: ‘The Next Day’, ‘Outside’, ‘Dancing Out In Space’

‘NEXT’ IN LINES

Five of ‘The Next Day’’s best lyrics under the microscope

**“Silent as
Georges
Rodenbach/
Mist and
silhouette”**

‘DANCING OUT IN SPACE’

Georges Rodenbach was a Belgian Symbolist writer of the Victorian era – he wrote a poem called *Le Règne Du Silence*.

**“THEY WATCH US FROM
BEHIND THEIR SHADES/
BRIGITTE, JACK
AND KATE AND BRAD”**

‘THE STARS (ARE OUT TONIGHT)’

Brigitte is presumably Bardot, Brad likely Pitt. As for Kate... Moss? Jack Nicholson? Perhaps the ambiguity is the point.

**“We will go to Finchley
Fair/I will buy a feather hat/
I will steal a cricket bat”**

‘DIRTY BOYS’

Finchley Fair has been held in London’s Victoria Park since 1905. Bowie’s adoption of glamorous, often feminine clothing smashed through taboos in the ‘60s and ‘70s.

**“THERE’S A GRAVEYARD BY THE STEPS/
THE GIRLS WEAR NYLON SKIRTS AND
SANDALS FROM HUNGARY/THE BOYS
RIDE THEIR RIGA IS”**

‘HOW DOES THE GRASS GROW’

The reference to the Hungarian clothing and a particular type of moped – the Riga 1 – places this song somewhere in the Eastern Bloc in the 1960s.

**“Midnight in the
Village, see the lights
of candles/From
daylight to gaslight/
Baez leaves the stage”**

‘YOU WILL SET THE WORLD ON FIRE’

The village is Greenwich Village, New York, birthplace of the ‘60s folk boom led by Joan Baez and Bob Dylan.

**“Bright
and
poppy,
these
songs
feel like
stories
that
insisted
on being
told”**

“We are ambassadors of feeling good!”

Swim Deep are no longer in the shadows of Peace and Palma Violets – **Dan Martin** joins them as they spread the ‘West Midlands’ love across the UK. Photos by **Dan Kendall**

First things first: ‘B-Town’ is dead. It is killed by Swim Deep, en route from Birmingham’s HMV Institute to grotty indie disco venue Snobs. Not because the B-Town bands – led by Peace, followed by Swim Deep and Jaws, among others – have split up, but because everyone involved hates the phrase. Swim Deep bassist Cavan McCarthy and Peace frontman Harry Koisser tweeted it to Zane Lowe for a laugh, he said it on the radio and it went from there. From here on in, declare Swim Deep, stirrings in the region will be known as ‘West Midlands’. It’s more accurate, since half the people involved don’t live in Birmingham, and more descriptive, since most of the people involved are,

“We’re making something you feel more than any drug”

AUSTIN WILLIAMS



Rings, Mini Rolls and cheese straws. “We were trying to think of food you’d want when you’re hungover,” he says. “But we chose the list when we *were* hungover.” He has little time to contemplate spending the next fortnight living off processed fat and chocolate, because around him a disco is erupting. Madonna’s ‘Like A Prayer’, New Order’s ‘Blue Monday’ and Lionel Richie’s ‘All Night Long’ blare out as friends, family, lovers and the band’s team make short work of the gin, tequila and rum.

Later, it’s a high-stakes show at the Institute. There are chants of “Swim! Deep!” as they emerge onto the

stage. Austin quickly gets topless, to the delight of the mostly female crowd, and commands attention with his total charisma. The addition of keyboards to their live line-up has swelled the groove and slowed the songs down, upping the Stone Roses swagger. The refrain from ‘Honey’ – “*Don’t just dream in your sleep, it’s just lazy*” – already sounds like rock’s next mantra. ‘King City’ is close to becoming a celebratory anthem, like ‘Time For Heroes’. By the end Cavan, undone by a powerful combination of gin and Lucozade, staggers behind the bass amp to vomit all over the hands of their mate and kind-of roadie Mikey B.

Did tonight’s show feel like a turning point? “Yeah, it was really emotional. It was a proud moment,” says Austin backstage afterwards. “And kind of sexual. You’re, like, having sex with your best mates through instruments. And that’s why I think you can’t look each other in the eye when you come offstage.” With that the party, and half of Birmingham, head to Snobs to drink alcopops and dance to ’90s indie bangers.

Swim Deep – charismatic dreamer Austin; elfin partyboy Cavan; everydude charmer and guitarist Higgy; androgynous drummer Zachary Robinson – are looking increasingly like the dark horses in the Class Of 2013. Until now they’ve been in the shadow of Palma Violets and Peace as Next Big Band Things, but it looks like missing out on most of the tipster lists (but not *NME*’s January New Bands issue, it should be said) could turn out to be a blessing. With new single ‘The Sea’ curling ears nationally (it’s blasted out on Radio 1 as the band travel from Birmingham to Leeds), and their first ▶

Austin and Cav get fizzy backstage in Brum



The Birmingham crowd: fairly into it...



Austin shows off his lovely tattoo in Leeds



Flower power, Midlands style



Austin and Higgy on a beery break from DJing in Leeds



(L-r) Zachary, Higgy, Cav and Austin



Cav in Birmingham: the dentist will see you now...



Deep into the set at the Leeds Brudenell Social Club



Onstage in Leeds: Austin needs to get some more reliable buttons

Higgy's Birmingham soundcheck: evidently a Guitar Hero expert



Austin meets his public...



...while Zachary swaps hair tips with his public



Cavan and Zachary go for a post-gig horse burger

headline tour becoming a genuine mega-buzz affair, people are starting to realise they should have been backing this horse.

While they share similar DNA to Peace, theirs is a more hypnotic kind of jam, their big melodies shrouded in a spirit closer to The Stone Roses than shoegaze. They'd never actually *heard* any Stone Roses before they started making music, though, and their manager puts the similarities down to string theory: tiny vibrations buzzing through time to be reanimated across different generations. Perhaps that's what gives Higgy a nosebleed the following afternoon, backstage at Leeds' Brudenell Social Club. But whatever has been going on, it started something up in Birmingham a year or so ago.

"There was this group of people all hanging out and talking about how they wanted to make this impact," says Austin. "There was a feeling of 'stop talking about it and do it', but I really can't believe that that wasn't happening everywhere else as well."

It's well established that the people of West Midlands quite enjoy a party. But there's a romantic purpose to it all beyond simply getting rinsed. "It's a *real* purpose," nods Austin. "You really wanna... not change the way someone feels, but make them think about whether they *can* or not. It feels a bit sad that people don't do what they love. I think the world would be a crazy place if everyone was doing what they loved. It'd be lovely. Everyone would be losing their shit."

they found Cavan's shit anywhere when they were cleaning up, we expand further into Austin's dare-to-dream philosophy, and why it is suddenly connecting now. "It hasn't been said in a way that can translate to a lot of people," he says. "I'm a young kid myself, so if I project that in my lyrics or songwriting then the music can generate that

feeling. It just comes out and the lyrics follow, and the two have to match. It's really important to connect with young people because obviously that's what the world's gonna be in a bit. So it may as well be a world full of love."

So is there a message that's connecting the songs?

Austin: "*Don't just dream in your sleep, it's just lazy*". I think that pretty much sums it up."

Last night there were a lot more girls in the crowd than boys.

"We're quite the heartthrobs," laughs Cavan. "We're more like early Blur when they realised all their fans were girls, so they went and made 'Parklife'."

"It's because it's not just love songs, it's expressing what you feel," says Austin. "Everyone wants to find that feeling, and if those girls want to find that then I guess that's why they come."

With the help of 'The Sea', Swim Deep's star has risen swiftly in the

No-one would find it for weeks."

"I lost my shit last night," says a sheepish Cavan. "I still can't find it. It's probably still onstage."

As Mikey is dispatched to contact the venue and see if

past month, but until this point they've been eclipsed by other, more hyped bands. "There's a good sense of competition," says Austin. "We've always known Peace, we were always playing gigs with them, they've always been that one step ahead in that they've been in a band a lot longer than us. But it feels like everyone's in it together to hit the big time – us and Peace and Palma Violets in London and everyone. People don't just want to be influenced, people wanna *influence*."

"There's loads of great guitar bands around," adds Cavan, "and most of them haven't released an album yet. I think this is gonna be a great year for guitar albums." "I don't think it's so much of a coincidence," reckons Austin. "But people have sat up and realised, 'Fuck, we need to make some great music in bands'. With a piano or a guitar, you can make something that makes you feel more than any drug or girl could ever make you feel."

But they are not – and this is important – pop-hating bores. Their backstage disco is testament to this. "There was a golden age of '80s and '90s pop," says Austin. "We love it. There's something underneath all that music that

really makes it; when we were making the album that's what I strived for. It's there in all of Lionel Richie's and Mariah Carey's songs, and I think we found it making our album."

That album, recorded in Brussels with Florence + The Machine and White Lies producer Charlie Hugall (Austin: "Completely one of us. He made it that bit more Madonna") will drop in May. Where is Austin's head now the hour is approaching?

"World domination, man," he says. "I've always wanted to have a great influence on pop music or the mainstream, and how it should be. There's a very manufactured way of making music. But I think there can be so much more put into a record."

Would he care to offer his mission statement?

"We are the ambassadors of feeling good. We want to project rays of sunshine on people's faces when it's raining..." He thinks about it some more. "At Glastonbury. On a Sunday night, headlining."

Something is clearly stirring in these regions. The battle for supremacy over 2013 just got interesting.

'They make us feel amateur!'

Peace's Harry on Swim Deep



"My main connection to Swim Deep is through

Cavan, or 'the kid' as I've always known him. He was our merch boy before he was in Swim Deep and I can remember insisting to people that he was the next Bowie – he's got this glint in his eye, and Swim Deep picked up on that as well. Those guys are so much better than us. Swim Deep make me feel like an amateur."

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TOO COOL FOR SCHOOL?

They're the most hyped new band around – Elton, Noel and Grohl love them – but retro-rock teens **The Strypes** mostly play covers. Are they superstars in the making or just a shit-hot wedding band, asks **Dan Stubbs**

PHOTOS **ROGER SARGENT**

You're 13 or 14 years old. You're from a tiny town in central Ireland and you and your three blues-obsessed mates form an R&B covers band. It's not the kind of R&B your schoolfriends know about – think early Rolling Stones, not early Rihanna. After a couple of years plugging away playing pubs and music halls in Ireland, something weird starts happening. You're invited on *The Late Late Show*. Elton John calls your drummer's dad – he wants to sign you to his management company. Paul Weller invites you to support him. Then Noel Gallagher turns up at your gig in a grotty London pub. Soon, every London show you play is packed out with A&Rs from every major label. Miles Kane gives you his phone number. One morning, you wake to find Dave Grohl spent five minutes talking about you on a US chat show. And so, at the age of 15 or 16, you drop out of school to chase a rock'n'roll dream that seems to have been laid out on a velvet cushion. This is life for The Strypes, the



Noel meets The Strypes at London's Old Blue Last: "I was once in a band..."

most hyped new band of 2013, and quite possibly the strangest proposition too.

I meet the band in a café in London's West End. It's half-term, meaning singer and youngest member Ross Farrelly is, for once, legally allowed to be away from

school. Drummer Evan Walsh orders hot lemon and honey – he's ill, croaking about a "throat like a buzzsaw". Guitarist Josh McClorey has a hot chocolate. And bassist Pete O'Hanlon? A nice glass of milk.

If these seem like the beverage choices not just of very young people, but of very young people from a different era altogether, it only fits in with the general impression the four give off. They wear mod suits and tweed and Hush Puppies. They talk with great authority about bluesmen with made-up-sounding names. They love pub rock – '70s acts such as Dr Feelgood and Dave Edmunds – even though they're only borderline old enough to rock a pub themselves. And, eeriest of all, they've taken everything that's happened so far in their stride. For example: they went for lunch at Elton John's

mansion, but they won't talk about it. "Ah," says Pete, like a preternaturally wise old man. "I wouldn't come to your house and talk to the press about it, would I?"

"All the people we've met so far – Miles, Paul Weller, Elton – they're all really normal," says Josh, who looks



"THE STONES ALWAYS PLAYED COVERS – IT'S BLUES TRADITION"

JOSH, GUITAR

Perhaps the thing that's attracting the ageing rockers to The Strypes is a sense of kinship in the pursuit of that most elusive of ideas – 'real' music. The band's mentor, Chris Difford, guitarist and singer with the band Squeeze, reckons that's what makes the band relevant for teenagers today. "My daughter is about the same age as them, and she's grown up in a world of *The X Factor*," he says. "She and her mates are crying out for a band like this."

So The Strypes talk the talk. But the torrent of hype has brought an equal dose of cynicism, not least because they largely perform covers live. They have a good answer to that point too: simply, they judge themselves by the standards of the past. "The first three Stones albums have got three originals on each and The Beatles' first album was full of covers," says Josh. Pete chips in: "It's the blues tradition – not just covers but reinterpreting them and letting people hear them."

But it's their own material that will be the acid test. It's fine to sing a blues song about troubles with your woman when you're interpreting the words of a whisky-soaked Mississippi bluesman. Not so much when you're writing as an Irish teen. "That's the challenge," says Josh. "You can't write about deep love because you haven't experienced it because you're 16. But you can write about your town or whatever. It's about finding something that's relevant to us."

So far, their set consists of just a handful of self-composed numbers, including 'Mystery Man' and 'Blue Collar Jane'. They don't stick out among the covers. James Endeacott – the A&R who signed The Libertines and has subsequently seen every buzz band to pass through London – has heard the rest of their 12-track demo, and reckons they've got the goods.

"The word 'hype' in my book is about tricking people into thinking something is better than it actually is," he says. "In that sense, The Strypes are

like Justin Bieber given an indie makeover. "It's just like meeting anyone, like a postman, but they're just really lovely and genuine and they have huge talent." Perhaps surprisingly, given all of the names they've been associated with, the one they were most excited about was Yardbirds guitarist Jeff Beck, with whom they spoke about the blues. "Everyone's given us the same advice," adds Josh. "Don't change what you're doing, and don't get screwed over."

There's something almost unreal about these boys, like they're not just disconnected from the modern world of iPods and the internet, but also from everything that's happened since TV went colour. They have an obsession with old blues music via their parents' record collections – mostly Evan's dad Niall, who also accompanies them on tour – but they are at pains to insist they don't live in a bubble. They like Jack White and see a kinship with Jake Bugg, due to his comments about Simon Cowell's culture-crushing *X Factor* hordes.

"We are on a crusade against *The X Factor* and manufactured pop," says Evan, perfectly seriously.

"We think it's a pile of crap," says Pete. "It's not real – it's just people who want to be famous. They're not hungry for music, just for money."



Earning their Strypes (l-r): Evan, Ross, Josh and Pete

not 'hyped' – they are just a very talented bunch of kids playing truthful and honest rock'n'roll. Their own material sounds like their covers – frenetic, energetic and vital."

As Pete sups the last of his milk, two Italian girls come over and request a photo with the band. They have no idea who they are – it's just that these four look like they're going places.

Two hours later, The Strypes are onstage at The Social in London, where a queue stretches the length of the building before the doors have even opened. When they play, it's easier to see why there's so much buzz. They howl and wail through more than a dozen tracks. Guitarist Josh, in particular,

is a magnetic presence with a scowling game-face, mad, staring eyes and solos that practically scream.

But doubt still remains. Are they the year's most exciting band or just the best wedding band ever? Watching them is undoubtedly a novelty, Ross mooching round with Ray-Bans on, two members blowing into harmonicas, but there is a nagging sense you're watching a school production of *The Blues Brothers*.

After the show, Carl Barât greets the band and confirms that he's a fan – another box ticked. Tomorrow, they set off to Brighton to write songs for their album with a couple of guest songwriters they refuse to name. The results could be the making – or the breaking – of this strange band.

STRYPES HYPE

Three of The Strypes' famous fans speak



ELTON JOHN

"They have a knowledge of R&B at 16 years of age that I've only amassed in my 65 years. They came for Sunday lunch to my house. They walked through the door and you think, 'These boys are stars – they look like The Beatles.' They're amazing and great musicians."



PAUL WELLER

"I saw The Strypes recently and it was just, 'Wow'. The guitarist is fucking amazing. Really raised my game that did."



DAVE GROHL

"Elton John turned us onto The Strypes. They're great, unbelievable! They look totally cool, too."

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



THE MEN

NEW MOON SACRED BONES

The Brooklynites take a gentle turn from their punk roots to draw on a host of new influences, but still rock like muthas



There's been no shortage of bands with DIY punk and hardcore roots gaining overground approval in recent years. Iceage, Fucked Up, Trash Talk, Pissed Jeans and our subjects for today, Brooklyn quintet The Men: it's encouraging that most of them still sound broadly the same – and just as abrasive – as they did when they were way below the water. 'New Moon', The Men's fourth album, is the sore-thumb exception.

Take the songs 'LADOCH', from 2011 breakthrough-ish full-length 'Leave Home', and 'Open The Door', the first track off 'New Moon'. They are separated by about two years. In this time, The Men have progressed from the former, which sounds like a Roman death match between Black Flag and Swans, to the latter, a barely alt.country song on which you

can practically hear the brown cord trousers and definitely hear the mandolin. There have been more polite album openers in recent times, but not (and here's the curveball!) on an album that rocks like a mother.

This rocking frequently leans more towards country than punk, although it does sometimes straddle both planes. 'Half Angel Half Light', which follows 'Open The Door' and really should have opened the album, powers along on clanging barroom piano. 'The Seeds', an orthodox country-rock strumalong with all instruments straining into the red, is about that very specific fear of the NYC indie musician – one's other half upping sticks and pulling away the financial crutch ("She's the one with the money/

She's the one with the key", sings Mark Perro). 'Bird Song' appears chest-burstingly proud to feature lap steel, harmonica and a fadeout: these birds are singing because they've nested in The Men's giant 1970s indulgo-rock beards.

Ultimately, though, you suspect these guys' personal definition of 'classic rock' is found in *Our Band Could Be Your Life*, Michael Azerrad's enduring study of the pre-'Nevermind' US punk underbelly. Sometimes, 'New Moon' almost feels like a chapter-by-chapter soundtrack. As well as The Replacements, whose punk-into-country alchemy looms over much of this record, the lurking presence of Hüsker Dü bubbles to the surface on 'I See No One'. 'Freaky', meanwhile, is a marriage of chipper melody and earwax-dislodging distortion that hints at on-form Dinosaur Jr. 'Without A Face' manages to sound metronomic and party-dude triumphant at once – think Boston genii Mission Of Burma.

