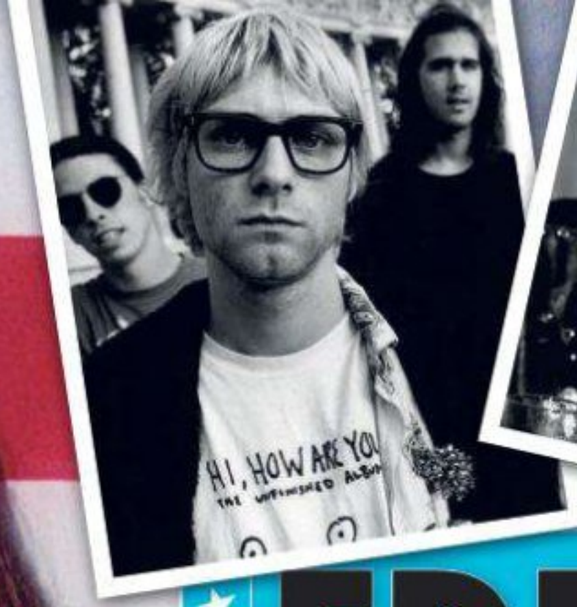
NME

28 JANUARY 2012 £2.40



NOEL GALLAGHER
"I AM A GENIUS, JUST LIKE GOD"
FIND OUT WHY INSIDE

PETE DOHERTY
NEW TRACKS + ALBUM DETAILS

ENTER SHIKARI
"ITS TIME FOR REVOLUTION"

FREE POSTERS!
SEX PISTOLS
NIRVANA
BOB MARLEY

"I'M A PSYCHO!"
LANA DEL REY
THE TRUE FACE OF A MODERN AMERICAN ICON

Plus
BIFFY CLYRO ▮ KAREN O + SANTIGOLD ▮ TRIBES ▮ GRAHAM COXON
JUSTICE ▮ PULLED APART BY HORSES ▮ CHILDISH GAMBINO ▮ GOSSIP

£2.40 28 JANUARY 2012
US$7.99 | ES€3.75 | CN$6.70 www.nme.com
9 770028 636277 04

pay monthly

free unlimited music on a £26 plan

when you choose the Nokia Lumia 800

Grab this phone on Panther and you'll get up to two free Swapables, like Deezer, which lets you listen and download music from over 13 million tracks. That's on top of 200 minutes, 750MB of data and unlimited texts.

visit any Orange shop
orange.co.uk/shop
or call 0800 079 0408

orange™

Terms and conditions: New Panther customers only. Compatible phone required. Change Swapable once every 30 days. Subject to 24-month contract and credit check. Price assumes payment by Direct Debit and online billing. One Swapable only on lower price plans. UK only. Calls to call forwarding services including those beginning 07, 05, 08 and 09 numbers are excluded. Calls to 0800 and 0808 will cost 20p per minute, and calls to 0845 and 0870 will cost 40p per minute. Other 08 numbers cost up to 76.6p per minute. 070 numbers cost up to 76.6p per minute. 09 numbers cost up to £2 per minute. See orange.co.uk/paymonthlyguide for more details. Unlimited texts and music are subject to fair use. Terms apply, see **orange.co.uk/terms** Calls to the number above are free from a BT landline, 20p per minute from your Orange mobile, other provider charges may vary.

INSIDE THIS WEEK

28/01/2012

8

WIN TICKETS TO ATP FESTIVAL!
THE NATIONAL HEADLINE! FOUR PAIRS OF TICKETS PLUS ACCOMMODATION TO BE WON

48

"KAREN O SLIPS ONSTAGE, SHRIEKING"
INSIDE SANTIGOLD'S STAR-SPANGLED COMEBACK

42

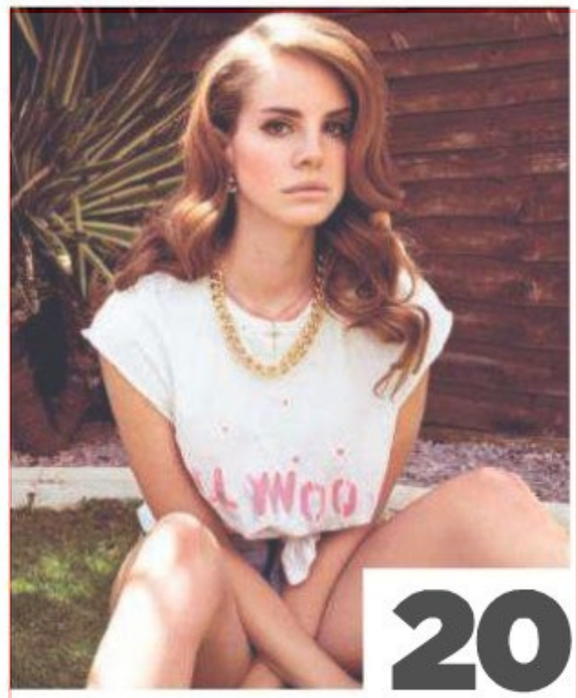
"THE SONGS ARE DRIPPING IN RAW GUTS AND GORE"
THE VERDICT ON PULLED APART BY HORSES' BRUTAL NEW ALBUM

6

"I have dreamt of this moment since I was 43 years old"
ALL HAIL NOEL GALLAGHER, NME'S GODLIKE GENIUS 2012

33

Smells like free posters!

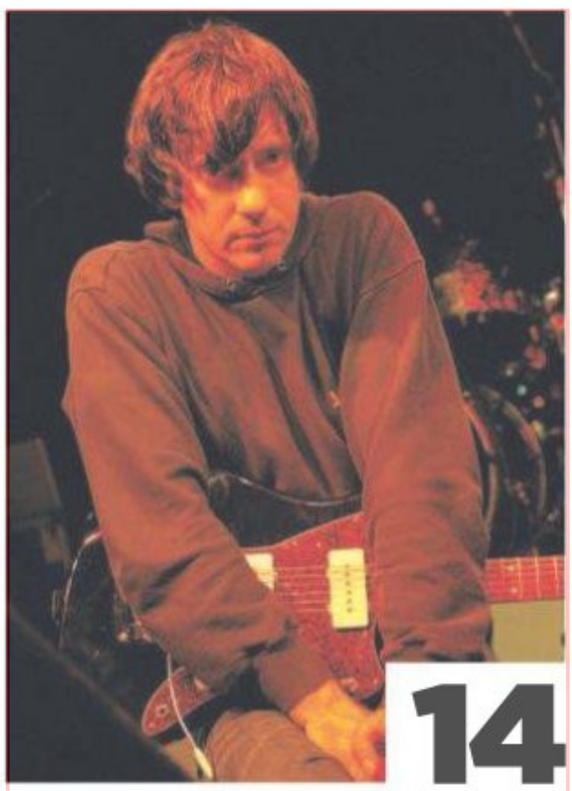


20

"THIS IS SCARY"
NEVER MIND THE BULLSHIT, MEET THE REAL LANA

PLUS

4 ON REPEAT
6 UPFRONT
14 PIECES OF ME
16 VERSUS
20 FEATURES
42 REVIEWS
46 LIVE
57 BOOKING NOW
58 GIG GUIDE
62 THIS WEEK IN
64 FANMAIL
66 BRAINCELLS



14

"I TOUCHED MORRISSEY"
GRAHAM COXON ON THE MOMENTS THAT MADE HIM

SUBSCRIBE TO NME AND SAVE OVER £46* ACROSS THE ENTIRE YEAR

Go to
WWW.NMESUBS.CO.UK/IMELE OR
call 0844 848 0848 and quote code 13G
*when you subscribe via direct debit

COVER IMAGES: BELLA HOWARD, © PETER GRAVELLE © STEVE DOUBLE, THE DAY THE MUSIC DIED, PROUD CAMDEN, UNTIL MARCH 4 2012, WWW.PROUDONLINE.CO.UK. LANA DEL REY STYLING: MELISSA LEVY

Find more issues at magazinesdownload.com

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

ON REPEAT

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

TRACK OF THE WEEK

A$AP ROCKY

Celebration

By day, says A$AP Rocky, he hustles. By night, we learn, he celebrates. This leaves not a lot of time for things like sleeping, fielding calls from telemarketers and boxset marathons, but then if you were the 23-year-old Harlemite with the freshly inked $3m record contract and a reputation as the hottest shit on the New York streets, you'd be putting in overtime as well.

Since breakout tracks 'Purple Swag' and 'Peso' bounced across the blogosphere like flung jacks in late 2011, we've witnessed a slight change in focus. Those songs constituted a sort of assertion of hood credentials, a street-level picture that painted Rocky as a constant feature of his Harlem neighbourhood, with its graffiti-sprayed shop hoardings, hallways thick with spliff smoke and bare-chested bodies congregating on street corners. He was a hustler, but Rocky doesn't quite have the cut of a hardboiled gangsta; he's a little too conscious of his status as a "*pretty motherfucker*" to grind that way. So 'Celebration' hits a different tack.

He's a hustler, but doesn't have the cut of a hardboiled gangsta

This is Rocky's first party anthem, a whoosh of uplifting Jacuzzi synths and ticking trap beats atop which he lists his achievements with an easy charm. In short, an 'In Da Club' that doesn't make you wish the human race had taken a little bit more care and attention while getting itself ready.

Louis Pattison, writer

MNDR

#1 In Heaven

It's been quite the long gestation, but we're overjoyed that MNDR are finally releasing their debut album later this year. '#1 In Heaven' is all squelchy, Johnny Jewel-like keyboard lines, seesawing, disorientating rhythms and celestial harmonies from Deirdre Barlow's celebrity looky-likey.

Priya Elan, Assistant Editor, *NME.COM*

THE VAN DOOS

Black It Out

What Helmsley, North Yorkshire's The Van Doos do is straight-ahead melodic guitar-pop with plenty of old-but-good tricks like simple, three-note riffs, and drawn out crescendos that lead to a chorus which goes, "*Baby, something glorious is about to happen!*" It's about going out and getting hammered and forgetting about all the shit in your life. Obviously.

Hamish MacBain, Assistant Editor

TYLER, THE CREATOR

Fuck This Election

Not only does this dusted-off political tirade from 2008 sample Madvillain, it unashamedly rips off mainman MF Doom's delivery too. Let's not be too harsh, though – Tyler was a snotty 16-year-old at the time, which makes his deft wordplay, knowing drawl and fuck-you-Sarah-Palin diatribes all the more impressive.

Mike Williams, Deputy Editor

BRUCE SPRINGSTEEN

We Take Care Of Our Own

The first single from Springsteen's 'angry' 17th album 'Wrecking Ball' might be a kinda predictable four minutes of semi-socialist rhetoric, thunderclap percussion and hardcore heartland epic-osity, but hell, that doesn't stop it from also being all kinds of incredible. Still very much The Boss.

Leonie Cooper, Deputy News Editor

DANIEL ROSSEN

Saint Nothing

While we wait for Grizzly Bear's fourth album, frontman Daniel Rossen (also of Department Of Eagles) has announced his debut solo EP. This first song from 'Silent Hour/Golden Mile' is all reverent piano chords and glowing woodwind, setting it apart from Grizzle Bizzle's more filigreed arrangements. It's proudly still, grand but intimate.

Laura Snapes, Assistant Reviews Editor

CATE LE BON

Puts Me To Work

Out favourite South Wales siren is back soon with second album 'CYRK', and it's easily the poppiest thing she's ever done. Borrowing the jaunty jangle that Gorky's Zygotic Mynci used to call their own, it's an infinitely more fun ditty than a singer once branded "the Welsh Laura Marling" should really be making.

Jamie Fullerton, Features Editor

SANTIGOLD

Big Mouth

Perhaps mindful of how much of a slouch she was in delivering, Santi's thrown at her comeback not only the kitchen sink, but also vintage Missy Elliott, Nicola Roberts' 'Beat Of My Drum', 'Ray Of Light'-era Madonna, African kuduro fusion and, most startlingly of all, the theme from *The X Files*. It's pretty bracing at first, but greatness ensues.

Dan Martin, writer

SCHOOL OF SEVEN BELLS

Lafaye

Back to prove that they're more than just Chairlift-with-shoegazey-bits, New York's SVIIB return with a track that's as glacial, uplifting and refreshing as a summer dip in an Alpine stream. Shame the chorus just goes "*la-la-la*", though. Come on guys, club together for a few more exciting syllables...

Luke Lewis, Editor, *NME.COM*

BLOOD RED SHOES

Cold

Anyone with an aversion to drums should probably look away now, because this track is *full* of them: tom-toms tearing up the intro like a jackhammer through tarmac, cymbals slicing without remorse, and the brutal rampage of a bass drum on a mission. Speakers push the air indeed.

Tim Chester, Deputy Editor, *NME.COM*

PIETER M VAN HATTEM

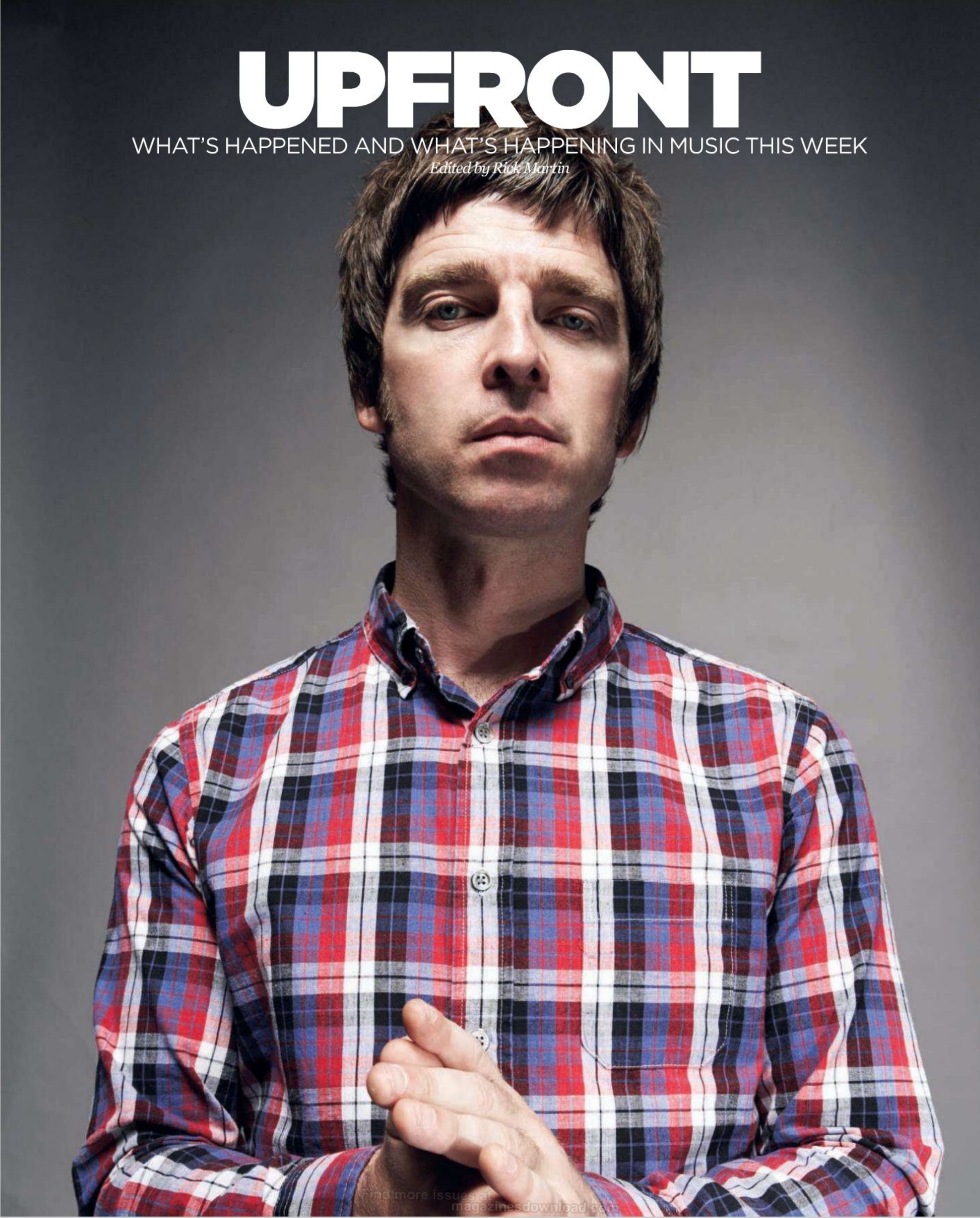
Find more issues at magazinesdownload.com

Jägermeister
PRODUCED AND BOTTLED BY
Mast-
Jägermeister AG
WOLFENBÜTTEL
GERMANY
70 cl
700 ml
Seit 1878
HERB LIQUEUR
DRINK ICE COLD
See our websites: www.jagermeister.co.uk and www.jagermusic.co.uk
For all UK enquiries www.cellartrends.co.uk
www.facebook.com/jagermeisteruk
100ml of Jagermeister contains 3.5 units of alcohol and 251 calories
why let good times go bad
for the facts...
drinkaware.co.uk

UPFRONT

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

Edited by Rick Martin



Find more issues at magazinesdownload.com

NME AWARDS 2012

NME'S GODLIKE GENIUS 2012 REVEALED: NOEL GALLAGHER

The Oasis legend turned solo star will collect the prestigious gong this year – and here's 10 reasons why we've chosen him

MAIN EVENT

Flying high, flying solo, flying in the face of concerns (mainly his own) that he couldn't cut it as a frontman: when it came to choosing who should receive our Godlike Genius gong at this year's NME Awards, there was only one man to pick: Mr Noel Gallagher. "I would like to thank *NME* for bestowing upon me such a great accolade," said the big man on hearing the news. "I have dreamt of this moment since I was 43 years old. I accept that I am now a genius, just like God."

Noel had a hell of a 2011, topping the charts and smashing his debut solo gigs. But, of course, we don't dole out Godlike Genius awards for 12 months' work. No, this prestigious prize is only handed out to the true greats of the music world – names like The Clash, Paul Weller, New Order and, last year, Dave Grohl. Noel will be attending our famous ceremony at London's O2 Academy Brixton on February 29 to collect the gong. Excited? So are we – here's 10 reasons why Noel's more than earned the honour:

1 HE HAS DEFINED A GENERATION

Defining the sound of a year is no mean feat. Leading a movement such as Britpop is even more impressive. But what marked Noel and Oasis out is that they defined their generation, soundtracking what it was like to grow up in Britain in the '90s and beyond. Liam sang the songs, but Noel was the mastermind.

2 HE MADE MANCHESTER COOL (AGAIN)

In 1994, the party was over for Madchester – the Roses were taking aeons over their second album, New Order were on hiatus and The Haçienda had been mired in financial problems which would see it close its doors a few years later. It's impossible to underestimate just how much 'Definitely Maybe' shook up everything in the city, before following suit on a national and then an international scale.

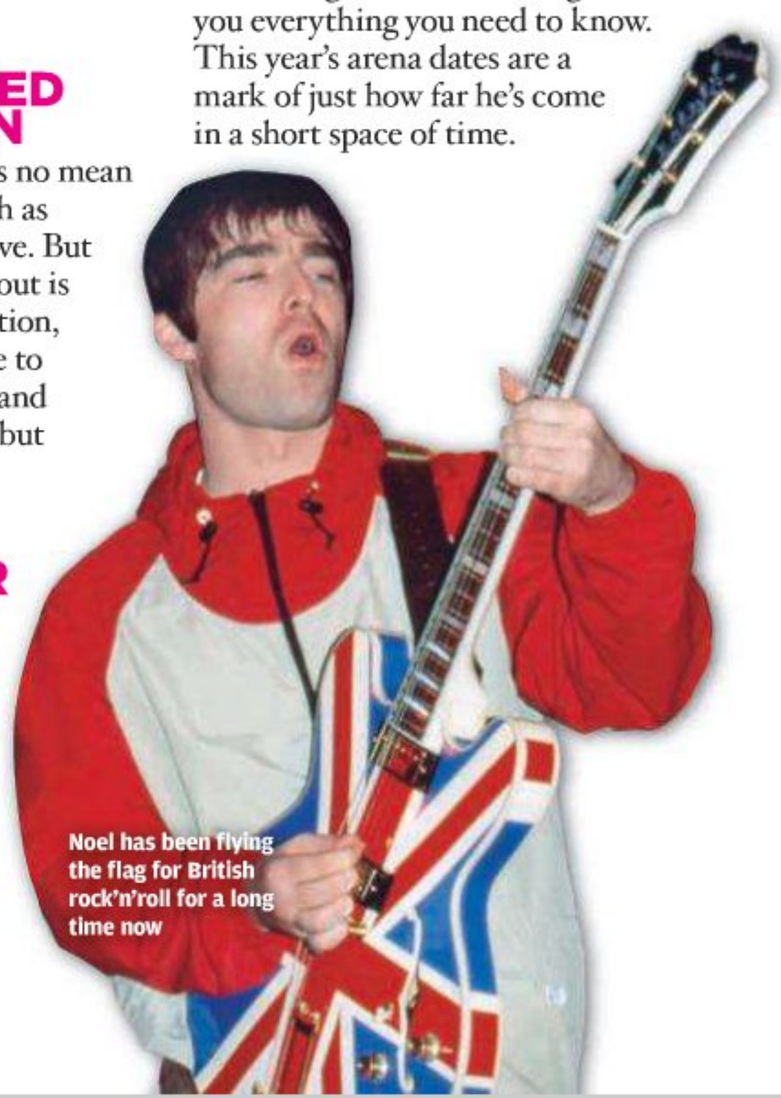
3 HE WROTE *THOSE* ANTHEMS

'Wonderwall', 'Live Forever', 'Cigarettes & Alcohol', 'Don't Look Back In Anger". These aren't mere greatest hits – they're national anthems as ingrained in Britain's musical psyche as anything The Beatles, the Stones or the Pistols ever produced.

> *"I accept that I am now a genius, just like God"*
> **NOEL**

4 HE HAS SMASHED IT AS A SOLO ARTIST

While Liam stayed firmly in the limelight with Beady Eye after Oasis split in 2009, Noel stayed in the shadows, kept things under wraps, bided his time. The fact that he was a pretty reluctant frontman made his return with High Flying Birds all the more impressive – that he totally slayed it centre stage from the word go tells you everything you need to know. This year's arena dates are a mark of just how far he's come in a short space of time.


Noel has been flying the flag for British rock'n'roll for a long time now

5 HE HAS REDEFINED WHAT A BRITISH GUITARIST SHOULD BE

If long hair defined the guitarists of the '70s and ridiculous pomp of the axemen of the '80s, Noel has redefined how a superstar should look and act when playing six strings. Which is, er, pretty ordinary, but never less than ice-cool, with a great jacket and even better shoes (more on that later).

6 HE HAS KEPT THE NATION ENTERTAINED WITH HIS EPIC SIBLING RIVALRY

It may have all gone a bit stiff and serious recently with threats of lawsuits and trips to court, but Noel's sibling rivalry with Liam has defined his public perception almost as much as his music. The fact that interviews with the pair have even been released as singles (1995's 'Wibbling Rivalry') tells you all you need to know about their legendary bickering.

7 HE'S KEEPING JOURNOS IN A JOB

Put a Dictaphone down in front of Noel and you can rest assured that you'll be getting pure gold for the duration of your chat, on anything and everything. He's one of those characters that speaks entirely in quotable language... by simply being 100 per cent himself. Which, in rock'n'roll, is a surprisingly rare thing.

8 HE GIVES OTHER BANDS A LEG-UP

Noel's never been shy about revealing what he's into. He's been a longtime supporter of semi-legendary Scousers Shack, put out records by Proud Mary on his own label Sour Mash and sang on Miles Kane's debut album last year.

9 HE PUSHES MUSICAL BOUNDARIES

Noel's also not afraid to push the boundaries when the time's right, whether it's collaborating with The Chemical Brothers on some of their most seminal late-'90s works or roping in psychedelic loons Amorphous Androgynous for his forthcoming second solo album.

10 HE WEARS GREAT SHOES

Noel understands that great shoes are as important as era-defining tunes and great interviews. For these reasons and plenty more, Noel is as worthy a winner of this hallowed award as we've ever had.

COMING SOON!

To mark Noel's Godlike Genius status, NME has put together a special magazine dedicated entirely to the man himself. It features 100 pages of classic interviews, photos and new album news, and will be available from all good newsagents from February 2. You can also read Noel's best ever quotes at NME.COM/blogs

Plus, check back here next week for the shortlists on all the NME Awards 2012 categories – plus news on how to vote.

WORDS: RICK MARTIN PHOTOS: DEAN CHALKLEY, RETNA, REX

NME EXTRA WIN ATP TICKETS!

We have tickets and accommodation to give away to The National's bash in December

Every December, the legendary All Tomorrow's Parties festival embarks upon Butlins in otherwise sleepy Minehead, boots out the families and wholesome frolics, and replaces them with a killer line-up of bands and bad behaviour. They don't dub the winter edition The Nightmare Before Christmas for nothing. ATP is not as other festivals. You get a chalet with a bed, a shower and a kitchen for a start, but every edition of ATP differs from the one that came before – a different band picks the bill each time.

This December, it's Brooklyn's The National in the curator's chair, and so far announced is their only UK show of 2012, plus Kronos Quartet, The Antlers, Suuns, Wye Oak, Owen Pallett, Sharon Van Etten, Tim Hecker, My Brightest Diamond, Buke And Gase, Lower Dens, Boris and Dark Dark Dark. There are still 29 more bands to be added to the bill, to be announced over the coming months.

Excited? Of course you are. NME Extra has teamed up with ATP to offer one lucky winner and three of their mates a four-berth chalet for the festival – that's accommodation and tickets to the December 7-9 event. To enter, simply follow the steps below.

HERE'S HOW

Scan the QR code on this page with your smartphone and get extra features, information and video footage.

1. Download a QR reader
Go to your smartphone's app store and type "QR reader". You should find several apps there. Download one onto your phone.

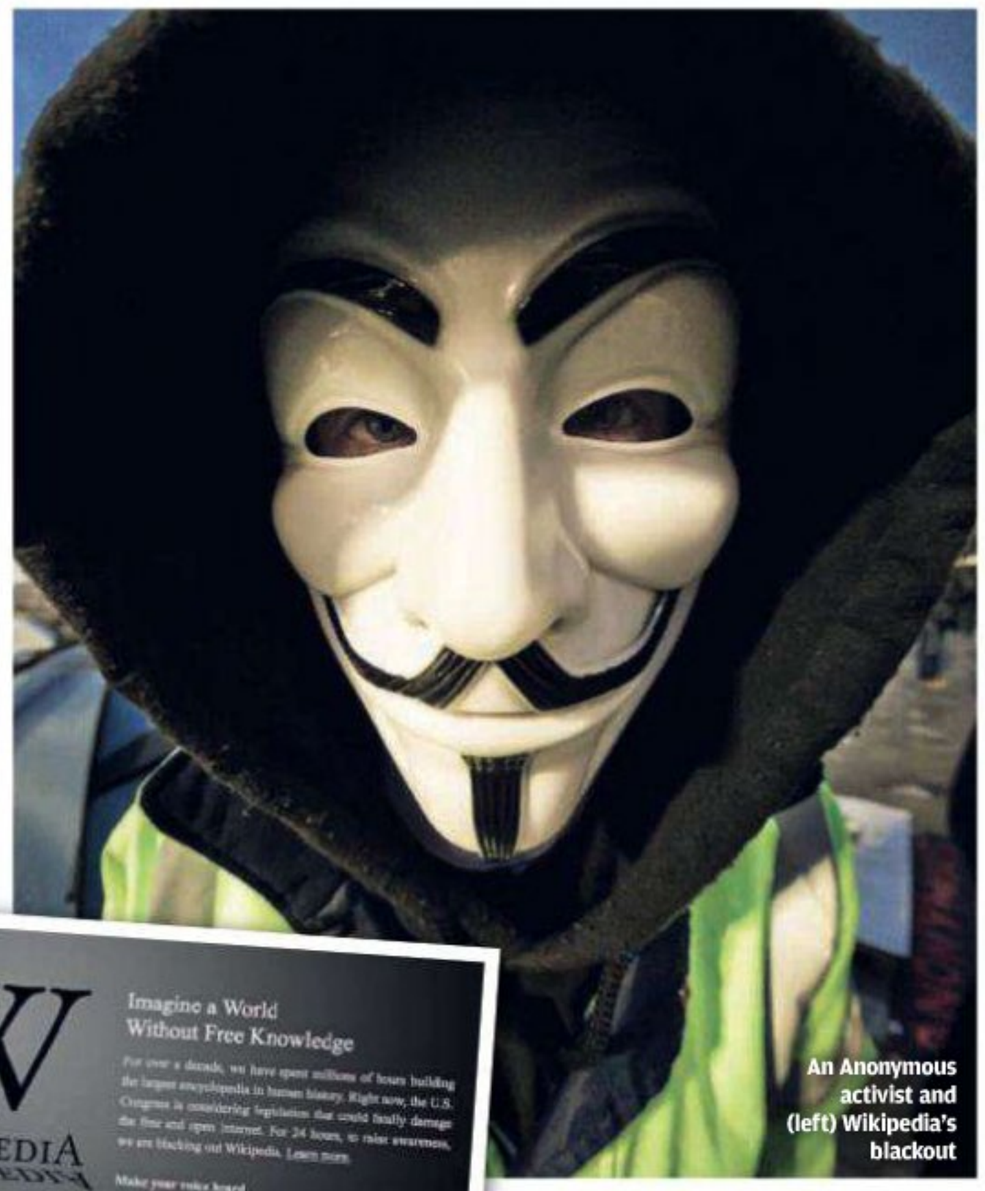
2. Scan the code
Launch the QR reader and scan the codes whenever you see them in the magazine.

3. View content
You will automatically be redirected to exclusive extras.

Mobile network and/or Wi-Fi charges may apply. If you don't have a smartphone, go to NME.COM/extra. Competition open until midnight, January 31, 2012

ROW OVER ONLINE PRIVACY TURNS UGLY

MegaUpload founders' arrests and Wikipedia's 'dark' day mark web's wildest week



An Anonymous activist and (left) Wikipedia's blackout

Battle lines were drawn and targets painted last week, as the row over the controversial Stop Online Piracy Act looked like turning into all-out war. Currently under debate in US congress, the bill seeks to force websites to pre-screen any content containing copyrighted material. In the worst case, mixtapes, MP3 blogs and videos like Lana Del Rey's "found footage" 'Video Games' could be criminalised, and the way you enjoy music could change forever.

In a bid to reveal a glimpse of "a world without free information", Wikipedia, the world's sixth-largest website, went 'dark' for 24 hours. SOPA would criminalise any website hosting copyrighted material even inadvertently – and the online community reckons this is a step too far. Wikipedia said its blackout made 162 million people see its holding page, calling for a free and open internet. "For us, it's not about the money," they said the following day. "It's about knowledge. We care passionately about the rights of authors, because we *are* authors."

It was probably a coincidence that the following day saw the FBI shut down hosting service MegaUpload.com, an operation that would have taken months of planning. But the irony could not be more delicious. The site had been a pioneer of the sharing and consumption of media files – it was once ranked as the 13th biggest website in the world. But last Thursday, $50 million of assets were seized, and founder Kim Schmitz was arrested, along with at least seven others, and accused of racketeering, money laundering and online piracy. They could face up to 50 years jail time. The campaigners collective Anonymous retaliated by sabotaging up to 20 related sites, including Universal, Warner Music Group, the Motion Picture Association Of America – even the US Department Of Justice.

The future for SOPA is uncertain, with the congress vote delayed indefinitely in the wake of the protests. Before the blackout, it had 80 supporters in congress and 31 opponents. After, that ratio was 65 to 101. But the events of last week were skirmishes in what's turning into a bitter ideological war. As Wikipedia continued: "SOPA is not dead; they are waiting in the shadows. We're turning the lights back on. Help us keep them shining brightly."

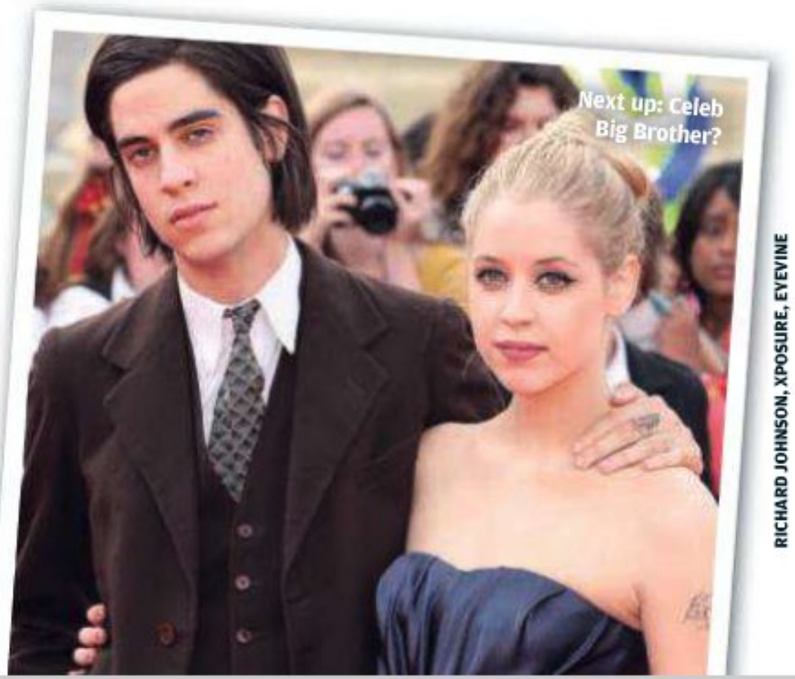
WORLD EXCLUSIVE! TOM SCUM'S HELLO! PICS SHAME

Indie favourites' frontman and Peaches pose for celeb mag cover

We had plenty of hopes and dreams for SCUM in 2012, but appearing on the cover of a gossip mag that normally fixates on Pippa Middleton's ass was not one of them. But Thomas Cohen, frontman of a band who took their name from a hardcore feminist pamphlet written by the woman who shot Andy Warhol, was recently seen staring out from the front of *Hello!* all doe-eyed and dapper in a three-piece suit underneath a banner proclaiming the piece announcing the sex of his unborn baby to be a 'world exclusive'. Erm, mental much?

His hand delicately placed on the rump of his pregnant missus Peaches Geldof, Cohen did his best tabloid smoulder, yet shunned the stylist's hairbrush. Instead of the perfectly smooth tresses sported by the mother of his first child, Cohen opted for the '80s-period Nick Cave hairdo – aka the 'I've just consensually ravaged a wan gothic maiden in a medieval churchyard' look.

Referring to SCUM as 'a post-rock band', the piece goes on to reveal how Bob Geldof congratulated Cohen with a glass of champers when the couple revealed to the Boomtown Rat that they were having a baby boy. Deep.



RICHARD JOHNSON, XPOSURE, EYEVINE

Speed Dial
BETH DITTO

The Gossip singer on inspiring Madonna and then making a full-blown pop album with the help of both Mark Ronson and Xenomania

Someone tell Ryan Jarman... we know who's stolen his fringe

Hello Beth! The new Gossip album's on the way, which you worked on with Mark Ronson – what was that like then?

"I love Mark and we worked really well together, he's a really amazing singer's producer. Just the way he gets a voice out of you is so special. I loved his approach and just being able to hang around with him was great. It's good to have a rapport with someone, which we did. He's a Virgo and I'm a Pisces, so we complemented each other's personalities. He has such a vast knowledge of music and had so many great references that we totally shared. He really does love music and you can totally tell. One of our most common bonds was that we both loved big voices, church voices. He loves country music, which is a big deal to me because, you know, in terms of things I love, country music is probably number one, then it's punk and hip-hop. With Mark we both loved a certain type of late to early '90s hip-hop and R&B. We both could 'go there' because we're the same age. This album sounds like that, which seems appropriate because the '90s are coming back!"

Why did he only work on half the album though? Did you fall out?

"No! Time was the issue. We got Xenomania's Brian Higgins to work on the rest of it. We were introduced by a mutual friend, so I didn't realise what I was walking into, the fact he'd worked with Girls Aloud and Sugababes. I was like, 'You're a hit machine, sir!' He's really awesome. Initially I went into the studios and did lots of little things over some beats to see how it was for a solo project and then when Mark left, we needed someone to step in at the last minute. Brian was the natural choice."

Did it damage the flow of the record at all, to change producers so suddenly?

"It was really nice. What was so great about Brian was being about to watch him work. He's so, so incredible. Xenomania is really like a pop songwriting factory. I mean, at the end of the day, Gossip are not very technical people. Sometimes the word 'producer' is meaningless and the role changes. I went into it by myself and then I met Brian and we just spent a couple of hours together. I know this sounds weird but I didn't realise we were songwriting together! But that's how natural it was. So we ended up writing with him as well as producing, which was a surprise. Can you tell I don't really pay attention to what's going on? I love pop music but don't have a very good pop music ear. I don't know what's going to appeal to the masses, that's never been the goal, so it'll be interesting to see how this goes down."

So what does it actually sound like?

"It's just solid rap, I sound just like Lil Wayne on there. We're going to call it 'Wrap' and wrap it in Christmas paper. No, I'm joking. You should spread that rumour though, I'll totally green light that... It's definitely more pop-centric, which is the most fun for everyone. Also I'm singing differently, just 'singing' singing. It's been fun to actually sing, because as a kid the bands I admired were the bands of the '90s – Bratmobile, Bikini Kill. There wasn't a lot of 'singy-singing'. I've spent my youth trying to sing like a riot grrrl and I had a lot of 'singer shame'. I felt like I sounded too much like a singer and more country than punk. It's hard to get out of that ditch, but I feel like I've done that with this album. I've finally embraced my singing ability."

Did you know that Madonna cited your solo EP as an influence on her new album 'MDNA'?

"I was over the moon when I heard that. I got a fire in my ass about wanting to write for her. I was like, 'Get on the horn and call me, Madge! Does anyone have Madonna's phone number?' Oh hold on, no-one does..."

You described making your solo EP as 'like having an affair'. What did you mean?

"It *was* like cheating on Hannah and Nathan, but not in a bad way. We'll always be a super tight group. We're going on our 13th year of being a band and having all these different transformations. It was more like the awkward stage where you realise you and your husband can see other people. We're awkward swingers now!"

What were the others doing while you were making the EP?

"Well, Nathan's moved back to Arkansas to live on a farm. Seriously. Every time I ring him I'm like, 'What are you doing?' and he's like, 'I'm corralling cattle'. I swear to God! We all grew up in Arkansas, so we have a strong love/hate relationship with it. I think he moved away because he needed to get away from the city and the party and superficial BS. You won't get BS with a cow! It'll just shit in front of you! I mean, I love my family but I would never move back there ever! It's like time stood still there. I think he's going to bring some 'Nathan' into the bible belt. He should do a reality show where he's riding a horse in skinny jeans and a crazy, out-there top. He's a gay man's dream!"

Mark Ronson: What's The Real Story?

Beth reckons that Ronson's departure was a 'time issue', but last year he told *NME* differently. Working on tracks for posthumous Amy Winehouse album 'Lioness: Hidden Treasures' moved him to junk a bunch of products he reckoned weren't up to scratch – and Gossip's album was one of them. He said of the Winehouse project: "I'd kind of forgotten how much greatness she brings out in you, and how mediocre some of the things I was working on up until that point were... [the stuff we did together] is honest and it strikes a chord with people, whereas I can't say that about most of the shit I work on." Ouch.

WORDS: PRIYA ELAN PHOTO: REX

Find more issues at
magazinesdownload.com

Amazingly, famous actor Pete can also play the guitar

"His exact words were: 'Let's get the band back together'"

DREW, BABYSHAMBLES

WILL PETE DOHERTY EVER RELEASE A RECORD AGAIN?

With demos, films and a new, hard-working ethos, it seems the ex-Libs man is finding Paris to his liking

Careful Pete, they're coming to get ya

Top man: Pete gets in character for forthcoming feature film *Confessions Of A Child Of The Century*

THE BIG QUESTION

To the casual observer it would appear that Pete Doherty has been doing precisely sod all for the past 18 months. A spate of gigs, yeah, but no official releases, a blackout on interviews and decidedly fewer column inches in the tabloids. It's easy to see why *NME*'s Fanmail bag has been bulging with questions about the sometime Libertine, especially since he moved to Paris. And the question above all others: is Pete *ever* going to make another album?

Perhaps most tantalising for Babyshambles fans is the news that, since we heard guitarist Mik Whitnall and bassist Drew McConnell would touring together this month (Drew is keen to stress that it "shouldn't be billed as a Babyshambles thing"), Pete *has* been in touch about regrouping the band. "Peter's called me twice since the last time I spoke to *NME* [our January 14 issue]," Drew tells us. "His exact words were, 'Let's get the band back together.' And that's sweet, it's nice. We're talking about Mik and I going over to Paris and staying at his for a few days soon."

Pete has always been a fan of France and he continues to get a good reception across the channel. It's no surprise that since moving to the capital he's hooked up with fashionistas (he worked on a line with über-hip designers The Kooples that's due to appear in the UK as part of their spring/summer collection), film companies (more of which later) and other musicians.

One local band, Le Spark, have been playing gigs with Pete since April 2011. They insist there are plans to record a full album with Pete, to be produced by their manager, the French writer and 'original punk' Patrick Eudeline. "The first time we played with Peter, we introduced him to Patrick," singer Thomas Baigneres tells us before adding that arrangements quickly went somewhat off the Richter scale of normality.

"When Patrick came backstage he was carrying a really nice old Framus guitar, and he was with his girlfriend, Sophie," he says. "Peter was attracted to the guitar – but also the girl. In fact, Peter fell in love with Patrick's girlfriend. So it got really complicated." A three-page article about the incident appeared in *Grazia*'s French edition in September 2011, written by Eudeline. But despite this mishap, the singer is still in touch with Le Spark. "I live two minutes away from Peter and we still play together," Baigneres says, adding that Pete continues to send demos to the band, and talks of recording them properly.

A spate of new demos have also appeared on Pete's official site (*albionrooms.com*) and YouTube (see the boxout for our thoughts on them), shared via an account set up by Pete and his so-called "literary agent" Paul Roundhill (from whose Whitechapel balcony actor Marc Blanco fell to his death in 2006). One track, 'Bird Cage', was recorded in December as a duet with singer-songwriter Suzi Martin in the Willesden studio used by Mik Whitnall. She tells us there are plans for the duo to update the track and release it properly.

Whether any of this material will end up on a Babyshambles album, a Pete solo album, or something else entirely remains to be seen, but Pete's label Parlophone are still owed at least one more complete record, so they seem the most likely home for it.

Finally, there's Pete's first feature film, *Confession Of A Child Of The Century*, in which he stars as a 19th-century dandy with Charlotte Gainsbourg. Director Sylvie Verheyde tells us it's currently in post-production. She's full of praise for Pete, describing him as "perfect" to work with and adding that there were "no problems at all with drugs" on set. "Filming was very serious," she says. "We only had eight weeks and Peter was never late – well, just one time."

So, will he release a record again? All Pete Doherty predictions come with a disclaimer, but it seems like something's about to get cooking. And at the very least, we should get to see him prancing around in a massive top hat in cinemas in the coming months...

Head to NME.COM/blogs to listen and give your own verdicts on the new songs

PETE'S DEMOS RATED

The best of the new stuff

BIRD CAGE
A duet with Suzi Martin, this is like a dancier 'For Lovers', with "*Love is the bread, love is the wine, love is the soul's hot coals*" swirling around a St Etienne-esque backbeat.

HIRED GUN
Pete sings backing vocals on this track, which is a co-write with old musical partner-in-crime Alan Wass. It's been around in demo form for years; this new version is set for release in March.

HITSVILLE2
A three-chord lesson in acoustic simplicity, this one take in someone who gets her "*kicks from looking at pricks*", "*burns the cooking*" and, er, likes watching *Only Fools And Horses*.

DOWN FOR THE OUTING
Another acoustic track, with Pete in Morrissey love-in mode. All these tracks show he's been listening to the likes of 'Viva Hate' and 'Vauxhall And I' while putting pen to paper.

BACK IN ALBION

Jamie Fullerton reports on Pete's Brixton double-header

Do we call it a comeback? Hmm... Pete has, of course, been playing these kind off one-off shows for yonks now. But tonight (January 21) at Brixton's Jamm he's doubling up – one at 8:30pm, one at 11pm (he's near bang on time for both, as he has been for the past couple of years of gigging). And with these being his first gigs of 2012, plus the presence of new demos online, there's an expectation that we're in for more than a cash-in-a-paper-bag acoustic toss-out.

"I've had a request for an old song," he says after reading 'Breck Road Lover' from a fan's mobile. "Ha, they're all old songs, really..."

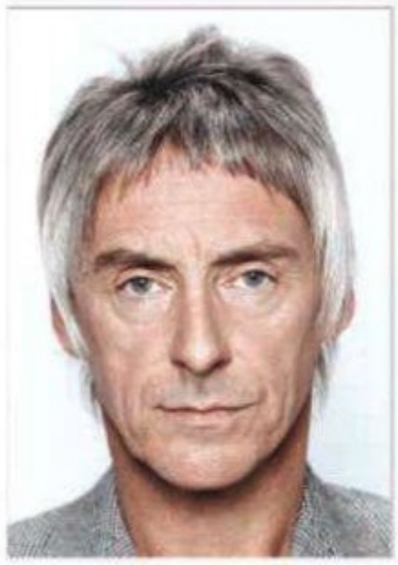
With that he's pretty much said it. It may be because it's rather dangerous to play anything that deviates too far from 'Time For Heroes' to a crowd this *spectacularly* wasted, but new songs are scarce. They're not, though, entirely absent: 'Down For The Outing' is sounding promising and there's a run-out for 'Farmer's Daughter' – two years old, but still begging for a full band recording to bring its drifting, wall-of-sound chorus to life.

Just as enjoyably familiar as the setlist is the crowd invasion – security guards peeling off sweaty fans as they limpet-suck onto Pete before being tossed back into the front row. And then to the end... not the usual set closer 'Fuck Forever', but an unheard one. A *really, really* good one, classic-sounding, mid-paced Oasis-esque chords, lyrics about music that "*sways, surges and slays*" and an anthemic "*aye-eeh-aye-eeh-aye*" chorus.

"Pete was on great form," says Esme Sprigings, one of the fans who clambered onstage. "Ramshackle, but it's what he does best." Further to this, the closer was the best thing he played all night. With Pete there's always flashes of hope that a new chapter is beginning, but this moment was brightest one we've seen in recent memory.

AMY BRAMMALL, PA PHOTOS

Find more issues at
magazinesdownload.com



SONIC EDITIONS

THE NME COLLECTION

Sonic Editions presents **The NME Collection**

25 Exclusive prints including The Strokes, Amy Winehouse,
Paul Weller, Kings of Leon, The Libertines, Arctic Monkeys & Kasabian.

All prints are hand printed and framed, limited edition and individually numbered. From only **£45** unframed, **£69** framed.

Visit www.SonicEditions.com/NME

TALKING HEADS

BETTER THE DEVIL YOU DO NOT KNOW

Lana's teased the world into a cold sweat, The Weeknd won't do interviews, WU LYF are revealed as normal. ***Hamish MacBain*** *asks where that leaves music's sexiest ingredient... mystique?*

Would digging up Bowie's past have destroyed his mystique?

"These days you can see fucking Johnny Borrell in his pants going through the bass parts, and that just strips away the magic. Everyone just wants more and more information. All the fantasy's gone out of music, 'cos everything is too fucking real. It makes people seem too human, whereas I was brought up on Marc Bolan and David Bowie, and it was like, '*Do they actually come from Mars?*'"

The words there, in 2006, of then-noted-internet-phobe Noel Gallagher. People scoffed at the time, called him a granddad and a luddite. But as we head into 2012 – even he now armed with an iPad – it seems you cannot move online for people fretting about the death of mystique, and a lot of the time it's people who only months previously were gleefully lifting lids. *The Guardian* for example: in April they were "outing" WU LYF after less than 12 gigs and one single as puppets of a renowned creative agency head; by the end of the year they were – in the face of the brutally swift and efficient online demystification of the girl on this week's *NME* cover – bemoaning "what is pop if not a theatre of dreams in which David Jones from Brixton can reimagine himself as a gay alien?"

They were not alone in their Lana/Bowie analogy. *Village Voice*: "Imagine a '69 internet reacting to David Bowie's breakthrough with 'Space Oddity' – a single as mannered, languid, and beguiling as 'Video Games', and a performer as in love with artifice and with plenty of past to dig up. Would his career have benefited from blogs tearing apart his inconsistency and torrents bundling his hit with 'The Laughing Gnome'?"

Answer? He would have done what the trailer park-berthed Lana Del Rey had no choice but to do when quizzed about being plain ol' Lizzie, daughter of a "domain investor" whose adopted identity – or "rebranding"– was the work of a committee of suits, or WU LYF were forced to do when their bandanas were prematurely forced off. He would have protested that he was just a regular guy, who likes dressing up and making music.

It is, for those who like a bit of old-world mystique with their music, a now-very apparent problem. At present, everyone – *everyone* – in music journalism is trying to secure an interview with The Weeknd. He is ignoring the requests, probably because he knows that all he is going to be asked is, whether lines like "*Bring your love, baby, I can bring my shame/Bring the drugs, baby, I can bring my pain*" are really him, or just pretending. Likely of course, he is pretending, and when he *does* do an interview – which he will – he will be pressed endlessly on snippets of found info about his normal former life and just go, "Look, I'm just a regular guy who likes dressing up and making some music."

Why did you say you were a rentboy when you really had a temping job in an office?

Remember how much more exciting Burial was when he wasn't just another beanie-hat-wearing anono-dude crate-digger? Even he, in a "rare" interview, said, "I love old jungle and garage tunes, when you didn't know anything about them, and nothing was between you and the tunes. I liked the mystery; it was more scary and sexy." That was in 2007.

But it's way too late to go back, of course. It's a part of the process. An old interview with the mum of The Vaccines' Freddie Cowan about the £2.5m house he used to live in; Brother formerly playing in an emo band; Tyler, The Creator being revealed as having gone to a very nice school indeed; The Drums' shady past in super-corporate indie types Elkland; Fred from Spector being the son of a guy auditing the Queen's accounts. Nowadays it is standard interview practice to demystify. No-one pre-2004-ish got their past dredged up too much, and even if they were pressed could sidestep it – as Pete Doherty did in the first *NME* Libs feature – with a blasé "the past is such a web of shadows and lies, it's difficult to pinpoint exact dates." All that stuff about living in brothels? It would have been replaced by the boring, dredged-up truth by the time 'What A Waster' had been released. "So Pete," Pete would have been asked over and over until he cracked into the regular guy shtick, "why did you say you were a rentboy when really you had a temping job in an office?"

And it's getting harder and harder, so people are resorting to more extreme measures. It's got to the point where some music industry type rang me the other day, and said he had some band that were gonna "blow my head off". I asked what they were called. He said he couldn't tell me. I asked him to send me some tunes, even if anonymous. He said he couldn't. I asked where they were from, he told me some far-fetched nonsense, which sounded amazing. I asked him to play me a bit down the pho... OK, you get the idea. It ended with me eventually getting a little bit excited, and him saying I could come and watch them practice soon. I will, but really, how fucking good are they gonna have to be to live up to these concocted expectations? Better than any band who are (probably about) a dozen gigs into their "career" ever has been before, that's for sure.

GETTY

Pieces Of Me
GRAHAM COXON

The Blur guitarist on the time he touched Morrissey, loving childish American comedies and why he wishes it was still 1989

My first album
'IN THE CITY' BY THE JAM

"I got it for a quid off my neighbour, and it kind of shocked me a little bit. I was a bit used to their later stuff. I was about 13. I remember some of their stuff from the charts, like 'Start!', but 'In The City' is quite different, it's like pub rock on speed, a bit Dr Feelgood. There's a really good cover of [Larry Williams'] 'Slow Down' on it, and 'I Got By In Time', a really pretty song punked up."

My first gig
THE SMITHS, BRIXTON ACADEMY, LONDON, 1986

"I travelled by train from Colchester with my mates Noah and Adam. That's when I acquired the 'hang the DJ' noose, which I've still got. Morrissey threw it into the crowd. It was an amazing gig, I was right down the front and I managed to touch Morrissey. It was one of their last shows."

The first song I loved
'HOW SOON IS NOW?' BY THE SMITHS

"Every time I hear this, I go back to the party where I first heard it at some sixth-former's house. Then I went out to buy 'Hatful Of Hollow' and put 'How Soon Is Now?' on before anything else. Just the guitars, the big tremolo and that sort of screechy sound is just clever, clever guitar playing."

My favourite book
***STEPPENWOLF* BY HERMANN HESSE**

"I wasn't really a big reader until Damon gave me a couple of books, probably around 15 or 16. He got me into DH Lawrence – every teenage boy should be into DH Lawrence. I think *Steppenwolf* did it for me, it got me into Hermann Hesse too. It really freaked me out, good and proper."

My favourite painting
***PRIMROSE HILL* BY FRANK AUERBACH**

"I really love his paintings of Primrose Hill, they're brilliant. You only know it's Primrose Hill because of what it's called. There's quite a lot of quite violent strokes and a lot of colours you wouldn't associate with Primrose Hill, but obviously there's sky, there's ground, grass and this amazing brown/yellow network of paths. Then there's this mad network of red in the sky, and there are people, so it's figurative but it's very... thick."

My favourite possession
MY GRANDAD'S SPECIAL CONSTABULARY TIN HAT

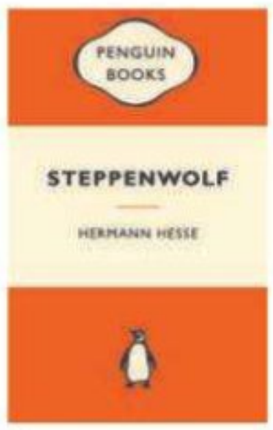
"It's weird, because I'm quite materialistic, not in terms of possessions, but I do have a lot of junk that means a lot to me. My grandad's tin hat from the war is one my most treasured possessions. People were drafted in, like a special constable, you know, he was acting as a policeman during wartime, dashing about in Derby, during their version of the Blitz, which was pretty heavy as well, I'd imagine."

My favourite film
THE SERVANT

"I'm very adolescent when it comes to films. I love *Grown Ups*, the first *Meet The Parents*, I like *Road Trip*, I like the puerile American films. But I think *The Servant* is probably my favourite film. It goes on forever."

My favourite place
ENGLAND

"I'd probably say England, but I'll grow up one day and admit I like other places too. I rode motorbikes through France for a few weeks and I liked it in the middle. I like Parkway [in Camden]. Any place where I can be alone is my favourite place. I like solitude. Unmolested by life, the world, this ever-increasing technological fascism. I wish it was 1989, no mobile phones, just LPs!"



Clockwise from main: Graham's mum just called to tell him to tidy his room; Frank Auerbach's *Primrose Hill*; The Smiths' 'How Soon Is Now?' single sleeve from 1985; The Jam's debut record 'In The City'; "puerile" American comedy *Road Trip*; Herman Hesse's classic 1927 book *Steppenwolf*

FRANK AUERBACH (PAINTING), TOM BEARD

Find more issues at
magazinesdownload.com

THE ULTIMATE MUSIC GUIDE

148 PAGE COLLECTORS' SPECIAL

THE CLASH

'WE AIN'T ASHAMED TO FIGHT!'

CLASSIC INTERVIEWS UNSEEN FOR YEARS

WRITE RIOT!

A NEW LOOK AT EVERY CLASH ALBUM

'IT FELT LIKE A WHIRLWIND!'

EXCLUSIVE INTRODUCTION BY MICK JONES

THE LAST GANG IN TOWN

THE COMPLETE STORY OF THEIR ROCK'N'ROLL REVOLUTION

PLUS BIG AUDIO DYNAMITE | STRUMMER SOLO | SUPERB RARE PHOTOS

£5.99 | ISSUE 8 | UNCUT.CO.UK

5 010791 106008 11

ON SALE NOW

FROM THE MAKERS OF **UNCUT**

UNCUT.CO.UK

VERSUS

Peter Robinson Vs KATY B

This week our Pete put words in the flame-haired singer's mouth – but how will she react?

• For the avoidance of doubt, let it be known that Katy B is not a relative of Mel B

• Nor is she a rebranded Kate Bush in a wig attempting to connect with a younger audience

• NOR is she up for a Brit, which is frankly ridiculous when you think about it

Hello, Katy. This interview is going to follow a very strict format. I am going to put various statements in your mouth and I would like you to respond. For example: "London would be a far better place if I was mayor or had a joint mayorship thing going on with Ms Dynamite."
"Oh my god, I'd be so scared of London if I was Mayor. I'm so disorganised and I don't think I'm a great leader either. I prefer just to go along with things and see what happens. But do you know what? I really I like the Boris Bikes. Except they don't come with helmets! I ride a bike; it's my brother's old red one. Some people would worry about helmet hair but my hair is quite curly and frizzy anyway, so I kind of always have helmet hair."

Two: "Britney Spears showed the world how dubstep should be done with her dubstep-influenced single 'Hold It Against Me'."
"When I heard the first minute of that Britney single I was like, 'This isn't dubstep!' But then it kind of comes in with the bridge bit. I guess she's just sort of embraced it to mix things up a bit. She's been around for, like, 10 years now and it's important for people to move with the times. I don't think it's really a dubstep song, though, it's just incorporated a grimy bassline. If I was going out on a night out with Britney there's this great club night called Forward at Plastic People. You go in and the whole place is completely pitch black, not a single light on. I think she'd like it there."

"The concept of broken records is defunct. For one thing, it's actually quite hard to break a vinyl record. I accept that a corrupted MP3 file might be a more accessible metaphor for the current generation of pop listeners."
"I was in Glasgow doing an interview and they made me break some CDs with a hammer. It was really easy to smash them. I had to wear protective goggles. One of the CDs was the Nicki Minaj album; I remember that one because I like it and I felt bad."

"It's quite rude to keep moving with the lights on, people have got homes to get to."
"I know! The poor security people! I've worked in a bar before and it's very selfish. But once you've had a few

drinks your responsible nature just goes out of the window. There'll be a whole group of us girls going strong on the dancefloor. We can be tragic together!"

"People who smile too much are not to be trusted."
"People who like smiling are great people; we need more of them. But you need to be able to have your grumpy moments now and then, too. I suppose it depends how happy they are; if someone's really intense with their happiness it can be a bit creepy. But if they're genuinely happy and friendly, it's not really a problem."

"James Blake is basically the dubstep Gareth Gates."
"I don't think he'd be very happy with that. He's very serious. Very talented too, of course. He's very tall. He could be a model!"

"I'm not as cool as people think I am. I've actually done some really uncool things in the last month alone."
"I'm not that cool! I ride around London on a bike wearing a helmet and one of those fluorescent jackets. I've got those big flashing lights too! Maybe I should dim them a bit so I'm not riding around like a Christmas tree."

Well, that ends this interview. I like how cycling safety has been a recurring theme. I think you should release 'Cycling With The Lights On' as an awareness-raising song.
"I think we're on to something! I'll get on to Boris with it. Safety is cool. It makes me seem more intelligent."

THIS WEEK'S TOP 20

THE NME CHART

1	6	THE MACCABEES 'PELICAN'	*Fiction*
2	31	ARCTIC MONKEYS 'BLACK TREACLE'	*Domino*
3	15	FRANK TURNER 'WESSEX BOY'	*Xtra Mile*
4	NEW	NOAH & THE WHALE 'GIVE IT ALL BACK'	*Mercury*
5	19	THE BLACK KEYS 'LONELY BOY'	*Warner*
6	NEW	BOMBAY BICYCLE CLUB 'LEAVE IT'	*Island*
7	1	SPECTOR 'GREY SHIRT AND TIE'	*Luv Luv Luv*
8	8	FOO FIGHTERS 'THESE DAYS'	*Columbia*
9	2	NOEL GALLAGHER'S HIGH FLYING BIRDS 'IF I HAD A GUN...'	*Sour Mash*
10	16	LANA DEL REY 'BORN TO DIE'	*Polydor*
11	22	THE SHINS 'SIMPLE SONG'	*Columbia*
12	10	TRIBES 'WE WERE CHILDREN'	*Island*
13	11	DRY THE RIVER 'WEIGHTS & MEASURES'	*RCA*
14	13	FOSTER THE PEOPLE 'CALL IT WHAT YOU WANT'	*Columbia*
15	4	BAND OF SKULLS 'THE DEVIL TAKES CARE OF HIS OWN'	*Electric Blues*
16	5	THE BIG PINK 'HIT THE GROUND (SUPERMAN)'	*4AD*
17	13	KASABIAN 'RE-WIRED'	*Columbia*
18	3	FRIENDLY FIRES 'BLUE CASSETTE'	*XL*
19	NEW	FLORENCE + THE MACHINE 'NO LIGHT, NO LIGHT'	*Island*
20	7	THE VACCINES 'WETSUIT'	*Columbia*

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 RADIO

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

NME .COM

Listen to the Top 40 and learn more about each artist online
7PM EVERY MONDAY AT NME.COM/CHART

KAT STEVENS, ANDY FALLON

NEW TO NME RADIO PLAYLIST

- SLEIGH BELLS 'Comeback Kid'
- THE BLACK KEYS 'Gold On The Ceiling'
- M83 'Reunion'
- HOWLER 'Pythagoran Fearum'

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson

ABOUT TO BREAK

BRETON

The multimedia Massive Attack who want to reinvent practically everything

The lift shafts that once ferried £50,000 bundles and sackfuls of coins? That's where the reverb's created. Accounting? It's now known as the "Aesthetic Wing". Main floor? Now a film studio, remix desk and 'audio-visual autopsy' venue. And the 'murder tent' erected in the call centre upstairs? That's the living quarters, party room, rehearsal space... and the place where the found sounds are combined, where guitar chords and phrases are tossed on the floor and picked up in random order to make foundations for new songs.

This is The Lab, an abandoned bank in Kennington, south London, that's become the home of BretonLABS, the creative wing of film/music/art/home electronics collective Breton. "It's like a ghost squat," says bassist Daniel McIlvenny in a fitting description of the frankly freezing HQ of a group who resemble Animal Collective directing a Ray Winstone movie. Their corrosive and mesmerising debut album, 'Other People's Problems', out March 26, calls to mind a trip-hop Foals stalking Crystal Castles around Berlin and merges the brightest scuzztronic sounds with recordings of subway trains, collapsing buildings, '70s acid stories and, yes, bank vault doors slamming. They had every copy of their first single hand-cut from acetate by a New Zealand vinyl lathe worker and included in their second EP a circuit board that turned into a mini keyboard when you soldered it together. They've made acclaimed short films and produced remixes and videos for Flats, Local Natives, Tom Vek and Temper Trap. For their rare 'gigs' they hunch in hoodies and blast out boggle-inducing visuals.

"We'd never be arrogant enough to say 'here's music reinvented from zero'," says Breton's Warsaw-bred squat scene lynchpin (and creative mastermind) Roman Rappak. "But it starts from somewhere completely mental, like a field recording or the backwards noise of a slamming door. Maybe it'll arrive at something completely reinvented, the more you detach yourself." He pauses, before considering his band's future. "By the time we're 70, the music we're making will probably be unlistenable - but it won't sound like anything else..." ***Mark Beaumont***

TOM OXLEY

Need To Know

FROM: South London, via Warsaw
FOR FANS OF: Foals, Massive Attack
BUY IT NOW: 'Edward The Confessor'
ON *NME.COM*: Go behind the scenes at the bank, plus listen to an exclusive mixtape from the band
SEE THEM LIVE: A UK tour is set for late March
BELIEVE IT OR NOT: The band are convinced their bank has a secret tube stop they've yet to find, where the security men used to deliver sacks of spare change directly into the vaults

No man is an island. Except St Lucia

NEON GOLD PIN HOPES ON ST LUCIA

NYC's acclaimed seven-inch label choose South African electro whiz-kid for their first LP release

RADAR NEWS

Even if you had a time machine and a bumper book of who's who in new music in 2012, you'd struggle to do a better job at hatching a fledgling indie label than Derek Davies and Lizzy Plapinger. The duo set up Neon Gold after Davies saw Passion Pit open for Girl Talk in 2008, with the New York imprint going onto specialise in limited runs of seven-inches from the likes of The Naked And Famous and Marina & The Diamonds. Until now, that is – because the label has just announced a joint venture with Columbia, which will see it move into the albums market.

First on the menu? South African *émigré* and electro-pop whiz Jean-Philip Grobler, aka St Lucia, whose as-yet-untitled full-length is due out on the label later this year. Not only that, but *Radar* can reveal that the label is bringing him over to the UK for his first ever live dates here in May.

Grobler was born in Johannesburg but moved to New York's Williamsburg neighbourhood after studying at Paul McCartney's Liverpool Institute For Performing Arts. Despite his newly hip surrounds, the musician says he's keen to push his music in increasingly pop directions: "Williamsburg has a very indie thing, but it's almost inspired me to go the other way. It's definitely inspired me to make something more immediate... I feel like that's my path."

"Jean's such a quintessentially Neon Gold artist in terms of writing cool, credible pop songs, but also in having this strong aesthetic and vision for the project," says Davies of his new charge.

> ***"Jean [St Lucia] seemed like the perfect signing"***
> DEREK DAVIES, NEON GOLD

"He seemed the perfect first signing for the new venture."

Davies says it was always the label's intention to release albums, but that he and childhood friend Plapinger wanted to finish their studies before settling on a major label partnership. They struck a deal with Columbia in late 2011, and Davies tells us it's full steam ahead for them now – with plans also afoot for showcase tours both in the US and UK in the coming months. ***Alex Denney***

The Buzz

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

1 SWIM DEEP IN LOVE

Teenage heartbreak, unrequited lust, late night internet usage and a dependency on tissues. We all know the score – but most of us probably haven't penned a song in tribute to 'The One' before. Not so for Birmingham's Swim Deep, whose latest tune 'King City' (hear it on *NME.COM/newmusic* now) is dedicated to none other than Warpaint bassist Jenny Lee Lindberg. So what does the lucky lady think about figuring so deeply in the band's desires? Warpaint's PR told us: "She feels very happy that they want her so much to be their girlfriend. Good luck chaps, swim onwards and upwards!" Result!!!

Band Crush

Caroline Polachek from Chairlift on her favourite new act

"One of our collaborators on our new record is Kurt Feldman, who's started a project called Ice Choir. We met online – he had a band called Depreciation Guild and I was listening to music on Myspace, came across that and flipped out, so I wrote to him – "If you'd like to collaborate on anything it'd be a total honour!" So he plays guitar on 'Sidewalk Safari', and I sing on the Ice Choir record. But it's all Kurt's vision. It's pretty amazing."

2 BOY FRIEND'S ALBUM

From love to despair. Boy Friend formed from some ex-members of Sleep Over – the seductive Austin trio whose album 'Forever' was released last September. Debut album 'Egyptian Wrinkle' is their newie – out on Hell Yes! on February 6 and seemingly immersed in lush (but at the same time crushing) heartache.

3 TOWNS

The Weston-super-Mare four-piece are midway through what is their first proper UK tour. They're also fresh from surviving studio time with notably hedonistic-hero and ace former Oasis/Verve producer Owen Morris. Their woozy, boozy new single 'Gone Are The Days' is out on February 20 via Cartoon Records.

4 JULIA HOLTER

CalArts sound artist Julia Holter's beguiling 2011 LP 'Tragedy' was a delicate record of celestial spook, and she's just dropped 'Marienbad', the first song from its forthcoming follow-up 'Ekstasis'. Set in a magical garden, her glorious looped vocal sparkles frankly sound like nothing else at the moment.

5 CLUBFEET'S 'FALL FROM HERE'

Making like an antipodean version of The Big Pink, the Aussie post-gazers' undulating synths hint strongly at a vast, uncharted abyss. The sheer dread in the track is palpable, but for those game enough to venture forth, 'Fall From Here' offers some stunning results...

PIETER M VAN HATTEM WORDS: MATT WILKINSON, LAURA SNAPES, JONATHAN GARRETT

Find more issues at magazinesdownload.com

SCENE REPORT

BEATS AND BANGERS WITH TODDLA T

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

Hello world! Gotta say I'm very exited about this year. 2011 for UK music was phenomenal and 2012 is showing no signs of slowing down. First up, **Elro**. A 22-year-old white male from south Wales isn't quite what comes to mind when you think of UK rap or grime, but this guy is a breath of fresh air. I first became aware of him when he was part of SBTV's now legendary 'F64 Series' – now, he's got people like JME & Jammer as fans. Moving on, **Dismantles**' 'Computize' didn't leave my record box in 2011, so I was intrigued to see what he was going to do next. Then I found out he was 19 and got jealous. Turns out he has just been signed by Shy FX to his Digital Soundboy label, with a single out later this year. It's so refreshing to hear music at 140bpm with a complete new take – its almost like afrojack, but jacked up and on acid. I predict this young Brighton bwoy is gonna pop it off in 2012...

I also think **Juicy J**'s time is now. His recent mixtapes have been backed by big-doggy producer of the minute, Lex Luger, and his clever lyrics complement the beats. Wiz Khalifa's just snapped him up for his Taylor Gang imprint – I hope they won't water him down.

Birmingham native **Lady Leshurr** had big buzz last year, and in the next few months it looks like her fast flow is gonna get even bigger. I think she's looking to be the first crossover female rapper of the recent UK boom. Finally, with Vybz Kartel's recent vacation to a Kingston remand centre on an alleged murder charge, the throne is left vacant for another ladies' favourite within the Jamaican dancehall scene. Best known for his appearance on Kartel's track 'Clarks' (a song about... shoes), **Popcaan** is now stepping out with a crazy hype. Check out 'Clean' to see why... Yooooooooow!

NEXT WEEK'S COLUMNIST: Jack Savidge from Friendly Fires

Toddla's Top 5

ELRO
'Take That Girl To Jethans"

DISMANTLES
'Computize'

JUICY J
'Blue Dream & Lean'

LADY LESHURR
'Lego'

POPCAAN
'Clean'

5 To See

This week's unmissable new music shows

TOY
Shacklewell Arms, London
January 25

TALL SHIPS
Plug'n'Play, Reading
January 27

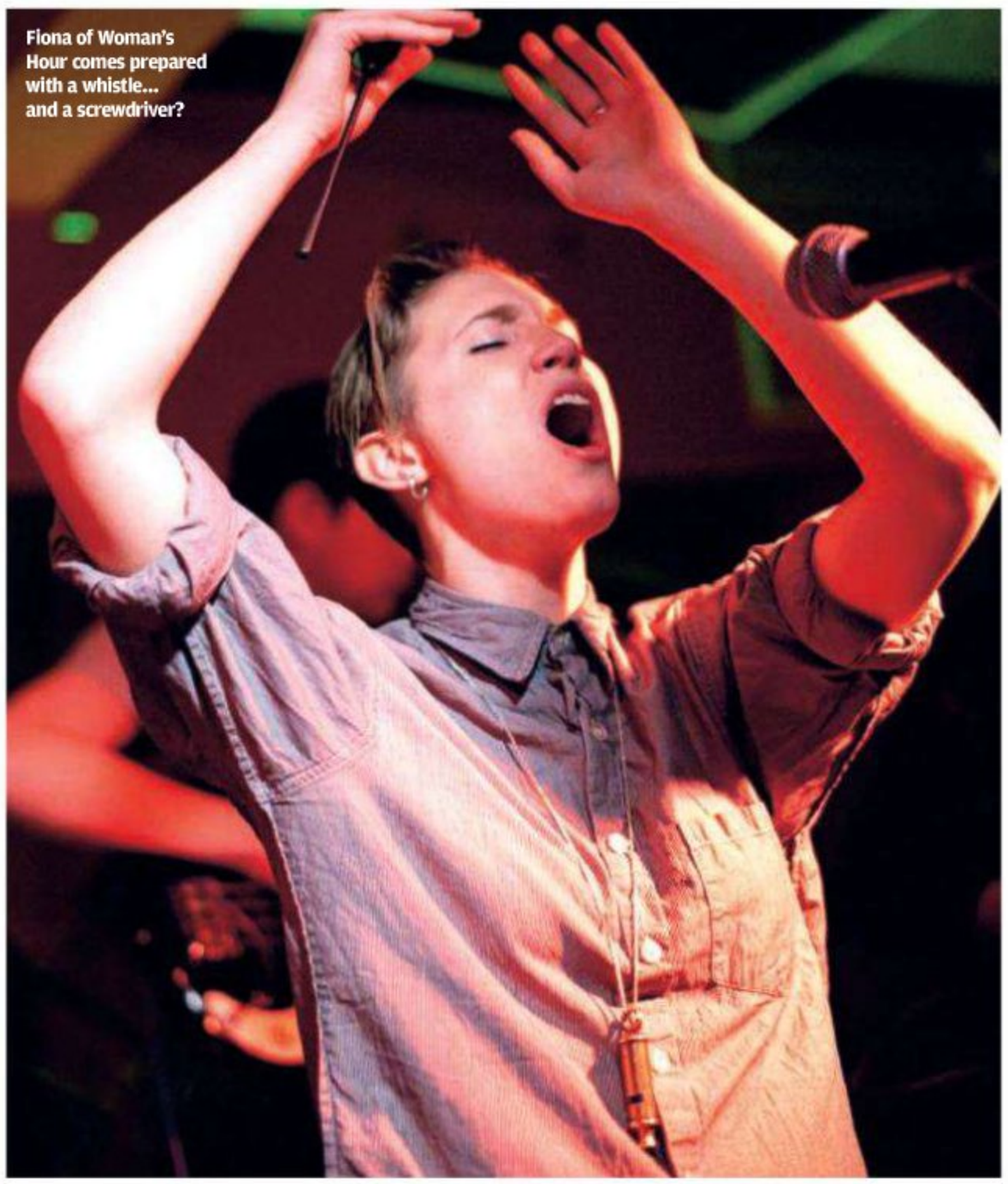
WEIRD DREAMS (below)
Green Door Store, Brighton
January 27

FRANCOIS & THE ATLAS MOUNTAINS
Leaf On Bold St, Liverpool
January 30

LUCY ROSE
Barfly, London
January 31

Popcaan is clearly keeping a *lot* of things under his hat

VICTOR FRANKOWSKI, DAN DENNISON



Fiona of Woman's Hour comes prepared with a whistle... and a screwdriver?

WOMAN'S HOUR/ FILTHY BOY

THE MACBETH, LONDON TUESDAY, JANUARY 10

CAUGHT LIVE

Maybe the thick stench of irony in the Hoxton air has gone to their heads. Maybe Filthy Boy are just really big R&B fans. Whatever the reason, tonight they surprise the hipper-than-thou crowd with a rendition of the chorus from '80s classic 'Just The Two Of Us', lacing it with big chunks of their spiky, macabre, angular sound. It's characteristic of the playful tone that courses through the rest of Filthy Boy's set, albeit not as dark as their own creations.

Lowering his already deep baritone for the exquisitely pronounced spoken word intro to 'Biggest Fan Ever', singer Paraic Morrissey gives us an insight into the twisted world of Peckham's poshest new band. Stinging guitar melodies tangle around his ominous croon as he details his saucy desires and, on 'Waiting On The Doorstep', illicit voyeurism – soft-focus, candle-lit romance this is not.

But before Filthy Boy can turn The Macbeth into their very own den of iniquity, Radio 4 enthusiasts Woman's Hour appear to bring some fragility and light back into the room. After a serene introduction, it's straight into 'Jenni', a sedated take on Vampire Weekend's excitable afropop. Momentum is building when the song comes to an end and then... silence. Backs turned, they illustrate the problem common to bands without drummers – the potential to be completely entrancing is shattered when they have re-program a drum machine between every song.

It's frustrating to watch but some moments pull things back, namely the uncanny metamorphosis of 'Human'. Androgynous singer Fiona Jane switches from sultry murmurs to soaring wails in an instant, effortlessly gliding over the shuffling minimalism that takes its cues from The xx, making the most of silence before building into an earnest, sweeping climax at the song's pinnacle. If only technology wasn't a problem, those intense atmospherics could flow uninterrupted, letting Woman's Hour win us over as the great live band they could so easily be. ***Rhian Daly***

Singer Fiona Jane switches from sultry murmurs to soaring wails in an instant

Ah, hands in pockets – always good for a casual, laidback look

Born to fly: Lana shows off some patriotic spirit

MISSION *Accomplished*

*As the buzz around **Lana Del Rey** goes volcanic with the release of her debut album on Monday, **Laura Snapes** looks beyond the hype at the artist who's rewritten music's rulebook for 2012*

PHOTO: BELLA HOWARD

Popularity algorithms and comment board snark can go whistle: if the weight of expectation carries any significance, then Lana Del Rey is the biggest new artist on the planet right now.

The week before she releases her official debut album, 'Born To Die', it's the biggest selling pre-sale record of 2012 on Amazon UK – selling twice as many copies as Leonard Cohen's 'Old Ideas' (also out January 30) at Number Two – and, according to HMV's Gennaro Castaldo, it will be Number One a week on Sunday. Bookmakers William Hill have given us 1/2 odds on Lana grabbing the top spot, and 6/4 that she fails. 'Video Games' has been in the Top 40 for over 14 weeks, and it was our – and many other publications' – song of 2011 by a country mile. Kanye, David Cameron, Odd Future and your dad all love her, despite the fact that no-one had heard of Lana until about nine months ago. 'Born To Die"s teaser video alone was exciting enough for us to declare recently in On Repeat that the song was a "beautiful riposte" to people calling her a one-hit wonder.