There are loveable homages and cringeworthy ones, and The Men have established a knack for the former. Their keenness on Sonic Youth was first expressed on 'Bataille' from 'Leave Home', and it returns for 'Electric', a spiky and sassy belter. The place where the anthemic, the noisy and the epic meet is where The Men sound most naturally positioned.

This isn't a cheerful album exactly: the lyrics are softly romantic, boozily philosophical and (deliberately?) uncredited. It sounds like The Men had a ball recording it though. Guitarist Nick Chiericozzi contributes some evocative sleevenotes describing the recording of the slow-building fuzzfest of 'I Saw Her Face', but even without them, you can visualise the chaps as they lose themselves in the racket. And they're never more ruckety than on 'Supermoon', the album closer and sincerely thrilling Stooges-y thug-psych jam. Feedback yowling pretty much perpetually across its seven minutes, it concludes with five seconds of discussion on how that take went, as do a few other songs on this album. At a guess, this is The Men saying that despite

the increased breadth of influences, they're still treating imperfection and spontaneity as a virtue, and are still gosh-darn punks to boot. **Noel Gardner**

BEST TRACKS: 'Without A Face', 'Electric', 'Supermoon'

SKELETONS IN THE CLOSET

Who else lives on Sacred Bones?

DAVID LYNCH

The *Twin Peaks* guy, yes – but, more pertinently, the man whose cult status began with late-'70s movie *Eraserhead*, the soundtrack for which was reissued by Sacred Bones last year.

HUMAN EYE

The vision of one Timmy Vulgar, Human Eye make self-styled "alien punk", expressed through songs like 'Impregnate The Martian Queen Pt 2', and Timmy's combo of junkshop glam and Jay Reatard fury.

ANASAZI

New York band whose two singles last year placed them among the cream of the new bands splicing old-school goth and old-school punk. Members play in martial folk types Cult Of Youth, also on this label.

LED ER EST

Before Sacred Bones released second album 'The Diver' last year, this NYC threesome were affiliated with the equally cool Captured Tracks and Wierd labels. Both are a good fit for their combo of ramshackle post-punk and icy electronics.

CHELSEA LIGHT MOVING

CHELSEA LIGHT MOVING MATADOR



Thurston Moore and Kim Gordon were the Posh and Becks of New York no-wave, the Brangelina of esoteric guitar tunings. Their split – and the consequent rupture of their band, Sonic Youth – surely made everyone who ever loved indie rock feel a little sad inside. But Thurston's out to make it better. His new group's debut is all slanted alt.rock chugs, spat-out beat poetry ('Mohawk') and songs about counterculture icons ('Frank O'Hara Hit', 'Burroughs'). It sounds, well, a fair bit like Sonic Youth. Thurston on the rebound? Kinda. But the best thing is that after 30 years of kicking out the jams, he's still making guitars scream in ecstasy. Clearly, still in love. **Louis Pattison**

BEST TRACK: 'Heavenmetal'

BASTILLE

BAD BLOOD VIRGIN/EMI



Bastille want everyone to like them. They want Arcade Fire fans who love a cliff-edge epic to like them (YouTube hit 'Pompeii'). They want the Coldplay mass-emotional armies to like them ('Overjoyed'). They even seem to want people after a piano version of Ed Sheeran to like them ('Daniel In The Den'). Alas, all this greedy grasping means the London newcomers can't really get a firm grip on anything, meaning 'Bad Blood' comes out with about as much identity as a Facebook commenter without a profile picture. The Two Door support slots and *Made In Chelsea* soundtrack spots they've secured so far should guarantee a certain level of popularity among the many 'target markets' they're aiming at, mind. **Jamie Fullerton**

BEST TRACK: 'Pompeii'

NIGHT WORKS

URBAN HEAT ISLAND LOOSE LIPS



In little more than a year, indie R&B has gone from novelty to hipster annoyance. But before we bolt the door on Solange et al, we should first make space for 'Urban Heat Island', an album from former Metronomy member Gabriel Stebbing. While Stebbing dabbles in the honeyed vocals and militant synth stabs that indie R&B has done so much to defame, he does so with a tenderness of touch and melodic skill that brings to mind Hot Chip or The Shins. There's humour too: the brilliant rap coda on 'Share The Weather' is surely the work of someone who has fully absorbed *Flight Of The Conchords*' 'Inner City Pressure' – a good thing, obviously. **Ben Cardew**

BEST TRACK: 'Boys Born In Confident Times'

FICTION

THE BIG OTHER MOSHI MOSHI



If a real School Of Rock existed, Fiction would most likely be shown the rod for careless use of cliché. "Bull in a china shop"? Must try harder. Still, the debut album from the London five-piece is impressive enough. They've been around for a while, touring with Wapaint, supporting Everything Everything and honing a coherent sound. A sheen of Afrobeat and '80s pop lead to an inevitable comparison with Vampire Weekend, which is no bad thing. The fantastic 'Careful', with its 'Raspberry Beret'-style riff and a gorgeous chorus that'll ring in your ears for hours, stands above the rest. Definitely on their way to a gold star, then. **Lucy Jones**

BEST TRACK: 'Careful'

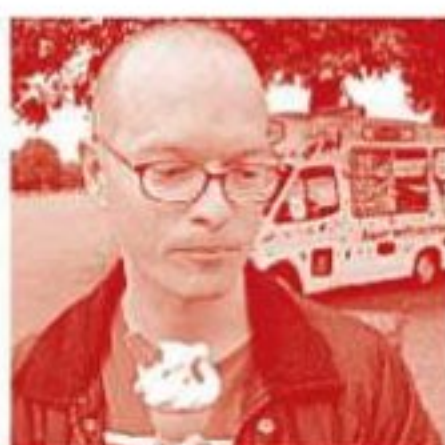
FACES TO NAMES...

Three reviewers, three questions



LISA WRIGHT

Fave album right now? "Palma Violets, '180'. Makes me wanna get drunk, fall in love hard, dance myself into the ground and roll down a hill."



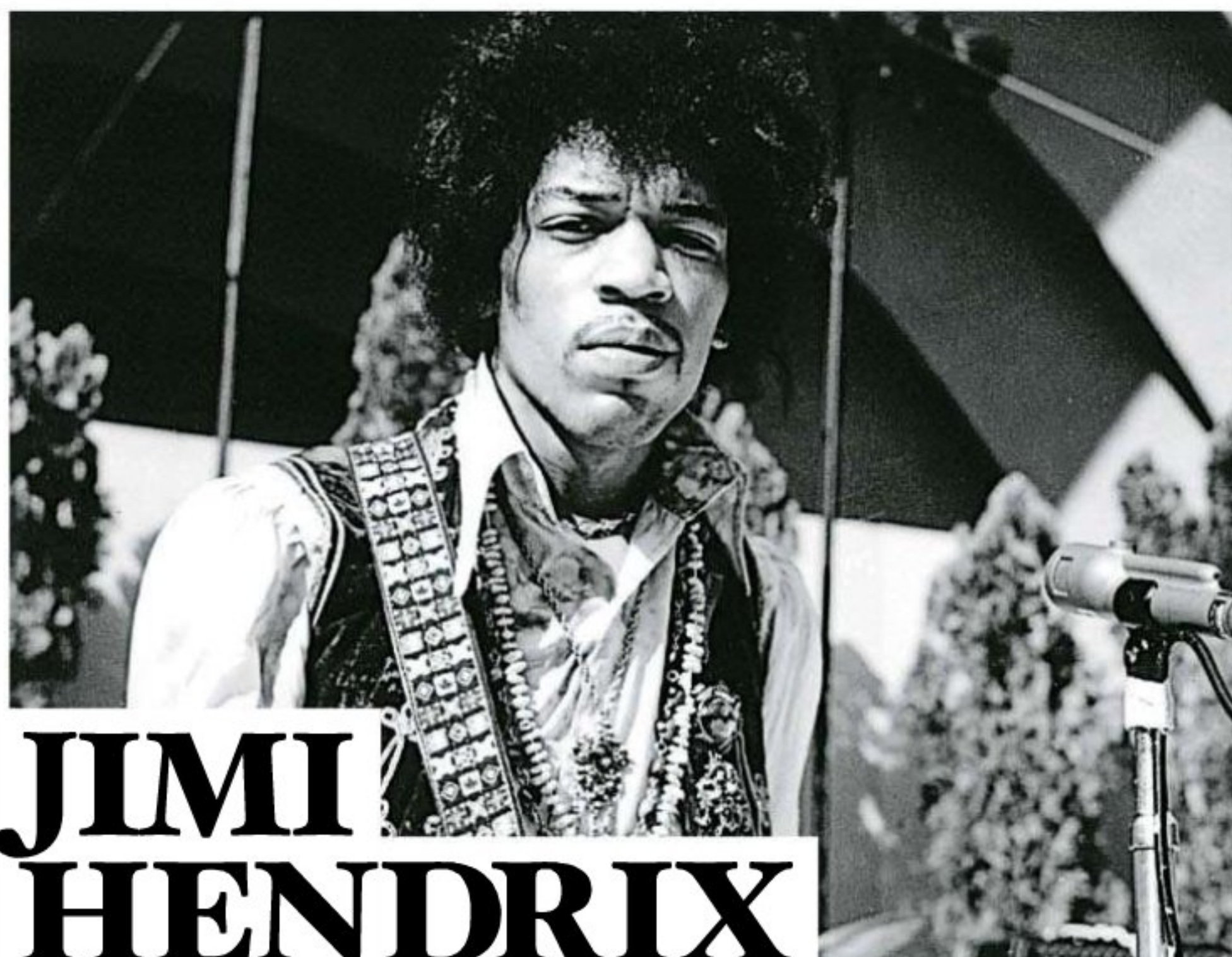
LOUIS PATTISON

If you could ask David Bowie one thing, what would it be? "Tin Machine: underrated?"



KATHERINE RODGERS

Fave track right now? "A\$AP Rocky et al, 'Fuckin' Problems'. Loads of great rappers having a therapy session in the earwormiest way imaginable."



JIMI HENDRIX

PEOPLE, HELL & ANGELS LEGACY

The album that never was, by the man who reinvented the guitar. But is this the best of posthumous Hendrix?



Given he died 43 years ago at the age of 27, a 'new' album from Jimi Hendrix might, at first glance, seem an impossible dream. But that's not quite the full picture, as 'People, Hell & Angels' is no lost gem. Each of these 12 songs will already be known to fans, even though they're all previously unheard versions from sessions that took place between early 1968 and late 1969.

Had everything gone smoothly, what's here might have ended up on the follow-up to 'Electric Ladyland', tentatively titled 'First Rays Of The New Rising Sun'. It never happened, of course, but this collection has a tantalising flavour, the sense of an alternative history of rock. Various musicians drop in and out of the electric blues workouts, including Jimi Hendrix Experience bandmate Mitch Mitchell, old army buddy Billy Cox, drummer Buddy Miles, saxophonist Lonnie Youngblood, and Stephen Stills, who plays bass on 'Somewhere'. This is the track, full of Jimi's explosive wah-wah guitar, that first puts 'People, Hell & Angels' in

a different league to many of the other Hendrix cash-ins filling up the bargain bins.

There are notes of will-this-do here, too – neither 'Easy Blues' or 'Hey Gypsy Boy', with their jazz-lite noodling, will be hailed as the Hendrix Holy Grail. But there are special moments: the laid-back 'Hear My Train A Comin', remastered by Jimi's friend and engineer Eddie Kramer, has a Technicolor vibrancy that belies its age; a cover of slide guitar player Elmore James' 'Bleeding Heart' is vital, and so old-school it sounds black and white. Initially recorded by The Ghetto Fighters at the legendary Fame Studios, this was an unremarkable soul stomper before Hendrix overdubbed his unmistakable playing.

There's no shortage of posthumous Hendrix. He only released four long-players before his death in 1970; three times as many have been released since, and that's before you get into unofficial bootlegs. If you're going to get one of them, make it this. **Andy Welch**

BEST TRACKS: 'Somewhere', 'Hear My Train A Comin', 'Mojo Man'

YOUTH LAGOON

WONDROUS BUGHOUSE FAT POSSUM



Love The Flaming Lips' 'Do You Realize??', but fall into an existential crisis when it goes "Do you realise, that everyone you know, someday, will die?"

In that case, the second album in as many years by San Diego's hipster-psych man Youth Lagoon is just the thing. The song 'Dropla' essentially fills the same niche but repeats the much cheerier phrase, "You will never die" ad infinitum. It's the best track on an album of disorientating pop. Tiptoeing through the dark fairytale forests of 'Sleep Paralysis' can be fun, but this is so woozy-sounding it should come with a warning not to operate heavy machinery while listening. **Dan Stubbs**

BEST TRACK: 'Dropla'

HOOKWORMS

PEARL MYSTIC GRINGO



Not until two minutes into eight-minute opener 'Away Towards' does the mist start to lift. Then: whoosh! A swirl of Primal Scream psychedelia played by five men from Leeds, over which singer MJ (Hookworms like to be known by their initials) gives it the full Bobby Gillespie. This record is not the sunburnt wooze of Tame Impala: it's angrier, colder. 'Form And Function' is a furious fuzz; 'Preservation' plain irritated by the world. Sensing the album is perhaps too intense, the band's debut also features lyric-free, sort-of-ambient tracks 'i', 'ii' and 'iii', dotted throughout to provide brief moments of serenity. **Tom Howard**

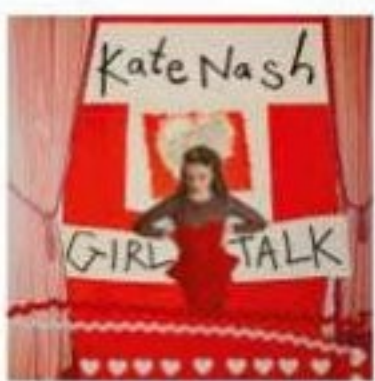
BEST TRACK: 'Form And Function'



KATE NASH

GIRL TALK HAVE 10P

One of music's biggest mouthpieces adds the sound of Bikini Kill and Hole to her warm-hearted pop



"You've got a problem with me 'cos I'm a girl. I'm a FEMINIST. And if that offends you... THEN FUCK YOU." All rise, brothers and sisters, because Kate

Nash is back and she has things to say.

'WHAT'S HAPPENED TO KATE NASH?' the internet wailed after she posted her comeback track 'Under-Estimate The Girl' (which doesn't appear here) – a grunge-infused jam with a screw-you screech of a chorus that left certain corners of the web wondering where the whippet-tongued comrade of Lily Allen *et al* had gone. Well, she moved to LA, hung out with Le Tigre's JD Samson, formed a band, grew up a bit, and decided to bring the flashes of punk influence we saw on her previous records to the fore. The result? An album that veers between the lush pop melodies of her last two LPs and a full-frontal riot grrrl assault. And it places its mission – to close the gender gap in pop music – completely front and centre.

Take the Hole-indebted 'Sister', a teary tale of a friendship lost, which kicks off with a 'Doll Parts'-esque bass throb before tearing into a 'Violet'-evoking screech of "I'M TALKING TO YOU". Then there's the seething Sleater-Kinney-meets-Bikini Kill wail of 'Cherry Pickin' and the Cramps-infused rampage 'Death Proof'. But for every shout on 'Girl Talk', there's a moment of intimacy to match it. Take the acoustic

confessional 'You're So Cool, I'm So Freaky', which rings of Kimya Dawson, and the guitar strum of 'Oh' with its emancipatory coo "Don't tell me who to be.../I'm living just for me and not for what you might write about my head and body".

And while the racing hedonism of '3AM' shows that Nash still knows how to party, it's moments like 'All Talk' with its call-to-arms of "Action! Words are only in my mouth!" which prove that however backwards-glancing the influences are on this album, she's still using her reputation as one of music's biggest mouthpieces as a force to get people riled. And she's not afraid to take on whatever bullshit might come along with that – "I'm a stupid whore and a frigid bitch", she spits on 'Rap For Rejection', seemingly at online commentators. "Well, can you make up your mind and tell me which is which?/You're tryin' to tell me sexism doesn't exist/Well if it doesn't exist then what the fuck is this?" Suck on that, The Patriarchy.

"As an artist you have the power to change the world and change history," she told NME earlier this year, speaking out about the plight of imprisoned Russian punks Pussy Riot. "That's the point of art – freedom and being able to say what you think and care about." Kate Nash doesn't want to just talk about everything that's shit in the world. She wants to inspire people to fight it. And for that, it's safe to say the earth would be a much better place with a few more Kate Nashes in it. **Jenny Stevens**

BEST TRACKS: 'Sister', 'Fri-End?', 'All Talk'

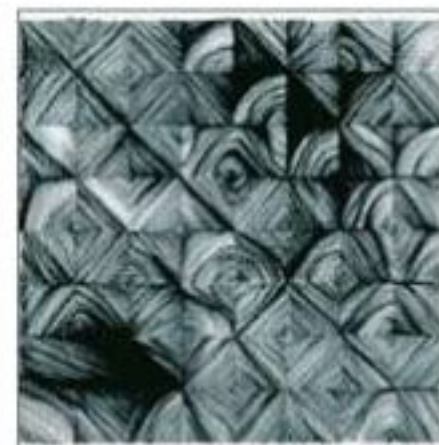
7

SLEEVE NOTES



Best Sleeve Of The Week
Hookworms – 'Pearl Mystic'

Disappointed that Hookworms are actually men from Leeds and not wizards? Then fool yourself with this appropriately mystical, spooky, totally out-there sleeve.

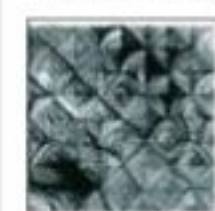


Worst Sleeve Of The Week
Gold Panda – 'Trust'

It might not be the most 'ooh, look at me' artwork but I'm still considering buying 100 copies of this Gold Panda EP. My bathroom could do with some sexy new floor tiles.

GOLD PANDA

TRUST NOTOWN



Tiding us over until the full-length follow-up to his still-stunning album 'Lucky Shiner', indietronic beatmaker Gold Panda delivers a new EP, 'Trust'.