Lana's rise has had its obstacles. Because it has happened in such a concentrated period (despite her trying to make it for nearly seven years, with the LDR push constituting two of those), the controversies loom as large as the successes – the non-issue of whether she's had surgery, trifles about 'authenticity', and repeated poor live showings.

NME witnessed both her first live television appearance on *...Jools Holland* on October 11, and her first UK live show, at Manchester's Ruby Lounge on November 4. In the TV studio, she was visibly nervous, clacking around looking stern and snapping gum – though she pulled off 'Video Games' masterfully. At her own show, she was transformed, the presence of the crowd lending her an easy confidence.

That's taken a knock in recent weeks after an uncomfortable performance on US sketch show *Saturday Night Live*. While its comedy wing has built careers (Mike Myers, Tina Fey, Chris Rock, Sarah Silverman), *SNL*'s music stage is reserved for more established stars (and is notorious for its bad sound quality). Lana was the first musician to play the show before releasing an album since Natalie Imbruglia in 1998. She joked in an interview two days beforehand that she would kill herself if the show went badly.

That's quite an understatement – dressed like a candlestick crossed with a mermaid, and moving just as fluidly as that suggests, Lana rushed through 'Video Games' and hit guttural notes on 'Blue Jeans'. Holding herself as she sang, she looked terrified. Unsurprisingly, that didn't temper Twitter's response. Juliette Lewis wrote, "Watching this 'singer' is like watching a 12-year-old in their bedroom when they're pretending to sing and perform #signofourtimes". Daniel Radcliffe, who presented the show that night, defended her: "I think people are making it about things other than the performance."

French magazine *Les Inrockuptibles* asked Lana whether she ever finds performing pleasurable. "I'm concentrating too much to let myself go," she said. "I'm scared of making a mistake, so I try and control everything."

However, dodgy live showings are merely academic at this juncture. Whether she remains frozen in time as the girl pouting in the 'Video Games' promo, or develops this early maelstrom into a lasting career, Lana is already a bona fide icon. The way that the campaign was waged, from YouTube to the Top 40, will put several band-marketing strategies in the shredder, with new acts hoping to "do a Lana" in 2012. The temerity of posting a high budget *taster video* for 'Born To Die' before the real thing was released demonstrated that the music promo is as creatively important as the song itself. Lana is the perfect emblem – or sacrificial lamb – of the way music is disseminated, dissed and discussed online right now.

And nothing can detract from 'Video Games', still wholly possessed of all its power to floor. It's sad, beautiful and universal, in the way she tries to cling to a moment that can't last. It's the face that launched a thousand ships, making Lana the biggest internet-to-chart sensation since Arctic Monkeys in 2005. Where it goes next is anyone's guess. With rumours that she's getting £50k per appearance for a 12-week festival run – including a stint at SXSW – it's looking like somewhere pretty big.

This is just the start: next Sunday, she won't just be popping corks, but smashing the bottle on the side of a battleship about to set sail for a massive 2012.

Head to NME.COM for our special Lana Del Rey infographic charting the singer's meteoric rise

Turn to the next page for an exclusive Lana interview

A STAR IS BORN
Lana in numbers

20,812,932
YOUTUBE VIEWS FOR 'VIDEO GAMES' AS NME WENT TO PRESS

1
POSITION IN AMAZON.CO.UK PRE-SALE CHART OF DEBUT ALBUM

77
QUESTIONS ABOUT HER ON YAHOO ANSWERS

3
PREVIOUS INCARNATIONS AS A SINGER

112,060
TWITTER FOLLOWERS

12.50
POUNDS – HOW MUCH A TICKET COST FOR THE LONDON SHOW

120
POUNDS – HOW MUCH TOUTS WERE CHARGING FOR THE TICKETS

47,400
DOLLARS PER YEAR – HOW MUCH IT COSTS TO ATTEND HER POSH CONNECTICUT HIGH SCHOOL AS A BOARDER

STYLIST: MELISSA LEVY PHOTOS: DAN KENDALL, DEAN CHALKEY, TOM MARTIN, CAMERA PRESS/ SESSIONS/ EDWARD SMITH

Find more issues at magazinesdownload.com

Find more issues at
magazinesdownload.com

Is Lana hoping for sponsorship deals with Coke and Converse?

"I'M SO NERVOUS..."

In the weeks before she went truly massive, ***Lana Del Rey*** *talked intimately to* ***Laura Snapes*** *about fame, lies and danger...*

It'd be nice to think September 9, 2011 was a more innocent time for Lana Del Rey. 'Video Games' had seeped into consciousness over the preceding months, building anticipation around the YouTube premiere of its B-side, 'Blue Jeans', that morning.

That day, I met Lana in her small, posh west London hotel room. It was a few days before snarky blog Hipster Runoff would publish an "exposé" on her past as Lizzy Grant, daughter of a moneyed family with a shelved album to her name (nothing she had ever denied); a few days before she would play an invite-only secret show at Brooklyn's GlassLands, and then postpone her October tour dates – which had sold out in a heartbeat – until November.

But even on the cusp of becoming the phenomenon she is right now, as her debut album looks set to hit Number One, there was something about Lana Del Rey that suggested she wasn't all that innocent. It was in the way she avoided eye contact, staring at her feet as she tied her vest in knots, awkwardly trying to run her rectangular, baby blue and pink nails through her stiff auburn curls.

We sit around a table in her room, as the TV on the wall displays a

THE RISE *of Del Rey*

OCTOBER 2008
LIZZY GRANT RELEASES THREE-TRACK EP, 'KILL KILL'.

JANUARY 2010
LANA DEL REY RELEASES DEBUT ALBUM 'NEVADA' – IT'S QUICKLY SHELVED

JUNE 29, 2011
'VIDEO GAMES' GOES ON YOUTUBE

OCTOBER 10, 2011
'VIDEO GAMES' B/W 'BLUE JEANS' IS OFFICIALLY RELEASED

OCTOBER 11, 2011
PERFORMS 'VIDEO GAMES' ON *LATER... WITH JOOLS HOLLAND*

Lana in 2009: Never mind the lips, check out that hair!

A distinctly less glamorous Lana onstage in late 2010

home shopping channel hawking ceramic Disney princesses on mute. She speaks like one of them – all wispy "oh my!" cautiousness and beauty queen charm. She asks if I mind her smoking the first of the many long Pall Mall cigarettes she'll get through, saying that her PR man has told her – rather presciently – that people will write about everything you do.

Her nerves are disarming. She often sounds as though she's about to burst into tears – but equally, there's the prevailing suspicion that this could all be an act. For all the accusations that will be levelled against her over the coming months, Lana Del Rey certainly isn't dumb. If you ask her a tricky question, she'll answer through dipped lashes before looking up and forcing you to confirm what she's just said. When I ask her if she's had plastic surgery, she girlishly asks me, "Don't you think I look similar?"

For all the bands that have recently peddled intrigue and mystique in their bid for popularity, none has done it as well as Lana Del Rey – even if she's achieved it unintentionally. Arguably, she would rather remove all doubt and speculation about her past in order to get on with the job in hand; but it's one of the things that's made her such a beguiling pop star from the first time we set eyes on her....

"I'VE BEEN FIGHTING FOR SURVIVAL FOR A LONG TIME" *Lana Del Rey*

***NME*: This must all seem very strange.**
"Strange is the right word. When things go absolutely nowhere for so long, you can tell when the energy is shifting around a project, and in the last two months, I've been, like... is this real?"

'Blue Jeans' went online this morning. Have you been keeping up with the reaction?
"I'm so nervous that I haven't really looked! I feel like the album will walk the line between 'Blue Jeans' and 'Video Games'. It's still really fresh, but glamorous."

You can hear your unreleased album, 'Nevada', online. Would you rather it wasn't there?
"Yeah, it bothers me. The internet's a really good place, but definitely a scary place too for someone when not everything that you've done has been good."

I found Myspaces for your past projects under the names Sparkle Rope Jump Queen and Lizzy Grant & The Phenomena. When are they from?
"Wowwwww! Well. I would say Sparkle Rope Jump Queen was maybe 2008, 2009. I was playing guitar. I actually saw that about three weeks ago, something on Google came up. They're pretty dark. I was just playing into GarageBand."

There are lots of stories about you on the Myspace for Lizzy Grant & The Phenomena – you were a trapeze artist in Alabama, for example.
"Haha! That's not true. That is very funny. I'm a psycho. I was born on the day of the worldly rapture, according to the most famous biblical birthdays. June 21, a Gemini. I did visit [Alabama], but I'm not a trapeze artist!"

With Lana Del Rey, how important is it to tell the truth?
"Very important. Because I don't like to get caught! I was probably 20 when I put [the ...Phenomena Myspace up], no-one was paying attention to me so I was writing whatever I wanted. Even though the project has kinda taken an exotic twist, which I did want, what I say is usually pretty straightforward."

There's a definite change in image between your former projects and now. Did it all come from you? And did it go further than just being aesthetic?
"There aren't many pictures of when I was singing before. They're paintings that my sister had done from photographs. My face actually looks exactly the same as when I was really little. I know everyone talks about my lips, but my lips are my lips, and I've never gotten anything done. Those paintings from photographs, they're taken when I was like 17, 18; the only real difference was that I had short platinum hair. But I don't think they look that different."

Does it bother you that you're being asked whether you've had surgery?
"Well... yeah. I think as a girl, when you work for a long time and you don't really get anywhere, you work on keeping a lot of integrity in your music but then all anyone talks about is your face – it's not something you can plan for. I don't have a new face, I look the same."

What kind of pop star do you want to be?
"In terms of being a pop star, it's not something I've thought about for a long time now, because it was so long ago that I started. Even though I've been singing and writing again for two years, I haven't been on the stage for 16 months. I don't have to be a singer at all, it's not the end all or be all anymore."

Did the idea of being a pop star drive you?
"I wanted to be part of a high-class scene of musicians. It was half inspired because I didn't have many friends, and I was hoping that I would meet people and fall in love and start a community around me, the way they used to in the '60s. I wanted to be recognised as a good singer, and not much more than that."

Did you not have a lot of friends at school?
"I did find it hard to make friends, but it wasn't because of the people, but because I was sort of a cerebral person, an over-thinker. I was trying to figure out a vision for my future that would make me happy."

Danger seems to recur as a theme in your songs...
"I think I've been in more dangerous situations than other people. I am attracted to the dark side, but in the same way that everyone else is. Sometimes the things that are dangerous are because the situations or people are really magnetic and imperfect, but then when the pendulum swings you see the reason things are so amazing is because the situation is really strange."

Any specifics?
"I don't know... It just felt like fighting for survival for such a long time. Having no money, or a place to live, living day-to-day trying to figure out how to keep making music and stay alive. You sometimes find yourself in situations that you wouldn't exactly, uhh, that aren't like, the safest..."

What kind of jobs did you have?
"Basically I did anything on Craigslist. $100 a pop: I would move people out of places, paint houses, wear bike sports jackets for a truck magazine, or NYU students would pay $100 to spend a week doing a film."

Are there some poncey student films about you?
"Well they're not pretentious, but I am terrible! The kids who'd ask me to do it probably thought I looked right, but then we would get on location and they'd be sorry they asked because I'm shy in front of the camera!"

Were you not tempted by a regular job?
"I definitely thought, 'If it's gonna be this hard I'm not gonna be a singer and have nothing'. That would have been fine, but it's only in the last two years that I started getting tired."

Did you ever nearly quit singing?
"In my mind, I was always thinking about it. I stopped playing shows. I definitely didn't wanna be a singer any more after a while."

Turn the page for our track-by-track guide to Lana's album

GETTY, CORBIS, PA

OCTOBER 16, 2011
'VIDEO GAMES' HITS NUMBER NINE IN THE UK TOP 40

NOVEMBER 4, 2011
PLAYS FIRST UK SHOW AT MANCHESTER RUBY LOUNGE

DECEMBER 22, 2011
REVEALS MUSIC VIDEO FOR 'OFF TO THE RACES'

JANUARY 12, 2012
NOMINATED FOR INTERNATIONAL BREAKTHROUGH ACT AT THE BRITS

JANUARY 14, 2012
DODGY PERFORMANCE ON SATURDAY NIGHT LIVE

JANUARY 23, 2012
RELEASES SECOND SINGLE, 'BORN TO DIE'

JANUARY 30, 2012
RELEASES DEBUT ALBUM, ALSO CALLED 'BORN TO DIE'

Find more issues at
magazinesdownload.com

"This lipstick's
a bugger to
get off your teeth..."

BORN TO DIE TRACK *by* TRACK

Clockwise from top left: the 'Born To Die' teaser; the 'Blue Jeans' video; the 'You Can Be The Boss' clip; the 'Video Games' promo

BORN TO DIE

The album's fatalistic second single won a fan in Kanye West, who tweeted nine screenshots from its dramatically high budget video (tigers! Parisian churches! Tattooed hunks!) before simply tweeting, "LANA...", with a link to the clip.

OFF TO THE RACES

Put down that shearling overcoat: a trip down the dog track certainly isn't on Lana's agenda. Instead, this playful number sees her giving a dangerous lover the slip, pegging it from LA's legendary Chateau Marmont Hotel to swank New York bar Cipriani's via hardcore NY jail Rikers Island. That's nearly 2,500 miles; no wonder she sounds all light-headed.

THERE'S A SENSE OF DESPERATION AS SHE BELTS OUT, "I LOVE YOU HONEY"

BLUE JEANS

Mafia boy clearly got bored of Lana leading him on a wild goose chase – on 'Blue Jeans', he's scarpered, "*caught up in the game*". Lana recently said, "I don't do drugs any more," making the gangster drama of 'Blue Jeans' that bit more real. Beyond the album version, Odd Future's Syd Tha Kyd's remix lends it a fitting opiated haze.

VIDEO GAMES

It's coming up to nearly *nine months* since 'Video Games' originally went online and, despite having since achieved a level of ubiquity that makes Adele's 'Someone Like You' look like a fleeting fancy, those spare, mournful piano chords and her husky promise/plea of "*It's all for you*" still carry a hefty emotional whomp.

DIET MOUNTAIN DEW

"*Let's take Jesus off the dashboard/Got enough on his mind/ We both know just what we're here for/Saved too many times*": poor old Jebus, crushed under Lana's stilettos while she and Clyde hit the road with what sounds like an old All Saints B-side on the stereo.

NATIONAL ANTHEM

LDR's adept at mixing so-called high and low culture references, fetishising Hollywood trashiness while quoting Francis Ford Coppola in interviews. This nonchalant, massive-sounding song shows off both those sides: wry lyrics mock summers in New York State's fancy Hamptons (a lifestyle she grew up with), while lines like, "*Summer's in the air and baby, heaven's in your eyes*" are triter than trite.

DARK PARADISE

This power ballad shows again that the lady will not be told: "*Everybody told me I was stupid because/You were bad, you were wrong/And I knew it*". Like 'Born To Die', this feels as though it could have come from a Christopher Nolan *Batman* film, all torrid romance and portents.

RADIO

"*Now my life is sweet like cinnamon*", Lana croons on this sickly fairytale of a song about escaping for LA. Now, either she's being ironic – have a dab of cinnamon, and see how gross it tastes – or LDR hasn't got her Nigella on in a while.

CARMEN

At the time of writing, no-one's heard this song, so we've thought of some Carmens it could be about, such as Hollywood filmstar Carmen Miranda, who had a heart attack while performing on NBC TV series *The Jimmy Durante Show*. She didn't cop it there and then – however, as *Saturday Night Live* showed, if anyone knows how it feels to die on stage, it's Lana.

MILLION DOLLAR MAN

Here, Lana adopts a voice that makes her sound about 60, braying, "*One for the money! Two for the show!*" like an old lush being dragged away from a hotel bar piano. There's a sense of desperation as she belts, "*I love you honey, and for the last time/I swear, I'm finally ready to go*".

SUMMERTIME SADNESS

"You're gonna fucking like this one when it's on the record," Lana crowed after playing it in New York last month. It's not the most exciting song here – all choppy strings with lyrics about another breakup – but it has a sense of victory and pride that a few of her other songs lack.

THIS IS WHAT MAKES US GIRLS

According to LDR, what makes girls girls is their propensity to ditch their pals at the first sight of a hunk. Speak for yourself, lady. However, this dreamy closer is the first time that LDR discusses relationships with anyone but dudes. Here, she's *My So-Called Life*'s Angela Chase led astray by Rayanne Graff, *Twin Peaks*' Audrey Horne competing with Laura Palmer – as ever, it all ends in tears...

"GIVE THE GIRL A BREAK!"

The latest opinions about Lana flying around

NOEL FIELDING

"You hear about Lana Del Rey all the time and you think 'Wow, it must be amazing'. Then I saw it and just went, 'Oh it's like Nancy Sinatra or something'. I like more mental, crazy music. Or something that's more theatrical, it's a bit too wishy-washy for me. I was just a bit disappointed because everyone was talking about it like it was this unbelievable thing and then you're like, 'Oh is that it?'"

WAYNE CARTER NME.COM USER

"I don't really get the 'can't sing live' criticism. Pop music is full of people who can't sing live (Britney, Janet Jackson and so on). If you take a good listen to the tracks released so far, they are really good. Also, it's nice to see a pop singer doing more than taking their clothes off to get noticed."

DEREK MILLER SLEIGH BELLS

"I like her music. It's pretty obvious that she's potentially rushing into things and taking on too much too soon – or at least, whoever she's working with is pushing her in that direction. But I respect how far she's worked in pushing it. The amount of shit that's been slung at that woman, people should be ashamed of themselves. That shit chips away at you. I wish her all the success in the world."

SAMMY INGHAM NME.COM USER

"Amy Winehouse is regarded as one of the best talents in the last decade. You're telling me she was consistently great live? Give the girl a break. And a chance."

REX FEATURES

Anger management: Rou Reynolds

Find more issues at magazinesdownload.com

"THE WORLD IS ON THE BRINK OF COLLAPSE..."

***Enter Shikari**'s Rou Reynolds is angry. As the band's new album smashes the charts, he tells **Mike Williams** why rage and rebellion are the only responses to the state we're in today*

PHOTOS: ANDY FALLON

When Enter Shikari frontman Rou Reynolds moans that "no-one even knows what politics means anymore. It's just a switch off for kids. It's old men bickering about budgets. It's boring", he's not being apathetic. For Reynolds, it's all about terminology. *He* prefers the word "issues". The band's third album, 'A Flash Flood Of Colour' has just gone in at Number Four. The most overtly political record released in the UK since PJ Harvey's Mercury Prize-winning epic 'Let England Shake', it's a cauldron of anger, bile and militant hope that elevates them above the Pendulum-meets-screamo rave-rock of their previous efforts and into the realms of A Band That Matters.

"Most music is just completely soulless, pointless and homogenised," he insists. "We've embraced something else. For us it's a digression of where we come from and what motivates us to write music. That's not saying I had some horrible childhood of being oppressed my whole life [he lives on an elegant but quirky street in the nice part of St Albans and makes no bones about his comfortable middle-class upbringing], but there are certain points that have just solidified those views and now I simply couldn't write about anything else. I'd feel like I wasn't fulfilling the position that I've got myself in, whether I want to be there or not."

So what makes Rou Reynolds so angry? Well, pretty much any example of social injustice, from mass unemployment ("People want to feel important and you can't feel that when you're on the dole or completely skint looking for a job") to the media's portrayal of protesters ("It's inaccurate, though I'm sure people shitting in St Paul's didn't do any good") and Rupert Murdoch's crooked empire ("When you have one person controlling that much they're going to push their own agendas. Anyone can see how ridiculously biased Fox News is"). And what makes him unique? He's a young British man in a successful rock band who is unafraid of alienating his fans by talking about the issues that matter. "Our generation and the next ones are going to be the ones who decide whether we self-destruct as a species," he says pointedly. "So I feel quite comfortable being on this side of history."

"OUR GENERATION WILL DECIDE WHETHER WE SELF-DESTRUCT AS A SPECIES"
Rou Reynolds

RAGING AGAINST THE MACHINE

***NME*: People have called you the UK's answer to Rage Against the Machine. Did you listen to them a lot when you were younger?**

"Yeah. Even though I couldn't relate to what [frontman Zack de la Rocha] was going on about because he was speaking too fast and said too many big words, I still felt that he was singing with a lot more passion and energy than anyone else in the charts. And Tom Morello is one of the best guitarists around, so it's amazing even to be talked about in the same sentence."

Whenever there's any kind of protest happening, sooner or later Tom Morello will pop up as the music world's spokesman. Do you ever see yourself being that guy?

"Yeah, I've done that. I DJed at Occupy [at St Paul's Cathedral, London]. I think supporting anyone who has been oppressed by the system is a big thing to ▶

Find more issues at magazinesdownload.com

Find more issues at magazinesdownload.com

do, making them feel that they do have a voice, and support. Because everywhere they look they're getting pepper sprayed or being branded a criminal."

Why do you think most people are there?
"Everyone's got their own triggers that push them over the edge. You look around now, the amount of crises we've got: economic crisis, the impending energy crisis, poverty crisis, health crisis, it's never-ending. Everything seems to be progressing, whether it's the progress in medicine and health or whether it's the progress in technology or the different ways we can produce energy, it's becoming so vast and amazing. But the only thing that isn't progressing is the way we structure society. It's archaic. Most of the values that we have were made hundreds of years ago and we very rarely step back and think, 'OK, why the hell are we still doing this?'"

Tom Morello told *NME* recently that if Rage formed now, there's no way they would get signed. Is that how you feel?
"I'd like to think that a band speaking out against oppression or whatever wouldn't not be signed because the record company feared that point of view. There certainly aren't many bands that I know of that are coming up doing those things. Again, maybe that's because there aren't the bands influencing them."

Should more bands take a stand and speak out about the issues they believe in?
"I certainly wouldn't want to force it upon other bands. More often, that can do more harm than good. Once I started getting to grips with Rage Against The Machine's beliefs, I thought that was fucking cool. That's the coolest thing there is. The only sort of repression I started to feel, on a very local scale, was when our council stopped us promoting little punk shows at our local youth club. There was no logical reason. It got kids off the street, it was something positive, it was culture, it was music and there was no reason to shut it down but they did. That, I think, immediately triggered a very big disrespect for authority for me, personally."

Gang of four (l-r): Chris, Rory, Rob, Rou

The London riots, August 2011

Tom Morello visits the Occupy camp

TIME FOR CHANGE

You're heavily involved in something called The Zeitgeist Movement. For the uninitiated, can you explain what it is?
"It's probably easier to say what it isn't. It's not a political movement. It's basically an awareness movement that encourages and promotes different ways of thinking. The basic premise is just to live sustainably. Everyone knows that oil is running out. If you were an alien species coming down and analysing us you'd be astounded at the short-term thinking. Capitalism reinforces values that are incredibly short-term and very selfish. There's no room for community in capitalism, there's no room for unity and there's no room for progression."

How does this help a skint 18-year-old?
"It helps understanding. You've just come out of school and you've got all this immense pressure from your family and your friends to get a job or to get a place at uni. You've just gone through an education system where you're forced into what you want to learn. You've come through that, you've been beaten down. People are asking you, 'Well, what do you want to be now, what do you want to do?' as if there's one thing for the rest of your life that you want to do. That's just insane in itself. People are inquisitive naturally, that's the most intrinsic thing to anyone, and that's what capitalism completely prevents."

"CAPITALISM REINFORCES VALUES THAT ARE SHORT-TERM AND SELFISH"
Rou Reynolds

ROU PREDICTS A RIOT?

What was your opinion of last year's riots?
"It was just horrible to see, but that's what happens when you make a certain sector of society completely hopeless. People feel so disconnected from their community. They have no respect for their surroundings, so they just go out and trash whatever. The psychology of mob mentality has a lot to do with it. Get in with your mates, one of them does something, one of them wants to up him and before you know it it's a riot. The worst thing was the way it was dealt with. It's the system that made them feel either that disconnected or mindlessly angry. The cause wasn't even talked about, let alone looked at."

Did you see it coming?
"I don't think I could've predicted it. But the general trend is just going to be like that and this year I'm sure we'll see all sorts of new levels of unrest. That's the way it's going to go. As energy prices get higher and higher, the more scarce the resources become, people are going to get their trigger points and they're going to start thinking, 'I can't deal with this, what the hell am I supposed to do, I can't get a job'. 'Economy', if you look it up properly, derives from a word that means 'management of a household', and if you think of the world as a household, we're not managing it in any sane way at all."

The first track on the record, 'System', makes an analogy about a house sitting precariously on the side of a cliff. Is this where that comes from?
"Yeah, it literally is. It's not going to be long... there's going to be some huge collapse."

WAR! WHAT IS IT GOOD FOR?

Have you ever attempted to write something as powerfully anti-war as 'Stalemate' before?
"No, that's definitely the most overt. You can't listen to that song and not realise what I'm talking about. War is one of the biggest moneymaking businesses in the world. The other day I saw a story about a missile that could reach anywhere on the planet within 20 minutes. I think it was Einstein who said, 'Our technology has exceeded our humanity', and that's exactly the thing. We are not civilised as a species; we're still murdering each other in the most barbaric ways ever."

In the US, army recruitment drives target unemployed communities. With youth unemployment at record levels, can you see that happening over here?
"I remember having a lecture by the army at school and it was a very similar thing. It's portrayed as really amazing, life changing, getting to travel, see the world. They don't encourage you to think in a personal way about your missions. Don't think about it, just do it. On the Warped Tour they had recruitment for the US Marines. They had a picture of a marine jumping out of a plane. 'When we stagedive, it's from 40,000 feet!'. They're going right to the heart of the kids."

ANDY FALLON, ANDREW WHITTON, GETTY

If only all party conferences could be like this

Do you think most young people in Britain feel quite hopeless?
"Yeah, everything seems to be against you. I'm so lucky that I get to live off playing music. I don't know what I would do if I wasn't doing this."

When you chat to young fans at gigs, what are they angry about?
"They just say, 'What the hell am I going to do?'. I've chatted to a few people who have actually said that they're thinking of joining the armed forces. Some people just don't have a choice and it's just horrendous."

CULTURE VULTURES

What do you think of *Made In Chelsea* and *The Only Way Is Essex*? Harmless fun or endemic of the way society has gone wrong?
"When someone is put on a pedestal for no reason, and they think they deserve it, it reflects the utter mind-numbing state of a lot of sections of our society. It's ridiculous that we find that entertaining. I don't really watch much TV at all and I don't feel I'm missing out."

Did you watch the royal wedding?
"Yeah, I had a debauched day. Most of my friends came to my house and we played ridiculous drinking games while watching the ceremony."

Did you have to neck a shot every time someone was caught looking at Pippa Middleton's arse?
"No, we didn't have that one! We would just shout different things when Prince Philip was on screen and we'd have to drink. It was just ridiculous. I don't really have any interest in the royal family."

Do you think the monarchy should be abolished?
"There are two ways of thinking about it. There's the argument that it brings tourism and that it's actually good for the country. I see that, but it's very old. They don't really do anything nowadays apart from look good on a coin to someone in another country. They don't really serve a use so, yeah, just get rid of them."

24-HOUR POLITICS PEOPLE

How do you feel about 24-hour rolling news? What kind of effect does this have on people?
"You can think about it in two ways, the negative being that there's a danger that people can grow up within this mad world and think it's normal."

Did you watch the footage of Gaddafi being shot?
"Yeah, it was horrendous. No matter what the guy had done, there is no justification for that. If anything, you want to know his reasons for doing the things he did so someone wouldn't come and do them again."

Do you think that 2012 could potentially be an even more mental year than 2011?
"I would probably put my money on yes, but it's the same as, say, climate change. This year we might have a year of normal weather, but the general trend is that it's getting worse and worse and I think that's the same with uprisings and people being pushed that one bit further."

A FLASH FLOOD OF COLOUR

The details

THE BAND

ROU REYNOLDS: Vocals/synths
RORY CLEWLOW: Guitar
CHRIS BATTEN: Bass
ROB ROLFE: Drums

DETAILS

RECORDED: Summer 2011, Pattaya, Thailand
Rou: "It's like Amsterdam. Strip bars, a lady boy bar, nightclub, it's just so intense!"
UK CHART POSITION: Four

KEY LYRICS

"I can speak for everyone when I say we're sick of this shit"
'Ghandi Mate, Ghandi'

"Fuck all borders and fuck all boundaries/ Fuck all flags and fuck nationalities"
'...Meltdown'

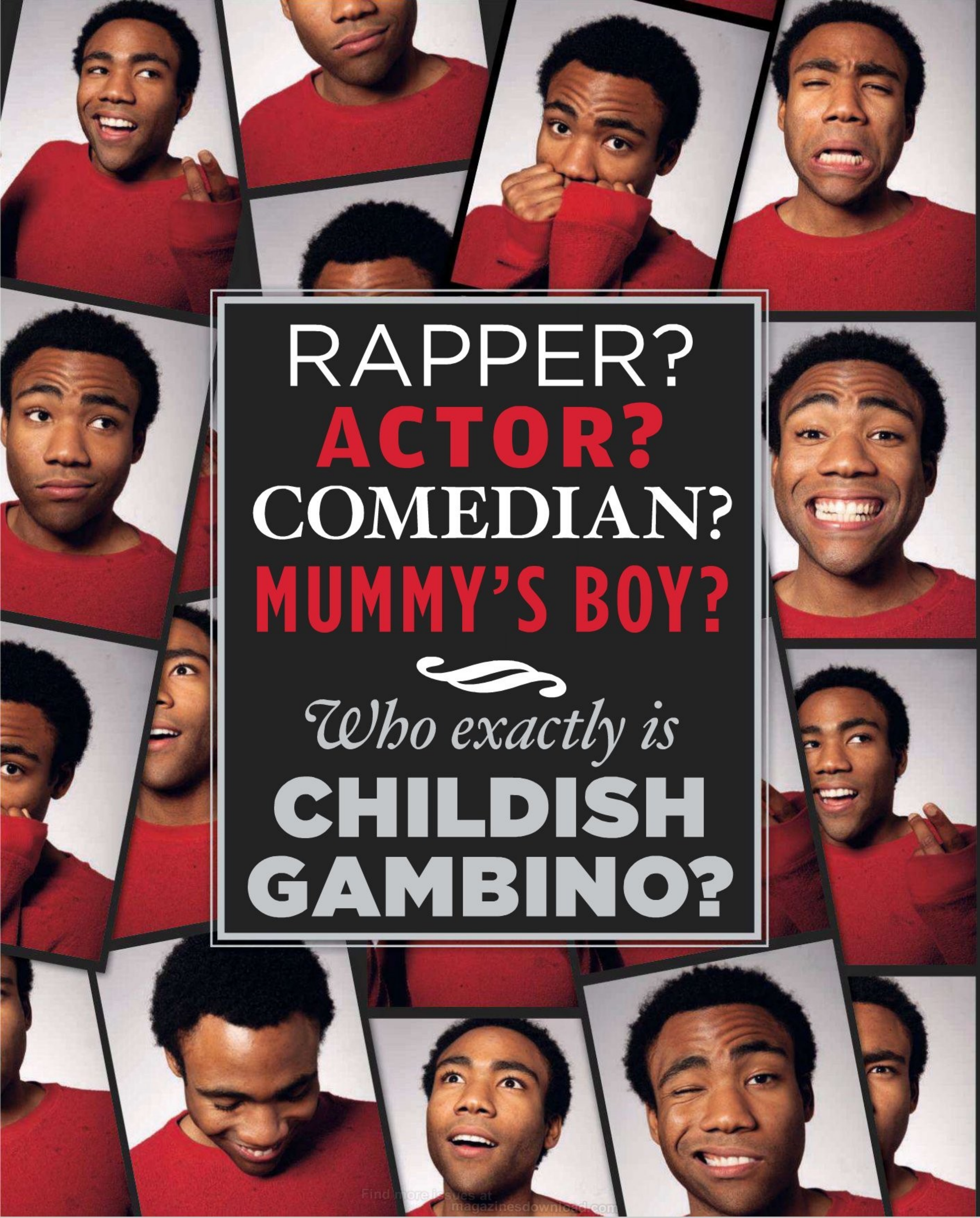
"Yeh back to the drawing board boys/Accept nothing short of complete reversal, dig deep"
'Arguing With Thermometers'

UNITED WE STAND

What do you want people to take away from the album?
"Hopefully it makes people feel powerful and feel unified, like they're not really alone if they're sitting there thinking, 'What the fuck is going on with the world?'. They're not the only ones. Unity has always been the central theme of our music. At the end of the day we want to live, love and that's it. There is nothing more powerful than that, really. I guess that's why it's such an angry record, because you can't just do that in this current climate."

What would you say to someone who comes up to you after the show and says, 'I like what you're saying, but what the fuck am I going to do with my life?'
"We're not an NGO (non-governmental organisation), and we can't offer anyone a job. I can't physically do anything, but I can give them positivity, confidence and just point out where the problems are and what can be done differently. All that needs to happen is that that kid needs to go and tell his friends to check this out and then they tell their friends. Not us as a band, but the solutions. When you get critical mass, that's when you get your revolutions."

Watch an exclusive on-the-road video with Enter Shikari at NME.COM/video



RAPPER? ACTOR? COMEDIAN? MUMMY'S BOY?

Who exactly is

CHILDISH GAMBINO?

Find more issues at magazinesdownload.com

He's a stand-up star and US TV heavyweight, but is Donald Glover, aka ***Childish Gambino****, really serious about hip-hop?* ***Emily Mackay*** *finds his rapping to be no laughing matter*

PHOTOS: MATT SALACUSE

If we told you that one of our favourite new rap albums was written by a comedian who's also an actor and writer for some of the most popular Stateside comedy shows, you'd probably heave a heavy groan in anticipation of more fratty, Lonely Island-style LOL!-rap in the vein of 'Jizz In My Pants'.

Twenty-eight-year-old Donald Glover, though, is no hip-hop joker. 'Camp', Childish Gambino's debut album proper after a series of self-released mixtapes, is a dazzling, arresting, witty, clever collection of mainstream, poppy hip-hop, packed with the biggest rap tunes since 'Watch The Throne'. And while Donald's a dab hand with wordplay ("*It's Childish Gambino, homegirl drop it like the Nasdaq*"), it's anything but an easy laugh.

Although he's best known in the US for playing lovably dense frustrated football player Troy Barnes in NBC's *Community*, a hysterically good sitcom about a group of misfits and dropouts making their way through community college (sort of like *Spaced* set in a polytechnic-cum-mental asylum), 'Camp' presents a very different side of Donald. If you look beyond the showbiz pedigree and shiny hooks you'll find a divided man wrestling fiercely and fascinatingly with his identity. He may have studied at the same arts faculty at New York University as Lady Gaga and written for US comedy queen Tina Fey's hugely successful sitcom *30 Rock*, but the opening track of 'Camp', 'Outside', takes you back to a tough upbringing in Stone Mountain, Georgia, where Donald's parents worked nights to make ends meet for their kids.

It sets the context for a fractured persona that flits between poles of working class and middle class, white culture and black culture, brash confidence and self-loathing, humour and pain, relating how his mother was once held up at gunpoint while working at a chicken store, and then came home and made dinner as if nothing had happened.

"She's a tough lady," he says, joining us for a distinctly Southern-flavoured breakfast of biscuits and gravy in a cute-as-can-be café in the Bowery area of New York. "Yeah, I grew up really poor. I mean, my parents are still really poor, they're living in Atlanta, in an old house... We had six kids and shared beds. I was on free lunch, all that stuff. But my parents were really loving, so that's all that really matters – but I guess over here if you have two parents you're rich! No-one has two parents anymore..."

Or, as he puts it on 'Hold You Down', "*This one kid said something that was really bad/He said I wasn't really black because I had a dad*". 'Camp' relentlessly savages such assumptions about what 'real' black experience is, as on 'Firefly"s "*Man you act too soft/Fuck you! I'm from the projects/My mom was just workin' to give me options/No live shows, 'cause I can't find sponsors/For the only black kid at a Sufjan concert*".

Not everyone's been sympathetic to Donald's inner wranglings. One US magazine featured him in a 'Dudes you're supposed to care about (but really don't need to)' article, while one influential, indier-than-thou US site accused him of creating a "fake outsider persona", making the argument that the variety of post-gangsta, post-Kanye rap and the recent crossover of indie and hip-hop rendered his identity crisis invalid.

Donald nods wearily. "I was talking to my brother about that... he was like, 'Oh, so Jay-Z and Beyoncé went to a Grizzly Bear concert, that means there's no more racism!' It was the same as when Obama got in. 'There's no more racism and kids don't feel that way anymore!' Well, it's still there! Those kids exist... I ran into a friend of mine who came to one of my shows, I said something and his eyes lit up. [I said] 'When I'm onstage I want to make people feel like anyone could do this.' He was like, 'That's how I felt! I felt like I could have done that', and I'm like, 'That's the point!' I feel like I am kind of *everybody*, I did what most kids do. I tried to do well in school and work hard, stuff like that – that's not a story that gets told a lot 'cos a lot of people feel like they're boring. I don't think it is boring, because those kids that are angry or upset are like everybody else, trying to figure things out."

> *"I'll fail if I try to be cool. I'm cooler for not trying"*
> **DONALD GLOVER**

For Donald – who plays his first UK shows this week – his lack of cred compared to the likes of A$AP Rocky or Odd Future is not so much a problem as a conscious decision. As he puts it neatly on 'Backpackers', "*I'm lame as fuck homie/But I rap like these niggas ain't got shit on me... Fuck the cool kids, not Chuck Inglish/But people who think that hatin' on me makes them distinguished*". Although his mixtapes show a wide-ranging musical taste, as on 'I Am Just A Rapper"s mash-up of the likes of Sleigh Bells, Yeasayer and The Knife, he intentionally set out to make 'Camp' as accessible as possible.

"I will fail if I try and be cool," he laughs. "I'm way cooler when I'm not trying. And cool shit isn't cool forever. You wanna know who the coolest rappers are? Fucking Tupac and Biggie... and they're dead. They died when they were, like, 25, that's why they're still cool, 'cos they can't get old..."

'Camp' is more concerned with connecting than being credible. "*I know you hate me 'cos your little cousin play me out*," Donald mocks wryly on 'Bonfire', concluding "*Rap's stepfather, yeah you hate me but you will respect*". "*Uncool, but lyrically I'm a stone cold killer/So it's 400 blows to these Truffaut niggas*", he boasts brilliantly on 'That Power'.