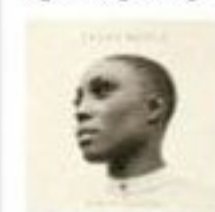
This is no cheap tactic to buy himself time, though – in fact, the four-track collection features 'Burnt-Out Car In A Forest', a song the man himself recently claimed on Twitter is the best he's ever made. The tone is subtle and warm throughout, and the uniquely titled 'Casyam_59#02' is a highlight. Clocking in at just over 15 minutes, 'Trust' may be slight but is nevertheless an interesting chapter in Gold Panda's catalogue. Now, hurry along with that new album. **David Renshaw**

BEST TRACK: 'Burnt-Out Car In A Forest'

7

LAURA MVULA

SING TO THE MOON SONY



Birmingham's Laura Mvula arrives already richly adorned with praise. Nominated for both the Critics' Choice Award at the Brits and the Sound Of

2013, she's on a carefully plotted course to follow the likes of Ellie Goulding straight to the heart of daytime radio. Produced by the guy who has helped to successfully duct-tape Rumer to the Radio 2 playlist, Mvula's keenly awaited debut record is ornate, gentle and clearly composed by someone with vast musical training. So it's a shame that so much of it sounds lightweight and shallow. Tracks like 'Green Garden' and 'Is There Anybody Out There?' show off Mvula's voice, but lack emotional punch. She'll likely worm her way into plenty of dining rooms with this album, but not into anyone's hearts. **Tom Goodwyn**

BEST TRACK: 'Green Garden'

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KILO KISH

K+ FREE DOWNLOAD



Punctuated by excerpts from Skype conversations, 22-year-old Lakisha Robinson's second mixtape is a glimpse at the way rappers, singers

and producers work together in 2013. You can just imagine the 25 guests zipping sound files around the world via WeTransfer. Lakisha's mellow flow on the record suits some tracks better than others, and the slowed-down rave sirens of twisted slow-jam 'Turquoise', the twinkly A\$AP Ferg collaboration 'Love2K' and the loose'n'minimal 'Creepwave' work best. Kish might not be entirely #wow just yet (unsurprising, considering she made songs for her debut 'Homeschool' EP as a "joke... kinda") but she's heading there. **Siân Rowe**

BEST TRACK: 'Turquoise'

7

STEREOPHONICS

GRAFFITI ON THE TRAIN STYLUS



That the first Stereophonics LP since the death of former drummer Stuart Cable is bleak isn't a surprise. Fumbling with an industrial version of their no messin' pub

rock on 'Catacomb' and 'In A Moment', it's evident they're trying for QOTSA, but they come over more like Status Quo's denim frothing against Rammstein's leather. Other misfires come in the title track's overwrought attempt at a symphonic Bond theme, and the shaky pastiche of Mark Lanegan and Isobel Campbell's sweet and sour vocal interplay on 'Take Me'. The deft Tom Petty chug of 'Indian Summer' is anthemic enough, but there's little else to get excited about. **Leonie Cooper**

BEST TRACK: 'Indian Summer'

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SUUNS

IMAGES DU FUTUR SECRETLY CANADIAN

The futur sounds menacing on the Canadians' second



When the world, his wife and Radio 1's Head Of Music were rubberstamping "the return of guitar music" at the end of last year, no-one actually specified what kind of guitars we were talking

about. Heavy-metal axes? Jingly-jangly anorak-clad Rickenbackers? New boring acoustics? Or electrodoomrock weapons of psych-jazz eeriness? Suuns have bet the farm on the latter.

In fact, the Montreal quartet were already on the button a couple of years ago with debut album 'Zeroes QC', a twisted art-rock salvo of intimidating confidence that veered nauseously between dark funk freakouts, motorik odysseys and murky surf-pop travesties, and saw Suuns weighed down with the crown of our best new band of 2011. No pressure then, chaps.

Mind you, if they're feeling the burden of expectation, they're making light work of it. From the 'Misirlou' attack of opener 'Powers Of Ten' to the sparse ESG grooves of 'Bambi', 'Images Du Futur' (you know they mean serious business with that title) has the poise of a steel-sinewed athlete, production – from The Besnard Lakes' Jace Lasek once more – as tight as last decade's skinny jeans, and songs that shock anew with each shift in carefully considered momentum. Everyone mucks in with the heavy lifting – Ben Shemie on murmured vocals and clipped rhythm guitar, Joe Yarmush combining bass and guitar duties, Max Henry less prominent this time but still shaping the mood on synth, and Liam O'Neill piecing together an

inspired mesh of syncopated beats – and the unit sculpts its menacing, brainy rock with a winning balance of power and restraint.

Yarmush in particular is a hero, bringing tortured effects to the tremolo strum of 'Sunspot' and making his guitar weep over the Factory Floor throb of '2020' like Eric Clapton on that Beatles track – ah, you know the one. Together, Yarmush and Henry draw the clean, Clinic-meets-Kraftwerk lines of 'Holocene City' and splice ferocious riffs with synth glissandos on 'Mirror Mirror', as Shemie is threatened with submersion.

Shemie himself makes no bones about his vocals, just adding a dash of colour to the Suuns palette – don't come here expecting Leonard Cohen wordsmithery, only coils of thought and a voice that worms its way into the fabric of the song. Now and then he finds wriggle room. 'Music Won't Save You' almost swings – think Wild Beasts' 'All The King's Men' with one of those monstrous what's-the-point-of-it-all? hangovers – but Shemie keeps it creepy. "Try as you might", he sneers, "Sing the same old song/Your music won't save you". Each line is punctuated with peals of mirthless laughter.

And that's where they leave us – bereft, but damned chipper about the state of 'guitar music' in 2013. On an album that rarely shakes off its shroud of unease, Suuns paint a pretty bleak picture of all our tomorrows, but their own dazzling '...Futur' looks assured.

Matthew Horton

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BEST TRACKS: 'Bambi', 'Minor Work', '2020'

THE RIDER

What we're watching, smelling and looking at this week



Book

David Bowie – Is
Want more Bowie? This book tracks his career right from its London beginnings with unique access to his archive of costumes and artwork and essays on image, music and gender.
BUY IT: £28, from Waterstones.com



Scented Candle

Sigur Rós – Vardeldur
Sigur Rós' mood-setting candles recreate Iceland with the "briny smell of a flotsam campfire on a distant black beach". We feel calm just thinking about it.
BUY IT: €23, from Sigur-ros-store.com/



Film
The Bay

A plague is unleashed in the water of seaside town Chesapeake Bay in this startling found-footage horror film that's **FINALLY** getting a UK release. Warning: it gets gross.
SEE IT: In UK cinemas from Friday, March 1

THIS WEEK'S SINGLES

Reviewed by NME's
AL HORNER



BANKS

BEFORE I EVER MET YOU GOOD YEARS

Imagine naming yourself Banks in 2013. Hasn't the mysterious Los Angeles vocalist behind this sultry trip-hop-pop track ever heard of word association? Banks are so evil you might as well call yourself The Findus Horsemeat Yewtree Piers Morgan Experience and be done with it. No need to bail out on this new talent though, as 'Before I Ever Met You' sounds like Massive Attack doing a Bond theme, with pouty vocals, too-cool clicks and a deep, sultry beat.

DRENGE

BLOODSPORTS INFECTIOUS

Have you ever been on a moonshine-fuelled 3am rampage in a stolen car through a deserted city centre? One with Alex Turner and Queens Of The Stone Age tied up in the boot? Alright, me neither. But why bother, when listening to Sheffield brothers Drenge gives you the same experience but with 100 per cent less prison?

WILLY MOON

MY GIRL ISLAND

"My baby don't care for picture shows", Willy Moon pines on this new single, his first since last year's 'Yeah Yeah' was featured on an Apple ad. Yeah, probably because "picture shows" haven't existed for about six decades, dude. You're thinking of 'films', Willy! Catch up. This is a clunky slab of '60s retro-pop so forgettable I had myself tested for amnesia straight afterwards.

THE VACCINES

BAD MOOD COLUMBIA

It's easy to be frustrated with The Vaccines. They've only had two albums and their pastiche of bands like the Ramones and The Jesus And Mary Chain is already sounding laboured. Still, when they manage to be raucous – as on this ragged, snotfaced garage-punk track – it's better to lose yourself and crowdsurf rather than care.

THE 1975

CHOCOLATE DIRTY HIT

Where have Fall Out Boy been during their three-year hiatus? Because it sounds like they've been passing tips to Manchester four-piece The 1975. Despite its gangster storyline this is like the Illinois emos on a Thomas Cook package holiday, all glossy production and cheery tropical guitar licks. Avoid.

VELOUR

DIAL BROADWALK

Between his work on Jessie Ware's debut album in 2012 and slinky tracks of his own, Julio Bashmore is the new sophisticate king of dance music. True to type, this twitchy, effervescent collab with Black Acre whizz Hyetal is so classy it was probably recorded in luxurious satin robes with a mouth full of Ferrero Rocher.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard



EXCLAMATION PONY

LONDON, HOXTON SQUARE BAR & KITCHEN TUESDAY, FEBRUARY 19

Cribs man Ryan Jarman and Here We Go Magic woman Jen Turner show off the, er, 'dynamic' of their side-project. Also: they're shitfaced

You're all cool, man. I like you. You like me too, right?" Ryan Jarman, decked out in red leather trousers and matching jacket is grinning from ear to ear and soaking up the cheers. "We're Exclamation Pony, and we're your new favourite band!" To say that the singer is vastly changed from the live performer who spits self-doubting missives on The Cribs' last album 'In The Belly Of The Brazen Bull' would be an understatement.

The 32-year-old's new-found confidence manifests itself in a number of ways, from the sublime to the ridiculous to the vaguely pornographic. Jarman takes to the stage half an hour late with bandmate Jen Turner and their band, and the set begins in surprising fashion. Opener '3 Hour Onslaught' is a total thrasher, Jarman screaming with the passion of someone who's got a few sets of vocal cords on standby.

The needly guitar lines and hooky melodies of 'Rumours' follow, bringing the focus back to something more in line with The Cribs and Here We Go Magic, Turner's band. It's only when Jarman knocks his drink over and asks for "a quadruple whisky and diet Coke" that anyone realises the pair are smashed. From then on the show is an orgy of shambolic free-spiritedness.

Between 'Crime', a brooding tune similar to a stripped-back 'Back To The Bolthole', forthcoming loved-up single 'Only One' and ever-so-slightly disco (yep, you heard) banger 'Real Male', the pair are like a couple of randy teenage ne'er-do-wells. Ryan tries to get members of the crowd to propose to each other, Jen spends half the songs talking to people in the audience before randomly attempting a cover of Cribs B-side

'Glandular Fever Got The Best Of Me', while the pair's intermittent onstage smooches culminate with Turner pinning Jarman (lip burst and bleeding like the old days) on the floor and putting on a display that seems about three minutes away from an actual live sex show. They finish up with a second outing of 'Rumours' and then snog a bit more. Sure, it's chaotic. But it's just nice to see Jarman having fun. *Lisa Wright*



RYAN & JEN ON...

FEELING LIBERATED

RYAN: "It was great. What's so exciting for me is that people have no idea what we're gonna do. The main thing is to feel liberated. Passion is all we really have; that's all we exist on."

ALL THE KISSING

JEN: "I've never felt that way onstage. I've never gone that far before, but there's something about him that brings that side out in me."

PLANNING NOTHING

RYAN: "I didn't even know where Jen was until about five minutes before we went on."

KODALINE

DINGWALLS, LONDON THURSDAY, FEBRUARY 14

While you'd expect a band like Kodaline (epic choruses, babe of a frontman) to fully capitalise on the annual Valentine's Day cash cow, the turnout at Dingwalls tonight is a bit of a surprise.

Sure, there's a hefty contingent of swooning girls front and centre, but there's an equally strong quota of lads getting all up close and feely too. But whichever way you look at the chromosome ratio, tonight is completely packed. It's quite obvious why. The Dublin quartet aren't cool (they occupy a space somewhere between Coldplay and a less tweedy Mumford & Sons) but their anthemic shtick and clichés about love are what a lot of people want. Anyone whose Valentine's solace comes from something preceded with 'My Bloody' simply doesn't matter. Current single 'High Hopes' (a soaring, heart-on-sleeve piano ballad) and 'Perfect World' are so commercial it's a surprise they aren't already soundtracking a coy union on a *Match.com* advert. Set closer 'All I Want' couldn't be more swollen with Big Feelings if it individually proposed to every member of the audience. There's nothing new or nuanced here, but the crowd couldn't care less. Kodaline are the kind of group that are made for Fearne Cotton to champion – 90 per cent mainstream as hell, but with enough pairs of brogues to elevate them from the credibility doldrums of The Script et al. No matter which side you swing to, it's hard to resist. **Sarah Pope**

PANTHA DU PRINCE & THE BELL LABORATORY

SOUTHBANK CENTRE, LONDON

FRIDAY, FEBRUARY 15

For those wandering into the Queen Elizabeth Hall not having heard Pantha Du Prince's latest record and unsure how a minimal techno producer from Germany has ended up in such sober surroundings, the sight of a 50-ton bell carillon dumped centre stage is proof that he's gone even more experimental. The release, a collaboration with Norwegian musicians The Bell Laboratory, consists of five mesmerising tracks that harness the cascading melodies of big bells, little bells, tubular bells, percussion, marimba, live drumming and a whole lot more against the sequenced beats. It might sound complicated but they neatly weave back and forth between music's most structured, straitjacketed forms (pre-programmed techno) and its most free and florid. Well, mucking about with clackers and bells is a bit random. While the solemn hand-bell ensembles that open the show are greeted with a reverential hush, the spiralling peak of 'Spectral Split', the record's focal point, has the crowd wiggling their bums as they attempt to dance in their seats. Despite the superficial seriousness of it all, there's fawning applause at every opportunity. Pantha really is (and I've been waiting the whole review to say this) The Fresh Prince of Bell Air. **Alex Hoban**

DEFTONES/LET LIVE

ROCK CITY, NOTTINGHAM SATURDAY, FEBRUARY 16

Although they're often lumped in with the same nu-metal tribe as Korn, Papa Roach and Limp Bizkit, Deftones have always seemed like a band apart (even if they do pack turntables and dress in the same low-slung jeans). Now touring their seventh album 'Koi No Yokan', the Sacramento men haven't needed a dubstep overhaul or the nostalgic festival circuit to stay in check. They've made the transition into rock elder statesmen look amazingly easy. Their self-confidence must be rock solid too as they've opted to take Letlive, the world's best new hardcore band, out on this five-date run. When the California quintet leap onto Rock City's stage, fiery frontman Jason Butler is atop the crowd before the set even kicks off. New song 'The 27 Club', from the much-anticipated follow-up to 2010's 'Fake History', sounds just as gut-wrenching as their best cuts and just as worthy of adoration. Deftones can't top Letlive for ferocity but they do prove the quality of their back catalogue. From the jagged grooves of 'Headup' through the spiky, anthemic 'My Own Summer' to the bombastic crescendo of 'Change (In The House Of Flies)', the two hours whip by. The new album cuts just sound enormous. Crowd members take it in turns to stand and gawp in wonder and hurl themselves around at the front of the room. After almost 20 years, Deftones sound as vital and as up for it as they ever did. Bring on the festivals – they're gonna make Limp Bizkit wish they hadn't bothered making a comeback. **Tom Goodwyn**



EVERYTHING EVERYTHING

HEAVEN, LONDON WEDNESDAY, FEBRUARY 13

The boiler-suited Manchester band bring their Top Five album to the stage. Arise, Jonathan Higgs... the pop star?

Tonight opens with 'Undrowned', a song that's a kind of Radio 4 circle-jerk, with harpsichord tinkling over frontman Jonathan Higgs' choirboy falsetto.

Then a hip-hop beat arrives in 'Torso Of The Week' as Everything Everything swap brainboxing for the sultry beats of '90s R&B, catty lyrics and pouty Essex boy indie. Until 'Kemosabe' takes over, with its neon-fabulous chorus prompting a mass singalong. And then you see him: Higgs THE POP STAR. Marvel as he executes his foot-on-the-amp bulge-lunge, getting his man-junk all up in your business.

The Manchester band flit seamlessly from high culture to the high street, and you don't know whether to dance or start a book club. Tonight's opening gambit epitomises their unlikely rise to mainstream glory. Classically trained musicians making pop music, the quartet are a throwback to the era of Orange Juice and XTC, when intellectuals and session musicians alike could be famous even though they looked weird and smelt of cheese. But what tonight proves is that by replacing the mathy puzzlers of their 2010 debut with bubblegum crowdpleasers on their second album 'Arc', Everything Everything have

taken their pop formula from cult curiosity to the stuff of broad appeal.

It takes a certain kind of genius to make Prince-like funk that also sounds like an operetta – as

they do on 'Armourland' – and still get the front rows going. But this is what you get when musicians versed in Tchaikovsky go full Timbaland and write hook-candy pop songs.

The hyperactive dynamics do become exhausting, and the sound is further cluttered when Higgs gets polyrhythmic with an extra snare drum. But when they're at their most pop, on the NERD-meets-Friendly Fires 'Cough Cough', the hyperactive structure and dynamite hooks make for an impossibly eventful form of super-indie.