"I made an album for the 13-year-old me," he explains. "I wanted to start right at the beginning so that I could grow with my audience. I wanted it to be very accessible, and I knew some people would hate it because of that. I also think the people who like my stuff don't actually like themselves that much. When I was 13 I was like, 'Oh, I'm the worst!' I used to get acne and I didn't like myself. Sometimes I still don't like myself and I think the album helped me see that. You put so much emphasis on what other people think of you. It's just like, 'Why do we do that?'

"My experience is a very specific thing, which is why I'm surprised that it's doing well. Because this is me kind of Woody Allen-ing myself, it's like *my stuff*. I feel better about myself. I think that's why once you get older [you get more confident] – like, older people don't give a fuck, my grandparents don't care. As you get older you care less and less about what people think about you because you realise that you're not going to change."

And we wouldn't want him to. Heard the one about the comedy rapper who's so good it's not even funny? It's the joke that keeps on giving.

Funny face: Donald's best comedy moments

30 ROCK

Donald: "I play a gay kid in the season finale of the third season of *30 Rock*, and Tracy calls me out and is like, 'Everybody be yourselves, and I'm talking to you obviously, gay kid'. I was like, 'What, no!' But it was very gay... it was very funny."

Community service

COMMUNITY

"This hasn't aired yet, but there's a scene where Abed and Troy walk into a study room and there's a baby sitting there. We're like, 'Oh my God, a baby', and I go, 'Well, I guess we'll have to take care of it' and have a huge domestic. Then the mum shows up and takes the baby."

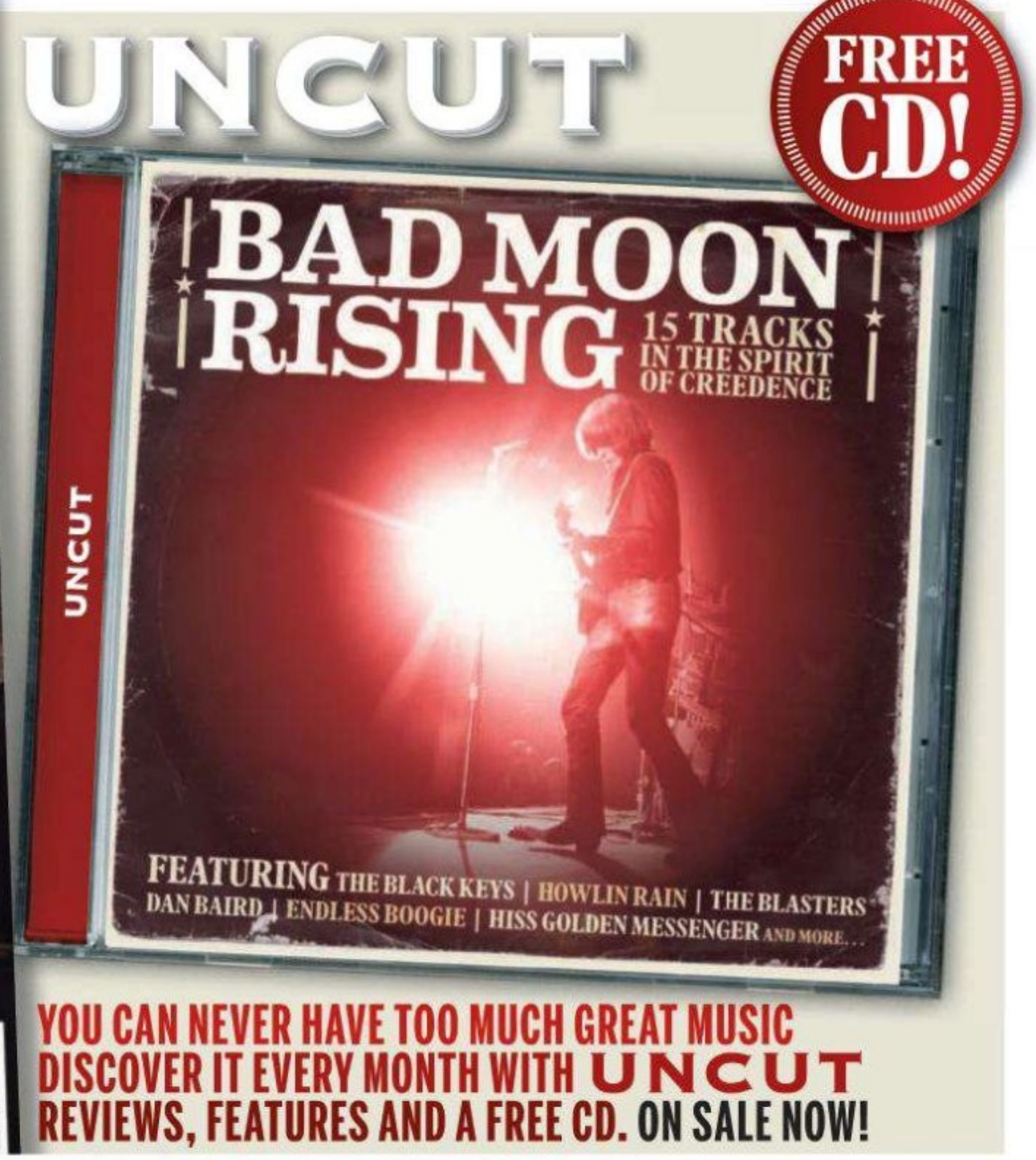
DERRICK COMEDY

"My favourite sketch is 'WQXR: The Cool Breeze', where wolves are taking over the earth and we're in the radio station pretending it's not happening. They just keep doing that thing the way announcers talk: 'Intelligent wolves are taking over and killed all our friends'."

Stand up fella: Donald onstage

STAND-UP

"There's one sketch where I compare Aids to children. Like, right now I'd rather have Aids than have a baby, because they're not that different anymore. They're both expensive, you have them both for the rest of your life, and once you have them you can pretty much only date other people who have them."



UNCUT.CO.UK

Find more issues at magazinesdownload.com

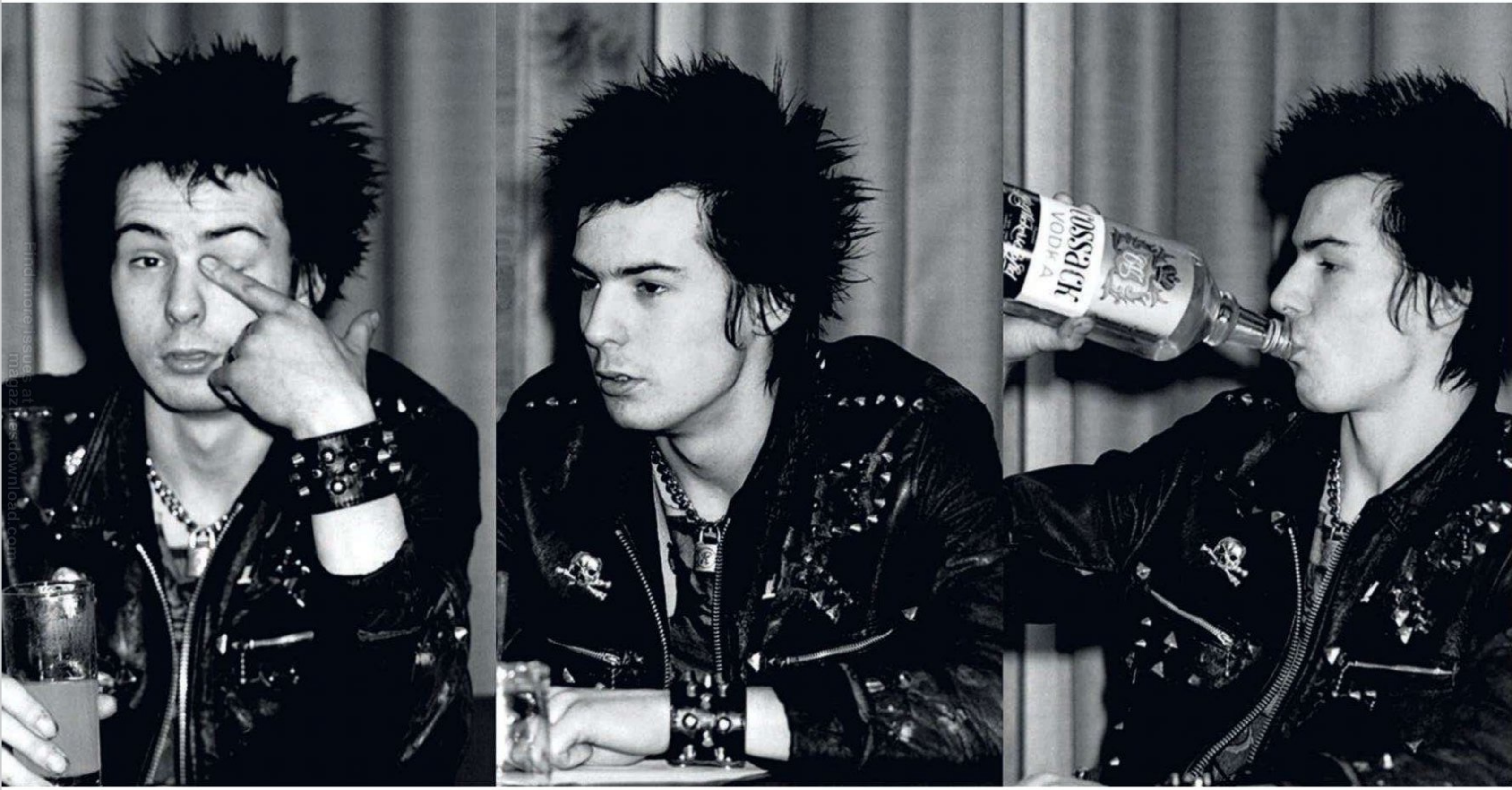
NME

SYD BARRETT

Photo © Barry Plummer

THE DAY THE MUSIC DIED, PROUD CAMDEN, UNTIL MARCH 4 2012, WWW.PROUDONLINE.CO.UK

NME



Find more issues at mapsdownload.com

SID VICIOUS

Photo © Peter Gravelle

THE DAY THE MUSIC DIED, PROUD CAMDEN, UNTIL MARCH 4 2012, WWW.PROUDONLINE.CO.UK

NME

NIRVANA

Photo © Steve Double

THE DAY THE MUSIC DIED, PROUD CAMDEN, UNTIL MARCH 4 2012, WWW.PROUDONLINE.CO.UK

NME

BOB MARLEY

Photo © Ian Dickson

THE DAY THE MUSIC DIED, PROUD CAMDEN, UNTIL MARCH 4 2012, WWW.PROUDONLINE.CO.UK

www.nme.com

GET NME DELIVERED TO YOUR DOOR EVERY WEEK!

WWW.NMESUBS.CO.UK/IMELD

OR CALL 0844 848 0848 QUOTING CODE: 13F

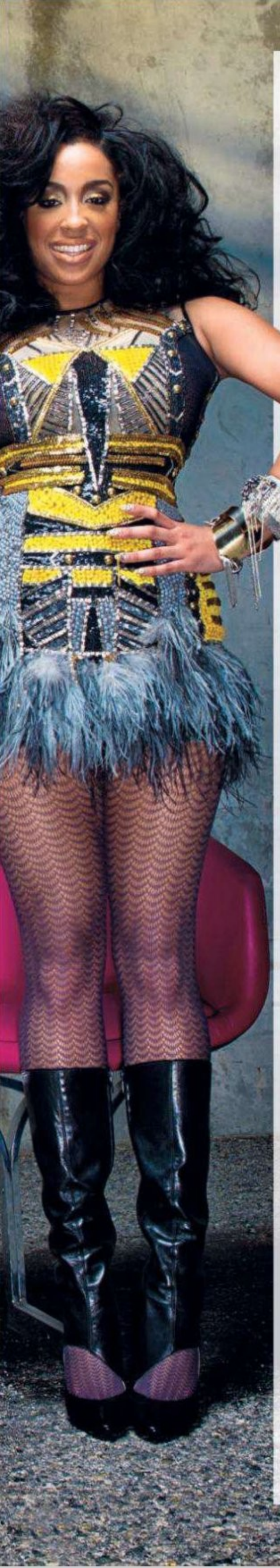
OFFER ENDS 01/02/2012. *PAY JUST £18.95 EVERY 3 MONTHS BY DIRECT DEBIT SAVING 38% OR PAY JUST £79.55 IN A SINGLE PAYMENT BY CREDIT/DEBIT CARD SAVING 35%. FOR FULL TERMS AND CONDITIONS CALL 0844 848 0848. FOR ENQUIRIES OR OVERSEAS RATES CALL +44 (0)330 3330 233 OR EMAIL IPCSUBS@QUADRANTSUBS.COM

SCREW YOU, SIMON COWELL!

"OUR BRIEF WAS TO CAUSE HAVOC. WE WERE LIKE, 'WE CAN DO THAT'"
KARIS

Destiny's wild (l-r): Karis, Courtney, Alexandra

Find more issues at magazinesdownload.com



Who needs X Factor when you're a bunch of gobby rude girls who wannabe bigger than The Spice Girls? Not **Stooshe**, *as they tell* **Priya Elan**

As midnight approaches on a Friday at London's Imperial College students' union, all hell is breaking loose. Two male students who were, 10 minutes ago, demolishing a tower of brightly coloured shots now look like they are close to collapsing into each others' arms. A couple ridiculously mismatched in height are aggressively getting off with each other by the lifts. A man in a blue rugby shirt is doing solo star jumps. The barmaid looks suicidal. Then the pulsating beat of Rihanna's 'S&M' is muted and someone croaks over the PA: "You're going to hear a lot about this band this year... it's STOOSHE!"

Three girls appear on the tiny stage. There's Karis (hair like Bettie Page, *Back To The Future* T-shirt), Courtney (oversize blue jacket, The Muppets meet 'Rhythm Nation') and Alexandra (black jacket hiding silver bodysuit). Their set swings between the tightly coiled Brit funk of 'Betty Woz Gone' (with rap lifted from *The Fresh Prince Of Bel-Air*) and the Boney M-ish reggae of 'My Man Music'. So far, so slick. But four songs in, something special happens.

They launch into 'Kiss Chase', a Cyndi Lauper-does-Motown number so compelling we forget our surroundings. As Karis tells everyone to "JUMP!" and the swishy rhythms compel everyone to pretend to know the words, we know we are witnessing a 'pop moment'.

The first time we saw Stooshe play, things weren't as polished. Six months ago the trio were charming some corporate investors at an app launch. It felt undercooked. From the cover of Ina Kamoze's 'Here Comes The Hotstepper' to the between-song banter, which felt like drama students 'doing' council estate, it was forced. In a world where few girl groups make it, we couldn't see Stooshe lasting long.

But then things changed. They ditched the dodgy covers, Warners signed them, Little Mix won *The X Factor* (the green light for new girlbands) and Stooshe took the 'pop slot' on the BBC's Sound Of 2012 list. Now they've just shot the video for new single 'Love Me' in LA (aided by Lady Gaga's hairdresser, Nicki Minaj's stylist and Gym Class Heroes' Travie McCoy on rapping duties) and have started to make the most colourful UK girlband rumble since Girls Aloud first whacked on fake tan.

We're 'backstage' at Imperial College (translation: in the welfare department between bowls of free condoms and leaflets about mental health) watching them interact with the fizz of real friends. They've been put together, but they give off the most important vibe a group can: that of a gang you'd like to at least have a drink with, if not be in. And in this gang, everyone has their role to play.

Gorgeous 21-year-old Alexandra Buggs is the quiet one (when offstage, at least). When we find out that she's secret royalty ("My grandma was the queen of the Ashanti region in Ghana") we're not really surprised. Karis Anderson (also 21) is the talkative one, as befits an ex-Brit School student who's friends with "Jessie, Katy" (that's "J" and "B" to you and I).

At 19, Courtney Rumbold is the baby of the band, and unlike the cartoonish image of her as the 'wacky one', she's really the most serious. She came out to her family via an ad-lib on 'Fuck Me' ("*I don't do dick*"). It wasn't planned. "She was having a heart attack!" Karis remembers. "She asked me to go onto her Facebook and delete her family from her contacts." "But what a cool way to come out, eh?" Courtney adds.

The trio are reluctant to slag off other girl bands ("everyone has their own path," Courtney says prosaically) but Karis hints they were sick of cookie cutter clone groups: "We've seen a lot of artists get moulded into something they didn't want to be. We didn't want to do that. We wear what we want and have creative control." Then she admits: "We went to a few parties and our brief was 'Cause havoc!' We were like, 'OK, we can do that easily!'"

According to the band's creator and songwriter Jo Perry, "My original idea was to make the Spice Girls again." An industry veteran, she has worked with everyone from Stargate to Labrinth, so knew what she was looking for when she and production duo Future Cut (Example, Rizzle Kicks, Plan B) set out to make a new girlband: "I just needed some cocky, south east London girls."

Despite "auditioning girls solidly for nine months every Wednesday", it took a mutual friend to find the final line-up. Karis, Courtney and Alexandra were headhunted separately in the super-glamorous locations of Topshop and the Bluewater shopping centre in Kent.

"I was sitting on the sofa when my sister was in the changing rooms and this woman came up and asked, 'Can you sing?'" remembers Karis. "I was like, 'Errr, yeah, a bit, why?' She was like, 'Would you like to audition for a band?'"

"Karis and Alexandra have loads of friends in common and I live just down the road from Karis, so it felt like fate," adds Courtney.

With the songs already written by Perry and Future Cut, the Stooshe 'package' was ready. Soon Simon Cowell was calling – but they didn't bite. "I don't know if I should be saying this but I turned down a deal with Syco," admits Perry. "I felt like I would be giving them everyone on a plate and it would have been lost among *The X Factor* stuff."

You also get the feeling that she didn't want Cowell messing with their vision. "I've worked with so many labels who have been, 'Can you change this?' or 'Can you change that?'," she says. "It was important to feel like there was no-one watching over me. I could do whatever the fuck I wanted."

And 'whatever the fuck she wanted' was three cheekier, gobbier and more Cockney 'Alright, Still'-era Lily Allens. Since 'Fuck Me' (the lewd-ed up, original version of 'Love Me') went online last March they've gone hard with this image. That song, along with October's 'Betty Woz Gone' (about a council estate drug casualty), 'Hoochie Mama' (whose main character is a workshy lady who has a number of children by different fathers) and the one-night-stand jam of 'Drunken Detour' are cut from the same cloth: British urban pop with the core of a gritty reality lurking beneath the basslines.

Do they have a message? "We sing about serious things but in a lighthearted way," says Courtney. "But not in a way so you slit your wrists." "Our only rule is that there are no rules!' chirps Karis. The cliché radar melts as she says it, but hey.

There's an argument that every generation gets the girlband it deserves. The '60s had the dark and brooding Shangri-Las, the '70s the glitzy Three Degrees, the '80s the fun-loving Bananarama, the '90s the self-possessed Spice Girls and the '00s the 'ironic' Girls Aloud. Dancing on the faces of The Saturdays *et al*, Stooshe might actually be the ones to, if not quite define it, at least give Generation Y a LOL-tastic good time.

GIRLS ALLOWED

The other girlbands hoping to own 2012

WAR OF WORDS

La Roux's Ben Langmaid has lent his retro touch to Abi Browning and Lucy Duffield, two 23-year-olds who sound like The Pointer Sisters doing high falutin' karaoke. Lovely.

OH MY!

A little bit like '90s band Shampoo, this duo mix hummable harmonies with Vicky Pollard-like lyrics.

WOOWOOS

Thanks to working with Mr Neneh Cherry, writer/producer Cameron McVey, they create intelligent left-field pop. Just ignore the fact that their first single was called 'Fizzy Lettuce'.

SUGABABES

Rumours abound that Keisha, Mutya and Siobhán are reuniting with McVey to make the follow-up to 'One Touch' – while Heidi's now appearing on 'Dancing On Ice'. Karma's a bitch, eh?

PHOTOS: MEENO, GETTY STYLIST: NIKI SCHWAN MAKE-UP: SHARON GAUNT

How to rule the world... THE ISLET WAY

Publishers, promoters, label bosses... the Welsh four-piece are making their mark by doing things their own way. But, as they tell ***Laura Snapes****, don't call it DIY – this is "doing it together"*

PHOTO: ANDY WILLSHER

When you're munching chips with Islet on Penarth Pier on a glorious Saturday afternoon, it's easy to forget that January's the most miserable time of year. But something as mundane as popping to Tesco with Islet would be a blast; the positive outlook of the Cardiff four-piece – Emma Daman, Al Williams and brothers Mark and John (aka Bunter) Thomas – is addictive.

Having all played in various Cardiff bands over the past decade, Islet came together when Emma and Mark started going out three years ago, and Al, who they knew from his other band Fredrick Stanley Star, turned up at all the proto-Islet's gigs and was asked to join. But they're not just a band. They've got a whole cottage industry, including a label, Shape Records, the nights they stage as Shape Functions and a fanzine, *The Isness*.

Chips eaten, we head to Turner House, a gallery where Emma works. The band have brought along the artifacts of their empire to display to us. "I always find it intriguing that DIY is seen as a stylistic idiom," says

"WE HAVE LIMITLESS WORLDS IN FRONT OF US"
Mark Thomas

Al. "It's more the idea of action, and having the best time with it."

"We call it 'Doing It Together'," laughs Mark. "'Do It Yourself' sounds really lonely!"

This togetherness is streaked through all Islet's releases – two mini-albums, and their full-length, 'Illuminated People', released earlier this month. While its sound brings to mind Battles, Gang Gang Dance and Three Trapped Tigers with a peculiarly Welsh freedom of thought, lyrically it celebrates honesty and proactivity. A line on 'Shores' indicates their outlook on life: "*The everlasting power of a limitless world*".

"We have limitless worlds in front of us," says Mark, who explains that his mindset is partly influenced by his work with physically and mentally disabled children. "We can go about doing what the hell we want. Not everyone can." Meaning is easy to find in 'Illuminated People' – listen to the lyrics about a selfish git on 'Libra Man', then check out David Cameron's star sign.

Islet's world is all about getting caught by the bug of participation and mucking in – and after you've listened in and read through their guide to their mini-empire, we reckon you'll be bitten.

Hear Islet's new album at NME.COM/artists/islet

THE ISNESS

The Isness is Islet's fanzine. It's free – just write to 'Islet, The Rhombus Rooms, 10 Monthermer Rd, Cardiff, CF24 4QW', and you'll get a photocopied book full of photos and notes in return.

"We did it before we had contact with fans," says Emma. "We thought it'd be nice to have some exchange – but it can encourage people to be a bit weird."

In the box where they keep everything they're sent we spy a bunch of abstract photos glued onto what looks like an old maths book among scrawly, gushing letters from Los Campesinos! fans.

THE ODD WORKING METHODS

You want to make a record with 'surround sound' but all you've got is a few ropey tape players and a barn. What do you do? Dangle a mic from the ceiling and sprint around it while playing, naturally.

"That's what we did on 'Powys', from [mini-album] 'Wimmy'!" laughs Emma. However, for 'Illuminated People' they worked with someone else for the first time – Drew Morgan, an American composer whose classical background gives the record its lush precision. Emma: "Mark was downstairs recording the guitar for 'We Bow', I was singing into the talkback mic so he knew where he was in the song. We ended up using it, because it sounded so natural."

Me, myself and Islet (clockwise from top left): Bunter, Emma, Mark and Al

Find more issues at magazinesdownload.com

THE GIGS

Worthy of their own exhibition are the posters for Shape Functions, the gigs put on by the gang. Squint and you'll see Wavves, Yacht, Ganglians and Crystal Antlers among the names they've persuaded to play, plus countless local acts. "One of the most memorable nights was with Fredrick Stanley Star," says Al. "I was drinking tequila with my nieces. My family were trying to heckle us, in a nice way!"

The bands would often stay over at Al's house, where he'd graciously serve them up ice cream, while Mark would end up playing at most Shape Functions as well as organising them. "My brain exploded with the logistics!" he laughs. "We learnt a lot about bands."

THE FESTIVAL

On the last night of last year's Swn Festival – Cardiff's answer to SXSW – Shape's showcase was the place to be. The demand to see Truckers Of Husk unveiling new album 'Accelerated Learning' was so high that 50 or so folk had to enjoy it from outside.

"That's a testament to the ethos of Swn – or maybe they just didn't have enough shows on that night," jokes Mark, who's currently suffering after dislocating his knee playing five-a-side footy before Christmas. "It's cool – all our bands get to play if we want to!"

THE 'OTHER' BANDS

The wealth of creativity in Islet is such that it can't be contained in one band. Emma was originally in The Victorian English Gentlemens Club, Al used to be in Fredrick Stanley Star and still plays in Them Squirrels with Bunter, who's also in Attack + Defend with Mark. Keep up!

While these four are at the core of Islet, the live line-up is fluid – their mate Huw Evans sometimes plays with them. He's best known as H Hawkline, sometime touring member of Gruff Rhys' band and, brilliantly, as a presenter for S4C and voiceover man for E4.

THE LABEL

Mark, Bunter and their brother Lee started Shape to release their band Attack + Defend's records in 2007. Running out of the Rhombus Rooms – aka Mark and Emma's flat – they've since released LPs by such Welsh luminaries as tropical math-rockers Truckers Of Husk and the folky Sweet Baboo, whose Shape album 'I'm A Dancer' was nominated for the inaugural Welsh Music Prize.

'Illuminated People' is out on Shape and Turnstile (home to Girls). "I don't like being a businessman," laughs Mark, "but I love releasing other people's music."

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Louis Pattison

PULLED APART BY HORSES

TOUGH LOVE TRANSGRESSIVE

Rumours that the Leeds rockers have 'matured' since their storming debut are, thankfully, unfounded – they've just got even better

A few disquieting signs have been emanating from the Pulled Apart By Horses camp in the lead-up to their second album. There's been talk of enhanced "musicianship", polished "songcraft", and greater "ambition", while a glance at the tracklisting of 'Tough Love' reveals a grand total of zero song titles as bizarre and unwieldy as 'I Punched A Lion In The Throat' or 'I've Got Guestlist To Rory O'Hara's Suicide'. Coming from almost any other band, you'd consider these to be positive, natural developments, and in many ways, they are. But the truth is, we love PABH *because* – and not in spite – of their limitations. To mess around with them, you fear, is to risk becoming Towed Along By Ponies instead.

It takes precisely one listen to 'Tough Love' to realise how spectacularly misplaced that fear is. As early as the second song, the juggernaut of splenetic dissonance that is 'Wolf Hand', frontman Tom Hudson screechingly reassures the listener that, "*When I was a kid I was a dick/And nothing changes/Threw myself around 'til I was sick/And nothing changes*". With the exception of one rather glaring change, he's absolutely right: 'Tough Love' is everything that you adored about Pulled Apart By Horses the first time around... but better.

It's hard to put your finger on why, exactly. The presence of Gil Norton certainly looms large, and the former Pixies producer seems to have instilled in the band a degree of self-confidence that allows the tunes – which were, if we're honest, usually secondary to the live experience – to resonate a bit more. Everything is clearer and more crystalline than before, and the likes of 'VENOM' and 'Bromance Ain't Dead' – two tuneful, hyper-adrenalised rock'n'roll songs that just so happen to be dripping in raw guts and gore – benefit enormously from that. Yes, the album is (partly) a play for a larger audience, and if your favourite thing about the band's eponymous 2010 debut was its willingness to lapse into nonsensical time signatures at a moment's notice, you may be disappointed by 'Tough Love"s relative straight-aheadness. On the whole, however, the album works not by virtue of dialling things down, but simply tightening them up. There's a bit more going on between 'Tough Love"s tinnitus-riddled ears, and as a result it feels like a far more significant and complete work than its predecessor.

But the most telling factor in the album's success seems to be the years of constant touring that have turned PABH into an Exocet missile of a band. At a shade over half an hour long, there's very little fat on this record, with only the 105-second thrash of 'Some Mothers' feeling a tad extraneous. Everything else, frankly, rocks like fuck: the melodic sludge-grunge of 'Epic Myth', the frenzied 'Night Of The Living' – even LP closer 'Everything Dipped In Gold', which pulls a surprise shoegazery coda out of its hat, is focused, direct and powerfully awesome. It's the sound of a band who are obviously eager to escape the toilet-circuit ghetto, but who aren't naive enough to abandon the qualities that have sustained them through it. They're just going to *improve* their way out of it.

And that, really, is what 'Tough Love' amounts to: an improvement. It's not a markedly different album, just a markedly better one. PABH will always be one of those bands who are better experienced in an enclosed space surrounded by likeminded maniacs – their reputation as one of Britain's best live bands is well-earned, after all – but 'Tough Love' is more than just tour-fodder. This is a record you'll be revisiting for years to come. ***Barry Nicolson***

8

DOWNLOAD: 'VENOM', 'Night Of The Living', 'Bromance Ain't Dead'

Stream Pulled Apart By Horses' new album on NME.COM now

STEVE GULLICK

THIS IS HARDSCORE
what our numbers add up to

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

Find more issues at magazinesdownload.com

DJANGO DJANGO

DJANGO DJANGO BECAUSE

In which Scottish psych explorers go digging for gold and turn up a debut album that glitters with potential

Django Django are four men who, among many other things, play guitars, drums, bass, and sing. This is pretty much the only thing they've got in common with any other emerging British band right now.

We say 'emerging', but the Edinburgh art-pop foursome first started garnering new band fizz in 2009. A three-year gestation of hype to album delivery would normally be as fatal to a band as their singer being run over by an articulated truck, but Django Django have emerged from their pupal stage showing off a blinding array of colours, and their debut album takes flight bound for somewhere new.

It's not, though, somewhere entirely without precedent. The major inspiration on 'Django Django' would appear to be the works of The Beta Band. Yup, for some bands The Libertines are Day One. For others it's the Stones. For Django Django, it's the now-defunct Scottish indie semi-legends who were as much characterised by their muddy, spliff-friendly tones as their intrepid, far-sighted eclecticism.

Funnily enough, there is a family connection – Django bandleader David Maclean is the younger brother of Betas keyboardist John Maclean. Even so, they've moved on from their predecessors' sofa-bound outlook on life. The rootsy acoustic scrapes, sneaker-shuffling rhythms, echo-slung vocals – all Beta trademarks. But Django make an itchy, Vitamin D-saturated music that grabs hold of their inner stoner, hauls him off the settee and catapults him out into the blazing sunshine.

We begin with 'Hail Bop', a baffling mix of tribal drums, electro-whooshes and cowboy whistles and cricket chirrups. This gives way to the kind of irresistible chant-chorus that peppers the entire album, and ensures that, as far as envelopes are being pushed stylistically, the finished product always hits your lap sounding dead-on immediate. There are echoes of Hot Chip in 'Hand Of Man', while 'Love's Dart' is drum machine-bedded acoustic fingerpicking sliced from the most tender parts of Gruff Rhys' brain. Out in front, though, is the Tarantino-theme-via-Calexico bounce of 'Life's A Beach' – as immediate an anthem as you're going to get from a band who clearly have the attention span of month-old puppies.

It's an album characterised by its sharp stylistic swerves, but never feels jumbled or incoherent. It's a dream of the psychedelic tropics, a heady explosion of colours, an album that takes what it means to be 'in an indie band' and gives it a good shake. Time to pay a visit. ***Jamie Fullerton***

8

DOWNLOAD: 'Life's A Beach', 'Hail Bop', 'Love's Dart'

FACES TO NAMES...

What the reviewers are doing this week

DAN MARTIN

"I went to see *Shame* and swore off sex indefinitely. Then I went to see *War Horse* and will admit to crying on at least three occasions."

RORY GIBB

"I've been spending an unhealthy amount of time with Objekt's blistering new single on Hessle Audio, 'Cactus', and reading Adam Harper's *Infinite Music*."

ASH DOSANJH

"Having got January off to a bleak start by watching *Dreams Of A Life* and *Shame* in the same week, I'm glad I'll soon have the new Errors record to console me."

LEONARD COHEN

OLD IDEAS COLUMBIA

You might not be able to teach an old dog new tricks, but when the hound in question is a lyricist and songwriter of such magnitude as the one and only Leonard Cohen, it's perfectly acceptable for them to attack your soul with the same sweet sledgehammer they've been wielding for the last 45 years. At the grand age of 77, Cohen has lost none of his passion – which, as usual, is impeccably restrained on this, his first studio album in eight years. Histrionics are passed over in favour of a compelling slow burn, hitting hard with a near-whispered "*I'm naked and I'm filthy*" on 'Anyhow' and the mournfully mused suggestion that he's a "*lazy bastard living in a suit*" on the unassuming but deftly melodic 'Going Home'. Cohen might sound gruffer than ever on the plaintive, profound 'Show Me The Place', a venture deep into Tom Waits piano ballad territory, but his 12th album's masterpiece hangs in the artful groove and brazen jazz swish of 'The Darkness'. ***Leonie Cooper***

8

DOWNLOAD: 'The Darkness'

FLASH FIKTION

FLASH FIKTION SPLIT

Not that we're ones to jump to conclusions or anything, but taking a listen to Flash Fiktion's sparkling mash-up of Yeasayer-like shamanic psychtronica, machine-engineered guitars and surrealist lyrical visions, it's hard to shake the notion their particular aesthetic has been honed via a large intake of very strong druqkz. And definitely not the best ones, either: the electro-limbo 'Capsules Of Sun' describes a depressed girl's slide into heroin abuse, while the effervescent 'Me And Mr E' ("*It was nothing like the rhino/And the crystal room was liquid*") may very well be about hitting a host of strip clubs on arsenic-laced MDMA. Luckily the melodies of tracks like 'Leni' (about keeping a slave in the cellar) and 'Nautikal Girl' (about shagging mermaids) are all vivacious modernist glam crackers, and there's certainly enough Egyptian ELO and acid Beach Boys weirdness to 'Science Of Sleep' and '176' respectively to keep the tower solid. Phew. Your move, The Big Pink. ***Mark Beaumont***

7

DOWNLOAD: 'Me And Mr E'

CHARLOTTE GAINSBOURG

STAGE WHISPER BECAUSE

Why, when she freely admits to having little faith in her onstage ability, has Charlotte Gainsbourg gone and made a live record? The second half of this double album is made up of unthrilling live recordings, Gainsbourg giving the impression that she is struggling to keep up with her band. Without a guiding hand – such as Beck, who directed her fine 2009 album 'IRM' – she seems to be left floundering, and that the first disc here was made with several different collaborators certainly doesn't lend cohesion. On 'Got To Let Go', written with Noah & The Whale's Charlie Fink, she intones "*it's a deadly revolver to your head*" with absolutely no sense of danger. Only on the Connan Mockasin-led 'Out Of Touch' does she sound present, lurching around Mockasin's guitar as if riding a psych helter-skelter. 'Paradisco' may have a similar strut to INXS' 'Never Tear Us Apart', but a ripped-off hook is as febrile as it gets on this limp effort. ***Laura Snapes***

4

DOWNLOAD: 'Out Of Touch'

THE 2 BEARS

BE STRONG SOUTHERN FRIED

Two bearded, portly men in comedy costumes make a hugely enjoyable old skool house music record

As you will know, a bear is a kind of animal. But a 'bear', of course, is a slang term for a certain breed of portly, bearded homosexual gentleman given to dancing under railway arches in Vauxhall, south London. To complicate matters further, The 2 Bears are the dancefloor side project of Joe Goddard from Hot Chip and his collaborator Raf Rundell from Greco Roman Soundsystem.

Neither Joe nor Raf are gay, but this isn't some tATu-style pose. You can tell that from the lugubrious Ian Dury funk of 'Time In Mind', wherein Raf boo-hoos about his carousing around unfortunate women and the self-loathing it brings on like he's undergoing some kind of serial-sexual comedown. Rather, it's both physical in-joke (both being somewhat portly and, yes, with beards), and a celebration of the kind of house music popular in gay clubland. Together, they spin a poppers-fuelled fantasy where it's always 3am underneath a railway arch and everyone's invited; an exercise in uptempo disco, downtempo electro and lush vocal harmonies.

For these reasons, 'Be Strong' is one of the smartest and funniest dance records you've heard in a long while. As an orchestral house intro morphs into a woozy rendition of 'Teddy Bears' Picnic', it's clear the kind of tongue-in-cheek territory we're heading into. Yet the very next sample, a guy gurning, exasperated ("*I went from dancing to Throbbing Gristle's 'Hamburger Lady' to dancing to 'Josephine' by Chris Rea. So that just shows how dangerous that chemical can be*") provides an even bigger clue to what's going on here: two serious musos having a gleeful chemical off-day – but also, simultaneously, a dancefloor fusion in the grand tradition of 'Screamadelica'.

'Work' is hands-in-the-air euphoria celebrating love as effort, shot through with classic female backing vocals. The dubby 'Bear Hug' sails closest to Joe's Hot Chip day job, Raf's growly vocals lending a sinister undercurrent. 'Ghosts & Zombies' could come from a classic Haçienda mixtape, while the organ-flecked 'Church' sees the Bears sail off into the night with romantic glee.

But there's another reason why the 'bears' thing comes into play. 'Be Strong' is the nostalgic sound of a rave party populated by people in their late thirties who should know better. In a world where strains of (very gay) house music is being revived by Hercules And Love Affair and Azari & III, that isn't really a problem. It's probably not going to cause much of a headache for Example and yet, as a house record for indie kids, it's vintage in the best possible sense. Because of that, neither will it provide any comfort to Klaxons, sitting there in their Dalston spaceship wailing about how glowsticks aren't as glowy as they used to be. ***Dan Martin*** **7**

DOWNLOAD: 'Work', 'Warm & Easy', 'Time In Mind'

EYVIND KANG

THE NARROW GARDEN IPECAC

Even if you're drawing a blank with the name, it's possible that Eyvind Kang is somewhere in your collection, enlivening (say) an Animal Collective or Decemberists album with his exotic and unique viola playing. For 'The Narrow Garden', the American composer's first release under his own name for five years, he takes a directing role, with a band performing his knotty, dramatic compositions. The results take in Eastern European funeral music, medieval folk and string-shredding Middle Eastern drone, among other scholarly modes; it might sound like hard work, but it's pretty much all beautiful, bewitching, or just grand old refined fun. ***Noel Gardner*** **8**

DOWNLOAD: 'Invisus Natalls'

CRIPPLED BLACK PHOENIX

(MANKIND) THE CRAFTY APE

COOL GREEN

Justin Greaves is not a man prone to understatement. The ringmaster of Crippled Black Phoenix has maintained his fondness for the most epic of doom-laden post-rock, as he has for a slash-and-burn approach to his band's line-up. His fifth long-player, themed around 'the corruption of mankind', is a tortured offering, caught between misanthropy and hope (one song is called 'Faced With Complete Failure, Utter Defiance Is The Only Response'). Even so, it's clear from the squalling 'Get Down And Live With It' that some things are worth spelling out at length. ***Ash Dosanjh*** **6**

DOWNLOAD: 'We Will Never Get Out This World Alive'

SLEEVE NOTES

Best sleeve

Django Django

'Django Django'

When wandering the sandy wastes of Djangoland be sure to keep an eye out for some indigenous wildlife, such as this angry psychedelic semi-circle... oh shit! It's coming right for us!