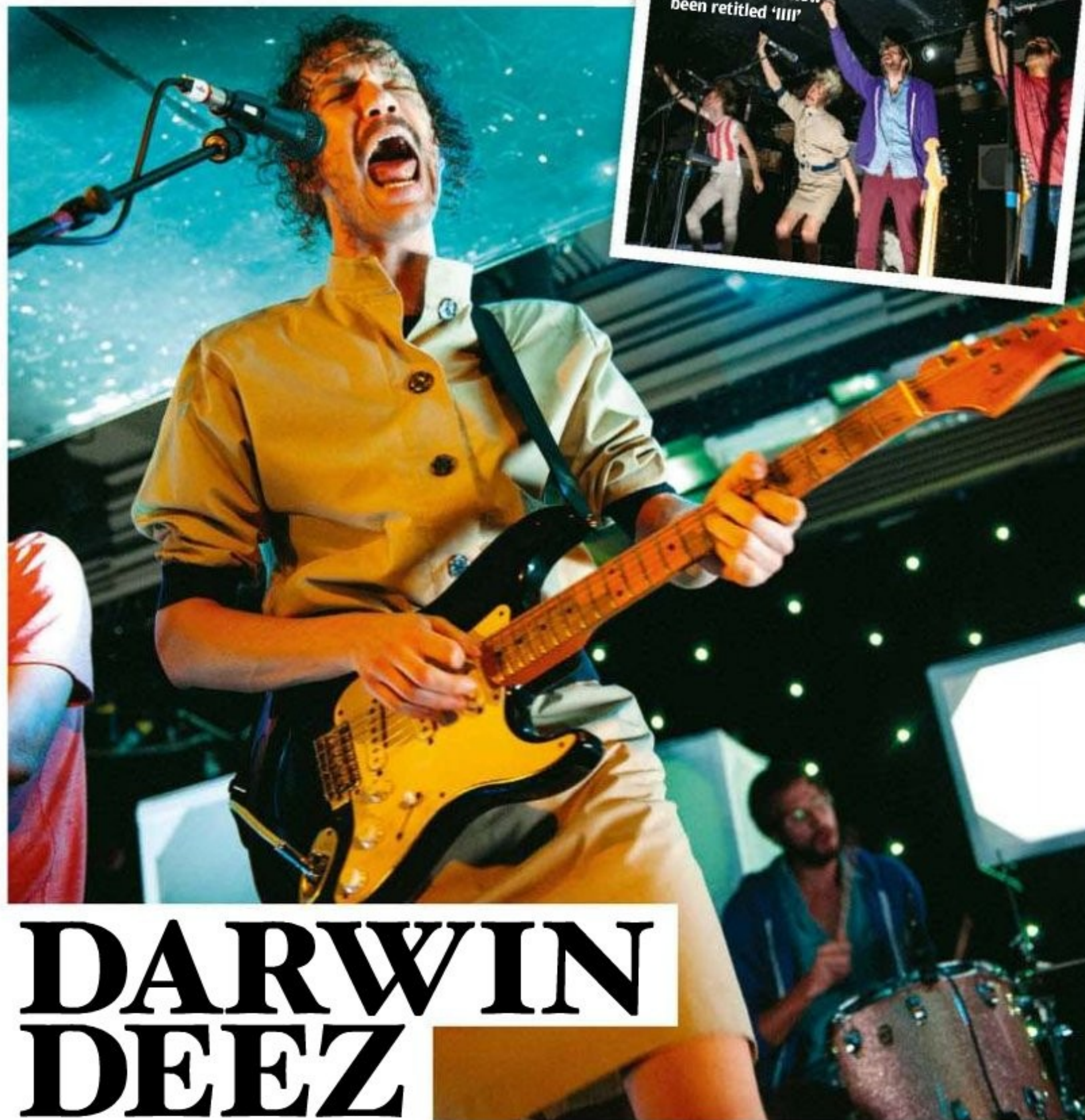
They play with other pieces of classic pop, too. 'Duet' is EE's first concession to love. And what do you need to write a love song? Sincerity. Which is a tricky one for a band who deal primarily in theatrics. On record, the upcoming single is unintentionally arch, a precious nod to the original highbrow cheese-monkey, Kate Bush. Tonight it might as well be a blue-collar Springsteen anthem about working a double-shift for your lady. Just like that, Britain's poppiest smart band become Britain's smartest pop band. **John Calvert**

WHAT TWITTER THOUGHT

@wakeuptom
"Astonishing Everything Everything gig at Heaven. Pretty sure they played Kurt Rosenwinkel as the pre-gig warm-up music too. Hip"

@roisinjh
"Best gig I've been to in a very long time. Wonderful, wonderful @E_E!"

@morvenphilip
"Everything Everything gig was mindblowing. First gig since we moved back to the UK = epic"



DARWIN DEEZ

ORAN MOR, GLASGOW SATURDAY, FEBRUARY 16

Check out Deez moves! The Brooklyn pop oddball brings his unique style, and his new album, to Scotland

Darwin Deez, in his khaki dress and headband, looks like a dancing llama. But boy can this strange-haired creature work it, interspersing his band's jaunty jams with some well-crafted breakdancing. The 25-year-old Brooklyn oddball's new (second) album, 'Songs For Imaginative People', suggests he's trying to become more serious, but tonight he's in joyous mood, and has everyone grinning. Skipping onstage with a gleeful hop, he opens with glam-sounding new song 'You Can't Be My Girl'. "Saturday night! Saturday night! Who's in the mood? Who's in the mood?" he shouts afterwards, before bursting into 'DNA'. The smooth, suave and sophisticated guitar shimmer of 'Up In The Clouds' is three minutes of upbeat joy too, while during 'Constellations' he body-pops his way through the song's riff. If the crowd wasn't in the mood already, they certainly are now.

It's just as well because Darwin needs their help

to get through 'Bed Space', after he suffers a brain-freeze and screws up the lyrics. Nobody minds too much, it's all a bit of a giggle. Not-so-recent single 'Free (The Editorial Me)' and new song 'No Love' – the latter described wrongly by Deez as "the best song you'll hear tonight" – don't get the same reaction. While it's unfair to dismiss his new stuff, especially as it hasn't been out long enough to sink in, they come across a bit flat. The only exception is the incredible wail-out of 'Redshift'.

In the main, it's songs from 2010's self-titled debut that garner the most ecstatic reception. It's understandable, what with 'Radar Detector' being an utterly massive party-starter. The same could be said for 'Bad Day', a song that sounds best when hundreds of voices sing along to it. It makes way for '(800) Human', which closes the set on a punk riff. A few more of those, and he won't need to fill out the weaker parts of his show with dance skits any more. *Jamie Crossan*

VIEW FROM THE CROWD DIGGING DARWIN'S DANCE MOVES?



Barbara Schlicht, 24, Brazil
"He was wearing a dress! His moves were awkward but cool."



Cameron Hawkins, 25, Glasgow
"He has a very engaging onstage presence. I wanted to join him dancing."



Lauren Newbigging, 18, Glasgow
"He's sweet. I've seen him before so knew he liked to dance, but it's funny to watch."

VILLAGERS

WARDROBE, LEEDS

TUESDAY, FEBRUARY 12

Conor O'Brien doesn't offer much between-song chat to his adoring sell-out crowd, but with chest out and jaw skywards it's obvious the velvet-vocalled Irishman is feeling confident. There's a unique vigour at shows like this, when a band plays in the wake of an LP that's a gear-shift in their career. 2010's 'Becoming A Jackal' was Mercury-nominated, but it's 'Awayland' that has moved Villagers' sound on. The five-piece know it, gleefully throwing themselves into the new tracks with abandon. The dense textures of songs such as 'The Waves' and 'Judgment Call' are delivered with a crackling edge that leaves any lingering comparisons to that other Conor's work, Bright Eyes, redundant. And there's a transfixing conflict between O'Brien's rugged vocal and his band's increased sonic clout. As early as fourth track 'The Bell', the frontman gets totally lost in their noise. His eyes tight shut, he howls away, his mic on the other side of the stage. The others continue, whipping up scaling riffs like Radiohead at their rockiest. Only O'Brien's decision to call an encore with half an hour to play, then return with a hammy solo version of 'That Day', is an act of self-importance that reasserts Villagers as *his* band. Yet the previous hour shows (and a final blast of 'Ship Of Promises' reinforces) they're at their strongest when toiling as one. *Simon Jay Catling*

KATE NASH

SEBRIGHT ARMS, LONDON

WEDNESDAY, FEBRUARY 13

How's my glitter holding up?" asks Kate Nash to smiles from the audience. The 25-year-old's reinvention as a riot grrrl was always going to raise chuckles – earnest things always do. But launching her third record 'Girl Talk', she marks herself out as more than a Harrow version of Bikini Kill's Kathleen Hanna. Certainly, her direction has been backed up with an admirable series of songwriting workshops for schoolgirls. There's also an unapologetic undercurrent of humour to this message of empowerment. Her glitter is holding up fine, and the message tonight is that taking *things* seriously does not mean you have to take *yourself* seriously. But none of it would have any impact if it didn't hold together with such gusto; singles 'Fri-End?' and '3am' lose none of the pop perk she charmed the charts with during her days skipping about with a piano, but the fuzz of these neo-grunge tunes is properly authentic and the band deliver it with teeth. Reinventing Fidler's 'Cocaine' as 'Grrrl Gang' is a stretch too far, but the second cover, of Meredith Brooks' anthem 'Bitch', proves again that she's not afraid to stick her tongue in her cheek while getting her message across. Her rant, that there's still a paucity of women forming bands in 2013, is genuinely inspiring. The more so because there's barely anyone saying it with any wit or charm. Good old Gnasher, underestimate her at your peril. *Dan Martin*

I AM KLOOT

HMV RITZ, MANCHESTER

THURSDAY, FEBRUARY 14

John Bramwell is half frontman, half stand-up. "We've been together for 13 years now and I can't decide if that's a failure or an achievement," he jokes early on before playing 'Morning Rain' from debut album 'Natural History'. It's been a long career in the shadows, but with Guy Garvey's production they're ticking along nicely. 'Let It All In' peaked in the Top 10 and tonight feels like a mutual celebration with the fans. There's no time for hecklers: "Who pays £18.50 a ticket and then chats over songs? Must be the guestlist," he jibes midway through. It might be Valentine's Day but he makes clear any sweet nothings will have to wait so their tales of heartbreak and world-weariness can be heard properly. Bramwell could be mistaken for a mouthy busker as he stands atop a lager crate, hugging an acoustic guitar. These down-and-out folky blues songs are soporific when too many are played together, hence a *little* chatter, but on the whole they're gripping. 'Hold Back The Night' moves from a sinister Portishead-esque bassline to a string attack with rasping vocals, and 'Let Them All In' is an exceptional bittersweet folk song leaning into King Creosote territory. Aside from the favourites – 'Northern Skies', 'To The Brink' and 'Proof' – an optimistic track, 'These Days Are Mine', proves the most impressive, making for a swing-meets-psychedelic finish. Tonight at least, that 13 years is an achievement. *Simon Butcher*

LOCAL NATIVES

LONDON, SCALA THURSDAY, FEBRUARY 14

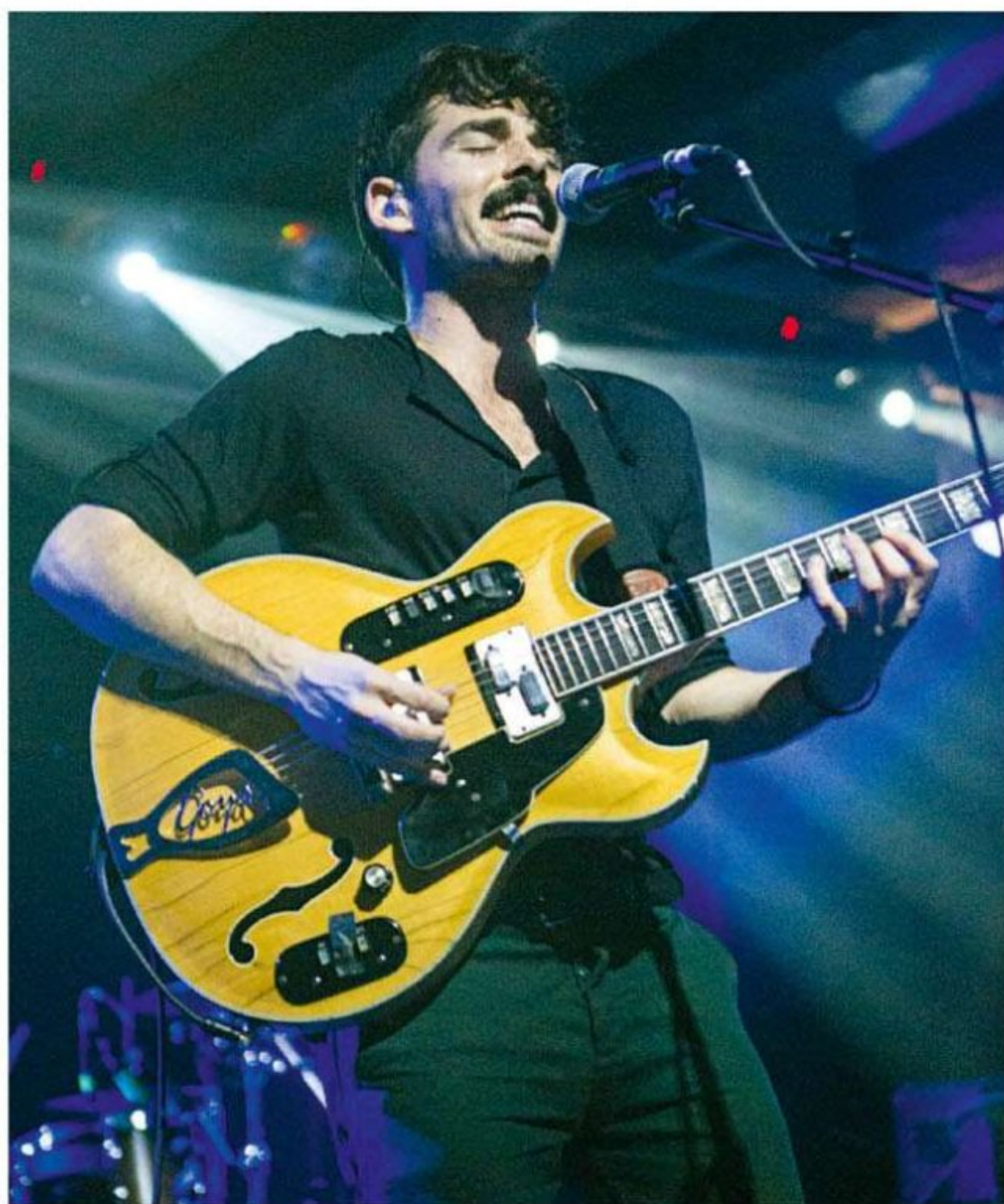
The LA band inject Valentine's Day with a little bit of loved-up but not cheesy dignity

It's the evening of Valentine's Day and love is in the air. Let's choose to ignore the annual greetings-card-sales-led 'occasion', and assume the sense of romance has more to do with Los Angeles' Local Natives walking onstage. They've just released their second album 'Hummingbird', a record that does exactly what a second album should – moving their sound and songwriting along, rounding off the edges while keeping the elements that won so many fans first time around.

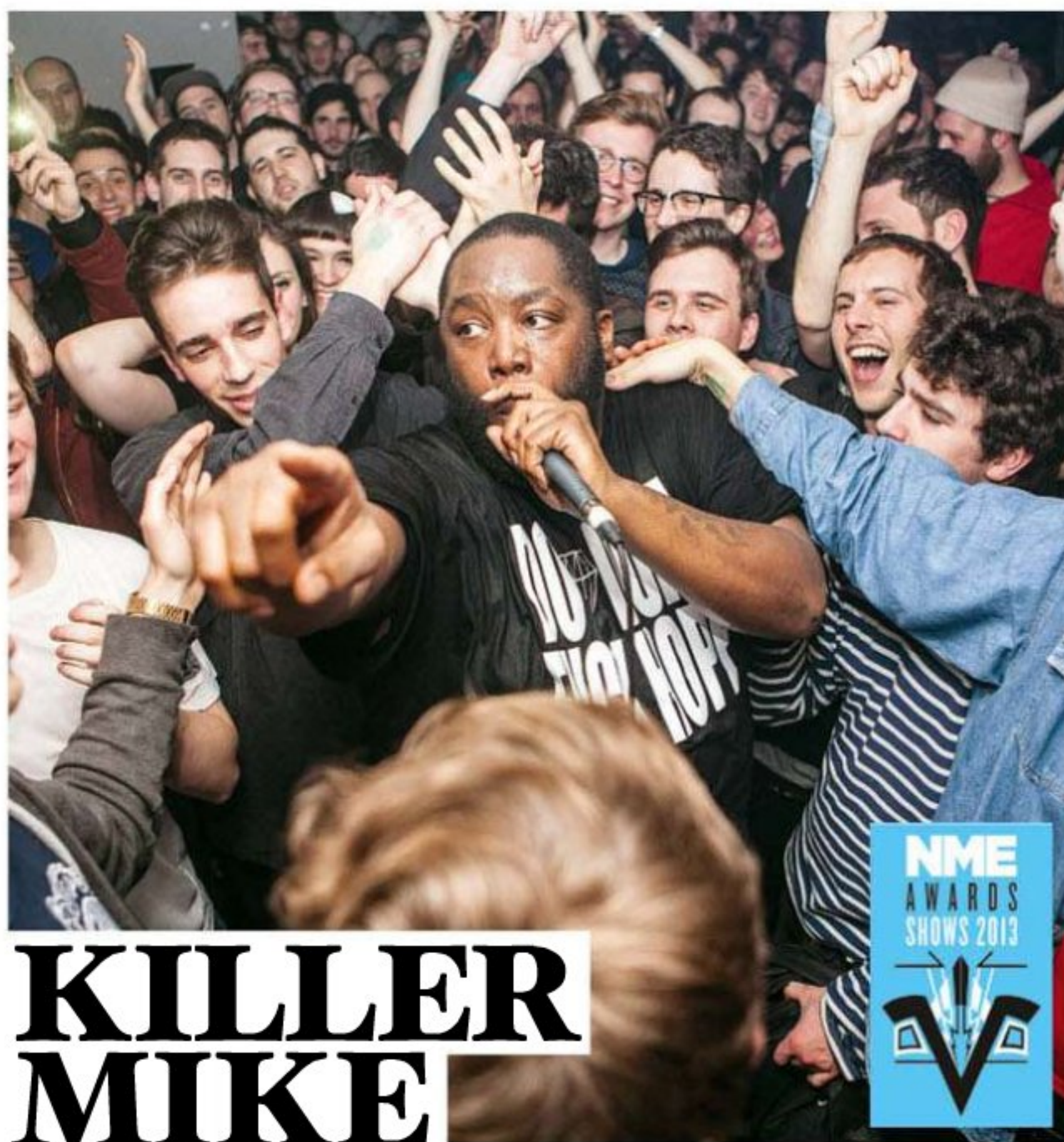
It might take a few more shows before those attributes – namely the harmonies and complex arrangements – come across live though. Opener 'You & I' is a lesson in belting it out and hoping for the best, whereas on record it shimmies and soars. Similarly, 'Breakers' holds on for dear life, the muddy sound in the venue stifling the song's intricate rhythms. Three songs in, however, and Local Natives start flying. 'Wide Eyes', along with the other five songs played from debut 'Gorilla Manor', act as a kind of comfort blanket

between new material. From here on the playing takes on a previously unseen swagger. "Did anyone fall in love today? Did anyone get engaged?" asks singer Kelcey Ayer to manic screams from the crowd. It seems like an offer rather than an enquiry when he adds: "Does anyone want to?" There's not much other chat, save for the odd "thank you" from Taylor Rice, but then it might only seem like a distraction from the swoony harmonies. And when a trio of 'Mt Washington', 'Warning Sign' and 'Camera Talk' gallops along as it does, additional words seem even more unnecessary.