Worst sleeve

Various Artists

'Pop Ambient 2011'

Alternative uses for the 'Pop Ambient 2011' cover: print out the words "Happy Mother's Day" in an equally shit Microsoft Word font, glue them on, and Bob's your uncle. Your mum might disown you, however.

DAN SARTAIN

TOO TOUGH TO LIVE

ONE LITTLE INDIAN

Thing is about Dan Sartain is, it's all so focused on being 'cool'. He looks cool in the most orthodox *Rebel Without A Cause* way possible; obviously, it's all stripped down bubblegum-garage-punk, which is the default music of people trying to be cool. Except for one ('Indian Massacre'), the songs all clock in at a way-cool under two minutes, with cool phrasings and cool titles ('Fuck F*iday', 'I Wanna Join The Army' – yeah, baby), and the sleeve is retro-fetish cool. Cool? It's alright. Not gonna change anyone's perception of him, sort of makes you want to wear shades indoors. But is that enough? ***Hamish MacBain*** **5**

DOWNLOAD: 'Indian Massacre'

ITAL

HIVE MIND PLANET MU

Along with his friends from the US underground rewiring dance music to suit their own scuzzy ends, Mi Ami vocalist Daniel Martin-McCormick's new project has met suspicion from some quarters. Still, his debut album ought to dispel the naysayers. These five deliciously strung-out club tracks are as original as they come, stewing up house's 4/4 kickdrum with muddy synths and diced-up diva vocals courtesy of (among others) Whitney Houston and Lady Gaga. Awash with memories of dancefloor bliss – 'Floridian Void' vividly recollects a night's worth of chemically addled naughtiness – 'Hive Mind' has all the serotonin-depleted glow of a post-club sofa session. ***Rory Gibb*** **8**

DOWNLOAD: 'Doesn't Matter (If You Love Him)'

ERRORS

HAVE SOME FAITH IN MAGIC ROCK ACTION

The Glaswegian post-rockers pull some pop fun out of their hats for this synth-charged return to form

Errors' 2010 album 'Come Down With Me' proved even the boldest of bands aren't immune from coming unstuck the second time round. They gamely pushed on with their electro-exploration, but failed to recapture the wondrous essence of their debut, falling prey to the perennial post-rock tendency to believe that making music doesn't allow for having fun.

Thank the heavens, then, that 'Have Some Faith In Magic' sees them unbuttoning those stiff top-collars and delivering some of their finest pop bangers to date. On 'Tusk', they escape the grip of label bosses Mogwai (whose shadow loomed over 'CDWM"s more po-faced moments) and opt for an unabashed solar-smooching wig-out, a torch-lit sky illuminated by crystal-sharp synths beamed from a galaxy far, far away. The warm, pulsar-glow of 'Magna Encarta' owes more to the likes of Fuck Buttons or Memory Tapes than it does to the gloomier end of post-rock, even if it is haunted by a ghostly vocal – something of a rarity for the oft-mute Glaswegians.

Moments of wide-eyed wonder are many. 'Pleasure Palaces' is opulent and glittery, while 'Cloud Chamber' builds upon a sumptuous melody that's candyfloss-light as it tickles the neurons. But it's 'Earthscore' that boasts the most what-the-fuck gumption, splintering from eerie, otherworldly chanting into skew-whiff squiggles and star-spangled synths.

Metronomy and Battles found last year that a dollop of human warmth can give electronic experimentation a helluva kick, and Errors are following in their wake. Like any good conjuror, they've learnt that the best magic isn't dark sorcery, but wowing your audience so much that they're beaming with disbelief. Now we can spot the grins on Errors' faces, the spells in their armory are all the more bewitching. ***Ben Hewitt***

7

DOWNLOAD: 'Tusks', 'Earthscore', 'Cloud Chamber'

VARIOUS

POP AMBIENT 2012 KOMPAKT

Since the dawn of the noughties, Cologne's Kompakt label has been a consistently vital, shaping force in the story of minimal techno. This instalment of their ambient series finds them continuing their good work, a collection of dreamy soundscapes so languid they make the late-night shipping forecast sound like a David Guetta remix by comparison. It remains hard as ever to listen to lovely pieces from the likes of Superpitcher and label founder Wolfgang Voigt without reaching for words like 'spectral' and 'lilting', and so long as you're not hoping for any donks to be deployed on any of the 10 tracks here, it's easy to get caught up in the wistful reveries. ***Priya Elan***

7

DOWNLOAD: Superpitcher's 'Jackson'

ROSS FRASER MCLEAN

PHENOMENAL HANDCLAP BAND

FORM & CONTROL TUMMY TOUCH

The New York funkateers' second album has its influences stacked up just so: Labelle, LCD Soundsystem, Scissor Sisters, a touch of Funkadelic and a lick of Prince. So how come so much of 'Form & Control' struggles to get to its feet, let alone dance? It could be that less is more. The best disco and funk, however camp, keeps its message minimal, as did PHB's punchy 2009 single '15 To 20'; here, Laura Marin and Quinn Luke cram excessive lyrics into songs such as 'Shake', creating stodge instead of sleekness. 'Give' gets a Matthew Dear-ish strut on with choppy synths and a nimble melody, but it feels like a long time coming. ***Frances Morgan***

4

DOWNLOAD: 'Give'

The Rider

What we're watching and reading this week

Book

The Art Of Fielding

Hailed as the next Jonathan Franzen, Chad Harbach spent 10 years on his debut, but it signals an incredible, fresh talent. The prose sings as Harbach recounts fielding prodigy Henry Skrimshander's career in collegiate baseball.

Film

Like Crazy

It's nearly Valentine's Day, so if you're single, what better way to feel worse than with an indie flick about two lovebirds separated by the ocean? Listen to some She & Him afterwards for a full greasing of your stony heart.

DVD

Drive

It was hard to hear much sense over the doe-eyed sighs of "GOSLING!" that accompanied *Drive*'s release, but now the hysteria has died down, this slick, sophisticated car-chase thriller is showing signs of becoming a modern classic.

THIS WEEK'S SINGLES

reviewed by NME's **LOUIS PATTISON**

THE BIG PINK

HIT THE GROUND (SUPERMAN) 4AD

In which Robbie and Milo pilfer the weirdest Number Two record ever – Laurie Anderson's eight-minute 'O Superman' – and wind it into something warm and fuzzy about, like, friendship and dreaming and stuff. The Big Pink's mission to turn Dalston cynicism into positivity is laudable, but... I dunno, who else hears a band so coldly ambitious they'd blend a bag of kittens if it added a bit of lift to the chorus?

CLOUD NOTHINGS

STAY USELESS WICHITA

No such ambition to be found here, unless we're talking the kind fairly useless in day-to-day life, such as the ambition to assemble a box of really good 1980s punk rock seven-inches. But effort-free sounds like effortless on this Albini-recorded teen anthem, which takes one hook and works it so hard that after three listens it feels like you might never be able to dislodge it from your cerebral cortex.

ROLL DEEP

PICTURE PERFECT COOKING VINYL

Once grand poobahs of badman grime, Roll Deep have switched the script since topping the charts with 'Good Times'. This Example-like trance banger is about getting banjoed in a nightclub and messing with a camera, so by rights should feature a coda in which MCs Brazen and Scratchy awake, sigh, vomit, and detag themselves from a hundred Facebook photos.

FRANKIE ROSE

KNOW ME MEMPHIS INDUSTRIES

Willowy indie-pop from the former frontgirl for Frankie Rose And The Outs. Fans of Wild Nothing will find much to love in this concoction of dolorous vocals and Marr-like guitar flourish, and the result is so flawless in composure and so melancholy of heart that, were it not so beautiful to behold, one would certainly be slapping it round the chops and recommending it snap the hell out of it.

FEEDER

BORDERS BIG TEETH MUSIC

I concede that in these testing times, bands need alternative revenue streams, but since Feeder sold 'Buck Rogers' to that advert it's been hard to listen to them without seeing a idiotic flashmob rolling down a hill. Like all Feeder songs, 'Borders' goes 'quiet bit', 'quieter bit', 'LOUD BIT!' and there's a story about a girl who runs away from home. Perhaps to join a flashmob.

BONOBO

KIARA TRU THOUGHTS

Downbeat electronica with graceful violin-y bits that has unexpectedly clocked up a more than a million views on YouTube, meaning it becomes a little harder to dismiss as brainslop for stoners (although such people do have a bit of time on their hands). *NME* deputy editor Mike Williams has invented the genre GDM – it stands for 'Graphic Designer Music' – and I'm thinking Bonobo might be one of its leading lights.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Louis Pattison

Gathering of the Tribes (fans)

EUROSONIC NOORDERSLAG

GRONINGEN, THE NETHERLANDS JANUARY 11-14

A jam-packed bill, with Spector, Niki and Tribes on top form – but watch out for the cyclists

For a flavour of what Eurosonic is about, try imagining Camden Crawl's gruelling assault course around north London – only, here in Groningen, it's bicycles you're dodging instead of friendly chaps who'll try to a) sell you drugs and b) mug you, depending on your answer to a). A four-day showcase festival in the Netherlands' north-easternmost reaches, the shindig takes place in a university town also known as the 'World Cycling City', with an estimated 57 per cent of journeys made there undertaken on two wheels. Perhaps that would explain the large swathes of the attractive city centre which *NME* take to be pedestrianised, but in fact reveal themselves to be cycling superhighways whose users take no little pleasure in setting us straight.

Hell, even the main-square Christmas tree – still to be taken down on our arrival – is a cheerily avant-garde affair constructed from green neon tubes twisted to resemble bikes.

At about one sixth the size of Amsterdam, and with the British stag a species yet to be introduced round these parts, Groningen has a pleasantly cosy feel which makes its plethora of bars and canals easy to get around. Weed smoke is confined to an enticing whiff creeping out of selected café doors, while the city centre's medieval Martini Tower (stood at 97 metres in height) gives the festival's tanked-up A&Rs and promoters a vital landmark from which to navigate the various showcase venues. Speaking of which, we've got to be at the Het Paleis in, like, two minutes, to catch London-based drowse-popsters **Still Corners** do their thing. Weaving a delicately narcoleptic spell, the band's set resembles a superficially bright dream, with frontwoman Tessa Murray's eerily calm vocals betraying just a fashionable ripple of danger lurking underneath. Nice enough, we suppose, but an increasingly well-worn shtick in 2012.

Tribes have a defiantly unfashionable, battle-scarred heroism

If you were at Eurosonic you might have seen us at **Anna Calvi**'s Machinefabriek performance – we were the ones at the back with our faintly cynical hats on. Not that the guitar-slinging Mercury nominee is rubbish, exactly: it's just that critics spent so much of 2011 up her arse you almost expected them to claim squatters' rights. But anyway, hat(s) off to the gal: Calvi's set tonight is pure fireworks, with a cover of TV On The Radio's 'Wolf Like Me' featuring some of the most explosive slide guitar this side of The White Stripes, and a deafening solo at the climax of 'Desire' whose notes seem plucked from the VERY FLAMES OF HELL. Jaw-dropping stuff.

For many round these parts, **Spector**'s Fred Macpherson is heir apparent to the quintessentially English tradition of gentleman pop stars wot like to read

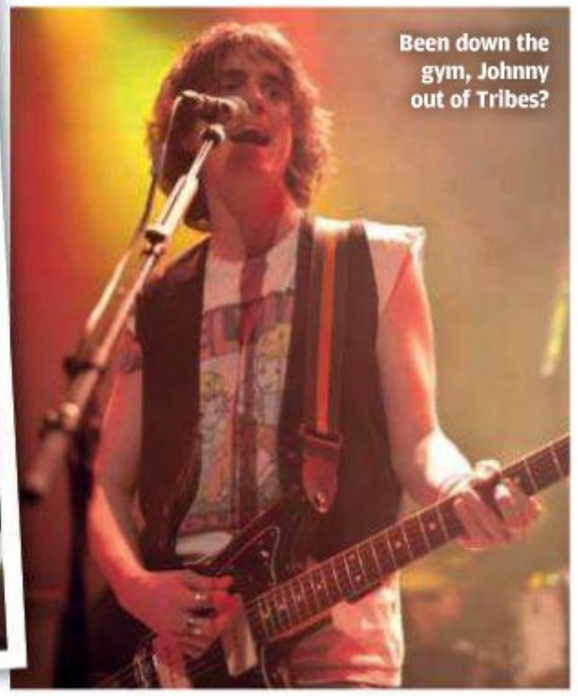
SANDER BALES

Anna Calvi: singer, guitarist, burglar alarm

Fred Spector hears the latest from the FTSE 100

Iceage go country? You heard it here first

Eurosonic boom: the Air stage



Been down the gym, Johnny out of Tribes?

books and ting. And give the fella his credit, he's honest enough to tell us this sensitive-lad stuff is just a ruse to get laid: "*If I could go back in time... I would go meet the girls who are beautiful now but were miserable then*". When he's not busy proving chivalry's not dead, Fred is on terrifically jittery form tonight, launching haywire attacks on his mic stand and pausing to take a comb to his immaculate coif midway through tracks such as 'Chevy Thunder' and 'Never Fade Away'.

Meanwhile, over in the girls' corner are Norwegian thrash-pop mentalists **Deathcrush**, peroxide blonde singer/guitarist Linn Nystadnes gleefully informing one man in the front row that she "*likes it hard*" as guitars buzz abominably like drones overhead. You can almost hear the poor lad's knackers shrivel.

If anything, Friday brings an even more frantic slalom through the festival's jam-packed bill, but thankfully **Lucy Rose** is on hand to ease us in gently. Watching the diminutive folkie perform is like finding an orphaned baby sparrow in your back yard – you'll want to nurture her, cherish her, maybe feed her a bowl of milk-sopped bread to see her through the winter. Rose's take on the Laurel Canyon vibe is a sweeter one than Laura Marling's, and her impish stage presence overrides the occasionally mawkish content of the songs. Decidedly unmawkish are London newcomers **The History Of Apple Pie**, whose hellacious noise-pop is an intriguing work-in-progress – indeed, the acid-dipped grunge of their best tracks would make Yuck soil their stone-washed denim.

Breaking the music-journo diktat that comparing X band with Y and Z bands doing something unexpected together equals something you'd literally span oceans to get away from hearing, **Niki & The Dove** sound like The Knife hooking up with Stevie Nicks to write a Eurovision concept album – and this odd proposition doesn't even remotely suck. Lead singer Malin Dahlström is a proper pop-star-in-waiting who should never be allowed to stand more than six feet from a functioning wind machine.

From here it's a quick hop over to see **Tribes**, whose frontman Johnny Lloyd is sporting a waistcoat over a Melvins T-shirt: fair play, we didn't know they sold those in Topman now. POW! Vague snobbish misgivings aside, though, Lloyd does have some of that secretly vulnerable street-tuff air about him, as if he's been beamed in straight from the set of *The Warriors*. And while, in iffier moments, he and his shaggy-haired Camden cohorts can veer off into mid-Atlantic, Borrell-esque rock cliché, their better tracks have a defiantly unfashionable, battle-scarred heroism of their own – think Pixies boshing todgers with sort-of-underrated Britpop outfit Longpigs.

With the night's shenanigans drawing rapidly to a close, Danish no-wavers **Iceage** pull up 15 minutes short of their allotted stage time, leaving us tardy souls with the merest glimpse of a black fedora-hatted Elias Bender Rønnenfelt hugging his bassist. Weird. On to the consoling arms of **Veronica Falls**, then, whose scruffbag indie revivalism has just enough kick to make them the perfect nightcap. So long, Groningen. We're gone, in a puff of (legally procured) smoke. ***Alex Denney***

View From The Crowd

Lawrence, London

"Groningen has an amazing amount of venues, and it's buzzing with music fans and students. My highlights were Anna Calvi, Elektro Guzzi and Dutch hip-hop act Dope DOD."

You don't expect a stage invasion to be led by Karen O

SANTIGOLD

MUSIC HALL OF WILLIAMSBURG, NEW YORK
TUESDAY, JANUARY 17

Three costume changes, a Karen O cameo, and a pantomime horse: it could only be the long-awaited return of Santi White

The Brooklyn royalty are out in force for the second of two nights at the Music Hall Of Williamsburg to build support ahead of Santigold's new record, 'Master Of My Make-Believe'. Q-Tip from A Tribe Called Quest chats to some of TV On The Radio on the balcony (Dave Sitek from the band is slated to appear on the new album). On the floor, the crowd fight over one another to get a better look at Santi herself, dressed like a thrift-store harajuku girl with a gold crown balanced on her head. Two mean-looking dancers stalk flat-footed across the stage, turning cartwheels over one another between swift costume changes.

The first jaw-dropper of the night comes when Karen O slips onstage during opener 'Go' to provide a live version of the shrieking she laid down on the track. Support act Spank Rock pitches in too, picking up his lines on the Jay-Z-sampled 'Shove It/Brooklyn (Go Hard)'. But the night belongs to Santigold, who looks so happy to be onstage that she can't stop grinning as she cruises through old hits 'LES Artistes', 'Say Aha' and 'Lights Out'.

The new material doesn't mark a massive shift in Santigold's tastes, despite the long gap between releases. A downtempo, bass-heavy number, 'Disparate Youth', comes with an umbrella routine, while the ghostly synths of 'God From The Machine' see both dancers strap on marching drums. Straight after the latter, out trots a pantomime horse, which the dancers attempt to lasso all through 'Get It Up'.

Predictably, 'Creator' is the highlight of the night. Santigold helps haul about 30 of her fans from the crowd up onto the stage, where they booty-wiggle in that excruciating white hipster way until the end. "It feels so great to be back, New York!" Santigold yells between the theatrics. "You guys feel it, right?" In all the noise, it feels like she's never been away. ***Hazel Sheffield***

Santi is crowned queen of the hipsters

THEME PARK/NZCA/LINES
MADAME JOJO'S, LONDON TUESDAY, JANUARY 10

We're all for a bit of sparkle, some well-applied guy-liner or the occasional dusting off of your special occasion meat dress/swan gown/zebra-patterned jumpsuit, but sometimes the best things don't need tarting up. On the surface, openers NZCA/Lines are the absolute opposite of decadent – clad in uniform white T-shirt and jeans, Michael Lovett and his two onstage additions are about as showy as a roll of beige wallpaper. But when you're peddling a line in shimmering Casio pop this smooth, it wouldn't even matter if you were wearing the wallpaper yourself. Landing somewhere in the realms of early Hot Chip or Metronomy, with a subtle, '90s R&B lilt, the likes of 'Okinawa Channels' and 'Compass Point' are groove-laden make-out music for couples far too awkward to engage in PDAs – a subtle, falsetto-drenched caress rather than a feisty yell of intent.

Blog favourites Theme Park are clearly also fond of the less in-your-face approach. Kicking off with the tropical bounce of 'A Mountain We Love', the four-man frontline of hypnotically bobbing guitars rarely knock the dials past 'pretty chilled' but do so with enough warm wonk to satiate. Helmed by Miles Haughton's speak-sing baritone, the Talking Heads-ish 'Milk' and 'Wax' – an understatedly catchy, bass-driven affair – are far from 100mph thrill rides, yet there's a charm in the restraint that certainly makes them an attraction worth revisiting. ***Lisa Wright***

ESKIMO DANCE
PROUD 2, LONDON SATURDAY, JANUARY 14

"Where's Wiley?" dares a brave MC as the mic briefly passes his lips during a firestorm of Roll Deep freestyle carnage, led by a relentlessly crowd-riling Flirta D, some point after 3.30am. Yeah, where *is* Wiley? A decade ago, Eskimo Dance was the grime rave of choice for the discerning Met Police officer looking to get his gold star sticker by shutting one down. Wiley was the event's main organiser, and after a five-year hiatus, you'd figure tonight would all be about him. But then he uploads a YouTube video the day before saying he shouldn't have been centre of the event's flyer, rather stuck in the margin. Over five hours of MCing he spits for just 50 seconds. FIFTY! However, when about 80 per cent of the riddims are produced by him in the first place, his aura is constantly felt. So it's up to the rest of the all-star cast – JME, Skepta, P Money, Ghetts and a stage-diving Jammer – to recreate the magic. Onstage it's like a microcosmic rewind to grime as it existed at its frenetic protean root, with all the best 16 bars you know and love let out at random over some of the finest productions in grime's history. The new generation of MCs – Kozzie, Merky Ace and young Dizzee Rascal-in-waiting Scrufizzer – stand up too, proving grime's facing firmly forward. Where's Wiley? Seems he's orchestrating a renaissance. ***Alex Hoban***

WOLF PEOPLE
THE GARAGE, LONDON TUESDAY, JANUARY 17

Pirates and professors, beardos and suicide babes, 'adventurous' post-rock couples and single ATP alt.hippies, junkies, thieves and at least one under-cover Elvis impersonator. These are the wolf people gathered for their cosmic glide on Wolf People's astral surfboard of pure lizardskin over the burial grounds of the ancient Apache. Or at least to nod along stoned to some modern-day Zep riffs.

Wolf People are among a growing band of retro stoners who are using the psych-blues successes of The Black Keys and My Morning Jacket as an excuse to start sounding like Pink Floyd, The Doors and – ngggg! – Led Zeppelin. And as much as there's a wistful Jim James lilt to Sharp's nonny-nonny vocals, an electric 'Love Spreads' energy to 'One By One From Dorney Reach' and an Arabian glam-goth edge reminiscent of A Perfect Circle to new tunes 'Lighthouse', there is NOTHING more boring and pointless than sounding like Led Zeppelin in 2012. Led Zeppelin are the oldest-sounding sound known to man – you could make noises like the world's first fire being pissed out by a pterodactyl and sound more contemporary. Wolf People might as well stand very still with their instruments for seven years and hope to become fossilised. And when they go all-out tudor folk for 'Banks Of Sweet Dundee' the inflatable pigs finally slip their moorings and float away over the mystikal kingdom of the Retrowank Wizards. Must be a full moon. ***Mark Beaumont***

GUY EPPEL

More issues at magazinesdownload.com

KING KRULE

MERCURY LOUNGE, NEW YORK
WEDNESDAY, JANUARY 11

He can't buy a beer at the bar, but Archy Marshall sure knows how to intoxicate New York

It's a particularly shitty night in New York City, and in the mad dash from the J train to Mercury Lounge in the rain, *NME* almost misses the stooped, hoodie-clad figure who's slouched a couple of doors down from the venue, smoking a cigarette and trading jokes with a couple of mates. Offstage, King Krule — for it is he — looks so young that he'd probably have to get someone else to buy his fags, never mind talk his way into Mercury Lounge... if, of course, he wasn't the evening's headlining act.

Much has been written about what a remarkable talent Archy Marshall is, but despite what we've just written about just how terrifyingly callow he looks in the flesh, the experience of seeing him live is pleasantly free of precocity. He succeeds not because he's good for his age, but because he's flat out *good*. Sure, the gravelly, compelling voice you're hearing is difficult to reconcile with the image of the sickly Weasley sibling hunched over his Telecaster up on stage — but by the time you've nodded your head through the first couple of songs, it really doesn't matter who's singing them. The important thing is that you want to hear more.

Largely chorus-less and structured as narratives, written in the first person and addressed to some subject or other, King Krule's remarkable compositions play out more like stories or diary entries than songs. The lyrics feel all the bleaker for the sparse prettiness of the music, which is much lighter than the recorded versions, claustrophobic beats and bass absent and much hanging on the ring of tremolo-laden guitar. Marshall's (excellent) band are only really called into action on the occasional, more muscular track like 'Portrait In Black And Blue'. You could be watching him in his bedroom, relating tales of urban disillusionment to the empty air.

He plays for barely 45 minutes, and when he's done, he downs tools, smiles, and is gone — there's no encore, no bullshit, no sentimentality, nothing but the songs. Just as it should be. ***Tom Hawking***

View From The Crowd

Jeremy Cone, 21, Massachusetts

"I loved it. There's this amazing tonality through his work, but it was also different live. It was really interesting. He's so British in my mind. He has that scrawny little red-headed look, but then this amazing, bluesy voice."

GUY EPPEL, RICHARD JOHNSON

M83

TRINITY CENTRE, BRISTOL TUESDAY, JANUARY 17

The spaced-out freakonauts prove they're at their best when they trust their intergalactic instincts

From out of the gloaming peers a strange and terrible alien creature with the hide of a baboon, the trunk of a tiny elephant and a doleful stare that speaks of eternities of persecution at the hands of its less baboony, more conventionally nosed galactic neighbours. But then the dry ice recedes, and the extra-terrestrial being is revealed to be merely a roadie in a mask, a bit of freaky theatre before the band come on. He slinks away to the back of the stage to check that everyone's got enough towels and water, and the spell is broken. This is M83's challenge in a nutshell – to protect the childlike sci-fi fantasy promised by their music against the persistent creep of boring old reality. Tonight, we are witness to a tense ideological duel: M83 Versus Mundanity.

Initially, mundanity gains the upper hand. The Trinity Centre is too small to import M83's new lighting rig, so the band must settle for a generic backdrop of feeble twinkling stars. They launch enthusiastically into a trio of their best-known songs, but something crucial is missing: the rookie soundman has forgotten to turn up the fader marked 'brain-spangling synths', which is, after all, the noise that separates M83 from the hordes. Without that constant ethereal hum, 'Kim And Jessie' sounds a like a winsome boy/girl duet – it's not unpleasant, but it doesn't have the effect they were probably hoping for.

Alone in his studio, M83 mainman Anthony Gonzalez is captain of all he surveys. But on stage, he sometimes looks a little bit lost. He's lucky that headbanging gothic keyboard queen Morgan Kibby monopolises most of our attention, because Anthony's occasionally pained expression suggests that every note is a compromise between the otherworldly noises in his head and the earthbound sounds tumbling out of the speakers.

Sometimes M83 are their own worst enemies. Just as they've roused the crowd with the urgent electro of 'Sitting', they lose them again with the cod-Spanish clatter of 'Year One, One UFO'. It's not until they brandish the patented pop howitzers 'Claudia Lewis' and 'Midnight City' that M83 are truly convincing.

> ***We're witness to a tense duel: M83 Versus Mundanity***

A final, pulsating version of 'Couleurs' only goes to show how much fun all this can be when they abandon all pretence of being a conventional rock band and set the controls for a distant rave galaxy. Maybe M83 should stop giving the audience what they think they want, and just play all of their double album 'Hurry Up, We're Dreaming', overblown synth interludes and all. That's as long as their soundman can cope with such a radical course. Tonight, the cosmonauts score a victory over the spoilsports – but only just. ***Sam Richards***

NEW BANDS ANNOUNCED

NME AWARDS 2012 SHOWS

CHARLI XCX
ICONA POP + MZ BRATT
WEDNESDAY 8 FEBRUARY
LONDON LEXINGTON
020 7403 3331

SLOW CLUB
GROSS MAGIC + KWES
THURSDAY 9 FEBRUARY
LONDON HEAVEN
0844 847 2351

THE BLACK KEYS
BAND OF SKULLS
SATURDAY 11 FEBRUARY
SOLD OUT
ALEXANDRA PALACE

PURE LOVE
FOE + BINARY
TUESDAY 14 FEBRUARY
LONDON BUSH HALL
020 7403 3331

BAND OF SKULLS
DALE EARNHARDT JR JR + THE STATIC JACKS
WEDNESDAY 15 FEBRUARY
SOLD OUT
LONDON XOYO

tUnE-yArDs
TRAILER TRASH TRACEYS
WEDNESDAY 15 FEBRUARY
O2 SHEPHERDS BUSH EMPIRE
0844 477 2000

TOTALLY ENORMOUS EXTINCT DINOSAURS
MEMORY TAPES + WILLY MOON
THURSDAY 16 FEBRUARY
SOLD OUT
LONDON HEAVEN

CLOUD CONTROL
WE ARE AUGUSTINES + DOG IS DEAD
FRIDAY 17 FEBRUARY
LONDON ELECTRIC BALLROOM
020 7403 3331

THE BIG PINK
MOZART PARTIES + VARIOUS CRUELTIES
MONDAY 20 FEBRUARY
LONDON GARAGE
0844 847 1678

KURT VILE
SONIC BOOM + REAL ESTATE
TUESDAY 21 FEBRUARY
LONDON KOKO
0844 847 2258

ALABAMA SHAKES
JESSIE WARE
WEDNESDAY 22 FEBRUARY
SOLD OUT
LONDON BOSTON ARMS

THE JEZABELS
DRY THE RIVER + KAI FISH + HEY SHOLAY
WEDNESDAY 22 FEBRUARY
LONDON KOKO
0844 847 2258

Oh Land
ALPINES + ALUNA GEORGE
THURSDAY 23 FEBRUARY
LONDON HEAVEN
0844 847 2351

Little Dragon
PLUS GUESTS
FRIDAY 24 FEBRUARY
LONDON HMV FORUM
0844 847 2405
IN ASSOCIATION WITH MEAN FIDDLER

S.C.U.M
BIG DEAL
FRIDAY 24 FEBRUARY
LONDON BUSH HALL
020 7403 3331

MARINA AND THE DIAMONDS
EUGENE McGUINNESS
SUNDAY 26 FEBRUARY
O2 SHEPHERDS BUSH EMPIRE
0844 477 2000

ZULU WINTER
OBERHOFER + FILTHY BOY
MONDAY 27 FEBRUARY
LONDON CARGO
020 7403 3331

the DRUMS
SPECTOR
MONDAY 27 FEBRUARY
LONDON ROUNDHOUSE
0844 482 8008

THE CRIBS
SPECTRALS + THIS MANY BOYFRIENDS
TUESDAY 28 FEBRUARY
SOLD OUT
LONDON ULU

JUSTICE *LIVE!*

THU 9 FEB • **BRISTOL** SOLD OUT **ACADEMY** | FRI 10 FEB • **LONDON** SOLD OUT **ACADEMY BRIXTON** | SAT 11 FEB • **BIRMINGHAM O2 ACADEMY**
SUN 12 FEB • **(** SOLD OUT **O2 ACADEMY** | MON 13 FEB • **[illegible]** SOLD OUT **STER ACADEMY**
0844 477 2000

TICKETS AVAILABLE FROM: WWW.NME.COM/TICKETS | WWW.GIGSANDTOURS.COM | WWW.TICKETMASTER.CO.UK
24HR CC HOTLINE: 0844 858 6765 | 0844 811 0051 | 0844 826 2826

A METROPOLIS MUSIC PRESENTATION IN ASSOCIATION WITH SJM CONCERTS & DF CONCERTS

TICKETS INCLUDE A 50P DONATION* TO TEENAGE CANCER TRUST (REGISTERED CHARITY 1062559 IN ENGLAND & WALES, SC039757 IN SCOTLAND)
* DOES NOT APPLY TO JUSTICE TICKETS

Boxfresh · CARLING · hmv hmv.com · 4 · TEENAGE CANCER TRUST · Fender · SONOS THE WIRELESS HIFI SYSTEM

WWW.NME.COM/AWARDS #NMEAWARDS

THE MAC CAB EES

THURSDAY 26 JANUARY
LONDON
O_2 ACADEMY BRIXTON
SOLD OUT

FRIDAY 27 JANUARY
BIRMINGHAM HMV INSTITUTE
SOLD OUT

SATURDAY 28 JANUARY
MANCHESTER HMV RITZ
SOLD OUT

SUNDAY 29 JANUARY
NEWCASTLE O_2 ACADEMY
SOLD OUT

MONDAY 05 MARCH
EDINBURGH
HMV PICTURE HOUSE
08444 999 990

WEDNESDAY 07 MARCH
MIDDLESBROUGH TOWN HALL
0844 811 0051

THURSDAY 08 MARCH
NOTTINGHAM ROCK CITY
0845 413 4444

FRIDAY 09 MARCH
BRIGHTON DOME
01273 709 709

SATURDAY 10 MARCH
LEEDS O_2 ACADEMY
0844 477 2000

MONDAY 12 MARCH
LIVERPOOL O_2 ACADEMY
0844 477 2000

TUESDAY 13 MARCH
BRISTOL O_2 ACADEMY
0844 477 2000

WEDNESDAY 14 MARCH
NORWICH UEA
01603 508 050

FRIDAY 16 MARCH
SOUTHAMPTON
GUILDHALL
02380 632 601

SATURDAY 17 MARCH
CARDIFF UNIVERSITY
029 2078 1458

SUNDAY 18 MARCH
WOLVERHAMPTON
CIVIC HALL
0870 320 7000

MONDAY 19 MARCH
CAMBRIDGE
CORN EXCHANGE
01223 357 851

NEW SHOW ANNOUNCED

FRIDAY 08 JUNE • LONDON ALEXANDRA PALACE

TICKETS ON SALE FRIDAY 27 JANUARY AT 9AM

GIGSANDTOURS.COM | TICKETMASTER.CO.UK | GIGSINSCOTLAND.CO.UK
0844 811 0051 | 0844 844 0444 | 020 7734 8932

A METROPOLIS MUSIC, SJM CONCERTS, DF CONCERTS & LOUT PROMOTIONS PRESENTATION BY ARRANGEMENT WITH 13 ARTISTS

NEW ALBUM 'GIVEN TO THE WILD' OUT NOW
THEMACCABEES.CO.UK Fiction

[ALL THE YOUNG]

PLUS SPECIAL GUESTS

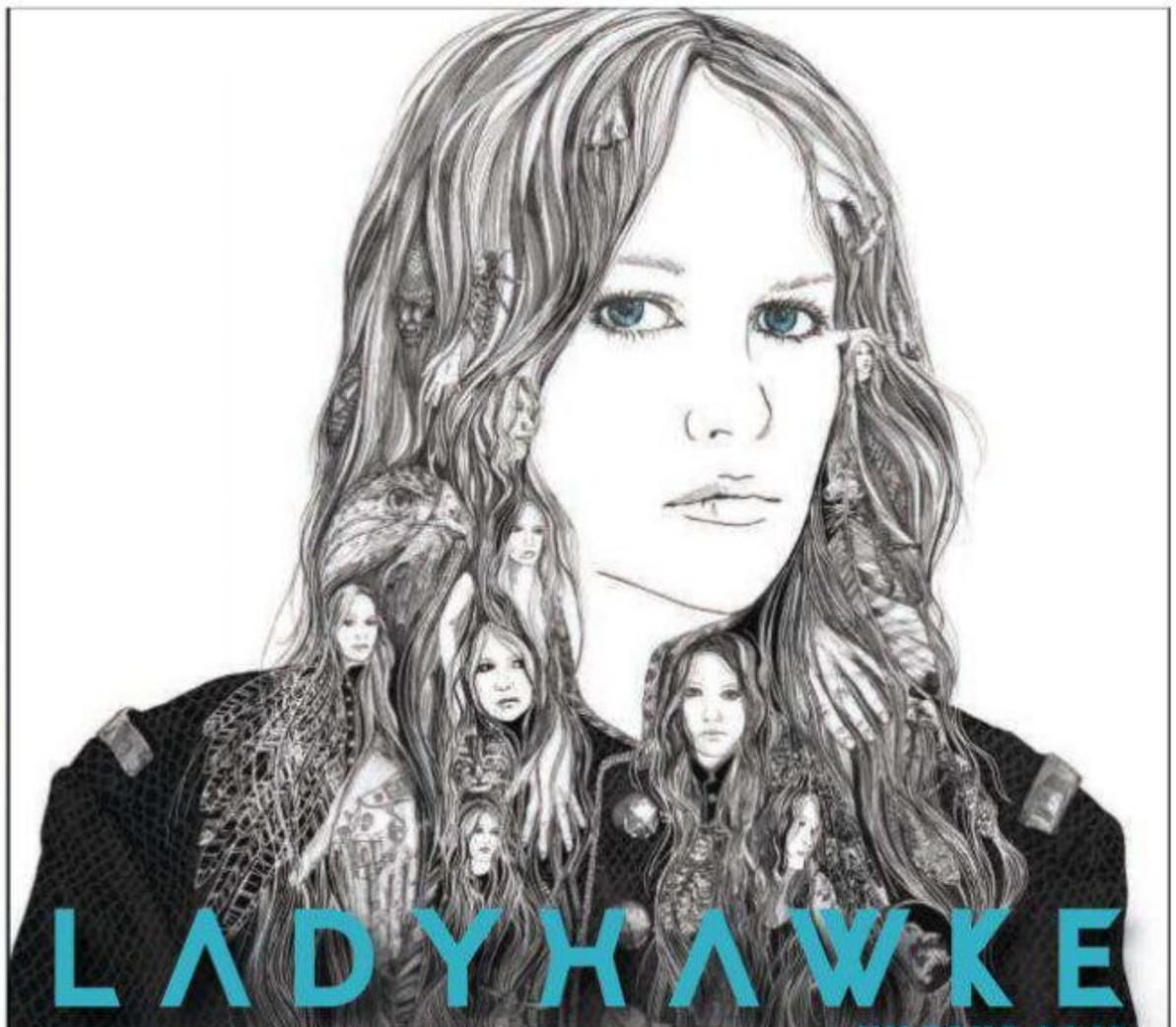
MARCH

WED	21	NEWCASTLE CLUNY	0844 811 0051
THU	22	GLASGOW KING TUTS	0844 499 9990
FRI	23	MANCHESTER ACADEMY 3	0844 811 0051
SAT	24	STOKE KEELE UNIVERSITY	0844 871 8803
SUN	25	BIRMINGHAM O_2 ACADEMY3	0844 811 0051
MON	26	NOTTINGHAM BODEGA	0845 413 4444
WED	28	BRISTOL THE FLEECE	0871 220 0260
THU	29	BRIGHTON GREEN DOOR STORE	0844 871 8803

TICKETS AVAILABLE ONLINE: KILILIVE.COM | GIGSANDTOURS.COM

WWW.ALLTHEYOUNG.CO.UK

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



LADYHAWKE

UK TOUR 2012

APRIL		MAY	
23 BRIGHTON KOMEDIA	0844 871 8803	01 GATESHEAD SAGE	0844 871 8803
25 GLOUCESTER GUILDHALL	0844 871 8803	02 MANCHESTER RUBY LOUNGE	0161 832 1111
27 OXFORD ACADEMY2	0844 477 2000	04 SHEFFIELD LEADMILL	0114 2212 828
28 NOTTINGHAM RESCUE ROOMS	0845 413 4444	06 BIRMINGHAM GLEE CLUB	0845 413 4444
30 EDINBURGH LIQUID ROOMS	0844 499 9990	08 NORWICH WATERFRONT	0160 350 8050
		09 CAMBRIDGE JUNCTION	0122 351 1511
		11 LONDON SHEPHERDS BUSH EMPIRE	0844 477 2000