The mood only comes down for 'Colombia'. A song about Ayer watching his mother take her final breaths and promising to live his life in her honour might be beautiful and tender, but it's perhaps not what people want to hear when they're out on a date. An encore of 'Woolly Mammoth' and 'Who Knows Who Cares' helps restore the balance, leaving closer 'Sun Hands' to add an emphatic, boisterous, vital, final flourish. *Andy Welch*



JENN FIVE, STUART LEECH



KILLER MIKE

BIRTHDAYS, LONDON WEDNESDAY, FEBRUARY 13

Atlantan rap hero defies doctors' orders to kill the mic with politically conscious rhymes

For one of rap's angriest statesmen, Atlanta heavyweight Killer Mike – real name Michael Render –

is wearing one hell of a grin as he jumps onstage at Dalston's Birthdays. His last album, 2012's 'RAP Music,' was about as furious as they come – a seething account of police corruption, crackdowns and life in the underbelly of the American dream. The 37-year-old's booming baritone flow was wreathed in window-shattering bass and abrasive scratch production. But tonight not even technical failures can etch the mischievous smile from his face. "Has Killer Mike killed the mic?" jokes one audience member as a faulty microphone skews the rapper's entrance. No, but he's about to.

Appearing firmly against doctors' orders ("They told me not to do it, that my throat can't handle it. I politely informed them to fuck that!" he bellows), Render detonates his politically conscious rhymes with the force of a neutron bomb, and no

one is safe – not even Barack Obama, who is "just another talking head telling lies on teleprompters" on the DJ Shadow-sampling 'Reagan'. "We don't have

a great track record of providing you the best leaders of the free world. Shit, Bill Clinton spent most of his time in office chasing ugly girls," he laughs. "But then you had Margaret Thatcher. It's kinda good to know we're not the only ones who spent the '80s being fucked by a government."

Powering through 'Go!' and Bomb Squad-like morality tale 'Don't Die', Render navigates New York collaborator El-P's beats every bit as effortlessly as on record, enlisting the crowd on lines in a floor-shaking rendition of 'Big Beast' ("I don't make dance music, this is RAP/Opposite of that sucker shit they play on TV!"). The thunderous applause that goes up as he leaves the stage, and the masses crowding round to meet him after the show, suggest that after an amazing 19 years in the game, Render is still recognised as one of the most compelling, passionate and moving forces in hip-hop. No wonder he's smiling. *Al Horner*

WHAT TWITTER THOUGHT

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"The @KillerMikeGTO show last night was so mind-blowing that I think I'm going to wear a 'Do Dope, Fuck Hope' shirt to work"

@conorkennedy92
"The @KillerMikeGTO gig last night at Birthdays was unbelievable. One of the best I've been to. #fuckronaldreagan"

@AlexJThomas
"How y'all feel 'bout Maggie Thatcher?' If only all acts loved performing as much as @KillerMikeGTO last nite at @Birthdays"

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THE GREAT ESCAPE

STARTS: Brighton, various venues,
May 16-18

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Brighton's three-day festival of new music and dicking about on the seafront drinking beer is back for its seventh year. *NME* are hosting some stages and although the full line-up is still tbc, uncompromising Tampa band Merchandise (pictured) will definitely be playing their first ever UK show. If you've yet to hear 2010's '(Strange Songs) In The Dark' or last year's strikingly gloomy 'Children Of Desire', do so immediately. Throughout the festival there will also be sets from Childhood, Chvrches, Drenge, King Krule, Mac DeMarco, Danish pop star MØ, Swim Deep, Wolf Alice, Unknown Mortal Orchestra, How To Dress Well and loads more. Bastille (imagine a male Florence + The Machine) will be headlining one of the festival's special Brighton Dome shows.



LULS

STARTS: Nottingham
Spanky Van Dykes,
Mar 6

London's LULS play Nottingham, Leeds, Sheffield and Cambridge next week, then support Theme Park for six dates.



KASABIAN

STARTS: Doncaster
Dome, Mar 19

Kasabian visit Doncaster and Plymouth (Mar 20) to warm up for their Teenage Cancer Trust gig. They'll also play a Comic Relief show on March 6.



WILLY MOON

STARTS: Birmingham
Hare & Hounds, Mar 22

With new single 'My Girl' available now, Mr Moon heads off on a UK tour, taking in Birmingham, Glasgow, Manchester and Brighton (ends Mar 26).



CHAPEL CLUB

STARTS: Birmingham
HMV Institute, Mar 23

The London synth-pop band head out for three dates. Join the Club in Birmingham, London (Mar 26) and Brighton (27).



WILD BELLE

STARTS: Manchester
Deaf Institute, Mar 31

The duo follow their debut album 'Isles' (out Mar 11) with a four-date tour. They'll play Manchester, Glasgow, Brighton and London.



TRIBES

STARTS: Sheffield Plug,
Apr 6

Following on from this month's NME Awards Show, the anthemic Camden band will be heading out on the road in April and May.



JAMES BLAKE

STARTS: London
Heaven, Apr 9

Three dates to tie in with the release of his second album 'Overgrown': London, Manchester Academy 2 (Apr 10) and Glasgow The Arches (11).



WALL

STARTS: London
Bush Hall, Apr 11

Following a tour with Local Natives, the London-based singer/songwriter plays a hometown show. Her 'Shoestring' EP is out now.



COLD WAR KIDS

STARTS: London
HMV Forum, May 9

The band follow their new album 'Dear Miss Lonelyhearts' with two UK dates: London and Manchester HMV Ritz (May 10).



THE POSTAL SERVICE

STARTS: Manchester
Academy, May 18

Bleep bleep bloop bloop sadface. The reborn Postal Service play Manchester and London O2 Academy Brixton (May 19, 20).



TORO Y MOI

STARTS: London Koko,
Jun 4

Chaz Bundick is coming to the UK. He'll play London, Brighton Concorde 2 (Jun 5), Bristol Thekla (6) and Birmingham O2 Academy (7).



PARKLIFE WEEKENDER

STARTS: Manchester,
various venues, Jun 8

A two-day festival with Everything Everything, The Maccabees, Plan B, Hudson Mohawke and lots more.

PICK of the WEEK

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FOALS

STARTS: Manchester HMV Ritz, Mar 2

NME
PICK

When Foals toured in December, they decided to take their show back to basics. They played venues so small they found it difficult to fit on the stage, the crowds were barely kept back by bouncers and the music sounded... dirty. A fortnight ago, however, they stepped things up. At an NME Awards Show in London they treated the crowd to a warm-up lightshow, created atmosphere with the groaning 'Prelude', and completely hammered tracks from their Number Two album 'Holy Fire'. Yannis crowdsurfed (with his guitar) in a way that smacked of 'I'm your new fucking hero'. Expect there to be a definite sense of occasion as they head out again this week. They'll visit Manchester, Liverpool O2 Academy (March 4), Glasgow O2 ABC (5), Birmingham HMV Institute (6), Norwich UEA (8), Leeds Met (9), Bristol O2 Academy (11), Nottingham Rock City (12) and Portsmouth Pyramids (13).



Everyone's Talking About DISCLOSURE

STARTS: Manchester Academy, Mar 2

If it wasn't for Macklemore chatting about his grandpa on 'Thrift Shop', then 'White Noise', Disclosure's recent collaboration with AlunaGeorge, might have been Number One. Still, expect 'White Noise' and 'Latch' to raise the roof, just as when they owned the Bugged Out Weekender in January.



Don't Miss ICEAGE

STARTS: Sheffield Shakespeares, Feb 27

The Danish punk quartet have released two albums now, but don't expect their sets to stretch for hours. Or even an hour. 'You're Nothing' has the same intensity as their debut 'New Brigade', with tracks like 'Wounded Hearts', 'It Might Hit First' and the title song barely breaking two minutes but hammering harder than ever.



Radar Star LOOM

STARTS: London Old Blue Last, Feb 27

Radar described Loom frontman Tarik Badwan as "the angriest man to stalk a stage in ages" and that's only one reason to catch them at dates in London, Leeds (Mar 1) and Milton Keynes (2). The rest of the band are equally ferocious, as explosive new single 'I Get A Taste', out on Luv Luv imprint Hate Hate Hate, proves.

WEDNESDAY

February 27

ABERDEEN

Frightened Rabbit/Wintersleep
Music Hall 01224 641122

BATH

Public Service Broadcasting Moles
01225 404445

BELFAST

Duke Special Empire 028 9024 9276

BIRMINGHAM

Cyril Hahn Bulls Head
Dirty Passion Roadhouse
0121 624 2920
Girls Aloud LG Arena 0121 780 4133
Lindi Ortega Hare & Hounds
0870 264 3333

BOURNEMOUTH

Attention Thieves/Neck Deep The
Winchester 01202 552 206

BRIGHTON

Fidlar The Haunt 01273 770 847
Mazes Prince Albert 01273 730 499
Post War Years Komedia
01273 647 100
Swim Deep Green Door Store
07894 267 053
Woodland Blue/The Common
Tongues Latest Music Bar
01273 687 171

BRISTOL

Arliisa/Josh Kumra Louisiana
0117 926 5978
Lewis Creaven Band Horseshoe
0117 956 0471
Of Monsters & Men O2 Academy
0870 477 2000
Wilko Johnson Fleece 0117 945 0996

CAMBRIDGE

Kaiser Chiefs Corn Exchange
01223 357851

CARDIFF

Barrule Gwdihw Cafe Bar
029 2039 7933
Jenn Bostic 10 Feet Tall
029 2022 8883

EDINBURGH

Larsa Captain's Bar 01316 682312

GLASGOW

Fenech-Soler Nice'n'Sleazy
0141 333 9637
Lewis Mokler The Attic
Mark Eitzel Oran Mor 0141 552 9224
Mechanical Smile King Tut's Wah
Wah Hut 0141 221 5279

GUILDFORD

ACM Live Boilerroom
01483 539 539

LEEDS

Cosmo Jarvis Cockpit Room 3
0113 2441573
Crybabycry Oporto 0113 245 4444
Kappa Gamma/Kagoule Nation Of
Shopkeepers 0113 203 1831
Portasound/Gallops Brudenell
Social Club 0113 243 5866

LEICESTER

Bird O2 Academy 3 0870 477 2000
Ruairi Joseph The Cookie Jar
0116 2531212

LIVERPOOL

Orain Shipping Forecast
0151 709 6901

LONDON

Allman Brown Nambucca
020 7272 7366
Audrey Horne Garage (Upstairs)
0871 230 1094
Battle Of You/Dactyls 229 Club
020 7631 8310

Bleached/Sean Nicholas Savage
The Wharves Victoria 020 8399 1447
Bruts/Loop Alley Mother
020 7739 5949

Caitlin Rose Dingwalls 020 7267 1577
Chvrches/Conquering Animal
Sound ICA 020 7930 3647

Exit Ten Underworld 020 7482 1932
Geva Alon Monto Water Rats
020 7813 1079

Jade Hopcroft/Scattered Few
Strongroom Bar

Jake Bugg O2 Shepherds Bush
Empire 0870 771 2000

James Wills New Cross Inn
020 8692 1866

Karen Gwyer The Waiting Room
020 7241 5511

Loom/Boxed In/Totem Old Blue
Last 020 7613 2478

Melt Yourself Down Shacklwell
Arms 020 7249 0810

MyM/The Wheels Camden Rock
0871 230 1094

Nathan Fake Plan B 08701 165421
Ocean Colour Scene Electric
Ballroom 020 7485 9006

Polly Scattergood/Glenn Kerrigan
Sebright Arms 020 7729 0937

Psalms/Wild Swim/Le Masque
Queen Of Hoxton 020 7422 0958

Sky Ferreira XOYO 020 7729 5959

Tara Minton Bar Solo 020 7482 4611
Theme Park Banquet Records

Walk The Moon Scala 020 7833 2022

MANCHESTER

Baauer Gorilla 0161 832 1111
Dropout Dan Tiger Lounge
0161 236 6007
Little Green Cars Soup Kitchen
0161 236 5100
Post Zero FAC 251 0161 2727251
Reel Big Fish HMV Ritz 0161 236 4355
Swiss Lips Night & Day Cafe
0161 236 1822

MIDDLESBROUGH

Eliza And The Bear Westgarth Social
Club 01642 242164

NEWCASTLE

Veronica Falls Cluny 0191 230 4474

NORWICH

Eridium/Fellarocker Brickmakers
01603 441 118

Jim Lockey & The Solemn Sun
Waterfront 01603 632 717

NOTTINGHAM

Stu Larsen Rescue Rooms
0115 958 8484
The Virginmays Rock City
08713 100000

OXFORD

Mama Rosin Jericho Tavern
01865 311 775

PLYMOUTH

Jessie Mullen The B-Bar
01752 242021

SHEFFIELD

Don Broco/Mallory Knox
Corporation 0114 276 0262
Iceage Shakespeares 0114 234 9636

SOUTHAMPTON

Maps & Atlases/Farewell JR Joiners
023 8022 5612

Royal Republic The Cellar
023 8071 0648

STOKE ON TRENT

Sonic Boom Six/Under The
Influence Sugarmill 01782 214 991

WAKEFIELD

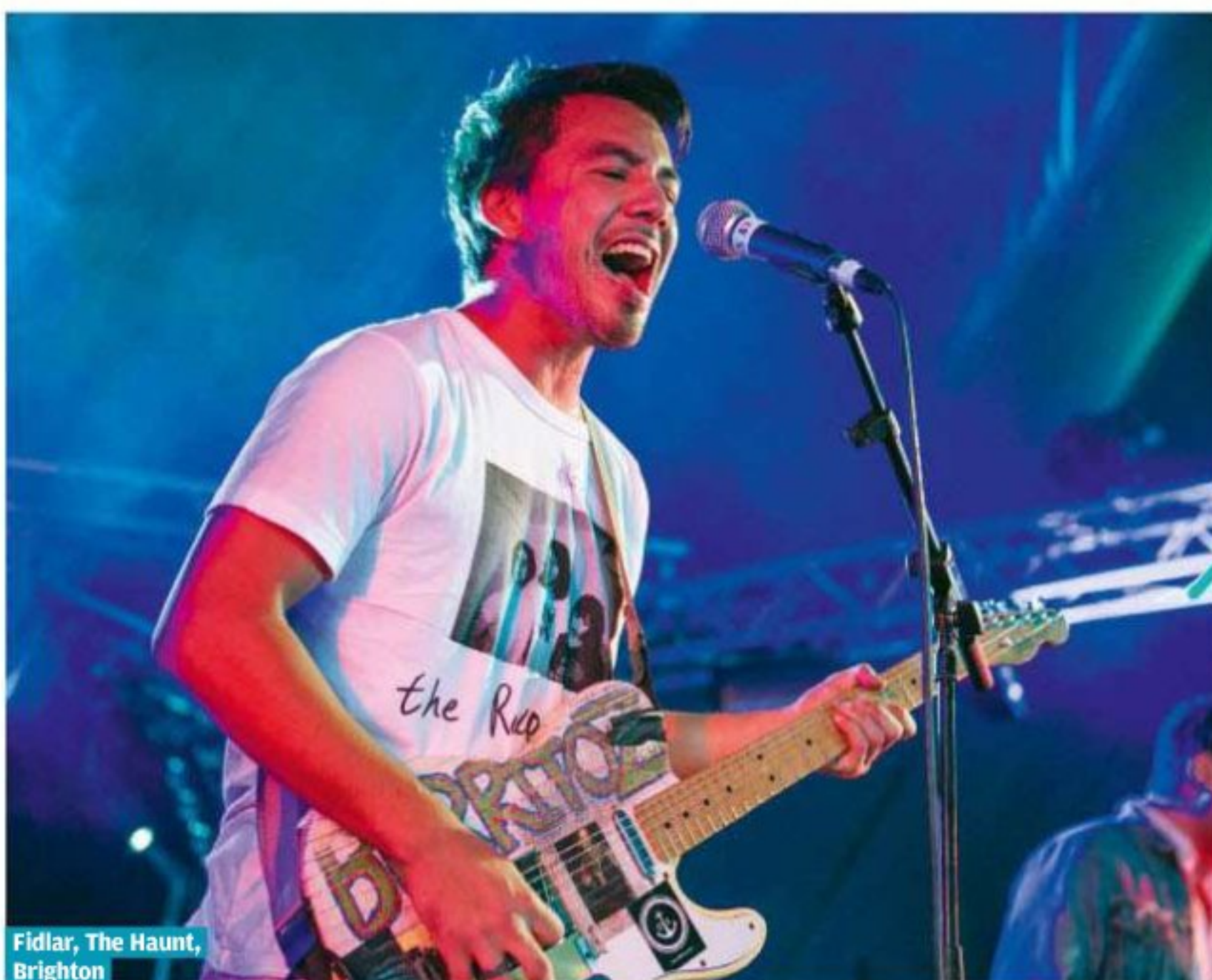
The Chapman Family The Hop
0871 230 1094

WOLVERHAMPTON

Mr Cat & The Jackal Robin 2
01902 497860

YORK

The Bronx/Axis Of The Duchess
01904 641 413
Jazz Morley Basement
01904 612 940
Purson Fibbers 01904 651 250



Fidlar, The Haunt,
Brighton

THURSDAY

February 28

BATH

Tyde Chapel Arts Centre
01225 404445

Wide Eyed Moles 01225 404445

BIRMINGHAM

Cosmo Jarvis Rainbow 0121 772 8174

Example LG Arena 0121 780 4133

Maps & Atlases/Farewell JR Hare & Hounds 0870 264 3333

VeXXen/Post Descartes O2 Academy
3 0870 477 2000

BRIGHTON

Deap Vally/Dreng The Haunt
01273 770 847

John Crampton Mesmerist
01273 328542

Marika Hackman Komedia
01273 647 100

BRISTOL

Christopher Owens Thekla
08713 100000

Little Green Cars Louisiana
0117 926 5978

Mama Rosin St Bonaventure
0117 929 9008

Phantom Limb St George's Hall
0117 923 0359

Riddim Fruit No 51 07786 534666

Tall Ships/Emperor Yes Fleece
0117 945 0996

CAMBRIDGE

Chas & Dave Corn Exchange
01223 357851

Lianne La Havas/Josh Kumra
Junction 01223 511511

CARDIFF

Dropout Dan Gwdihw Cafe Bar
029 2039 7933

Exit Ten/My Preserver Clwb Ifor
Bach 029 2023 2199

Kahn Buffalo Bar 029 20310312

CARLISLE

Shadow Vision/Chemical Fiction
Sands Centre 01228 525222

EDINBURGH

The Jellyman's Daughter Voodoo
Rooms 0131 556 7060

EXETER

Access Royale Cavern Club
01392 495 370

Public Service Broadcasting Phoenix
01392 667080

GLASGOW

Dizraeli And The Small Gods/Le Juki
O2 ABC2 0141 204 5151

Hidden Orchestra Oran Mor
0141 552 9224

Loch Lomond King Tut's Wah Wah Hut
0141 221 5279

Yellowcard Queen Margaret Union
0141 339 9784

GUILDFORD

Funeral For A Friend/Polar/Trails
University Of Surrey 01483 689 223

HOVE

Umsung Lilly Brunswick
01273 735254

LEEDS

Born Of Osiris Mine 0871 230 1094

Caitlin Rose Brudenell Social Club
0113 243 5866

Fidlar Cockpit 0113 244 3446

Netsky Stylus 01132 431751

Providence Royal Park Cellars
0113 274 1758

LEICESTER

Electric River Soundhouse
07830 425555

The Moonlights Donkey
0116 270 5042

Wild Smiles Lock 42

LIVERPOOL

Bastille O2 Academy 0870 477 2000

Lindi Ortega Leaf On Bold St
0151 707 7747

Roller Trio Capstone Theatre
0151 291 3578

Wet Nuns Kazimier 0871 230 1094

Christopher Owens,
Thekla, Bristol



LONDON

Airborne Toxic Event KOKO
020 7388 3222

Audiogold Windmill 020 8671 0700

Finley Quay Scala 020 7833 2022

Four Tet Heaven 020 7930 2020

Francobollo The Finsbury
020 8809 1142

George Ezra/Sam McCarthy Book
Club 020 7684 8618

Grandmaster Fish/Sevrin Macbeth
Room 020 7739 5095

Iceage Electrowerkz 020 7837 6419

Jake Bugg O2 Shepherds Bush Empire
0870 771 2000

Jim Lockey & The Solemn Sun

Borderline 020 7734 5547

The KVB/Bonfire Nights The Waiting
Room 020 7241 5511

Lay Low/Burning Hearts The
Lexington 020 7837 5387

Mazes/Royal Limp/Van Stenholdt
Birthdays

Mt Wolf XOYO 020 7729 5959

MØ Electrowerkz 020 7837 6419

The Odd Folk Rattlesnake Of Angel
020 7354 0471

Palma Violets McCluskys
020 8541 1515

Pearl TN Half Moon 020 7274 2733

Random Impulse Cargo 020 7749 7840

Robyn Hitchcock Village
Underground 020 7422 7505

Roosevelt Shacklewell Arms
020 7249 0810

Rotten Sound Underworld
020 7482 1932

Scanners/Jacques Caramac &
The Sweet Generation Bull & Gate
020 7485 5358

Scumface/Footprints In The
Custard The Unicorn 020 7485 3073

Subhumans/Broken Bones Boston
Arms 020 7272 8153

Swiss Lips/The Good Natured Queen
Of Hoxton 020 7422 0958

Troumaca/Superfood Old Blue Last
020 7613 2478

MANCHESTER

The Drills Academy 3 0161 832 1111

Eliza And The Bear The Castle
0161 237 9485

Exit Calm Deaf Institute
0161 330 4019

The Joy Formidable HMV Ritz
0161 236 4355

Kappa Gamma Trof Fallowfield
0161 224 0467

Paper Tigers/Wonderland Trip Retro
Bar 0161 274 4892

Photek Sound Control 0161 236 0340

NEWCASTLE

Clinic Cluny 0191 230 4474

Don Broco/Hey Vanity O2 Academy
0870 477 2000

Head Of Light Entertainment
Branding Villa 0191 284 0490

Mark Eitzel Cluny 2 0191 230 4474

NORWICH

Friends Like These Brickmakers
01603 441 118

NOTTINGHAM

English Singles/September Girls
Chameleon 0115 9505097

Fenech-Soler Bodega Social Club
08713 100000

Richard Dawson Maze 0115 947 5650

Slash Capital FM Arena 0115 948 4526

SHEFFIELD

Ruarri Joseph Greystones
0114 266 5599

STOCKTON

Uriah Heep Arc 01642 666600

ST ALBANS

Bleech/Dark Stares Horn
01727 853 143

WAKEFIELD

Rachel Sermanni The Hop
0871 230 1094

WOLVERHAMPTON

Grand Magus Slade Room
0870 320 7000

YORK

Ewan McLennan Black Swan Inn
01904 686 911

Siblings The Duchess 01904 641 413

FRIDAY

March 1

ABERDEEN

Cara Mitchell/Charlotte Carpenter
Cellar 35 01224 640 483

BATH

Tarras Chapel Arts Centre
0122 5404445

BEDFORD

Cash Corn Exchange 01234 269519

BELFAST

Stray From The Path/Red Enemy Oh
Yeah Music Centre 028 90 310 845

BIRMINGHAM

Among The Echoes/Drag Flapper
0121 236 2421

Carrion/Night Mistress O2 Academy
3 0870 477 2000

Stu Larsen Actress & Bishop
0121 236 7426

Tom Odell/Rae Morris HMV Institute
(Library) 0844 248 5037

The 3 Amoebas Route 44
0121 708 0108

BOURNEMOUTH

Krafty Kuts V

BRIGHTON

Damo Suzuki/Sons Of Noel And Adrian
Green Door Store 07894 267 053

Iceage Prince Albert 01273 730 499

BRISTOL

Dave Gerard & The Watchmen Grain
Barge 0117 929 9347

Deap Vally/Dreng/Roosevelt
Thekla 08713 100000

Joevirus/Arf Bijou 01179 706589

Marika Hackman Louisiana
0117 926 5978

CARDIFF

Ifan Dafydd Clwb Ifor Bach
029 2023 2199

One Direction Motorpoint Arena
029 2022 4488

CARLISLE

Ritchie Ruftone Brickyard 01228 512 220

DUNDEE

Dirty Harry Beat Generator
01382 229226

EDINBURGH

Bastille/Fake Blood The Liquidroom
0131 225 2564

Godsized Bannermans 0131 556 3254

Hidden Orchestra Queens Hall
0131 668 2019

Lindi Ortega Voodoo Rooms
0131 556 7060

Marcus Bonfanti Third Door
0131 225 6313

The OK Social Club Teviot Row House
0131 650 4673

Penguins Kill Polar Bears Electric
Circus 0131 226 4224

Robert Vincent Sneaky Pete's
0131 225 1757

EXETER

The Magic Hatstand Cavern Club
01392 495 370

GLASGOW

Clinic Stereo 0141 576 5018

The Courteeners O2 Academy
0870 477 2000

Don Broco/Hey Vanity Cathouse
0141 248 6606

Egyptian Hip Hop Nice'n'Sleazy
0141 333 9637

Exit Calm King Tut's Wah Wah Hut
0141 221 5279

George Fitzgerald SWG3
0141 357 7246

Oneman/Brenmar Saint Jude's
0141 352 8800

Reel Big Fish The Garage
0141 332 1120

UFO O2 ABC 0870 903 3444

LEEDS

Alaska/The See No Evils/The
Reacharounds Wharf Chambers

Canaya Packhorse 0113 245 3980

KTL Howard Assembly Room
0113 243 9999

Mechanical Smile/Insatellites Fox &
Newt 0113 243612

The Port Brothers New Roscoe
0113 246 0778

That Fucking Tank/Super Luxury/
Mahogany Hand Glider Brudenell

Social Club 0113 243 5866

The Virginmarys Cockpit
0113 244 3446

LEICESTER

Cosmo Jarvis Musician 0116 251 0080

My Legacy/Eradikator Shed
0116 262 2255

Rascals O2 Academy 0870 477 2000

Siblings Lock 42

Skam O2 Academy 2 0870 477 2000

Trwbador The Cookie Jar
0116 2531212

LIVERPOOL

Gorp Capstone Theatre
0151 291 3578

Lianne La Havas/Josh Kumra O2
Academy 0870 477 2000

Mama Rosin Kazimier 0871 230 1094

Mic Righteous Zanzibar
0151 707 0633



LONDON

Andrew Weatherall Plastic People
020 7739 6471

Cold In Berlin Bull & Gate
020 7485 5358

Concrete Knives/Kid Champion Club
NME @ KOKO 0870 4325527

Conflict Dome 020 7272 8153

Digital Mystikz/Pinch/Loefah
Warehouse 020 7928 9251

Dorje Nambucca 020 7272 7366

Face Down Scala 020 7833 2022

Fact The Pipeline 020 7377 6860

Friendly Fires (DJ set) Nest
020 7354 9993

Frontier Ruckus Windmill
020 8671 0700

SATURDAY

March 2

ABERDEEN

Jack Beats Forum 01224 633336

BELFAST

Enemies Queens University

028 9097 3106

Mama Rosin Empire 028 9024 9276

MK Stiff Kitten 028 9023 8700

Swim Deep Oh Yeah Music Centre

028 90 310 845

BIRMINGHAM

Black Bombers Flapper

0121 236 2421

Conquest Of Steel Scruffy Murphy's

0121 333 3201

Exit State Asylum 0121 233 1109

One Ton Bullet Actress & Bishop

0121 236 7426

San Cisco HMV Institute (Temple)

0844 248 5037

Tall Ships/Emperor Yes Sunflower

Lounge 0121 632 6756

BOURNEMOUTH

Duologue/Post War Years 60

Million Postcards 01202 292 697

BRIGHTON

Frankie Coccozza The Haunt

01273 770 847

Kovak Blind Tiger 01273 681228

Loch Lomond Green Door Store

07894 267 053

BRISTOL

Casimir/Coasts Start The Bus

0117 930 4370

Netsky O2 Academy 0870 477 2000

Seasfire/Neotropics Louisiana

0117 926 5978

Secret Affair Fleece 0117 945 0996

Tjaye Martins Fire Engine

07521 974070

CAMBRIDGE

Shadow Child/Stuart Banks

Fountain Inn 01223 366540

CARDIFF

Concrete Knives Dempseys

029 2025 2024

Efterklang 10 Feet Tall

029 20228883

One Direction Motorpoint Arena

029 2022 4488

COVENTRY

Yellowcard Kasbah 024 7655 4473

DERBY

Isolated/Dead Weight Hairy Dog

EDINBURGH

Charlotte Carpenter Sneaky Pete's

0131 225 1757

The Courteeners HMV Picture House

0844 847 1740

Egyptian Hip Hop Electric Circus

0131 226 4224

FALMOUTH

Rachael Dadd Miss Peapod's

0871 230 1094

GLASGOW

Bastille Oran Mor 0141 552 9224

Caitlin Rose CCA 0141 352 4900

The Cut Throat Razors O2 ABC2

0141 204 5151

Chvrches The Arches 0141 565 1000

Disclosure King Tut's Wah Wah Hut

0141 221 5279

Lindi Ortega Nice'n'Sleazy

0141 333 9637

Maps & Atlases/Farewell JR School

Of Art 0141 353 4530

Sigur Rós SECC 0141 248 3000

Stu Larsen Broadcast

0141 332 7304

GUILDFORD

Mr Cat & The Jackal Boileroom

01483 539 539

HOVE

House Of Hats Brunswick

01273 735254

HULL

Dog Is Dead Fruit Hull 01482 221113

LEEDS

Call Atlantis/Leopards Carpe Diem

0113 243 6264

Exit Calm Cockpit Room 3

0113 2441573

Jaguar Skills Stylus 01132 431751

Rotten Sound/Martyrdoc The

Library 0113 2440794

Shield Your Eyes/Galaxians

Brudenell Social Club 0113 243 5866

Tom Odell Cockpit 0113 244 3446

Trumpets Of Death/Way Through

Brudenell Social Club 0113 2752411

Yugoslavian Boys/Nitkowski Royal

Park Cellars 0113 274 1758

LEICESTER

Charlee Drew The Cookie Jar

0116 2531212

LIVERPOOL

The Alarm O2 Academy

0870 477 2000

Cloud/Anthony Hope Bumper

0151 707 9902

Colorama Leaf On Bold St

0151 707 7747

Kit Downes Capstone Theatre

0151 291 3578

Trails/Midnight Playground Elevator

Bar 0151 707 1137

Trwbador Mello Mello 0151 707 0898

LONDON

The Bluebottle Veins/The Lit Fuses

Hope & Anchor 020 7354 1312

Born Of Osiris/After The Burial

Underworld 020 7482 1932

Corrupt Moral Altar/Cease To Exist

The Unicorn 020 7485 3073

Davys Gripp Ace Cafe 020 8961 1000

Enthroned/Ethereal/Vehement

Electrowerkz 020 7837 6419

Girls Aloud 02 0870 701 4444

The Hostiles/Electric River

Rattlesnake Of Angel 020 7354 0471

James Holden Barbican Centre

020 7638 8891

Killsonik/Roksonix/C-Side Garage

020 7607 1818

Kim Ann Foxman/Urulu Basing

House 020 7033 1900

KLOQ/The Black Fields Underbelly

020 7613 3105

Laidback Luke/Congorock Electric

Brixton 020 7274 2290

The Mob Boston Arms 020 7272 8153

Mucky Pups/Love Buzzard Barfly

0870 907 0999

Plaid Battersea Barge 020 7498 0004

Poino/Lupins Black Heart

020 7428 9730

Transformers Club Surya 020 7713 6262

West Of The Sun Dublin Castle

020 7485 1773

Will And The People Jamm

020 7274 5537

MANCHESTER

Clinic Deaf Institute 0161 330 4019

The Darkness O2 Apollo

0870 401 8000

Don Broco Academy 2 0161 832 1111

Dragster Star & Garter 0161 273 6726

Foals Academy 0161 832 1111

Jeremiah Ferrari Joshua Brooks

07790 060562

Lazlo Baby Kings Arms 0161 832 3605

LVLS/Francis Lung Ruby Lounge

0161 834 1392

Mamma Freedom Club Academy

0161 832 1111

Marika Hackman The Castle

0161 237 9485

Mark Eitzel Night & Day Cafe

0161 236 1822

Odessa Satan's Hollow 0161 236 0666

MIDDLESBROUGH

Deap Vally Empire 01642 253553

MILTON KEYNES

The Courtesans/Charlie's Uniform

Watershed 07935 641 660

Loom Craufurd Arms 01908 313 864

NEWCASTLE

Foy Vance Cluny 2 0191 230 4474

Let's Buy Happiness Cluny

0191 230 4474

The Virginmarys Hoult's Yard

0191 265 4282

NORWICH

Rapid Fire Epic Studios 01603 727727

Wet Nuns Arts Centre 01603 660 352

NOTTINGHAM

Cold Flame Chestnut Tree

0115 985 6388

Iceage Chameleon 0115 9505097

Just James/I Am Lono The CQ Hub

Poizon Rock City 08713 100000

Roosevelt Stealth 08713 100000

OXFORD

Deer Chicago O2 Academy 2

0870 477 2000

South London Ordnance Bullingdon

Arms 01865 244516

PORTRUH

Fatboy Slim Lush 028 7082 3539

PORTSMOUTH

Of Monsters & Men Pyramids

023 9235 8608

PRESTON

Binary/Blossomer/The Escobars

Mad Ferret 07919 896 636

UFO 53 Degrees 01772 893 000

READING

Incoma/Kataleptic The Facebar

0118 956 8188

SHEFFIELD

Alex Quinn New Barrack Tavern

0114 234 9148

The Joy Formidable Leadmill

0114 221 2828

Screaming Maldini Harley

0114 275 2288

Space O2 Academy 0870 477 2000

SOUTHAMPTON

The Bibelots Lennons 023 8057 0460

Dyed Soundorom Junk Club

023 8033 5445

Grand Magus Talking Heads

023 8055 5899

Hairforce 5 Brook 023 8055 5366

STOCKTON

The Lake Poets Green Room

01642 606525

STOKE ON TRENT

Attention Thieves Underground

01782 219944

Gideon Minsters Bar 01782 416567

Organ Prom Victoria Hall

0870 9080888

Tussk Sugarmill 01782 214 991

ST ALBANS

Shy FX Batchwood Hall 01727 856596

WOLVERHAMPTON

Insomnia Slade Room 0870 320 7000

Obzidian Robin 2 01902 497860

YORK

Amy Macdonald Barbican

Centre 01904 656688

The Psychedelic Warlords

Fibbers 01904 651 250

SUNDAY

March 3

Melody's Echo
Chamber, The
Haunt, Brighton

ABERDEEN

Beyond The Barricade Music Hall

01224 641122

BELFAST

Sara Watkins Black Box

00 35391 566511

BIRMINGHAM

Mechanical Smile Roadhouse

0121 624 2920

UFO HMV Institute (Library)

0844 248 5037

BOURNEMOUTH

The August List Centre Stage

BRIGHTON

Concrete Knives The Hope

01273 723 568

Melody's Echo Chamber The Haunt

01273 770 847

Zatokrev/Caravan Of Whores Sticky

Mike's Frog Bar 01273 749 465

BRISTOL

Mark Eitzel Fleece 0117 945 0996

Poino/Staer Stag & Hounds

0117 929 7048

DERBY

Twisted Wheel Venue 01332 203545

EDINBURGH

Lianne La Havas Queen's Hall

0131 668 2019

Marika Hackman Electric Circus

0131 226 4224

Stu Larsen The Caves 0131 557 8989

EXETER

Enthroned Cavern Club

01392 495 370

GLASGOW

Beth Hart O2 ABC 0870 903 3444

The Darkness Barrowland

0141 552 4601

Fatboy Slim The Arches

0141 565 1000

The Feather Man Nice'n'Sleazy

0141 333 9637

Foy Vance Oran Mor 0141 552 9224

San Cisco School Of Art

0141 353 4530

Tom Odell King Tut's Wah Wah Hut

0141 221 5279

The Virginmarys Stereo

0141 576 5018

GUILDFORD

Crowns Boileroom 01483 539 539

HATFIELD

Frankie

MONDAY

March 4

BIRMINGHAM

Lewis Watson HMV Institute (Temple)
0844 248 5037

BRIGHTON

Bird The Hope 01273 723 568
The Joy Formidable Concorde 2
01273 673 311
Staer/Black Panthers Prince Albert
01273 730 499
Wet Nuns Sticky Mike's Frog Bar
01273 749 465

BRISTOL

Anais Mitchell St Bonaventure
0117 929 9008
Mmoths Start The Bus 0117 930 4370
Vivarium Louisiana 0117 926 5978