TICKETS AVAILABLE ONLINE: KILILIVE.COM / SEETICKETS.COM
TICKETWEB.CO.UK / LADYHAWKEMUSIC.COM

NEW SINGLE 'BLACK, WHITE & BLUE' OUT MONDAY 12 MARCH
NEW ALBUM 'ANXIETY' OUT MONDAY 19 MARCH

A KILIMANJARO & FRIENDS PRESENTATION BY ARRANGEMENT WITH X-RAY

academy events present

academy events & dwp by arrangement with X-ray presents

LIGHTNING SEEDS

ticketweb.co.uk / 0844 477 1000
seetickets.com / 0871 2200 260
stargreen.co.uk / 020 7734 8932
ticketmaster.co.uk / 0870 534 4444

UK TOUR FEBRUARY 2012

THU	09	WHITEHAVEN CIVIC HALL	0844 477 1000
FRI	10	LEEDS CITY VARIETIES	01132 430 808
SAT	11	LIVERPOOL O_2 ACADEMY	0844 477 2000
SUN	12	MILTON KEYNES STABLES	01908 280 800
TUE	14	GATESHEAD THE SAGE	0844 477 1000
WED	15	LEAMINGTON SPA ASSEMBLY	0844 854 1358
FRI	17	FROME CHEESE & GRAIN	01373 455 420
SAT	18	LONDON O_2 SHEPHERD'S BUSH EMPIRE	0844 477 2000
MON	20	BUXTON OPERA HOUSE FESTIVAL	0845 127 2190

Academy Events & Fruit Pie Music

MyLifeStory

Presents

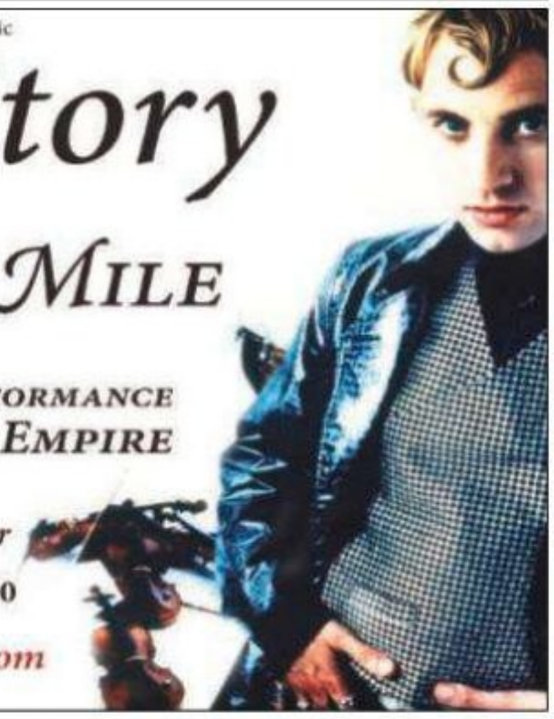
THE GOLDEN MILE

15 YEAR ANNIVERSARY PERFORMANCE
O_2 SHEPHERD'S BUSH EMPIRE
03.03.12

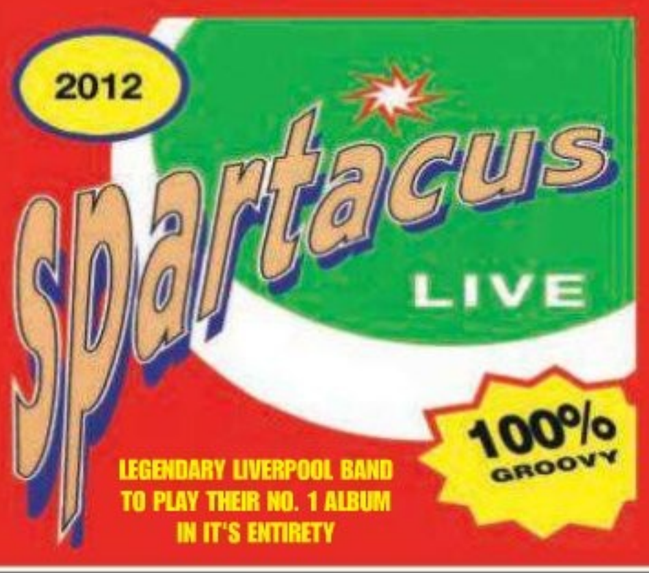
Special Guest ~ Martin Rossiter

Ticketweb.co.uk | 0844 477 2000

mylifestory.uk.com



THE FARM

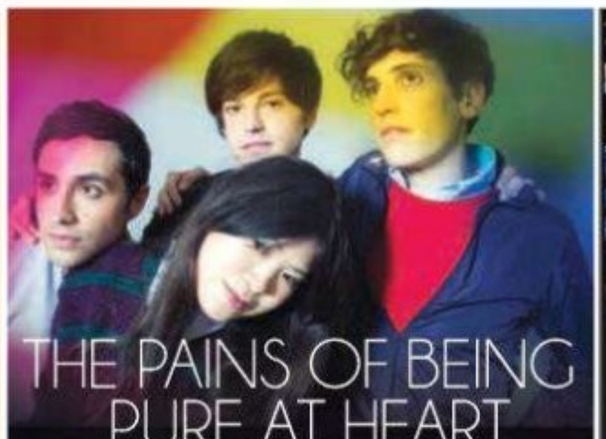


LEGENDARY LIVERPOOL BAND
TO PLAY THEIR NO. 1 ALBUM
IN IT'S ENTIRETY

SATURDAY 19 MAY
LONDON
O_2 ACADEMY
ISLINGTON

0844 477 2000
WWW.TICKETWEB.CO.UK

ACADEMY EVENTS BY
ARRANGEMENT WITH SATELLITE AGENCY



THE PAINS OF BEING
PURE AT HEART

THURSDAY 08 MARCH
LONDON
O_2 ACADEMY ISLINGTON
BOX OFFICE 0844 477 2000 / TICKETWEB.CO.UK
THE ALBUM 'BELONG' OUT NOW
WWW.THEPAINSOFBEINGPUREATHEART.COM
AN ACADEMY EVENTS PRESENTATION
BY ARRANGEMENT WITH THE AGENCY GROUP

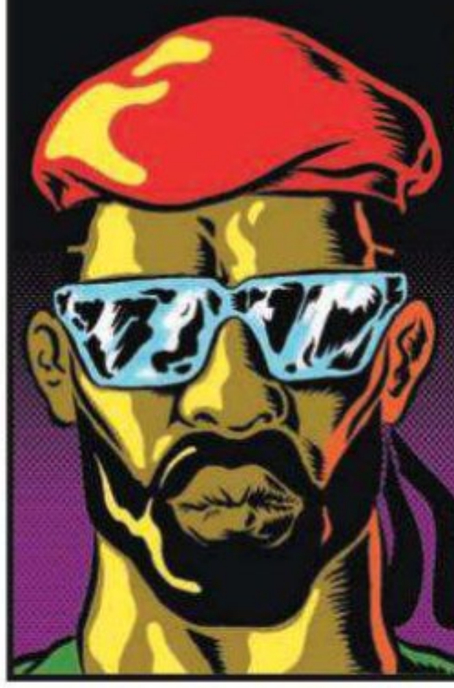
dog is dead

monday 20 february
O_2 academy3
birmingham

box office 0844 477 2000
buy online www.ticketweb.co.uk
new single 'two devils' out march 05
For a free EP visit dogisdead.co.uk
an academy events presentation by arrangement with CAA

Find more issues at magazinesdownload.com

SJM CONCERTS PRESENT



MAJOR LAZER

PLUS SUPPORT THE TODDLA T SOUND & UNICORN KID

APRIL 2012

WED 18 MANCHESTER HMV RITZ
0843 221 0976

THU 19 LONDON O2 SHEPHERDS BUSH EMPIRE
0844 477 2000

FRI 20 BIRMINGHAM HMV INSTITUTE
0844 248 5037

SAT 21 BRISTOL MOTION
0870 4444 400 / WWW.BRISTOLTICKETSHOP.COM

SUN 22 GLASGOW O2 ABC
0844 4999 990

BUY ONLINE: GIGSANDTOURS.COM 24HR CC HOTLINE 0844 811 0051

WWW.TWITTER.COM/MAJORLAZER
WWW.FACEBOOK.COM/MAJORLAZER

AN SJM CONCERTS BY ARRANGEMENT WITH ELASTIC ARTISTS PRESENTATION

SJM CONCERTS BY ARRANGEMENT WITH 13 ARTISTS PRESENT

blood red shoes

+ GUESTS

APRIL							
FRI	27	BRIGHTON CONCORDE 2	01273 673 311	FRI	04	BIRMINGHAM HMV LIBRARY	0844 248 5037
SAT	28	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911	SAT	05	MANCHESTER ACADEMY 2	0161 832 1111
				MON	07	LIVERPOOL ZANZIBAR	0151 707 0633
SUN	29	OXFORD O2 ACADEMY2	01912 304 474	TUE	08	NEWCASTLE CLUNY	0191 230 4474
MAY				WED	09	ABERDEEN TUNNELS	0844 499 9990
TUE	01	BRISTOL TRINITY	01912 304 474	THU	10	GLASGOW KING TUTS	0844 499 9990
WED	02	NORWICH WATERFRONT	01603 508 050	SAT	12	LEEDS COCKPIT	0113 245 5570
THU	03	LONDON HEAVEN	020 7403 3331	SUN	13	NOTTINGHAM RESCUE ROOMS	01912 304 474

TICKETS ON SALE 9AM FRIDAY 27TH JANUARY

BUY ONLINE AT GIGSANDTOURS.COM | 24HR CC HOTLINE 0844 811 0051 ALL SHOWS 14+

WWW.BLOODREDSHOES.CO.UK

ONE NIGHT ONLY

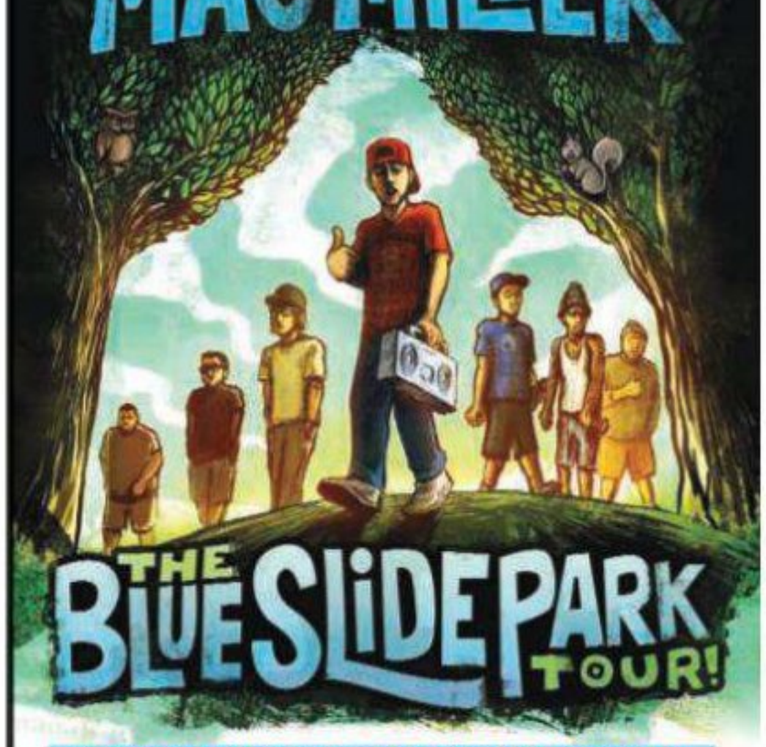
Mon	16	April	LIVERPOOL O2 ACADEMY2	0844 477 2000
Tue	17	April	NORWICH ARTS CENTRE	01603 660 352
Wed	18	April	WREXHAM CENTRAL STATION	01978 358 780
Thu	19	April	NOTTINGHAM RESCUE ROOMS	0845 413 4444
Sat	21	April	DUNDEE FAT SAMS	0844 499 9990
Sun	22	April	NEWCASTLE O2 ACADEMY	0844 477 2000
Tue	24	April	GLOUCESTER GUILDHALL	01452 503 050
Wed	25	April	LONDON GARAGE	020 7403 3331
Thu	26	April	PORTSMOUTH WEDGWOOD ROOMS	023 9286 3911
Fri	27	April	COVENTRY KASBAH	0871 220 0260
Sat	28	April	YORK THE DUCHESS	0870 060 0100

BUY ONLINE AT: GIGSANDTOURS.COM / 0844 811 0051

WWW.ONENIGHTONLYONLINE.COM

AN SJM CONCERTS PRESENTATION BY ARRANGEMENT WITH CAA

MAC MILLER



THE BLUE SLIDE PARK TOUR!

MAY 2012

THURSDAY 24
LONDON HMV FORUM
0844 847 2405

FRIDAY 25
MANCHESTER HMV RITZ
0844 248 5117

SATURDAY 26
BIRMINGHAM
HMV INSTITUTE
0844 248 5037

SUNDAY 27
BRISTOL O2 ACADEMY
0844 477 2000

TICKETS ON SALE 9AM FRIDAY 27TH JAN

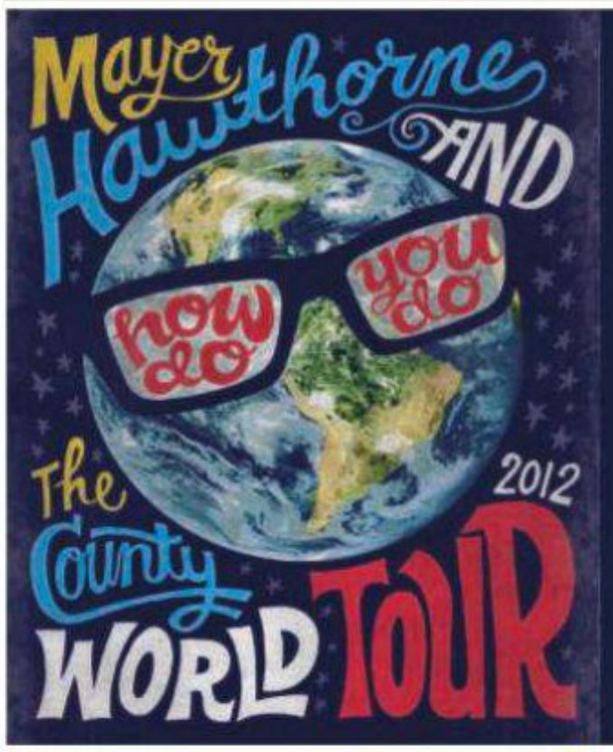
BUY ONLINE AT GIGSANDTOURS.COM
24HR CC HOTLINE 0844 811 0051

MACMILLEROFFICIAL.COM

NEW ALBUM
"BLUE SLIDE PARK"
OUT NOW

AN SJM CONCERTS PRESENTATION IN ASSOCIATION WITH THE AGENCY GROUP

Mayer Hawthorne AND The County WORLD TOUR 2012



Wednesday 7th March
LONDON SCALA
020 7403 3331

Friday 9th March
MANCHESTER
RUBY LOUNGE
0161 832 1111

Saturday 10th March
GLASGOW ORAN MOR
0844 499 9990

Sunday 11th March
BRISTOL THEKLA
0845 413 4444

buy online at gigsandtours.com
24 hr cc hotline 0844 811 0051

www.gigsinscotland.com
www.alt-tickets.co.uk

mayerhawthorne.com

An SJM Concerts presentation by arrangement with CAA

DISPATCH

FIRST EVER UK TOUR

TUESDAY 20 MARCH 0844 499 9990
GLASGOW KING TUTS

VENUE UPGRADE DUE TO PHENOMENAL DEMAND!
ORIGINAL TICKETS REMAIN VALID
WEDNESDAY 21 MARCH
0844 477 2000
LONDON O2 SHEPHERDS BUSH EMPIRE

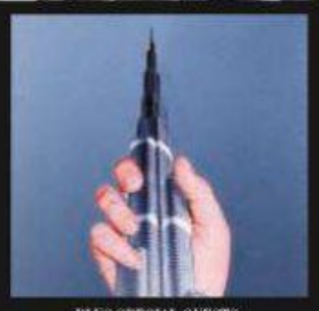
BUY ONLINE: GIGSANDTOURS.COM
24HR CC HOTLINE 0844 811 0051
DISPATCHMUSIC.COM

AN SJM CONCERTS & DF PRESENTATION
BY ARRANGEMENT WITH THE AGENCY GROUP

fiN.

WEDNESDAY 1ST FEBRUARY
LONDON BORDERLINE
0207 403 3331
WWW.GIGSANDTOURS.COM 24HR CC HOTLINE:0844 811 0051
WWW.YOUTUBE.COM/FIN WWW.LIFEISWASTEDONTHELIVING.COM

AZARI & III



PLUS SPECIAL GUESTS
PLANNINGTOROCK
(DJ SET + LIVE FEATURES)

THURSDAY 2 FEBRUARY 2012
LONDON HEAVEN
020 7403 3331

BUY ONLINE AT GIGSANDTOURS.COM & TICKETMASTER.CO.UK
24HR CC HOTLINE 0844 811 0051 & 0844 826 2826

AN SJM CONCERTS PRESENTATION

Find more issues at
magazinesdownload.com

NME AWARDS 2012 TOUR

TWO DOOR CINEMA CLUB

METRONOMY

TRIBES

AZEALIA BANKS

GLASGOW O_2 ACADEMY **08 FEB**
NEWCASTLE O_2 ACADEMY **09 FEB**
MANCHESTER ACADEMY **10 FEB**
MANCHESTER ACADEMY **11 FEB**
NOTTINGHAM ROCK CITY **14 FEB**
LEEDS O_2 ACADEMY **15 FEB**
NORWICH UEA **17 FEB**

18 FEB BIRMINGHAM O_2 ACADEMY
19 FEB CARDIFF UNIVERSITY
20 FEB BRISTOL ACADEMY
22 FEB BOURNEMOUTH O_2 ACADEMY
23 FEB BRIGHTON DOME
25 FEB LONDON O_2 ACADEMY BRIXTON

SOLD OUT

TICKETS AVAILABLE FROM: WWW.NME.COM/TICKETS OR 0844 858 6765 | WWW.GIGSANDTOURS.COM | WWW.TICKETMASTER.CO.UK
24HR CC HOTLINE 0844 811 0051 / 0844 826 2826 | MAXIMUM FOUR TICKETS PER PERSON

AN SJM CONCERTS PRESENTATION IN ASSOCIATION WITH DF CONCERTS AND METROPOLIS MUSIC
ALL TICKETS INCLUDE A 50P DONATION TO TEENAGE CANCER TRUST (REGISTERED CHARITY 1062559 IN ENGLAND & WALES, SC039757 IN SCOTLAND)

Boxfresh® CARLING hmv hmv.com 4 TEENAGE CANCER TRUST Fender SONOS THE WIRELESS HiFi SYSTEM

WWW.NME.COM/AWARDS #NMEAWARDS

DHP & friends by arrangement with CAA presents

dog is dead

PLUS SPECIAL GUESTS

NORWICH ARTS CENTRE	18 FEB	03 MAR	STORNOWAY W'LANDS CENTRE
OXFORD O_2 ACADEMY2	19 FEB	04 MAR	AVIEMORE OLD BRIDGE INN
BIRMINGHAM O_2 ACADEMY3	20 FEB	06 MAR	GLASGOW KING TUTS
BRISTOL THEKLA	21 FEB	07 MAR	EDINBURGH ELECTRIC CIRCUS
LEICESTER O_2 ACADEMY2	23 FEB	10 MAR	LANCASTER LIBRARY
STOKE SUGARMILL	24 FEB	11 MAR	SHEFFIELD PLUG
HULL FRUIT	25 FEB	13 MAR	MANCHESTER DEAF INSTITUTE
LEEDS COCKPIT	26 FEB	14 MAR	BRIGHTON KOMEDIA
NEWCASTLE RIVERSIDE	27 FEB	15 MAR	LONDON BORDERLINE
ABERDEEN CAFÉ DRUMMONDS	29 FEB		
INVERNESS IRONWORKS	01 MAR	16 MAR	SOUTHAMPTON JOINERS
ULLAPOOL THE ARCH	02 MAR	17 MAR	CARDIFF ARTS INSTITUTE

WWW.ALT-TICKETS.CO.UK

NEW SINGLE TWO DEVILS OUT MARCH 5
FOR A FREE EP VISIT DOGISDEAD.CO.UK

DHP, PCL and Futuresound Events by arrangement with Art & Industry presents

WILD FLAG

PLUS SPECIAL GUESTS

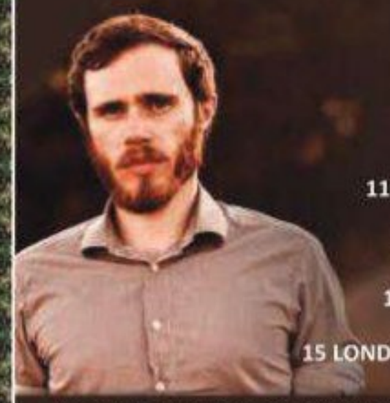
PEGGY SUE

JANUARY
27 BRISTOL, THEKLA
alt-tickets.co.uk
28 NOTTINGHAM
THE RESCUE ROOMS
alt-tickets.co.uk
29 LEEDS, THE COCKPIT
lunatickets.co.uk
30 GLASGOW, ORAN MOR
pclpresents.com
31 MANCHESTER
SOUND CONTROL
alt-tickets.co.uk

FEBRUARY
01 LONDON
ELECTRIC BALLROOM
alt-tickets.co.uk

facebook.com/WILDFLAG • Album 'Wild Flag' out now

JAMES VINCENT MCMORROW



FEBRUARY
08 LIVERPOOL, KAZ[illegible] SOLD OUT
tick[illegible].co.uk
09 GATESHEAD, [illegible] SOLD OUT
thesagegat[illegible].org
10 SHEFFIELD, PLUG
the-plug.com
11 BRISTOL, ANSON RO[illegible] SOLD OUT
tick[illegible].co.uk
12 OXFORD, O_2 ACADEMY
alt-tickets.co.uk
13 NORWICH, ARTS C[illegible] SOLD OUT
norwichartsc[illegible].co.uk
15 LONDON, ROYAL FESTIVA[illegible] SOLD OUT
southbanks[illegible].co.uk

Album "Early In The Morning" out now • jamesvmcmorrow.com

A DHP Concerts presentation by arrangement with Art & Industry

DHP Concerts Presents

THE MINUTES

FEBRUARY
22 LONDON / Barfly
23 BRIGHTON / Prince Albert
24 BRISTOL / Thekla
25 NOTTINGHAM / Rock City
26 MANCHESTER / Sound Control

MARCH
21 YORK / Stereo
22 GLASGOW / King Tuts
23 EDINBURGH / Electric Circus
24 ABERDEEN / Cafe Drummonds
27 WREXHAM / Central Station
28 BIRMINGHAM / O_2 Academy3
29 NORWICH / Take5 @ The Crypt
30 CAMBRIDGE / The Corner House

"If you like your pop music primitive and primeval...
...you'll love The Minutes" - The Guardian

MODEL CITIZEN

Marcata - The Debut Album Out Now
Features the singles 'Heartbreaker' & 'Black Keys'
theminutesmusic.com / alt-tickets.co.uk

RON POPE

FEBRUARY
18 THE GA[illegible] SOLD OUT
LONDON
20 BORDER[illegible] SOLD OUT
LONDON
21 THE BO[illegible] SOLD OUT
NOTTINGHAM
22 NIGHT & [illegible] SOLD OUT
MANCHESTER

A DHP Concerts presentation

NEW CROSS INN

LIVE MUSIC ALL WEEK

4TH FEB **THE BOYS** (ONLY LONDON DATE IN 2012)

28TH JAN **THE LURKERS**	**HONEST JOHN PLAIN** (THE BOYS) 3RD FEB
25TH FEB **PETER & THE TEST TUBE BABIES**	**HOWARD MARKS** 26TH FEB
17TH MAR **BERMONDSEY JOYRIDERS**	**THE VARUKERS** 24TH MAR
26TH MAR **KUNT AND THE GANG**	**SPLODGENESSABOUNDS** 6TH APRIL
14TH APRIL **THE VIBRATORS**	**DISCHARGE** 23RD JUNE

OPEN MIC NIGHT EVERY TUESDAY

TICKETS AVAILABLE FROM:
WWW.NEWCROSSINN.COM

DILATED PEOPLES

DJ BABU / EVIDENCE / RAAKA IRISCIENCE

MONDAY 27 FEBRUARY

An ACADEMY EVENTS and AGMP presentation

O2 ACADEMY ISLINGTON

B/O 0844 477 2000 / www.TICKETWEB.co.uk

EVERY FRIDAY **KOKO** EVERY FRIDAY

CLUB NME

27 JANUARY
T.MILLS
GO BACK TO THE ZOO
DJ MISS SICARIUS (PARIS)
DJ FEDZ

9.30pm – 4am FIRST 100 FREE ENTRY
£5 before 11pm £7 after
Students (with card) £2 b4 10:30pm £4 b4 12pm

TICKETS — 0844 847 2258
WWW.KOKO.UK.COM

3 FEB
SAM SURE & GIACOMO
GO SEES

10 FEB
TURBOWOLF

17 FEB
FUTURES
FLASH FIKTION

1A Camden High Street
London NW1 7JE
Mornington Crescent Tube

THE ARCADIAN KICKS

Presented by...
CROSSHAIR BOOKING AGENCY

@arcadiankicks thearcadiankicks

Fri 27 Jan	This Feeling Club Night at Vibe Bar, London
Sat 28 Jan	Soundhouse, Leicester
Mon 30 Jan	Kasbah, Coventry
Tue 31 Jan	Milo, Leeds
Wed 1 Feb	Victoria Inn, Derby
Fri 3 Feb	O2 Academy 3, Birmingham
Fri 2 Mar	93 Feet East, London
Sat 3 Mar	Powers Bar, London

Brand new single 'I WANNA TAKE YOU HOME' (plus Dominic Ganderton remix) available from all usual download sites from 22nd Jan 2012. Produced by Mike Chapman.

www.onebeatrecords.co.uk

BAND SERVICES

TUITION

LEADING VOCAL COACH
TO THE FAMOUS
www.punk2opera.com
Tel: 020 8958 9323

RECORDING STUDIOS

Mill Hill Music Complex
Bunns Lane Works, NW7 2AJ
020 8906 9991

Recording – Great Live Room with MacPro & Logic 9
Rehearsals – 10 fully equipped studios from £3.50 hour inc Backline
Coming soon .....
New studio complex with six fully air conditioned purpose built studios including Dance studio with Harlequin Floor, Private Piano practise room, Composer room, Photo/video room with infinity wall – full details & pics at studio blog on www.millhillmusiccomplex.blogspot.com

5 mins walk from Mill Hill Thameslink, 10 mins drive from M1/M25 J2, many local bus routes and ample parking

For all other studio detail

www.millhillmusic.co.uk

STATION STUDIOS
North London premier rehearsal studios.
Backline, storage, ground floor, air conditioning. Best deals for new bands?
Ask about our special Saturday rate
020 8 361 8114
www.stationstudios.co.uk

CLOTHING & ACCESSORIES

FOR SALE

SELL US YOUR VINYL & CDs ANY QUANTITY!

RECKLESS RECORDS

Tel: 020 7437 4271 30 Berwick St, Soho, London W1
www.reckless.co.uk recklessrecordsuk@gmail.com

RUBBER SOUL RECORDS
Fine selection of British rarities covering prog rock psych, 60's beat, soul, **Indie + Britpop** etc. Conveniently located in the midlands, 3 Hide Street, Stoke Town Centre, ST4 1NF. Mon - Sat 10-5. Vinyl sale now on. Selected albums £1 each. Records wanted cash paid. **20% student discount**
rubbersoulrecords@hotmail.co.uk
www.rubbersoulrecords.co.uk
Tel: 01782 251825 M: 0798 6729197

NME

CHAT

18+. Helpdesk 0844 944 0844. Live calls recorded. 0872=10p per min. Network Extras Apply. SP: 4D.

18+. Helpdesk 0844 944 0844. Live calls recorded. 0871 = 10p per min. Network extras apply SP: 4D.

18+ only. Helpdesk 0844 944 0002. Standard network charges apply. Women: Network charges only. Send STOP to 69866 to Stop. IP: X-On.

HEALTH

COMPETITIONS

Find more issues at magazinesdownload.com

Find more issues at magazinesdownload.com

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

FOR TICKETS GO TO **NME.COM/TICKETS** NOW!

BOOKING NOW

ATP CURATED BY JEFF MANGUM

STARTS: Minehead Butlins, Mar 9

DON'T MISS

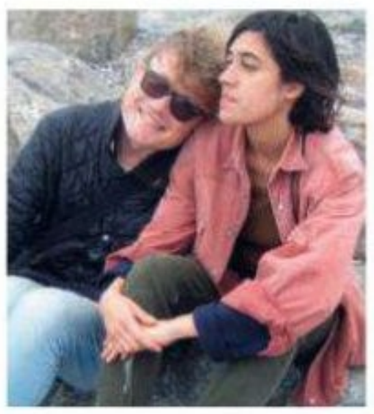
After being rescheduled from its original date of December 2011, there was consternation Jeff Mangum's ATP bill might no longer fit with artists' schedules. Not so: although it's not ideal for original ticket buyers, the final line-up is looking better than ever. Lo-fi genius Mount Eerie and doom-rock greats Earth have been added to the bill, along with ambient wonders Demdike Stare and Blanck Mass. They join Jeff Mangum himself – playing the songs of Neutral Milk Hotel – as well as Joanna Newsom, The Magnetic Fields unveiling their new album, The Fall (pictured), Beefheart's Magic Band and Thurston Moore. There's also the Big Pretentious Mixtape Swap, where devotees can trade lovingly crafted compilations.

ANDREW KENDALL, GUY EPPEL, BEN ROWLAND, ANDY WILLSHER, STEW CAPPER, FRASER MCLEAN

MAYA JANE COLES

STARTS: Nottingham Stealth, Feb 3

After headlining Sunday night at the Bugged Out Weekender, the British/Japanese producer heads out on tour across the UK.



UPSET THE RHYTHM TOUR

STARTS: Brighton Green Door Store, Feb 3

Wicked London promoters UTR break out of the capital for a UK tour, with Gentle Friendly, Way Through and Peepholes (pictured). Neat!

FIELD MUSIC

STARTS: Edinburgh Picture House, Feb 6

The brothers Brewis unleash 'Plumb', a wonky baroque pop look at affairs of the heart, recorded against a backdrop of government cuts.

ERRORS

STARTS: Newcastle Cluny, Feb 9

Rock Action Records release the math-poppers' third album, 'Have Some Faith In Magic'. Not since that magician magically vanished our last fiver...

THEME PARK/ THE CAST OF CHEERS

STARTS: Glasgow Art School, Feb 27

Theme Park (pictured) co-headline a UK tour with The Cast Of Cheers (Bristol on March 5 is TCOC only).

THE CRIBS

STARTS: London ULU, Feb 28

Their other dates sold out quicker than you can yelp "JARMAN!", so The Cribs have added a night at Brighton's Concorde 2 on March 2.

PRINZHORN DANCE SCHOOL

STARTS: London 93 Feet East, Mar 1

After releasing second album 'Clay Class' on DFA Records, Prinzhorn embark on a European tour, calling in at London's 93 Feet East.

PONTIAK

STARTS: London Lexington, Mar 14

Thrill Jockey's heavy-rocking trio announce a tour to coincide with new album 'Echo Ono', taking in London, Brighton (15), Penryn (16) and Birmingham (17).

ALEX WINSTON

STARTS: Manchester Deaf Institute, Mar 20

The Detroit-born singer releases her debut album, 'King Con', and embarks on a hefty tour of the UK and Europe, ending with a date at London's XOYO (Apr 4).

URBAN CLASSIC

STARTS: London Barbican, Mar 30

The BBC Symphony Orchestra mark the Barbican's 30th birthday with urban luminaries Ms Dynamite (pictured), Fazer, Devlin and Skepta.

OF MONTREAL

STARTS: Manchester HMV Ritz, Apr 22

The Atlanta, Georgia kooks release new album 'Paralytic Stalks', which abandons alter egos and returns to ringleader Kevin Barnes' odd confessionals.

WRETCH 32

STARTS: Portsmouth Pyramids, May 8

His last tour totally sold out, his album's gone gold and he's had a Number One single: 2012 looks pretty, pretty awesome for Jermaine Scott.

PICK *of the* WEEK

What to see this week? Let us help

WILD FLAG

STARTS: Bristol Thekla, Jan 27

NME PICK

It's often said that almost everyone present at the Sex Pistols' June 1976 gig at Manchester's Lesser Free Trade Hall went on to form their own bands – Buzzcocks, The Fall, Joy Division to name but a few. Wild Flag obviously aren't quite such a game-changer, but we'd put good money on a fair few people running home and picking up a guitar after seeing them live. Onstage (and off it), Carrie, Janet, Mary and Rebecca are absurdly inspirational, making being in a band look as fun and unhinged as every rock'n'roll myth ever told it. Windmills, high kicks, leaping off bass drums and Carrie and Mary's almighty shredding: anyone who tells you "guitar music is dead" is a fucking liar, and needs to be frog-marched to the front of a Wild Flag gig to learn why. Hell, maybe they'll be inspired to start solving the problem themselves.

Everyone's Talking About **CHILDISH GAMBINO**

STARTS: CAMP Basement, Jan 25

In a delicious coincidence, actor/rapper/polymath Donald Glover will be making his UK live debut in a dive that shares its name with his first studio album (and fourth overall), 'Camp'. Divisive in the extreme, it's received everything from 1/10 to 9/10 ratings (we gave it eight), and contains more dick jokes than Tyler's entire repertoire.

Don't Miss **Y NIWL**

STARTS: Cardiff, Buffalo Bar, Jan 28

After a stint playing backing band to Gruff Rhys, Gwynedd's Y Niwl are back doing what they do best; namely, twanging out surf rock riffs that Dick Dale would be proud of, and that Joe Meek would have produced in another lifetime. Heck, even Nicky "Everything Is Shit These Days" Wire has tipped them for greatness! Listen to the man and check out this one-off show in Cardiff.

Radar Stars **TOY**

STARTS: London Shacklewell Arms, Jan 25

Toy must be annoyed by everyone bringing up the fact that they used to be Joe Lean's Jing Jang Jong (Joe himself is absent, last seen auditioning for *Razorlight: The Musical*). That alone is reason to remind everyone of it as much as possible – but it's also worth pointing out by way of contrast, because Toy's shaggy psychedelia is very much jangling our jong right now. Ahem.