CARDIFF

Poino Buffalo Bar 02920 310312

DERBY

Zatokrev/Methysis Venue
01332 203545

EDINBURGH

Will And The People Cabaret Voltaire
0131 220 6176

EXETER

Willy Mason Phoenix 01392 667080

GLASGOW

Bonecrusher Cathouse
0141 248 6606
Deap Vally King Tut's Wah Wah Hut
0141 221 5279
Lianne La Havas/Josh Kumra O2
ABC 0870 903 3444

LEEDS

Daniel Ross Oporto 0113 245 4444
Disclosure Cockpit 0113 244 3446
Maps & Atlases Brudenell Social Club
0113 243 5866

LIVERPOOL

Foals O2 Academy
0870 477 2000

LONDON

Brink Theory Dublin Castle
020 7485 1773
Caitlin Rose Rough Trade East
020 7392 7788
Charlie Boyer & The Voyeurs Hoxton
Square Bar & Kitchen 020 7613 0709
Egyptian Hip Hop XOYO
020 7729 5959
Jackals/Cloud Rat New Cross Inn
020 8692 1866
James Yuill Sebright Arms
020 7729 0937
Laura Mvula Tabernacle
020 7243 4343
Steven Wilson Royal Festival Hall
020 7960 4242
Tokoloshi Wilmington Arms
020 7837 1384
Woodpigeon St Pancras Old Church

MANCHESTER

Attention Thieves Sound Control
0161 236 0340
Cyril Hahn NQ Live 0161 834 8180
Joe Banfi The Castle 0161 237 9485

Lindi Ortega Soup Kitchen
0161 236 5100

Melody's Echo Chamber Deaf
Institute 0161 330 4019

San Cisco Night & Day Cafe
0161 236 1822

Sigur Rós O2 Apollo
0870 401 8000

NEWCASTLE

Blank Maps Cluny 2 0191 230 4474
Marika Hackman Hoult's Yard
0191 265 4282
Twisted Wheel Cluny 0191 230 4474

NORWICH

Jess Morgan/Lost In The
Honeycomb Arts Centre
01603 660 352

Reel Big Fish Waterfront
01603 632 717

OXFORD

Chantel McGregor Bullingdon Arms
01865 244516

PORTSMOUTH

The Courteeners Pyramids
023 9235 8608

PRESTON

Bastille 53 Degrees 01772 893 000

READING

Eats Everything Sakura
0118 958 6839

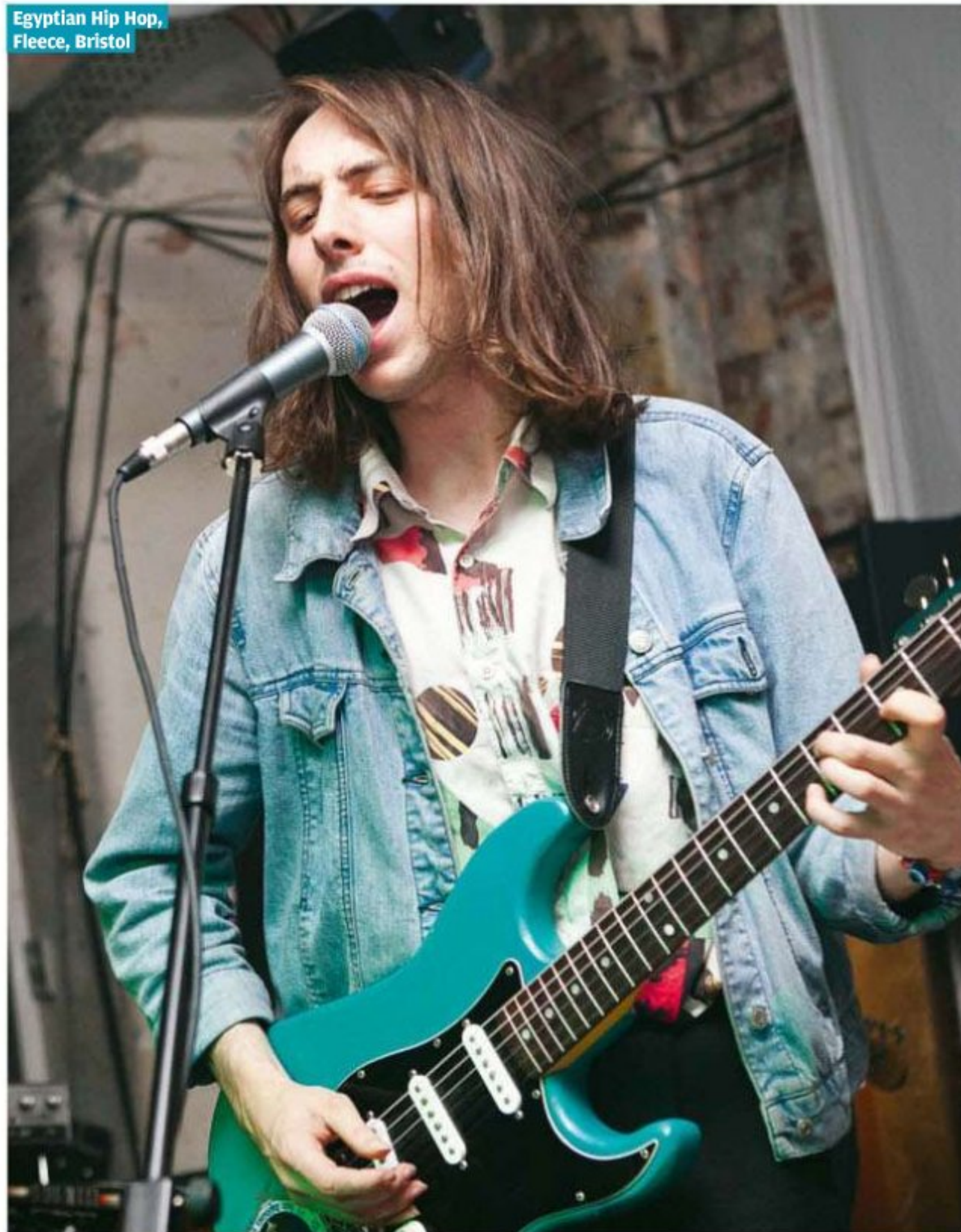
SHEFFIELD

Ian McNabb Greystones
0114 266 5599

TUESDAY

March 5

Egyptian Hip Hop,
Fleece, Bristol



BELFAST

Foy Vance Queens University
028 9097 3106

BIRMINGHAM

Impact Bulls Head
The Virginmarys Hare & Hounds
0870 264 3333

BRIGHTON

Alex Adams The Haunt
01273 770 847

Robyn Hitchcock Komedja
01273 647 100

San Cisco Green Door Store
07894 267 053

BRISTOL

Egyptian Hip Hop/Greatwaves
Fleece 0117 945 0996

CAMBRIDGE

The Courteeners Junction
01223 511511

CARDIFF

R Ring 10 Feet Tall 029 20228883
Willy Mason Glee Club 0870 241 5093

DUNDEE

The Strangers Fat Sam's
01382 228181

EXETER

The Joy Formidable Phoenix
01392 667080

GLASGOW

Bird Winchester Club 0141 552 3586
DJ Premier O2 ABC 0870 903 3444

Foals Barrowland 0141 552 4601
Twisted Wheel King Tut's Wah Wah
Hut 0141 221 5279

GUILDFORD

Rachel Sermanni Boilerroom
01483 539 539

HULL

Rita Hosking/Sean Feder The Back
Room 01482 847 007

LEEDS

Lindi Ortega Brudenell Social Club
0113 243 5866

LEICESTER

Duke Special Musician 0116 251 0080

LIVERPOOL

Maps & Atlases/Tail Ships Kazimier
0871 230 1094

LONDON

Alasdair Roberts The Lexington
020 7837 5387

Bitches Paradise 020 8969 0098
Fionn Regan Assembly Hall
020 8577 6969

The Malpractice Old Blue Last
020 7613 2478

Matinee/IamCharlii Shacklewell
Arms 020 7249 0810

Melody's Echo Chamber/Sean
Nicholas Savage Scala
020 7833 2022

Of Monsters & Men O2 Shepherds
Bush Empire 0870 771 2000

Outfit/The Caulfield Beats Madame
Jojo's 020 7734 2473

Rhye St Giles In The Fields
020 7240 2532

Steve Reich Royal Festival Hall
020 7960 4242

UFO HMV Forum 020 7344 0044
Wet Nuns Birthdays

Willy Moon XOYO 020 7729 5959
Woodpigeon Rough Trade West
020 7229 8541

[Me] Barfly 0870 907 0999

MANCHESTER

Girls Aloud Arena 0844 847 8000
Josh Kumra Deaf Institute
0161 330 4019

Tom Odell Night & Day Cafe
0161 236 1822

Will & The People Kraak 07855 939 129

NEWCASTLE

The Darkness City Hall 0191 261 2606
Travelling Band Cluny 0191 230 4474

NORWICH

Mammal Hands Bicycle Shop
01603 625 777

Yellowcard/Set It Off Waterfront
01603 632 717

NOTTINGHAM

Disclosure Rescue Rooms
0115 958 8484

DJ EZ Stealth 08713 100000
Lewis Watson Bodega Social Club
08713 100000

OXFORD

Dan Reed Band O2 Academy 2
0870 477 2000

SHEFFIELD

Attention Thieves Corporation
0114 276 0262

Joe Banfi Harley 0114 275 2288
Lunice Leadmill 0114 221 2828

SOUTHAMPTON

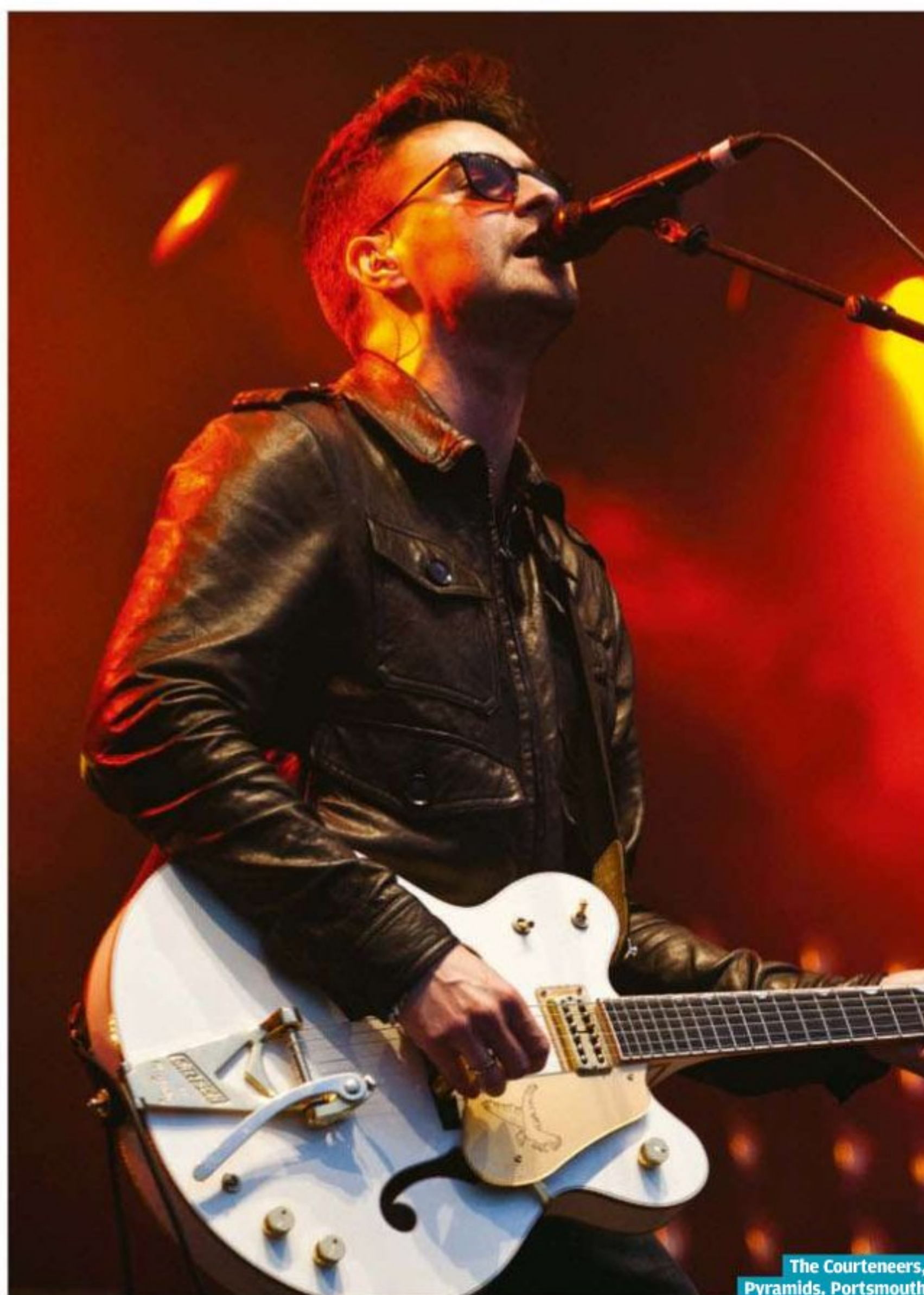
Kvelertak/Truckfighters Talking
Heads 023 8055 5899

WOLVERHAMPTON

Sigur Rós Civic Hall 01902 552121

YORK

Deap Vally Fibbers 01904 651 250
Johnny Marr The Duchess
01904 641 413



The Courteeners,
Pyramids, Portsmouth

THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1 Suede's comeback album is fully under way, and it's partly in the way (8)
 5+20D Band headlining the NME Awards Tour 2013 (6-6)
 10 The Courteeners are on but we're unable to change channel due to missing remote (4-7)
 11+38A "She calls my name, pulls my train/No-one else could heal my pain", 1988 (5-3-4)
 12 "The only thing that helps pass the time away/Is knowing I'll be back at _____ some day", 1980 (4-5)
 13 Desperate comic character gets the last letter from Swiss Lips (4)
 15 (See 26 down)
 16+17D Heavy rock band renowned for 'Smoke On The Water' (4-6)
 18 US duo of Alan Vega and Martin Rev (7)
 21 William _____, musician and producer who's been spaced out around the world (5)
 22 (See 6 down)
 23 Beck single included in the reproductions (1-3)
 24 Prog-rock band who got the hump with playing 'Nude' (5)
 27 A short series of notes or one entire album from The Lemonheads (4)
 28 (See 7 down)
 30 (See 37 across)
 32 Jimi Hendrix at the centre of a revolution with album '____: Bold As Love' (4)
 33 John _____, partner of Daryl Hall (5)
 36 Right mate, that's the M83 (2-3)
 37+30A Somehow tell mood is wrong for a singer-songwriter (3-5)
 38 (See 11 across)

CLUES DOWN

- 1 "You don't need this disease", 2005 (7)
 2 Everyone's on the go at the same time as Jane Wiedlin (4-4)
 3 Two years ago they asked 'If Not Now, When?' (7)
 4 No leaders, just ordinary members of group who played alternative country in the '80s (4-3-4)

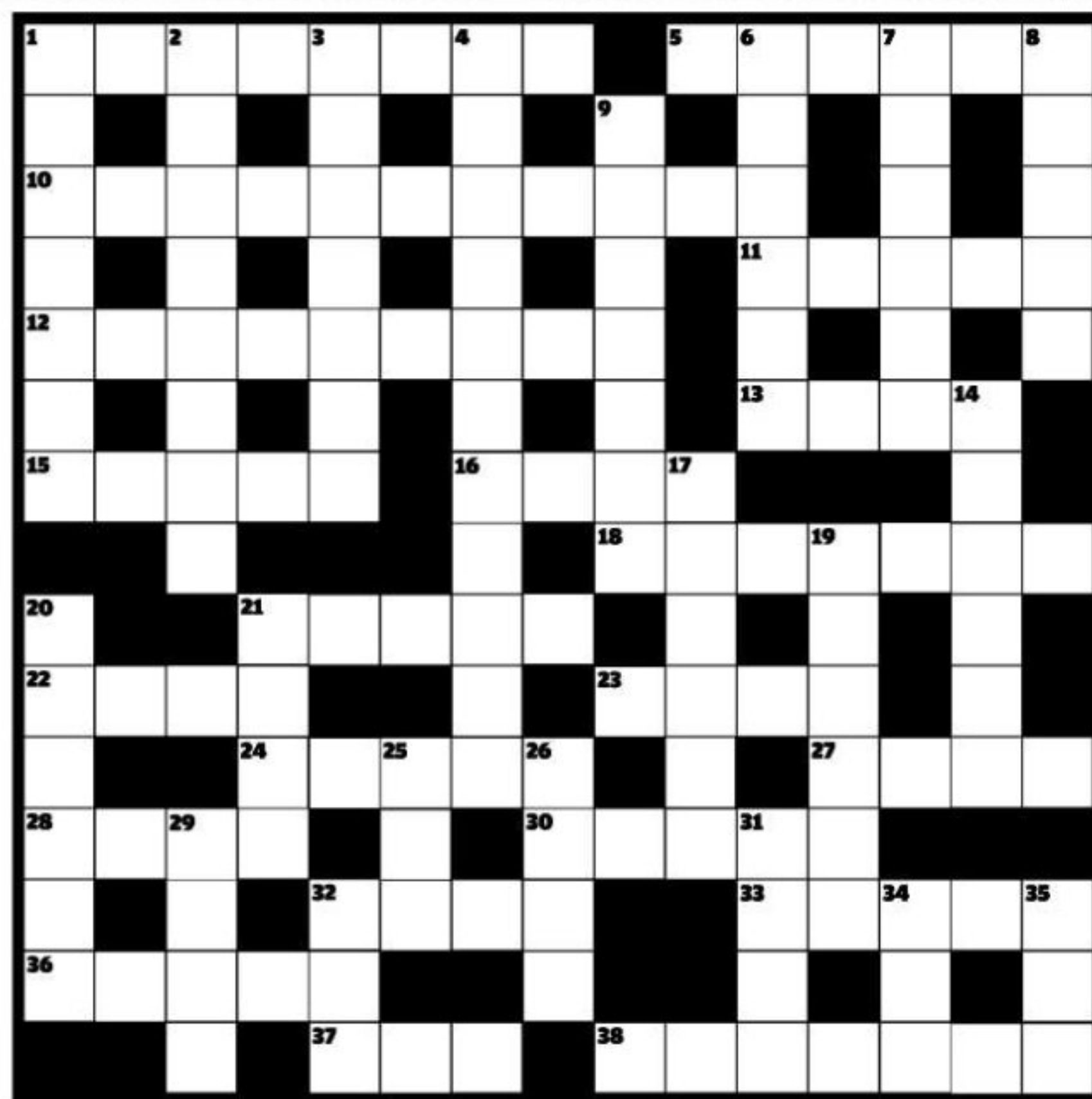
6+22A Graham Fellows aka John Shuttleworth