WEDNESDAY

January 25

BELFAST

One Direction/Boyce Avenue Waterfront 028 9033 4455
The Secret Sisters Spring & Airbrake 028 9032 5968
Snow Patrol/Everything Everything Odyssey 028 9073 9074

BIRMINGHAM

Alejandro Toledo & The Magic Tombolinos Hare & Hounds 0870 264 3333

BRIGHTON

Azriel The Hope 01273 723 568
Four Year Strong/A Loss For Words/This Time Next Year Concorde 2 01273 673 311
I'm Being Good/Negative Pegasus/Plague Sermon Prince Albert 01273 730 499
The Jon Cohen Experimental Latest Music Bar 01273 687 171
Rebecca Pronsky Sticky Mike's Frog Bar 01273 749 465

BRISTOL

Beasty Traps Croft (Front Bar) 0117 987 4144
Blaxar Horseshoe 0117 956 0471
Evacuees Louisiana 0117 926 5978
Future Plans/A Holiday Rumour/Little Intentions Fleece 0117 945 0996
La Dispute Thekla 08713 100000
Madeleine Black/The Divebomb Revolution Croft (Main Room) 0117 987 4144
My Ruin/Godsized/Sanctorum The Tunnels 0117 929 9008

CAMBRIDGE

Casiokids/Dirty Cousins Portland Arms 01223 357268
Thin Lizzy/Clutch Corn Exchange 01223 357851

CARDIFF

Inconsiderate Parking/Ellie Makes Music/Alone 10 Feet Tall 02920 228883
Joanna Gruesome/Little Arrow/Ratatosk Gwdihw Cafe Bar 029 2039 7933
Ocean Red/Sleepy Panda Club/Denuo The Full Moon

EDINBURGH

The Glitch Sneaky Pete's 0131 225 1757

EXETER

Foe Cavern Club 01392 495 370

GATESHEAD

Explosions In The Sky/Lanterns On The Lake Sage Arena 0870 703 4555

GLASGOW

Alasdair Roberts/Norman Blake/The Tremendulos The Old Hairdressers 0141 222 2254
Miaoux Miaoux Stairway 0141 221 1009

LEEDS

Fin Oporto 0113 245 4444
Man Overboard/The Story So Far Cockpit 0113 244 3446
Never Shout Never Metropolitan University 0113 283 2600
Tubelord Brudenell Social Club 0113 243 5866
Weird Dreams/Domino Bones/The Louche FC Nation Of Shopkeepers 0113 203 1831

LEICESTER

Toy Hearts Musician 0116 251 0080

LONDON

Air Castles/The Lazio Device Nambucca 020 7272 7366
Arthur Rigby & The Baskervylles/Black Diamond Bay/The Escapists Proud Galleries 020 7482 3867
Aunty Doubles/Electric Trees/Nudybronque New Cross Inn 020 8692 1866
A Band Of Buriers Old Queen's Head 020 7354 9993
The Blood Choir/The Apostates Buffalo Bar 020 7359 6191
Bonnie Prince Billy Hackney Empire 020 8985 2424
Childish Gambino CAMP Basement 0871 230 1094
Chilly Gonzales Soho Theatre 0870 429 6883
Emeli Sandé/Delilah KOKO 020 7388 3222
François & The Atlas Mountains/Barbarossa Slaughtered Lamb 020 8682 4080
Get Cape, Wear Cape, Fly Cargo 0207 749 7840
Hello Mexico/Josh Beech & The Johns/Yearbook MacBeth 020 7739 5095
The Indicators The Bowery 020 7580 3057
The Loose Salute Zigfrid Von Underbelly 020 7613 1988
Madison Violet Borderline 020 7734 5547
The Monitors Big Chill Bar
Mull Historical Society Barfly 0870 907 0999
The Operators Bull & Gate 020 7485 5358
The Philadelphia Experimental/Fadercane Dublin Castle 020 7485 1773
Ron Sexsmith Union Chapel 020 7226 1686
Shapes/Wounds Old Blue Last 020 7613 2478
The Starlets/Ally Kerr Betsey Trotwood 020 7336 7326
The Sweetback Sisters/The High Class Family/Butchers Windmill 020 8671 0700
Toy Shacklewell Arms 020 7249 0810
To Kill A King XOYO 020 7729 5959
Twisted Desire 229 Club 020 7631 8310

MANCHESTER

Jet Pack/Our Innocence Lost/Hiding Place Retro Bar 0161 274 4892
Lower Than Atlantis Roadhouse 0161 228 1789

NEWCASTLE

Dave McPherson Cluny 0191 230 4474
Mother Firefly Cluny 2 0191 230 4474
Panic! At The Disco O2 Academy 0870 477 2000
Teengirl Fantasy Bridge Hotel 0191 232 6400

NORWICH

Empirical Arts Centre 01603 660 352
Housefires/Fall Of Silence/In Place Of Hope Brickmakers 01603 441 118
Reel Big Fish Waterfront 01603 632 717

NOTTINGHAM

Cymbals/Infinity Hertz/Practical Lovers Rescue Rooms 0115 958 8484
Josh Rouse Glee Club 0871 472 0400

READING

Concrete Knives/The Dianas South Street Arts Centre 0118 960 6060

SOUTHAMPTON

Howler Joiners 023 8022 5612

WREXHAM

The Black Dahlia Murder/Skeletonwitch Central Station 01978 358780

YORK

Anti Vigilante Stereo 01904 612237
Jonny Gill/Nathan Luke/According To Eve The Duchess 01904 641 413

Snow Patrol, Odyssey, Belfast

BENJAMIN LOZOVSKY, RICHARD JOHNSON, JACK TAYLOR, TOM MARTIN, ANIKA MOTTERSHAW, ANDREW WHITTON, ANDY WILLSHER

THURSDAY
January 26

Panic! At The Disco, O2 Academy Leeds

BELFAST
One Direction/Boyce Avenue Waterfront 028 9033 4455
BIRMINGHAM
Four Year Strong/A Loss For Words HMV Institute 0844 248 5037
Hit The Ode Victoria Bar 0121 633 9439
Olympians/Tubelord/Pandas & People Flapper 0121 236 2421
Post Descartes/VeXXen/Kissing Lieutenant O2 Academy 3 0870 477 2000
BRIGHTON
AK/DK/Dark Captain/Stick In A Plot Latest Music Bar 01273 687 171
Lee 'Scratch' Perry/Darren Bennett Concorde 2 01273 673 311
The Loose Salute Sticky Mike's Frog Bar 01273 749 465
Polarsets/College/Air Bag One The Hope 01273 723 568
Restlesslist/Nullifier Prince Albert 01273 730 499
BRISTOL
Concrete Knives Thekla 08713 100000
Crash Paris/Hater UK/The Richard Heads Croft (Main Room) 0117 987 4144
Cymbals/Call The Doctor/Camera Culture Start The Bus 0117 930 4370
Lady Nade Golden Lion 0117 939 5506
Revoker Fleece 0117 945 0996
The Tannerhill Weavers Thunderbolt 07791 319 614
CAMBRIDGE
All Time Low/The Maine/We Are The In Crowd Corn Exchange 01223 357851
CARDIFF
Air Castles 10 Feet Tall 02920 228883
Babybird/The Tricks/Houdini Dax The Globe 07738 983947
Canterbury/Proxies/Straight Lines Clwb Ifor Bach 029 2023 2199
CHELMSFORD
Tall Dark Friend/Johnny B Goode Hooga 01245 356 811
DERBY
Exit Ten Venue 01332 203545
DUNDEE
Lost City Souls/Radio Arcade/Waiting On Jack University Of Abertay 01382 227477
EASTBOURNE
The Viledrivers/The Hell Cats Blue Bar 01323 431 774
EDINBURGH
United Fruit/Paws Electric Circus 0131 226 4224
GLASGOW
King Creosote/Jon Hopkins O2 ABC 0870 903 3444
Little Eye King Tut's Wah Wah Hut 0141 221 5279
Nat Baldwin School Of Art 0141 353 4530
Teengirl Fantasy/Silk Cut Captain's Rest 0141 331 2722
GUILDFORD
Embrace The Tide/Ursa Major/Doomed From Day One Star Inn 01483 532 887
Follow Wyliss Boileroom 01483 539 539
HATFIELD
Efferus/Outright Resistance/Embers Of Angels The Forum 0844 477 2000
LEEDS
Panic! At The Disco O2 Academy 0870 477 2000
LEICESTER
Alejandro Toledo & The Magic Tombolinos Musician 0116 251 0080
Azriel Lock 42
The Falling Leaves/Danny Greet/The Pennyhangers O Bar 0116 255 8223
LIVERPOOL
L Vis 1990/Bok Bok Shipping Forecast 0151 709 6901
LONDON
A Little Orchestra Buffalo Bar 020 7359 6191
Bip Ling MacBeth 020 7739 5095
Childish Gambino CAMP Basement 0871 230 1094
Chilly Gonzales Soho Theatre 0870 429 6883
Common Unity 003 New Cross Inn 020 8692 1866
The Do Bush Hall 020 8222 6955
The Dogbones Monto Water Rats 020 7837 4412
Extradition Order Nambucca 020 7272 7366
Foy Vance Union Chapel 020 7226 1686
Giana Factory/Philco Fiction/Mirel Wagner The Lexington 020 7837 5387
Howler/Zulu Winter XOYO 020 7729 5959
The Jacobs/Strange Tales Enterprise 020 7485 2659
The Joker & The Thief/Indigo Earth Boogaloo 020 8340 2928
Kronos Quartet Barbican Centre 020 7638 8891
Lions/Munich Proud Galleries 020 7482 3867
The Maccabees O2 Academy Brixton 0870 477 2000
The Maccabees (DJ set) Jamm 020 7274 5537
Mars Fortress/The Mannakings The Shoreditch 020 7033 0085
MJ Hibbet & The Validators Wilmington Arms 020 7837 1384
Starshapes Garage 020 7607 1818
StringerBessant Bull & Gate 020 7485 5358
Ultrasound Borderline 020 7734 5547
Weird Dreams Old Blue Last 020 7613 2478
Worship/Josh Osho/Murray James Barfly 0870 907 0999
Yearners/Itamar/You & Others Around You Garage (Upstairs) 0871 230 1094
(Never Mind The) Stars/Lace & Whiskey Dublin Castle 020 7485 1773
MANCHESTER
The Animals & Friends Longfield Live 0161 253 7227
Factory Star/Martin Bramah/The Sandells Kings Arms 0161 832 3605
Fin The Castle 0161 237 9485
Gannets Band On The Wall 0161 832 6625
Hello Monroe Dry Bar 0161 236 5920
Look Stranger!/Foreign Hands/Last Party Trof Fallowfield 0161 224 0467
Man Overboard/The Story So Far/Save Your Breath Star & Garter 0161 273 6726
NEWCASTLE
Beak>/Ghosts Of Old Berlin Cluny 0191 230 4474
Druganaut Cluny 0191 230 4474
NORWICH
The Upgrades/The Kurve/Dani & Able Brickmakers 01603 441 118
NOTTINGHAM
Lower Than Atlantis/Sights And Sounds Rock City 08713 100000
OXFORD
Nik Meier/The Spin Trio Wheatsheaf 01865 721 156
SHEFFIELD
Lindi Ortega The Bowery 0114 2723487
STOKE ON TRENT
Skeletonwitch/The Black Dahlia Murder Sugarmill 01782 214 991
ST ALBANS
Navaro Horn 01727 853 143
TUNBRIDGE WELLS
Foe The Forum 0871 277 7101
WOLVERHAMPTON
A Pale Horse Named Death Slade Room 0870 320 7000
Half Man Half Biscuit/Shifty Chicken Shed Robin 2 01902 497860
YORK
Ambulance/Perk Culture The Duchess 01904 641 413
Chris While Black Swan Inn 01904 686 911

FRIDAY
January 27

BELFAST
Clap Your Hands Say Yeah Queens University 028 9097 3106
CW Stoneking Spring & Airbrake 028 9032 5968
BIRMINGHAM
All Time Low O2 Academy 0870 477 2000
The Dirty Minutes The Ballroom 0121 448 0797
Dirt Box Disco/Kings Of The Delmar/Vincent & The Onepotts Wagon & Horses 0121 772 1403
Jesus Jones HMV Institute 0844 248 5037
The Maccabees HMV Institute 0844 248 5037
The Maccabees (DJ set) O2 Academy 0870 477 2000
Reel Big Fish O2 Academy 2 0870 477 2000
BOURNEMOUTH
Mr Scruff O2 Academy 0870 477 2000
BRIGHTON
Boyz II Men Concorde 2 01273 673 311
Dead Empires/By Polarioid/Half Heroes The Haunt 01273 770 847
Munich/Black Black Hills/Jumping Ships Prince Albert 01273 730 499
Weird Dreams/Neighbourhood Gout Green Door Store 07894 267 053
BRISTOL
Air Bag One/Neotropics/Electric Contradiction Start The Bus 0117 930 4370
Blaxar Golden Lion 0117 939 5506
François & The Atlas Mountains/The Liftmen/Barbarossa Old Motorcycle Showroom 0117 902 0344
Howlin' Lord Canteen 0117 923 2017
Monkey Chuckle/Saffron Monkey Mr Wolf's 0117 927 3221
Neo-Ritmo/I The Lion Fleece 0117 945 0996
One Eyed Jacks/Plan D'alaya Louisiana 0117 926 5978
Wild Flag Thekla 08713 100000
CARDIFF
Howler/Man Made/Kutosis Buffalo Bar 02920 310312
Joy Orbison/Jackmaster Clwb Ifor Bach 029 2023 2199
CHELMSFORD
Josh Kumra Hooga 01245 356 811
DERBY
JD & The FDCs Sitwell Tavern 01332 720909
DERRY
Jape Sandino's 028 7130 9297
EDINBURGH
Foy Vance/Micah Vincent Sneaky Pete's 0131 225 1757
EXETER
Alejandro Toledo & The Magic Tombolinos Cavern Club 01392 495 370
GATESHEAD
Tubesnake Three Tuns 0191 487 0666
GLASGOW
Kan/Guidewires The Arches 0141 565 1000
Mark Hole King Tut's Wah Wah Hut 0141 221 5279
RM Hubbert/Tattie Toes Stereo 0141 576 5018
Snow Patrol/Everything Everything/Aerials Up SECC 0141 248 3000
GUILDFORD
Son Of Kick Boileroom 01483 539 539
Walsh & Pound Institute 01483 274389
KEELE
Stooshe University 01782713145
LEEDS
Alaska/Samuel Foxton Welles Packhorse 0113 245 3980
Four Year Strong/A Loss For Words Metropolitan University 0113 283 2600
Gannets Brudenell Social Club 0113 243 5866
Lindi Ortega Cockpit 0113 244 3446
LIVERPOOL
A Band Named King/Faceless Nation Shipping Forecast 0151 709 6901
The Grande/Geoghegan Jackson View Two 0151 236 9555
LLANDUDNO
Kaiser Chiefs Arena 01492 872000
LONDON
Anita Maj/Cat Bear Tree/Morning Wire New Cross Inn 020 8692 1866
The Arcadian Kicks Vibe Bar 020 7377 9880
Assembly Barfly 0870 907 0999
A Pale Horse Named Death Borderline 020 7734 5547
Billy Vincent/The Bracknall/The Stags Barfly 0870 907 0999
Black Daniel/Neon Highwire/Ursa Minor Purple Turtle 020 7383 4976
Black Ka'Kari/Sons Of Icarus/The New Forbidden Heroes Bar 020 7485 6040
Brightlight City Half Moon 020 7274 2733

CLUB NME
LONDON
T MILLS/
GO BACK TO THE ZOO
FRIDAY, JAN 27
KOKO
0844 847 2258

Bwana Old Blue Last 020 7613 2478
Chilly Gonzales Soho Theatre 0870 429 6883
Downtown City Gardens/HABIT/Dixon Brothers Proud Galleries 020 7482 3867
Explosions In The Sky O2 Academy Brixton 0870 477 2000
Gypsy Viking Cable Street Studios 020 77901309
Kyrb Grinder/Animus Sadist Nambucca 020 7272 7366
Lee 'Scratch' Perry Jazz Cafe 020 7916 6060
Louder Clouds Roadtrip 020 7253 6787
Lower Than Atlantis Garage 020 7607 1818
Never Shout Never O2 Shepherds Bush Empire 0870 771 2000
Protagonists Of David Gadsdon/Oiz II Men/Lil Lost Lou The Urban Bar 0207 247 9878
Rival/Vitreolic Dublin Castle 020 7485 1773
Rizzle Kicks XOYO 020 7729 5959
The Sunny Street/The Give It Ups/The Fireworks Betsey Trotwood 020 7336 7326
T Mills/Go Back To The Zoo Club NME @ Koko 0870 4325527
The Velvetines O2 Academy Islington 0870 477 2000
MANCHESTER
Argent Academy 0161 832 1111
Babybird Band On The Wall 0161 832 6625
Kissy Sell Out Sankey's 0161 661 9668
Panic! At The Disco O2 Apollo 0870 401 8000
Roots Manuva HMV Ritz 0161 236 4355
The Secret Sisters Ruby Lounge 0161 834 1392
Sixound Dry Bar 0161 236 5920
Teengirl Fantasy Trof Fallowfield 0161 224 0467
MILTON KEYNES
Exit Ten Crauford Arms Hotel 01908 313864
NEWCASTLE
Dog in a Box The Station 0871 230 1094
Half Deaf Clatch/Greg Wilson & The Big Caffeine Fix/Sheik Your Mojo St Peter's Social Club 0191 265 5343
Minnie & The Victors The Robin Hood 0191 257 0265
My Ruin/Godsized/Sanctorum Legends 0191 232 0430
Simon Taylor/Agerskow/Crooked Hands Cluny 0191 230 4474
This Machine Trillians 0191 232 1619
Turbulence/Breakage Digital 01912 619755
NORWICH
Hot Wet Burn Brickmakers 01603 441 118
Madison Violet Olives 01603 230500
Veronica Falls Arts Centre 01603 660 352
NOTTINGHAM
David Rodigan Rescue Rooms 0115 958 8484
OXFORD
The Scholars Wheatsheaf 01865 721 156
PLYMOUTH
The Black Dahlia Murder/Skeletonwitch White Rabbit 01752 227522
READING
Screama Ballerina Rising Sun Arts Centre 0118 986 6788
Tall Ships/A Genuine Freakshow Plug'n'Play 0118 958 1447
Zinc Sub89 0871 230 1094
SHEFFIELD
GZA/Micall Parknsun O2 Academy 0870 477 2000
SOUTHAMPTON
Artwork/BITR8 Junk Club 023 8033 5445
True Ingredients Orange Rooms 02380 232333
STOKE ON TRENT
Azriel/Silent Screams Underground 01782 219944
SWANSEA
Canterbury/Straight Lines/Proxies Sin City 01792654226
TORQUAY
Giles Robson & The Dirty Aces The Attic 01803 290 036
TUNBRIDGE WELLS
Casiokids/Crushing Blows/Sterling Hayden The Forum 0871 277 7101
WOLVERHAMPTON
Dan Whitehouse Newhampton Arts Centre 01902 572090
Gerry McAvoy/Madison Robin 2 01902 497860
Thin Lizzy/Clutch Civic Hall 01902 552121
YORK
Josh Rouse The Duchess 01904 641 413

SATURDAY
January 28

Pulled Apart By Horses, Barfly, London

BELFAST
James Morrison Ulster Hall 028 9032 3900

BIRMINGHAM
All Time Low O2 Academy 0870 477 2000
The Ki/Guns For Girls/ Arcade Parade O2 Academy 3 0870 477 2000
La Dispute Asylum 0121 233 1109
The Supertonics The Ballroom 0121 448 0797

BRIGHTON
Canterbury/Straight Lines/Proxies The Hydrant 01273 608 313
Explosions In The Sky Concorde 2 01273 673 311
Melanie Pain Duke Of York 01273 818549
Tall Ships/The Physics House Band/Squadron Leaders Prince Albert 01273 730 499

BRISTOL
Alejandro Toledo & The Magic Tombolinos Thekla 08713 100000
Anta/Lost In The Riots/Squeeze Me Macaroni Croft (Front Bar) 0117 987 4144
The Black Dahlia Murder/ Skeltonwitch/Fleshgod Apocalypse Fleece 0117 945 0996
Mr Scruff O2 Academy 0870 477 2000
Phoebe Killdeer & The Short Straws Croft (Main Room) 0117 987 4144
Tin Roots Mr Wolf's 0117 927 3221
Tubelord/Hello Lazarus Louisiana 0117 926 5978

CARDIFF
Apollo's Arrows/Polio Undertone 029 2022 8883
The Dead Silence Syndicate Band/ The Autonomads Coal Exchange 029 2049 4917
Omega 66/Dom Servini Gwdihw Cafe Bar 029 2039 7933
Plant Duw/Blaidd Clwb Ifor Bach 029 2023 2199
Y Niwl/H Hawkline Buffalo Bar 02920 310312

COVENTRY
Gannets Taylor John's House 024 7655 9958

DUNDEE
Azriel/TKA/Departures Dexter's 01382 228894

GATESHEAD
François & The Atlas Mountains Sage Arena 0870 703 4555

GILLINGHAM
Darren Hayman/The Pity Party LV21 01634 545 545

GLASGOW
Clap Your Hands Say Yeah SWG3 0141 357 7246
Four Year Strong/A Loss For Words Garage 0141 332 1120
Man Overboard/The Story So Far/ Save Your Breath Classic Grand 0141 847 0820
Panic! At The Disco Barrowlands 0141 552 4601
Snow Patrol/Everything Everything/ Aerials Up SECC 0141 248 3000
The Sweetback Sisters The Arches 0141 565 1000

LEEDS
Roots Manuva Metropolitan University 0113 283 2600
Veronica Falls Brudenell Social Club 0113 243 5866

LEICESTER
The Arcadian Kicks Soundhouse 07830 425555

LIVERPOOL
Carpet Crawlers O2 Academy 2 0870 477 2000
Nat Baldwin Leaf On Bold St 0151 707 7747
Yousef/Lewis Boardman/Alex Wolfenden Magnet 0151 709 6969

LONDON
Alex Metric XOYO 020 7729 5959
Automation/Filthy Few Proud Galleries 020 7482 3867
Bat Country/The Problem Plays/ Projected Images Enterprise 020 7485 2659
The Beth Steel Arch Angel 020 7938 4137
Bloodshot Dawn/Furyborn Camden Rock 0871 230 1094
Boyz II Men O2 Academy Brixton 0870 477 2000
Chilly Gonzales Soho Theatre 0870 429 6883
Citizen Fish Boston Arms 020 7272 8153
Cove/Death Pedals/Teeth Of The Sea Zenith Bar 0207 226 1408
David's Praise/Colin Devaney Hope & Anchor 020 7354 1312
Fivers Hackney Attic 0871 902 5734
Girls On Top/Thee Savage Kicks/ Run Devil Run Dublin Castle 020 7485 1773
Itchy Teeth/The Peppermint Apes Retro Pub 020 8960 6552
Jesus Jones O2 Academy Islington 0870 477 2000
Josh Rouse Union Chapel 020 7226 1686
Lee 'Scratch' Perry Jazz Cafe 020 7916 6060
The Lurkers/Chemical Threat New Cross Inn 020 8692 1866
Madcap Stranger Zigfrid Von Underbelly 020 7613 1988
Mark Morriss/The Britpop Collective Dirty South 020 8852 1267
Medusa Roadtrip 020 7253 6787
New Town Kings Purple Turtle 020 7383 4976
Nine Miles South Barfly 0870 907 0999
Pulled Apart By Horses/Theme Park/Weird Dreams/Cymbals/ Peace/David's Lyre/Real Fur/Tall Ships Barfly 0870 907 0999
Sealings/Bite Me Old Blue Last 020 7613 2478
Sheer Terror Underworld 020 7482 1932
Stretch Borderline 020 7734 5547
Talk In Colour Rich Mix 020 7613 7498
Will Tramp/Jamie Bull Shacklewell Arms 020 7249 0810

MANCHESTER
Air Cav/The 000 To Nowhere Band/The Lightshines Kings Arms 0161 832 3605
Fearless Vampire Killers Dry Bar 0161 236 5920
The Maccabees HMV Ritz 0161 236 4355
Rebel Truce Ruby Lounge 0161 834 1392
Thin Lizzy/Clutch O2 Apollo 0870 401 8000

MILTON KEYNES
Real Diamond Stables 01908 280800
The Supernovas Watershed 07935 641 660

NEWCASTLE
Bad Name/Journey 2 Europe Venue 0191 232 1111
The Dee Tees O'Neills 0191 269 3001
Gerry McAvoy O2 Academy 0870 477 2000
Madison Violet/Rebecca Pronsky Cluny 0191 230 4474
The Union Choir/The Prison Library/O'Messy Life Cluny 0191 230 4474
The Zoos Cornerhouse 0191 265 9602

NORWICH
To The Last Brickmakers 01603 441 118
Walls Arts Centre 01603 660 352

NOTTINGHAM
Arse Full Of Chips/Fighting Evil Is Cool Rock City 08713 100000
Ifan Dafydd Stealth 08713 100000
Reel Big Fish/Orange/The JB Conspiracy Rock City 08713 100000
Wild Flag Rescue Rooms 0115 958 8484

OXFORD
Abandon Wheatsheaf 01865 721 156
Aliases/Aethara/Ways Across O2 Academy 2 0870 477 2000
GZA O2 Academy 0870 477 2000
Lindi Ortega Jericho Tavern 01865 311 775

READING
Kaiser Chiefs Hexagon 0118 960 6060

SHEFFIELD
Opinicus/Ziyos/And Abide Corporation 0114 276 0262

SOUTHAMPTON
The Bibelots Lennons 023 8057 0460
Revoker Joiners 023 8022 5612

STOKE ON TRENT
Conspire Sugarmill 01782 214 991
Jo-ee-T Underground 01782 219944

TUNBRIDGE WELLS
Hildamay/Fel Comodo/Jet Pack The Forum 0871 277 7101

WARWICK
King Creosote/Jon Hopkins/ Withered Hand Arts Centre 024 7652 4524

WOLVERHAMPTON
Crucified Barbara/The New Saints Robin 2 01902 497860
My Ruin/Godsized/Sanctorum Slade Room 0870 320 7000

YORK
Katie & the Questions Fibbers 01904 651 250
Morpheus Rising/Lost Effect/ BastRad The Duchess 01904 641 413

SUNDAY
January 29

ABERDEEN
Azriel/Silent Screams/Departures The Tunnels 01224 211121

BATH
The Ragged Trouser Philanthropist Bell 01225 460426

BIRMINGHAM
Panic! At The Disco O2 Academy 0870 477 2000
The Secret Sisters Glee Club 0870 241 5093

BRIGHTON
My Ruin/Godsized/Sanctorum The Hydrant 01273 608 313
Teengirl Fantasy Green Door Store 07894 267 053

BRISTOL
Boyz II Men O2 Academy 0870 477 2000
Caves/Slow Science/Bedford Falls Croft (Front Bar) 0117 987 4144
Seregon/Bloodshot Dawn/ Furyborn Croft (Main Room) 0117 987 4144
Spacebuoy/Natural Tendency/ Cufflink Fumble Fleece 0117 945 0996
Velvet Chestnuts Canteen 0117 923 2017

CARDIFF
Alejandro Toledo & The Magic Tombolinos 10 Feet Tall 02920 228883
All Time Low/The Maine/We Are The In Crowd University 029 2023 0130
Rifles & Diamonds/The Raphaelites/Manhattan Coast Buffalo Bar 02920 310312
Well Wisher/Verme Undertone 029 2022 8883

DERBY
Laguna Sunrise Old Bell 01332 343701

EXETER
Canterbury/Straight Lines/Proxies Cavern Club 01392 495 370

GLASGOW
Argent/Martin Turner's Wishbone Ash O2 Academy 0870 477 2000
Bonnie Prince Billy/Susanna Wallumrod Old Fruitmarket 0141 287 5511
Fin Captain's Rest 0141 331 2722
La Dispute King Tut's Wah Wah Hut 0141 221 5279
Peatbog Faeries O2 ABC 0870 903 3444

HOVE
Jonathan Wilson Old Market 01273 325440

LEEDS
Chasing Glass/Road To Remorse/ Poor Man's Plunder New Roscoe 0113 246 0778
Paper Tiger HiFi Club 0113 242 7353
Sheer Terror The Well 0113 2440474
Wild Flag Cockpit 0113 244 3446

LEICESTER
Blue Rose Code Musician 0116 251 0080
On Call Heroes Soundhouse 07830 425555

LIVERPOOL
GZA/Micall Parknsun O2 Academy 0870 477 2000
Howler Mojo 0844 549 9090

LONDON
Amber States/The May Birds/ Evanjack The Bowery 020 7580 3057
Blackeye Dublin Castle 020 7485 1773
The Dissociates/Damerels Old Blue Last 020 7613 2478
Fish Leong HMV Hammersmith Apollo 0870 606 3400
Georgia Anne Muldrow/Declaime Jazz Cafe 020 7916 6060
Kingsize Taylor/Allisons Borderline 020 7734 5547
Kommand & Kontrol Barfly 0870 907 0999
Laura Veirs V&A Children's Museum 020 8983 5200
Michael Chapman The Lexington 020 7837 5387
Mike Marlin MacBeth 020 7739 5095
Patch & The Giant Boogaloo 020 8340 2928
Pepe Belmonte/Adam Beattie & The Consultants Hoxton Square Bar & Grill 020 7613 0709
The Real McKenzies Boston Arms 020 7272 8153

MANCHESTER
Four Year Strong/A Loss For Words Academy 0161 832 1111
François & The Atlas Mountains The Castle 0161 237 9485
Hugh Cornwell Lowry 0161 876 2000

NEWCASTLE
Beefy La Slap Trio The Tyne 0191 265 2550
Captain Trips/Deltasound/Psy Of The Dead Cluny 0191 230 4474
The Maccabees O2 Academy 0870 477 2000
Onsind/The Casual Terrorist/ Double D Cluny 0191 230 4474

NOTTINGHAM
Man Overboard/The Story So Far/The Riverview Rescue Rooms 0115 958 8484

OXFORD
Babybird/Million Faces O2 Academy 2 0870 477 2000

PRESTON
Stuart McCallum The Continental 01772 499 425

SHEFFIELD
Reel Big Fish Corporation 0114 276 0262
The Sweetback Sisters Greystones 0114 266 5599
Thin Lizzy/Clutch City Hall 0114 278 9789

SOUTHAMPTON
The Black Dahlia Murder/ Skeletonwitch Soul Cellar 023 8071 0648

SOUTHEND
Kaiser Chiefs Cliffs Pavilion 01702 351135

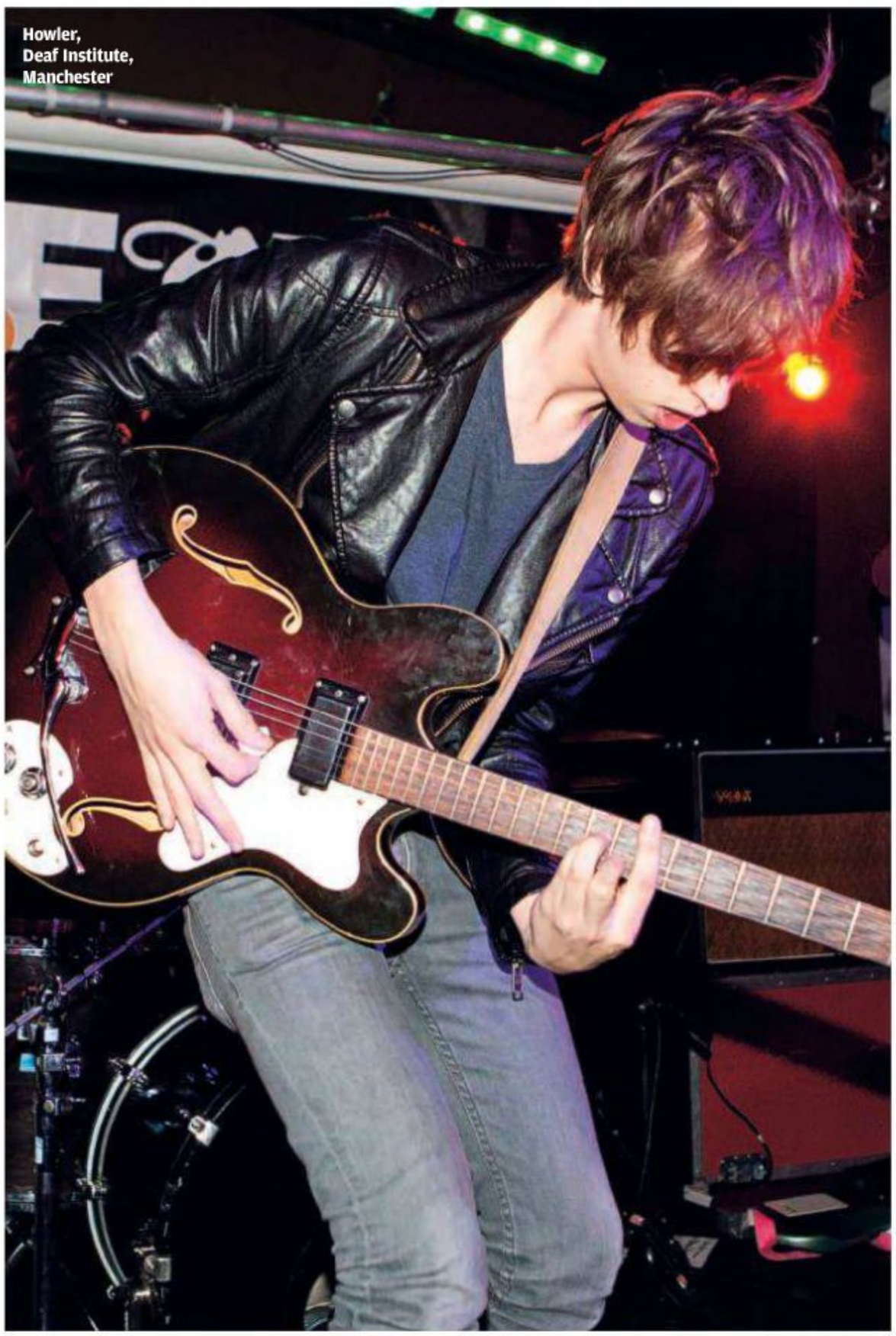
Kaiser Chiefs, Cliffs Pavilion, Southend

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

Find more issues at magazinesdownload.com

MONDAY
January 30


Howler, Deaf Institute, Manchester

ABERDEEN
Snow Patrol/Everything Everything/Aerials Up AECC 0870 169 0100

BIRMINGHAM
Man Overboard/The Story So Far/Save Your Breath The Ballroom 0121 448 0797

BOURNEMOUTH
GZA/Micall Parknsun Old Fire Station 01202 503888

BRIGHTON
The Elijah/Surfaces The Hydrant 01273 608 313
Nat Baldwin The Hope 01273 723 568
Zoe Muth & The Lost High Rollers Prince Albert 01273 730 499

BRISTOL
All Time Low/The Maine/We Are The In Crowd O2 Academy 0870 477 2000
Pink Crudge Caravan/The Helm/Rifles & Diamonds Fleece 0117 945 0996

CARDIFF
Lowri Evans 10 Feet Tall 02920 228883

COVENTRY
The Arcadian Kicks Kasbah 024 7655 4473

EXETER
Feeder University 01392 263519

GLASGOW
Wild Flag Oran Mor 0141 552 9224

LEEDS
Clap Your Hands Say Yeah Cockpit 0113 244 3446

LIVERPOOL
Dave McPherson Shipping Forecast 0151 709 6901
François & The Atlas Mountains Leaf On Bold St 0151 707 7747

LONDON
Club Smith Garage 020 7607 1818
Eleanor McEvoy O2 Academy Islington 0870 477 2000
Eugene McGuinness New Cross Inn 020 8692 1866
Foe Barfly 0870 907 0999
Genticorum/The Raven Slaughtered Lamb 020 8682 4080
Gym Class Heroes/Stooshe KOKO 020 7388 3222
Laura Veirs Queen Elizabeth Hall 020 7960 4242
Russ Diaper Band Dublin Castle 020 7485 1773
The Secret Sisters Union Chapel 020 7226 1686
Young Jude Half Moon 020 7274 2733

MANCHESTER
Howler Deaf Institute 0161 330 4019
La Dispute Moho Live 0161 834 8180
Roots Manuva HMV Ritz 0161 236 4355

NEWCASTLE
The Castells/Alex Butler/Tissue Culture Cluny 0191 230 4474
Reel Big Fish University 0191 261 2606
Rington/Modal Nodes/Laurie Jay & The Bluebirds Cluny 0191 230 4474

NORWICH
Four Year Strong/This Time Next Year/A Loss For Words Waterfront 01603 632 717
Foy Vance/Jess Morgan/Jay Leighton The Bicycle Shop 01603 625 777

NOTTINGHAM
Lindi Ortega Rescue Rooms 0115 958 8484

OXFORD
Pete Boss & The Bluehearts Bullingdon Arms 01865 244516

READING
The Black Dahlia Murder/Skeletonwitch Sub89 0871 230 1094

TUESDAY
January 31

BIRMINGHAM
Boyz II Men HMV Institute 0844 248 5037
Lindi Ortega/Fields Of Ypres/Kirsty Gallacher O2 Academy 3 0870 477 2000
Whiskey Brothers Inc Patrick Kavanagh 0121 449 2598

BRIGHTON
Roots Manuva Concorde 2 01273 673 311

BRISTOL
Curse You Damn Kids/No Time For Sightseeing Fleece 0117 945 0996
The Glow Globes Canteen 0117 923 2017
The Minke Whales/Lonely Tourist Croft (Front Bar) 0117 987 4144
Panic! At The Disco O2 Academy 0870 477 2000
Zoe Muth & The Lost High Rollers St Bonaventure 0117 929 9008

CARDIFF
Jemma Roper/DC Gates/The Spines Undertone 029 2022 8883

CHELMSFORD
Burning In Difference/Emy's Parade Hooga 01245 356 811

GLASGOW
Babybird King Tut's Wah Wah Hut 0141 221 5279
Madison Violet O2 ABC 0870 903 3444
Reel Big Fish Garage 0141 332 1120

GUILDFORD
Kaiser Chiefs Glive 0844 7701 797

LEEDS
The Arcadian Kicks Milo 0113 245 7101
La Dispute Cockpit 0113 244 3446

LEICESTER
My Ruin/Godsized/Sanctorum Leicester Square 0116 233 2929

LIVERPOOL
Snow Patrol/Everything Everything Echo Arena 0844 8000 400

LONDON
Eddie Pillar Purple Turtle 020 7383 4976
Emit Bloch Slaughtered Lamb 020 8682 4080
Feeder KOKO 020 7388 3222
GZA/Micall Paknsun O2 Academy Islington 0870 477 2000
Jonathan Wilson Scala 020 7833 2022
Lafaro/Event Horses/Etiquette Buffalo Bar 020 7359 6191
Lianne La Havas Social 020 7636 4992
Lucy Rose Barfly 0870 907 0999
Man Overboard/The Story So Far/Save Your Breath Old Blue Last 020 7613 2478
New Street Adventures/Phantom Limb Monto Water Rats 020 7837 4412
Race Horses/The Cast Of Cheers Madame Jojo's 020 7734 2473
To Kill A King/Youth Imperial Arts Club 020 7460 4459
Yak Attack/The Blackmud Dublin Castle 020 7485 1773

MANCHESTER
Alejandro Toledo & The Magic Tombolinos Ruby Lounge 0161 834 1392
Biohazard Academy 0161 832 1111
Dave McPherson The Castle 0161 237 9485
The Early Years/Advances In Mathematics Kraak 07855 939 129
James Morrison O2 Apollo 0870 401 8000
Lee 'Scratch' Perry Band On The Wall 0161 832 6625
Wild Flag Sound Control 0161 236 0340

NORWICH
Clap Your Hands Say Yeah Waterfront 01603 632 717
Shock Hazard Brickmakers 01603 441 118

NOTTINGHAM
Howler Bodega Social Club 08713 100000
King Creosote/Jon Hopkins Glee Club 0871 472 0400
Laura Veirs Rescue Rooms 0115 958 8484

PLYMOUTH
Thin Lizzy/Clutch Pavilions 01752 229922

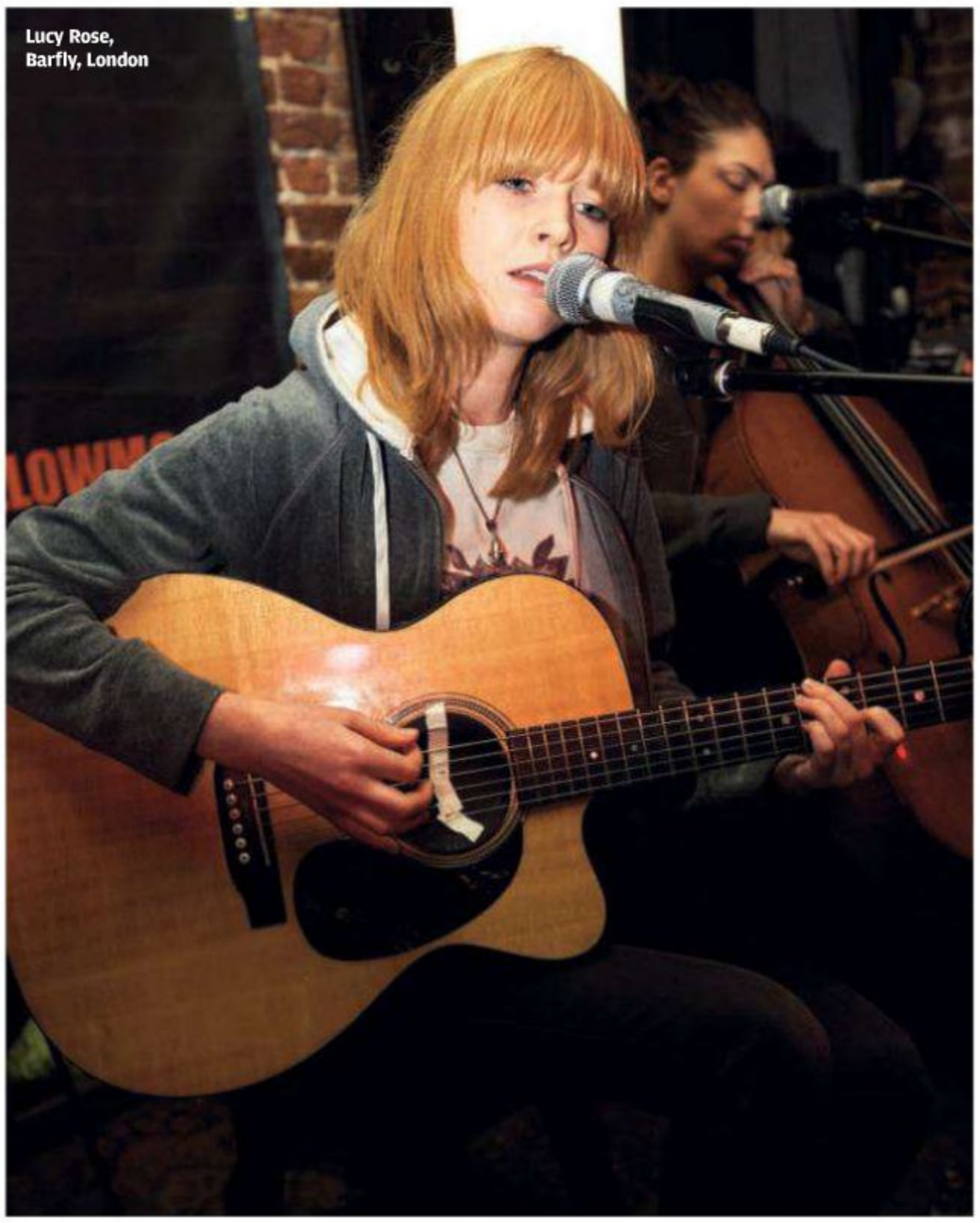
PRESTON
François & The Atlas Mountains The Continental 01772 499 425