- aka a fellow who knew a Julie and a Gordon 'the moron' (6-4)
 7+28A A pleasant French location for The Stranglers (4-2-4)
 8+34D Gillian Gilbert and Stephen Morris together away from New Order (5-3)
 9 I search all over the place for group that had 1969 Number One hit with 'Sugar Sugar' (7)
 14 Rock band _____ Mindwarp And The Love Reaction or it could be a sign Electric Six have an album out (6)
 17 (See 16 across)
 19 Fantastic! Holland includes a Joy Formidable performance (6)
 20 (See 5 across)
 21 Roy Harper studio album in concert (4)
 25 The greatest thing needed by _____ Rafferty, former Kooks bassist (3)
 26+15A Those missing people found on a Doves album (4-5)
 29 Contend with the problem of being in The Teardrop Explodes (4)
 31 Fronted by Arthur Lee, their albums include 'Forever Changes' (4)
 32 A little alteration to Van Der Graaf Generator album released last year (3)
 34 (See 8 down)
 35 "Where are those happy days, they seem so hard to find", opening line to 1975 hit (1-1-1)

JANUARY 26 ANSWERS

ACROSS 1+2D This Ladder Is Ours, 8 Money, 9 Went Away, 10+23A Sound Affects, 12 In Private, 13 DB's, 14 Nutter, 16+27A I Got Gold, 17 Yeah, 20 El Camino, 25 Utah, 28 Everman, 31 Onyx, 33 Apache, 34 Twang

DOWN 1+30A These Days Are Mine, 3 Lowdown, 4 Dentists, 5 Example, 6 Toy, 7 My Sweet Lord, 8+35A Magic Hour, 11 Bang, 15 ROC, 18 Alfie, 19 Scumbag, 21 Liam, 22 McGeoch, 24 Sunday, 26 Hives, 29 View, 32 You



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, March 5, 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

OASIS

Here are the gems that no Gallagher brothers fan should be without



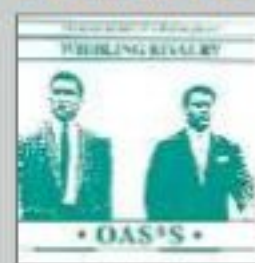
COLUMBIA (WHITE LABEL DEMO) (1993)



To showcase their new signings, the band's label Creation put out the 'Columbia' demo as a strictly limited-edition 12-inch promo for journalists and DJs. It's still much sought after, regularly fetching three-figure sums. A re-recorded version of the song appears on the group's debut album, 'Definitely Maybe'.

Need To Know: For those desperate to hear the demo version of 'Columbia', it's also the fourth track on the 'Supersonic' CD single.

WIBBLING RIVALRY (1995)



Released under the name Oas*s by the Fierce Panda label, this is a recording of an infamous interview with Noel and Liam by NME writer John Harris in Glasgow in 1994, in which they lay into each other in the manner that was to be a hallmark of the band's career. Incredibly, this chat, labelled as "14 minutes of verbal mayhem", reached Number 52 in the UK Singles Chart.

Need To Know: The cover features a picture of East End villains The Krays.

DEFINITELY MAYBE (SINGLES BOX) (1996)



Issued alongside a box featuring all the singles from 'What's The Story) Morning Glory?', this collection rounds up all the singles and B-sides from the group's debut album, as well as interviews from the same period. Both boxes are memorable for their design: they were made to look like a packet of cigarettes.

Need To Know: It charted at Number 23 in the UK singles chart, despite being considerably more expensive than a conventional single.

DON'T GO AWAY (1998)



This much-loved song from the much-maligned third album 'Be Here Now' was only released as a single in Japan. However, on radio play alone, it was also a hit in America, reaching Number Five on the Billboard Hot Modern Rock Tracks Chart in late 1997.

Need To Know: Although it didn't appear on an album until 1997, 'Don't Go Away' was written four years earlier at The Real People's studio in Liverpool, where 'Rock 'N' Roll Star' and 'Columbia' were also composed.

FANMAIL

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

Edited by Jamie Crossan



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Letter of the week

The best of the NME mailbag



MARRVELLOUS!

From: Amber Pickering

To: NME

Johnny Marr, what a legend. The Godlike Genius Award almost feels as though it has had Johnny's name on it forever. Having only just been awarded this, it shows how far he has come and how great he continues to be. When I initially heard that he was making a new album I thought it was too good to be true, but I listened to the first stream of 'The Messenger' today - and what an album it is! From the first listen of his debut solo single a few weeks ago, I knew Johnny was back. People tend to forget that Morrissey and Marr invented indie rock, and being awarded the 2013 Godlike Genius award shows how many people appreciate his contribution to music. Without Marr, bands of today such as Arctic Monkeys would be nothing. There is no man more deserving of this award than Johnny Marr, let's just hope he continues with what he's doing and makes a second solo album.

NME's response...

Yes, Amber! Johnny Marr epitomises everything that's great about British music. His incredible career is testament to that. After writing some of the most celebrated songs in British rock history, Marr has stayed

at the top for 30 years by reinventing himself with Electronic and, more recently, Modest Mouse and The Cribs. Take a look at our *Song Stories* video on NME.COM with Johnny playing The Smiths' classic 'Heaven Knows

I'm Miserable Now' for the first time in 25 years. It's a timely reminder of just how stunning a guitar player he is. But aside from his obvious musical greatness, what makes Marr Godlike is his reaction to Prime Minister

David Cameron declaring a "liking" for The Smiths. By "forbidding" the Tory toss-munch from listening to the band's music, Marr spoke up for everyone who's sick of political point-scoring. Well said, Johnny, you legend - JC

ARTHUR 'GODLIKE' LEE

From: Doug Thomas

To: NME

I've just read that Johnny Marr has received NME's Godlike Genius Award (love the title), and that previous winners included The Clash, Paul Weller, The Cure, Manic Street Preachers, New Order & Joy Division, Dave Grohl and last year's recipient Noel Gallagher. No disrespect to any of the above but surely if anyone deserves the title it's Love's Arthur Lee? He was a huge inspiration to all of the above winners. Anyway, all the best to Johnny Marr. He fully deserves this award. He's loved and appreciated here in New Zealand, where many want to see him return to these lands at the earliest opportunity.

From: NME

To: Doug Thomas

I'll pass on Middle Earth's congratulations to our Godlike Genius, Doug. But to answer your question, whenever the new heir of our Godlike Genius Award is announced we get inundated with emails similar to yours demanding to know why we haven't awarded it to B*witched or Bonehead. In time, they will both be recognised for their greatness but you just need to be patient. 2013 is the year of Our Lord Johnny Marr, and I can't think of anyone more deserving at this time. As for Arthur Lee, NME awarded him the title 'Living Legend' back in 2004. Sadly, he died shortly afterwards but his legendary status remains. He truly is an inspiration - JC

HORSE-FREE ZONE

From: Rebecca Woods

To: NME

Can somebody please explain to me how on Earth the *Les Misérables* soundtrack beat Foals in the UK album chart (Sunday Feb 17)? Foals deserve

the top spot more than the soundtrack of a bloody musical. 'Holy Fire' is a superb album. Who cares about *Les Misérables*? To be honest I think 'Holy Fire' is the true winner as it'll stand the test of time. So, *Les Misérables*, you can have your Number One album but don't expect to have a fruitful career (Eh? I had high hopes for the follow-up, 'Even More Misérables' - JC) because Foals have that one in the bag. 'Holy Fire' is the real winner in my eyes.

From: Will Conder

To: NME

I think Foals are slowly becoming one of the best bands of our time: they've made two fantastic experimental albums and now they're taking on the mainstream with some good old-fashioned rock! 'Holy Fire' is just phenomenal and the band's charisma and intelligence seeps into every track. Hopefully we'll see them in stadiums soon. I can't think of any band that deserves it more.

From: Lucas Fothergill

To: NME

This past week of music has been ruddy brilliant, for one reason: 'Holy Fire'. Foals are back and this latest effort is a bona-fide masterpiece. Every track is fucking fantastic! My personal favourite is 'Milk & Black Spiders'. This album is so strong that it has led to me buying all of Foals' previous albums and a ticket to go see them at the Royal Albert Hall! I AM LOVING IT!

From: NME

To: Rebecca Woods; Will Conder; Lucas Fothergill

It's been utterly brilliant to see Foals getting some positive news recently, what with the horsemeat scandal and all (arf!). But seriously, 'Holy Fire' is by far their finest album and without question the best record so far this year. I can't stress enough how vital it is to your health that you catch the band on tour in the UK in

March. These gigs could very well change your life. DO IT - JC

DIFFERENT STROKES

From: Alastair Shuttleworth
To: NME

I've just listened to The Strokes' new song 'All The Time' and, for the first time since I read in a review that 'One Way Trigger' wasn't an accurate indicator for the rest of the songs on the album, I feel genuinely excited. Don't get me wrong, 'One Way Trigger' isn't a bad song; it certainly grows on you, in a way in which a lot of their music (particularly from their last two albums) never did for me. However, 'All The Time' feels a bit more like The Strokes of old. It may not be the stripped-down, snarling 'New York City Cops' sound that made us all fall in love with the band, but it feels a little more coherent. That guitar solo is packed with the sort of Valensi magic that made me go out and buy a guitar myself. I'm ready to hear this album, and I'm ready for a UK tour.

From: Ingrid Allan
To: NME

I intend to buy 'Comedown Machine' on the day of its release. In fact, I even learned how to say 'Onko sinulla uusi albumi The Strokes' because I'll be on holiday in Finland when it comes out. But the self-righteous 'real' Strokes fans claiming we will never



STALKERS

From: Alex Cabre
To: NME

I met Miles Kane and Peace after the NME Awards Tour gig in Norwich. They were all so nice. Miles signed my ticket! No sign of Palma Violets though...

again see the likes of '12:51' and 'Hard to Explain' are starting to irk me. In my view, the words 'brave new direction' are welcome. Maybe the snappy inhabitants of internet indie blogs need to be reminded of that.

From: NME

To: Ingrid Allan; Alastair Shuttleworth

Yo Ingrid, so you're going on holiday to Finland, huh? Big deal. I'll likely be in Glasgow the day 'Comedown Machine' is released, so I've learned to say: "Gee us that new Strokes album, ya prick!" Anyway, I was one of the few who genuinely loved the surreal madness of 'One Way Trigger'. I was ostracised by my friends for declaring my love for it, actually. To be honest, I was really bored by 'All The Time', to me it sounded like it was

Web Slinging

The highlight of this week's NME.COM action

THE BLACK KEYS VS JUSTIN BIEBER

Rock'n'roll history is littered with great rivalries. The Beatles vs The Rolling Stones. Oasis vs Blur. Pete Doherty vs good health. And, um, The Black Keys vs Justin Bieber? This is what was going on in the US while Europe was wondering if it was possible to get high on ketamine by eating Findus lasagne. When asked by a reporter at the Grammy Awards why Bieber wasn't nominated for a single award, BK drummer Dan Carney joked: "He's rich, right?" Before adding: "I mean, I don't know. Grammys are, like, for music, not for money, and he's making a lot of money. I don't know - he should be happy, I guess." This comment unleashed the wrath of Bieber who said Carney needed "slapping". It was then on like the proverbial *Donkey Kong*, as Carney reacted by changing his Twitter name to Justin Bieber and upsetting millions of the pop brat's fans. One such fan even tweeted him: "Someone needs to take a pencil and shove it so far up your ass that you can't walk for months." Of course it didn't go unnoticed with NME.COM readers, who had plenty to say on 2013's unluckiest feud...



Best of the responses...

It's all a bit childish. Maybe he'd be better off concentrating on his own band and music. Justin's fan base are mostly under 12.
Jason Harvey

Patrick Carney looks like McLovin.
Boris Woch

I think they should get in the ring and sort it out

once and for all. Lol!
Michael Green

Point to Carney! It's really funny to piss off Beliebers!
George P Stremplis

Maybe Dan Carney should start acting his age because he is looking a lot less mature than Justin Bieber, and that's saying something.
Stephen Frank

just another phone-in job. Nevertheless, a new album from The Strokes is always exciting and helps reinforce my opinion that 2013 will be one of the finest years for music in recent memory. Speaking of which... - JC

FREESTYLIN'

From: Jessie Drabble
To: NME

I was lucky enough to see Swim Deep for the third time in Southampton on Thursday. They were absolutely incredible, and their support, Jaws, were great as well. The stage invasion during 'King City' was ridiculous, and I found myself dancing behind Zach and falling through their homemade curtain. They are definitely one of my favourite new bands and I can't wait for the album!

From: NME

To: Jessie Drabble

It appears that many people like your good self, Jessie, are genuinely losing their shit to

Birmingham's awesome Swim Deep. Soon everyone will be as wise as you and these scamps will go on to destroy all competition during this summer's festival season - JC

HARLEM SHAKEDOWN

From: Pawl Murray
To: NME

One of the real interesting things going on in the world this week is the feud between Baauer and Azealia Banks (Azealia released a remix of Baauer's 'Harlem Shake' without his consent - JC). I personally feel that Baauer is in the right, although I have always been one for music to be used creatively for everyone. I also feel that Azealia's actions have been really immature with all the homophobic slurs being dished out to both Baauer and Perez Hilton. I hope karma smacks her right in the face.

From: NME

To: Pawl Murray

For the record, I actually quite

like the Azealia Banks remix of 'Harlem Shake' - the video is fucking great too! But her actions on Twitter have been abhorrent and disgraceful. It beggars belief to hear that she genuinely doesn't believe her language towards Perez and Baauer is wrong. Sort it out, Banks, or you'll be finished before that long-awaited debut album of yours is released - JC

VIN DIESEL: UNLIKELY KARAOKE KING

From: Calum McGinn
To: NME

Have you seen Vin Diesel's karaoke cover of Rihanna's 'Stay'? It is the creepiest thing I have ever seen! Who told him this was a good idea? He sounds like a right twat.

From: NME

To: Calum McGinn

Maybe this is the beginning of a new phenomenon: action-movie stars sing your pop favourites. Let's hope so.



STALKERS

From: Coni Phillips
To: NME

I met Sam Fryer from Palma Violets after the Nottingham NME Awards Tour gig. He was so lovely and their set was pure brilliance. Miles Kane was great, too, as were Peace and Django Django. Well done on a fantastic line-up.

I'd love to hear Sylvester Stallone belt out Carly Rae Jepsen's 'Call Me Maybe' or Arnold Schwarzenegger's attempts at The Jackson 5's 'I Want You Back'. If any Hollywood big shots are reading this, can you please commission *The Expendables 3: Hara-Karaoke?* - JC

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

BRANDON FLOWERS THE KILLERS

QUESTION 1

In the band's early days, Dave Keuning went by the name of Tavian Go. What was that a reference to?

"I thought it was a great name and he never should've changed it. He'll always be Tavian Go to me. But I don't remember why he called himself that."

Wrong. It's a (very obscure) David Bowie reference



Dave (far left): In the early days The Killers went straight from work to gigs

QUESTION 2

'Battle Born' is taken from the Nevada state flag. Can you name the colours of the Nevada state tartan?

"Oh my God! I've actually looked at this. Is it purple, red and yellow? Perhaps a blue?"

Half a point. You missed silver and white

QUESTION 3

Why do you owe Morrissey's guitarist an apology?

"You're talking about Boz Boorer. I rummaged through his belongings when I was a bellman, looking for a copy of the new Morrissey album. I found one, but it was all instrumentals!"

Correct

QUESTION 4

You once told The Big Pink that the trick to writing a great pop song was to write a variation on which '80s hit?

"This is some cryptic shit you're dropping on me, man! Was it Wang Chung's 'Everybody Have Fun Tonight' or something like that?"

Wrong. It was T'Pau's 'China In Your Hand'



Morrissey: his guitarist is still owed an apology from Brandon

QUESTION 5

What was the name of the NME journalist who appeared in the video for 'All These Things That I've Done'?

"I don't remember his name. I remember his face, and that he had blonde hair, and that we did our interview with him in

a strange little bar, but that's it."

Wrong. It was Tim Jonze

QUESTION 6

And what was the name of the choir who sang on that song?

"Sweet Inspirations Choir. They sang with Elvis, too."

Correct

QUESTION 7

You only played two shows with Blush Response, your first band. One was a private party; what was the other?

"It was on New Year's Eve, at this

restaurant which is now Planet Hollywood. It was a disaster."

Correct

QUESTION 8

Name three artists who've covered 'Mr Brightside'.

"Amy MacDonald. Frank Turner... nope, that's all I've got."

Half a point. You could've had Paul Anka, McFly, Fall Out Boy, Boyce Avenue or Tommy Reilly



Frank Turner: did a killer cover

QUESTION 9

When was the first time you wore make-up?

"At a Cure concert, for their 'Wild Mood Swings' tour."

Correct

QUESTION 10

Who designed the feathery tuxedo you wear in the 'Human' video, and which other famous outfit were they responsible for?

"Fee Doran. And she designed Kylie Minogue's outfit in the 'Can't Get You Out Of My Head' video."

Correct



Making feathery epaulettes look good since 2008

Total Score
6/10

"Tell them I got all the colours of the tartan right, OK?"

COMING NEXT WEEK



THE • BEST • PARTY ON • EARTH

THE
ULTIMATE
REVIEW

NME
AWARDS
2013



THE WINNERS
THE LOSERS
THE VOMIT

PALMA VIOLETS

THE DEBUT ALBUM '180'

OUT NOW

IN TIMES OF TURMOIL
FIND A HOME
TO ATTACK FROM
STUDIO 180

HERE WHERE SIMPLE SIDES
COMBINE TO PLACE POINTED
AND LAUGH WITH PEN TO MY
WHERE TAGGED & REBORN
HOLD HANDS
TO THATCH D FUTURE
WHERE THOUGHTS
AND BRITISH LE BODIES
HERE BEHIND
WE MARK RE

'Best new band in Britain' (NME)

'One of the best debut
albums of the decade' (Q)