READING
Sylver Tongue South Street Arts Centre 0118 960 6060

SHEFFIELD
Pearson Sound/Mosca University 0114 222 8777

SOUTHAMPTON
Canterbury/Straight Lines/Proxies Joiners 023 8022 5612

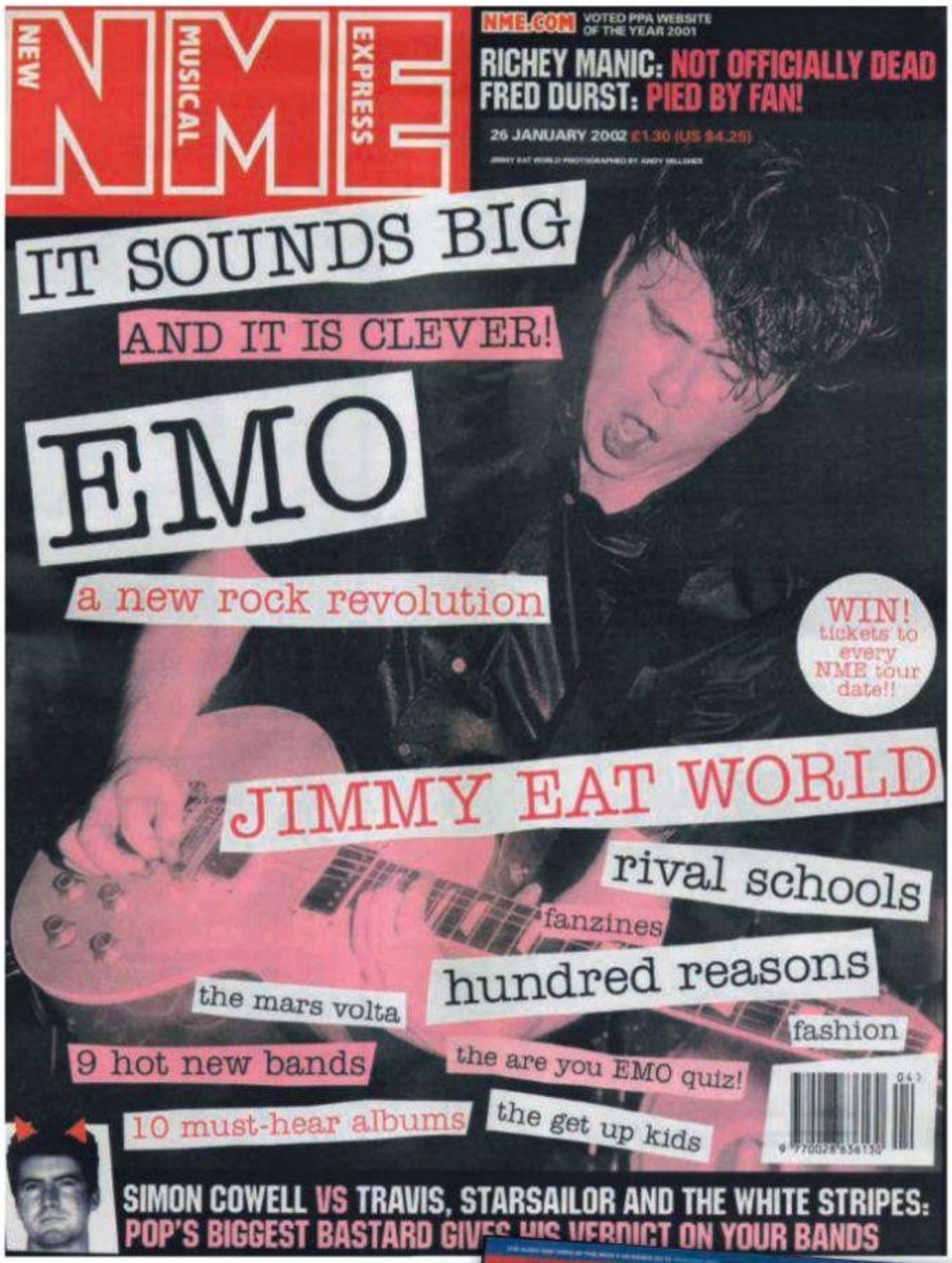
WINCHESTER
Whitehorse Railway Inn 01962 867795


Lucy Rose, Barfly, London

Find more issues at magazinesdownload.com

THIS WEEK IN 2002

EMO SETS IN, COWELL MOUTHS OFF, HAWLEY GOES SOLO



LIFE BEFORE X

Described as the "*Pop Idol* villain", Simon Cowell has harsh words for fat people ("they believe, because of their size, that they have a divine right to be treated differently"), Oxide & Neutrino ("white boys who want to be black") and The White Stripes ("wasn't blown away"). His compliments are reserved for Gareth Gates: "OK, I'm not saying that having a disability is a good thing – but it does make him stand out."

HAWLEY'S ARMED

This 34-year-old sometime Pulp guitarist, other time session musician (he played on All Saints' 'Under The Bridge') and once full-time Longpig is about to release a solo single, 'Baby You're My Light'. He reflects on life in his former band by saying, "Everything we did, we ended up with pigeon shit on us. After seven years, we'd just had enough. Of bullshit, really. And we'd been on the road for five years, and got fried on booze."

THE CRYING GAME

"For years," runs the intro to this 10-page special, "emo (or "emotional hardcore" in longhand) has been a music in exile. The flame has been guarded by successive generations of disenfranchised music lovers, but as we enter the first months of 2002, those formerly isolated platoons of emo kids are gathering together into a veritable army."

There are interviews with the two main bands in this burgeoning scene who are Jimmy Eat World ("If you write a song about being depressed, you have to sing it every night for a year and it kinda gets to you after a while") and Hundred Reasons ("All music is emo 'cos all music has emotion in it. People just need labels to find things in record shops"). But this is just the tip of the iceberg: there are smaller pieces on Jets To Brazil, The Get Up Kids, The Mars Volta, Garrison, The Promise Ring and others. There is a feature entitled 'The World Of Emo', which looks at fanzines, stage etiquette, fashion and communication. There is a list of the most influential emo records of all time, which includes four Dischord albums ('Embrace', 'Rites Of Spring', 'Can I Say' and 'Repeater') and ends with LPs by Heroin and Texas Is The Reason.

"Emo is the way that people with a modicum of intelligence once managed to steal punk rock back from the Neanderthals," writes *NME*'s Jim Wirth. "This music killed off the hardcore dinosaurs – it could yet do the same for nu-metal knuckle-draggers too. It could all end in tears. Here's hoping."

Also In The Issue That Week

- Fred Durst has been assaulted by a fan wielding a cream pie.
- Starsailor are being pursued by Phil Spector, who has invited them to his LA home with a view to producing them.
- There's a report from the funeral of Feeder drummer Jon Lee, who committed suicide on January 7.
- The Chemical Brothers' 'Come With Us' album is given six out of 10.
- A live review of The Eighties Matchbox B-Line Disaster concludes: "Everyone hoped 2001 signalled a new dawn in guitar music, but not yet. Word has it that a group called The Libertines might be the ones."

NME

NME EDITORIAL
(Call 020 3148 + ext)

Editor Krissi Murison
Editor's PA Karen Walter (ext 6864)
Deputy Editor Mike Williams (ext 6854)
Assistant Editor Hamish MacBain (ext 6894)
Features Editor Jamie Fullerton (ext 6871)
Assistant Reviews Editor Laura Snapes (ext 6860)
News Editor Rick Martin (ext 6858)
Deputy News Editor Leonie Cooper
New Music Editor Matt Wilkinson (ext 6856)

Art Director Giles Arbery
Deputy Art Editor Tony Ennis
Designer Kat Godlonton

Picture Director Marian Paterson (ext 6889)
Picture Editor Zoe Capstick (ext 6889)
Picture Researchers Patricia Board (ext 6888)

Production Editor Sarah Lotherington
Acting Production Editor Simon Collis (ext 6879)
Senior Sub-Editor Alan Woodhouse (ext 6857)
Sub-Editors Nathaniel Cramp (ext 6881), Anthony Pearce, Frances Morgan, Tom Mugridge

NME.COM
Editor Luke Lewis
Deputy Editor Tim Chester
Assistant Editor Priya Elan
Picture Editor Sarah Anderson (ext 6852)
Senior Video Producer Phil Wallis (ext 5374)
News Reporter Tom Goodwyn (ext 6877)

ADVERTISING
6th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Group Trading Director Kate Mackenzie (ext 3670)
Group Trading Director's PA Laura Cillo (ext 3670)
Head Of Agency Sales Rob Freeman (ext 6708)
Ad Manager Chris Dicker (ext 6709)
Display & Online Sales; Record Labels Adam Bulleid (ext 6704), Hollie-Anne Shelley (ext 6725), Tim Collins (ext 6703)
Live Ads Executive Emma Martin (ext 6705)
Creative Media Director Matt Downs (ext 3681)
Creative Media Director's PA Tribha Shukla (ext 6733)
Head of Creative Media – Men & Music Rob Hunt (ext 6721)
Deputy Head of Creative Media Neil McSteen (ext 6707)
Creative Media Managers Jade Bousfield (ext 6706), Alex Futcher (ext 6722), Sally Knight (ext 6723)
Creative Media Project Manager Elisabeth Hempshall (ext 6726)
Head Of Insight Andrew Marrs (ext 3645)
Insight Manager Verity Amos-Piggott (ext 6732)
Regional Business Development Manager Oliver Scull (0161 872 2152)
Ad Production Alec Short (ext 6736)
Classified Sales Manager Nicola Lazarus (ext 2608)
Classified Sales Executive Nicky Da Silva (ext 2989)
Classified Ad Copy Chloe Wooding (ext 2612)
Syndication Manager Nicola Beasley-Suffolk (ext 5478)
Senior Subscriptions Marketing Executive Romina Guastella (ext 86298)

INNOVATOR – INSERT SALES
Ad Manager Zoe Freeman (ext 3707)
Account Executive Roxanne Billups (ext 3709)

PUBLISHING
Group Production Manager Tom Jennings
Production Controller Lisa Clay
Head Of Marketing Tim Pearson (ext 6773)
Marketing Manager Ellie Miles (ext 6775)
Marketing Assistant Tom Dobbs (ext 6778)
International Editions Bianca Foster-Hamilton (ext 5490)
Publisher Tracy Cheesman
Publishing Director Emily Hutchings
PA to Publishing Director Hollie Bishop (ext 6848)

© IPC Inspire
Production of any material without permission is strictly forbidden

IPC INSPIRE
A part of IPC Media a TimeWarner Company
recycle

SUBSCRIBE TO NME. Call +44 (0) 844 848 0848 Subscription rates: one-year rates (51 weekly issues) UK £122.40; Europe €145.50; United States (direct entry) $219.70; rest of North America $289.40; rest of the world £181.60 (prices include contribution to postage). Payment by credit card or cheque (payable to IPC Media Ltd).
Credit card hotline (UK orders only): **0844 848 0848**. Write to: NME Subscriptions, IPC Media Ltd, PO Box 272, Haywards Heath, West Sussex, RH16 3FS. All enquiries and overseas orders: **+44 (0)330 3330 233 (open 7 days a week, 8am-9pm UK time), fax +44 (0)845 675 9101**, email ipcsubs@quadrantsubs.com.
Periodicals postage paid at Rahway, NJ. Postmaster: Send address changes to: NME, 365 Blair Road, Avenel, NJ 07001, USA.
BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC, £6.50 in the rest of the world) including postage and are available from John Denton Services, The Back Issues Department, PO Box 772, Peterborough PE2 6WJ. Tel 01733 385170, email backissues@johndentonservices.com or visit mags-uk.com/ipc
LEGAL STUFF NME is published weekly by IPC Inspire, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. NME must not be sold at more than the recommended selling price shown on the front cover. Registered at the Post Office as a newspaper. All rights reserved and reproduction without permission strictly forbidden. All contributions to NME must be original and not duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to reuse any submission, in any format or medium. Printed by Wyndeham Peterborough. Origination by Rhapsody. Distributed by IPC Marketforce. © 2010 IPC Media Ltd, England. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001

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+31A Out of the blue, both the Yellow River and Green River flow into the Red Sea, which could maroon Enter Shikari (1-5-5-2-6)
9 Cults' music put to good use, it somehow seemed (2-7)
10 Mancunian band fronted by Ellery James Roberts (2-3)
11 As loudly, perhaps, as an Aretha Franklin album (4-4)
12 (See 17 down)
13+15A I would respectfully request that you do not remain seated when British Sea Power perform (6-5-2)
18 'I'm Your __' by Elvis Costello or 'I'm Not Your __' by La Roux (3)
19 Britpop band who had a 'Race' up the Top 40 (5)
21+15D Gerry Rafferty performing at a London underground station (5-6)
22 The Flaming Lips, Polyphonic Spree and Cat Power appeared on this artist's 2007 remix album 'Yes, I'm A Witch' (4-3)
24 Americans who had a 'Bright Idea' in 2006 (5)
25 Number One hit from 2000 recorded in East Anglia (4)
27 Keyboard player with Inspiral Carpets who later formed his own band The Clint ___ Experience (4)
29+26D Last year she released her 12th studio album, 'Night Of Hunters' (4-4)
30 Group that had '80s number one with 'The Sun Always Shines On TV' (3)
31 (See 1 across)
32 (See 5 down)

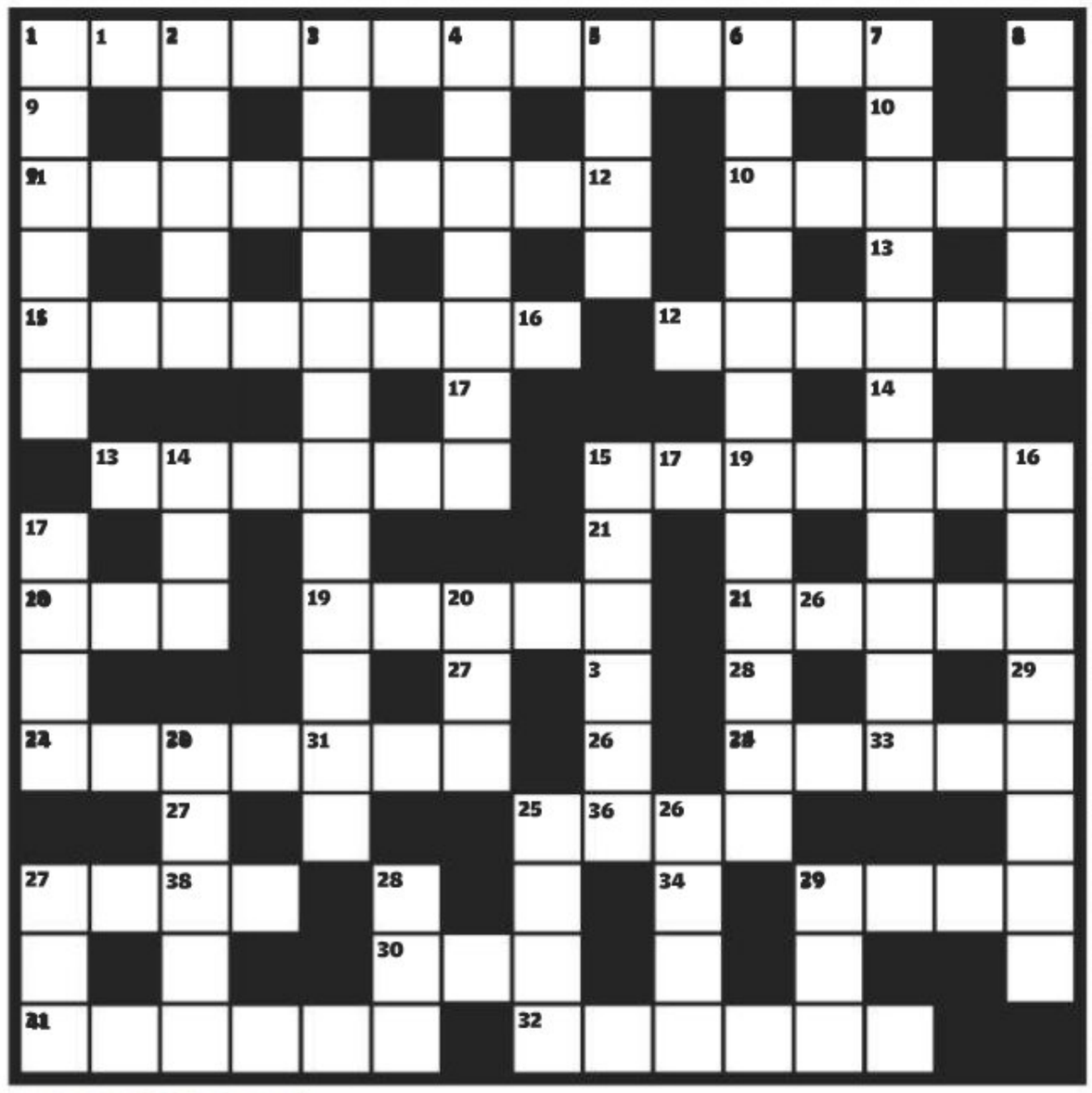
CLUES DOWN

1 *"And do they know the places where we go when we're grey and old"*, 1997 (6)
2 Dolly is not right to be with Tribes (5)
3 *"Well he can't be a man 'cos he doesn't smoke the same cigarettes as me"*, 1965 (12)
4 Not a successful release, although it did chart, for Kings Of Convenience (7)
5+32A Rivers go in wrong direction for The Charlatans (4-6)
6 West Brom relegated along with Babyshambles (4-2-6)
7 Perhaps they'd sulk if called a synthpop band making 'Nonsense In The Dark' (6-5)
8 Connection between Lily Allen, Cilla Black and indie band from Manchester (5)
14 Coldplay in the end get drummer from Editors (3)
15 (See 21 across)
16 *"Think I'll lose my mind if I don't find something to pacify/Can you help occupy my brain?"*, 1970 (8)
17+12A *"In the morning don't say you love me, 'cos I'll only kick you out of the door"*, 1971 (4-4-2)
20 Sonic Youth album that was the start of 9 across (3)
23 The Cocteau Twins weren't over the hill yet with album 'Blue Bell ____' (5)
25 The first article to include name of Belly album (4)
26 (See 29 across)
27 The Beatles 'Live At The __' was a Number One album in 1994 (3)
28 Longpigs went the distance in 1996 (3)
29 Half listen to Pearl Jam music (3)

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, January 31, 2012, to the following address: 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!



JANUARY 7 ANSWERS

ANSWERS ACROSS
1 Grey Shirt And Tie, 9+22A Orchestra Of Wolves, 10+24A Empty Souls, 11 Tom Cohen, 14+31A I'm Not Your Toy, 17 Ingle, 18+20A Ed Sheeran, 26 Meek, 28 AKA, 29 Righton, 32 Us

ANSWERS DOWN
1 Go Outside, 2 El Caminos, 3+30A Suego Faults, 4+12A In The Morning, 5+27D That Kiss, 6 No Fear, 7 Tripping, 8 Envy, 12 Mr Writer, 13 Geek, 15 Taste You, 16+33A Open Arms, 17 INXS, 19 Dio, 21 Cutter, 22 Wyatt, 23 Leafy, 25 Songs, 26 Mute

COLLECTORS' CORNER

BIFFY CLYRO

Call yourself a superfan? Here are the gems that no Biffy Clyro fan should be without

INAME (1999)

After getting together in the early '90s in Ayrshire, all three members of the soon-to-be-enormous rock band moved to Glasgow to study. They also made the time to play shows in the city. During this period they made one single under the name Biffy Clyro, releasing it on the Scots band Aereogramme's record label Babi Yaga.

Need To Know: The post-hardcore band were originally known as Screwfish but changed their name around the time of the move to Glasgow.

THEKIDSWHOPOP-TODAYWILLROCK-TOMORROW (2000)

After releasing their debut single, the band were invited to make a record by the people behind Stow College's Electric Honey record label, where twins Ben and James Johnston were studying. The result was their limited-edition debut EP, which led to a slot at T In The Park and their eventual signing to Beggars Banquet.

Need To Know: The band followed Belle & Sebastian, whose debut 'Tigermilk' was recorded at the college.

MISSING PIECES (2009)

American-only compilation of B-sides from the band's 2007 major label debut album 'Puzzle', including the flip sides to singles 'Saturday Superhouse', 'Living Is A Problem Because Everything Dies' and 'Folding Stars'. It's also of interest to fans as it contains a host of demo tracks, remixes and alternate takes of songs from the critically acclaimed record.

Need To Know: The remix of 'Classical Machines' is by Iain Cook of Aereogramme, the band whose label released the first Biffy Clyro single.

REVOLUTIONS: LIVE AT WEMBLEY (2011)

The band's first full-length live album is a document of the symbolic moment when they moved into rock's big league – it's a recording of their hit-packed performance at the 12,500 capacity Wembley Arena in London during their sold-out UK tour of December 2010.

Need To Know: The 2CD/DVD version of 'Revolutions: Live At Wembley' contains the concert in its 25-song entirety, whereas the standard CD/DVD issue misses out six tracks.

WORDS: ALAN WOODHOUSE PHOTO: TOM OXLEY

FANMAIL

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

Edited by Laura Snapes

LETTERS@NME.COM | **FACEBOOK.COM/NMEMAGAZINE** | **TWITTER.COM/NMEMAGAZINE** | **NME.COM/BLOGS**

Win! THE LETTER OF THE WEEK WINS £50 TO SPEND AT zavvi.com

The Big Issue

What everyone's talking about this week

THE BEAL DEAL

From: Will Soer
To: *NME*

I kinda dislike hype a lot of the time – the idea that there are so many good singers/rappers/bands out there all drowning each other out makes me feel a little sad. But one artist has just given me the most surreal, heart-rending experience I've ever had with music. I saw your On Repeat review of Willis Earl Beal's 'Evening Kiss' where you wrote that if you called him up, he'd sing you a song. I listened to the beautiful track, and I thought I'd just phone the number and get some kind of pre-prepared pristine, cool lo-fi track played to me through the phone. Nuh-uh: Willis *picked up the phone*. It was a little difficult to know what to say. I told him how amazing his song was, and he was as honest, sweet and enthralling over the phone as he is through my speakers. He told me how surreal this is for him, and said, "Well, thank you sir" in response to my praise. This man is beautiful, and Willis, if you ever read this, I'd like to repeat: I wish you the best of luck on Earth for your career. And I also suggest you change your mobile number: this is gonna start happening a hell of a lot.

NME's response...

Those of you with longer memories may remember a certain Johnny Borrell plying a similar trick in Razorlight's 2004 single, 'Vice', where he gave out his phone number and promised, "*We'll call you right back*". As a younger, more foolish fangirl, I called the aforementioned number and left a garbled message imploring Borrell and the band to play my rural homeshire. I subsequently received a voicemail message back from Borrell himself, audibly slurring, promising that they would come and perform and repeating, "It's cool man, yeah, it's cool man". By which, I conclude: you massively win, Will. While Borrell was arguably just looking for more girls' numbers, Willis is an artist in search of an altogether different kind of intimacy. It glows through his gorgeous music and his personality, marking him out as a unique talent indeed – LS

Get in touch at the above addresses. Winners should email letters@NME.COM to claim their voucher

MORE WILLIS MANIA

From: Emma Griffiths
To: *NME*

Music should be about making your insides feel happy, or at least feeling *something*, if you're into that emo stuff. It should be about ringing up artists on a Wednesday evening and asking them to sing to you, and hearing them croon down the phone. That's why people are going to fall in love with artists like Willis Earl Beal, because if you casually ring them up, they sing to you! I did this; best moment of my life. He's probably the nicest guy I've ever spoken to, so if you could get him to, I don't know, marry me, that would be OK. He sang to me DOWN THE PHONE.

THIS ONE'S (SLIGHTLY) DIFFERENT

From: Annie Armstrong
To: *NME*

Since mid-2011 something strange has happened to me... I've been caught up in the youth riot that is current rock'n'roll. It's becoming harder and harder to resist throwing away my degree, getting a tattoo, finding a quiffed boy counterpart and heading off to live life with a plentiful supply of cigarettes. I personally blame Tribes singing "*why should we worry about acting our age?*" and various Arctic Monkeys videos of Helders riding around on motorcycles in America. The feeling was increased after seeing Howler supporting The Vaccines at Glasgow Barrowlands last November. This all coming from a girl whose idols usually include old dudes Conor Oberst, Antony Hegarty and Ryan Adams. All in all, with the prospect of my 20th birthday this year, I can only conclude that rock music is inducing an 'end-of-teen crisis' in me, and with the music being released this year it doesn't look like it will end soon.

From: *NME*
To: Annie Armstrong

Not to burst your youthful bubble, but we've heard that Tribes really *do* worry about acting their age: they've all got AXA platinum life insurance policies, and a source tells us that Johnny Lloyd was recently spotted at the Oil Of Olay counter in Boots. "It's for my mum, honest," he spluttered when asked if he needed any help, nervously fingering his crow's feet as he scuttled out the door. Maybe it's best to stick with the likes of Conor, Antony and Ryan. You always know where you are with the old dudes: in the doldrums – LS

From: Ingrid Allan
To: *NME*

Does anyone else think the one from Howler looks like Johnny Borrell (remember him?) or is it just me?

From: *NME*
To: Ingrid Allan

Give Johnny a ring and ask him yourself: 07761 010 233 was still working last time we checked – LS

OFF THE RECORD

From: Jack Steele
To: *NME*

It's disheartening to read that HMV has admitted that its "future is uncertain". For a good while HMV has proven to be a place where I've discovered records that would go on to become my

DAN DENNISON

Find more issues at magazinesdownload.com

favourites. This presses the question as to whether we will need music retail outlets at all in this rapid-iTunes-savvy age? Well, frankly, I'd like to have my Apple cake and eat it too, as HMV is still that store where impulsive purchases have led to discovering much-beloved albums and artists. We need HMV for indie albums crossing over to the casual mainstream. We need to keep people buying physical records and albums. We need it for lending us a hand in discovering new music.

From: *NME*
To: Jack Steele
The demise of any shop selling physical albums is a sad thing. HMV's presence on the high street reminds people that the record shop is still a viable option in this day and age. It's also keeping independent labels afloat. Back in January 2011 when news that HMV might have to close 60 shops first broke, Wichita (home to Veronica Falls, Wild Flag, Los Campesinos!) boss Mark Bowen told us, "Even if HMV only take one [album] for each of their shops, that's still around 300 units, whereas a dozen indies might order 10 copies each." It's a tricky situation. If HMV closes, then we'll all be a lot further up shit creek than before. In more heartening news, a spokesperson for the chain recently told us that they'll be stocking more vinyl in 2012 following increased customer demand, and potentially upping the amount of music they rack too –LS

STALKER
From: Guy Ferguson
To: *NME*
"Me and my pal Paddy met Laure from Crystal Fighters. Hope this makes the mag!"

STRANGER DANGER
From: Alastair Pritchard
To: *NME*
I thought the new bands issue of *NME* (January 7) was great. However, how many of these 100 bands will still be here next year or even be mentioned ever again in the *NME*? As I see it, the music industry for bands is similar to the environment of a war. Only the best survive the front line. In conclusion, just give new bands a break: this last sentence is for you cynical journalists and greedy record label bosses' benefit. If a band's debut is alright then don't drop them on the front door of a stranger; let them grow and maybe they could write their 'White Album'. Just look at The Horrors' growth from resembling extras from *The Munsters* to a band who could actually have a legacy and be talked about in 20 years' time. However, if the band is a Viva Brother, leave them with the stranger.

From: *NME*
To: Alistair Pritchard
A gnomic missive indeed. You're right, of course, that only the best bands survive the trenches, which is why *NME* staff will now be forced to participate in weekly target practice from in order to separate the wheat from the chaff, to knock out premature delusions of grandeur via the use of high-calibre weaponry. And as for this stranger you mention: they must have a ruddy big house – LS

SUBSCRIBE TO NME AND SAVE OVER £46* ACROSS THE ENTIRE YEAR
Go to
WWW.NMESUBS.CO.UK/IMELE OR
call 0844 848 0848 and quote code 13G
*when you subscribe via direct debit

Web Slinging

The highlight of this week's NME.COM blogs

WHY THE BRITS NOMINATIONS ARE ALL WRONG

The Brit nominations were announced last week and we were pretty unimpressed by the list of nominees. Let's take a look at who *should have* been nominated in some of the key categories.

BEST BRITISH MALE
Ed Sheeran, James Blake, James Morrison: where was Alex Turner, whose lovely 'Submarine' EP was a highlight of last year? Or The Streets and Patrick Wolf?

BEST BRITISH FEMALE
Adele and Jessie J are the likely victors. The most obvious omission is PJ Harvey, but couldn't they have inluded Katy B or Nicola Roberts?

BEST BRITISH BREAKTHROUGH ACT
Ed Sheeran and Jessie J pop up again. Thank goodness for Anna Calvi and The Vaccines. But why wasn't there room for Frankie & The Heartstrings or Metronomy?

BEST BRITISH GROUP
Arctic Monkeys, Kasabian and Elbow all get nods. But no Horrors, Bombay Bicycle Club or Friendly Fires?

BEST INTERNATIONAL MALE
The deadly duo of Bruno Mars and David Guetta are

nominated, as is Ryan Adams. Bon Iver and Aloe Blacc get nods too. Lil Wayne is ignored again.

BEST INTERNATIONAL FEMALE
Featuring Beyoncé, Björk, Feist, Rihanna, and Lady Gaga. It'd be too much to expect some recognition for Lykke Li or Nicki Minaj though, right?

Read Priya Elan's blog in full on NME.COM/blogs

Best of the responses...

Ryan Adams is a deserved nominee. 'Ashes & Fire' really saw him pull the pieces back together and release an excellent album.
Ben Ashmore

WHERE is Frank Turner?
Fiona Cooper

Disagree with this blogpost. Best British Group is strong with four previous winners in there, but I do agree though that Nicki Minaj should have been nominated for Best International Female over Björk or Feist. Ed deserves his four nominations.
Stuart Gaynor

Bon Iver shouldn't be nominated (in that category), there are nine people in them! Still, at least the Blur comeback will be smashing.
Emmett Cruddas

BABY BLUE
From: Ralph Spriggett
To: *NME*
After all the rumours that Jay-Z and Beyoncé's baby was an illuminati alien phantom spawn, I'm as pleased as any decent human being that they dropped a real life, human sprog. However, the pair of them seem to be attempting to set a new world record for how prematurely they can embarrass the poor thing. First, there was Jay-Z's 'Glory' track, in which he samples baby Blue Ivy's newborn caws. Most parents settle for a little note in the local paper, adorned with a crap ClipArt picture of a stork. And now he's gone and written a bloody poem about the bairn, in which he promises he'll never again use the word "bitch" in his lyrics. An honourable enough intention, Jay, but why not set it aside when you married your nice ladywife, or even when you first started dating Bey, if you respect dames so much? Still, with Jay-Z's newfound love of fatherhood, I'm looking forward to watching him seriously embarrass Blue Ivy's future boyfriends in about 15 years' time.

From: *NME*
To: Ralph Spriggett
We are looking forward to that day, Ralph. Our dimes are currently on Mariah Carey and Nick Cannon's boy twin, Moroccan, to be Blue Ivy's perfect suitor. He's just the right age for wee Blue, and best of all, they'll have plenty to bond over in the parental embarrassment stakes. You think Jay writing poems and songs about Blue Ivy is bad? Moroccan and his twin sister Monroe's parents set them up their own website and Twitter feed as Dembabies. Clearly conceived as some kind of meme, it's equal parts horrific and adorable. Just take a look, and let us know if you can muster anything but a sickening mix of paternal goodwill and revulsion at the whole of humanity – LS

STALKER
From: Alisa
To: *NME*
"My friend and I met The Drums before their gig in Edinburgh. They dedicated 'Best Friend' to us later!"

Find more issues at magazinesdownload.com

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

XAVIER DE ROSNAY JUSTICE

QUESTION 1

Name the three credited samples on Justice's debut album, '†'

"'You Make Me Wanna Wiggle' by Brothers Johnson, 'Tenebre' by Goblin and 'Night On Bald Mountain' by Modest Mussorgsky."

Correct. You sure you're not just reading this off the CD inlay?

"I'm not!"

QUESTION 2

You remixed Franz Ferdinand's 'The Fallen'. What are the lyrics about?

"That's a hard one, because when we made this remix we were trying to make Alex Kapranos sound like he was rapping. We took the lyrics and cut them word by word to make him sound like some sort of Dutch rapper. So I have no idea what the original lyrics were about."

Wrong. They're about what it would be like if Jesus was alive now, apparently

The best band named after an Austrian archduke

QUESTION 3

After France, in what country did your 2011 album 'Audio, Video, Disco' chart the highest?

"The US?"

Wrong. Switzerland – at Number 15

QUESTION 4

Ali Love features on vocals on 'Civilization', but which Chemical Brothers song did he feature on in 2007?

"'Do It Again'. It's funny, we didn't know he was the guy singing on that track until he told us. We discovered him when we listened to the demo of his album, 'Love Harder', and we hadn't make the connection."

Correct

QUESTION 5

'Civilization' was used in a 2011 Adidas advert. Can you name three famous people who appeared in it?

"I think Katy Perry (left), BoB, and the footballer [Barcelona's Lionel] Messi."

Correct. NBA star Derrick Rose and David Beckham also appeared. Is your house now full of Adidas swag?

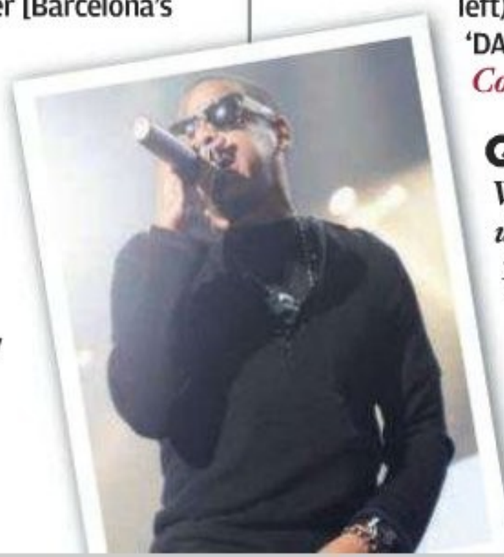
"No! We didn't get any freebies from Adidas. Where are they?"

QUESTION 6

Can you name two rappers who have sampled Justice songs?

"Gucci Mane sampled 'Phantom' and Jay-Z (below left) sampled 'DANCE'."

Correct.



QUESTION 7

Which five chords make up the basic melody of 'Audio, Video, Disco'?

"I'm really bad at chord names. The first one is an E. I wish I had a piano next to me. The second is an E but the right hand changes, so what's that? Then you have a C. Then it's B, A, and it goes back to E."

Correct. E major, D major, C major, B minor, A major, apparently

"Maybe we're playing it the wrong way or we have no idea what chords we are playing."

QUESTION 8

Name all the Michael Jackson references in the lyrics to 'DANCE'

"All right... 'Beat It'. 'ABC'. 'PYT [Pretty Young Thing]'. 'Music & Me'. 'Black Or White'. 'Working Day And Night'. I think that's it."

Correct. Why Michael?

"Everyone loved him. We love him too, but it was more of an excuse for us to have a topic to write lyrics about. We thought it would something playful and fun."

And he wondered why people called him Wacko Jacko

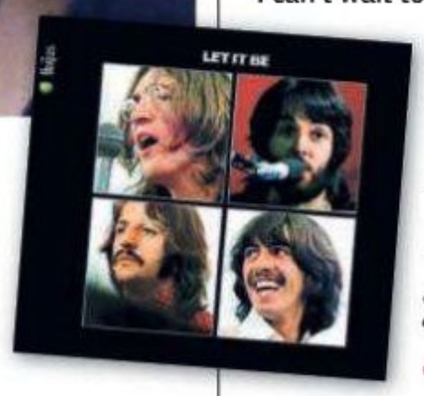
QUESTION 9

'DANCE' 'unofficially' appeared on a white-label release mixed with which Jennifer Lopez song?

"That's a tough one. I don't think I know even one Jennifer Lopez song."

Wrong. It was mixed with J-Lo's 'Do It Well' and was called 'Do It WELL'

"I can't wait to listen to it!"



QUESTION 10

Your documentary A Cross The Universe is named after The Beatles' 'Across The Universe', which appeared on which album of theirs?

"'Let It Be'."

Correct

Total Score

7/10

"I'm quite proud. I thought I wouldn't know anything"

Go to NME.COM/blogs for the full Braincells hall of fame (and shame)

WORDS: RICH PELLEY PHOTOS: DEAN CHALKLEY, RICHARD JOHNSON, EMILIE BAILEY, REX

Out Wednesday February 1

Coming Next Week

"My wildest party? When Pete Doherty turned up with this top hat full of kittens..."

NOEL FIELDING

ANSWERS YOUR CRAZY QUESTIONS

Also in this issue

"WE DIDN'T START THIS BAND TO GET BLOWJOBS"
THE RISE AND RISE OF THE BLACK KEYS

"WE'RE A HARDCORE BAND NOW!"
SLEIGH BELLS GET HEAVY ON THEIR COMEBACK

LANA DEL REY: THE VERDICT
YOU'VE READ THE STORY. BUT DOES THE ALBUM CUT IT?

ANDREW WHITTON

LANA DEL REY

BORN TO DIE

ALBUM OUT JANUARY 30TH

INCLUDES 'VIDEO GAMES' & 'BORN TO DIE'

'A SENSATION' O MAGAZINE

'THE YEAR'S MOST EAGERLY AWAITED DEBUT ALBUM' THE INDEPENDENT

Polydor