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NEW BAND
FIRST SHOW REPORT**

EXCLUSIVE!

GREEN DAY

**INSIDE THEIR
SECRET CLUB GIG
COMEBACK**

PLUS **EMINEM** - HE'S BACK! SO WHY ISN'T ANYONE EXCITED?
TANK GIRL - THE MOST ROCK'N'ROLL COMIC EVER TURNS 20



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25 APRIL 2009

**SPECIAL
LIVE
REPORT**



THE DEAD WEATHER p42

After Jack'n'Meg and Jack'n'Brendan comes Jack'n'Alison. First stop for their filthy sleaze blues: New York City. And we were there, of course...

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**THE UK'S No 1
GIG GUIDE STARTS p59**

10 TRACKS

YOU HAVE TO HEAR THIS WEEK



BEAUTIFUL FREAKS POP UP

1 DIRTY PROJECTORS Stillness Is The Move

Following Animal Collective and Grizzly Bear, the moment is ripe for US weirdos to break through. Focus now, on Dirty Projectors: a bewilderingly awesome act whose most famous album was a glitchy, globally experimental, freak-folk-filtered reconstruction of Black Flag's 'Damaged' pieced together from teenage memories. Vocalist Amber Coffman sprinkles shiver-inducing Mariah-style R&B gymnastics over a deliciously tense Afro-hop backing. Lush like skinny-dipping. **Download for free from www.dnrcordco.com/stillnessuntilmidnight on Sunday 26 April. After that the track will be streamed at the same address**

FANGS FOR THE MP3\$

2 PINK MOUNTAINTOPS Vampire

The softer, more experimental side of Vancouver's psych-howlers Black Mountain in their more rosey guise, allows frontman Stephen McBean to get all lovey-dovey and throw tambourines around. This slow-strummed, lovelorn waltz is dooily romantic and the lyrics will tear your heart to tiny bleeding rags.

Free download from www.scjag.com/mp3/jag/vampire.mp3 now

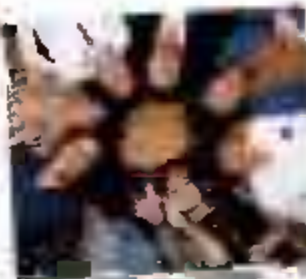
3 FRANZ FERDINAND Womanizer

Now, we know covering chart pop on Jo Whaley's Live Lounge is approximately as crazy and original as eating soup with a spoon, but hold up! Franz's shonky, skiffley take on Britney's saucy strut finds them sounding more invigorated, lusty and louche than they have in like, ever. Plus, Alex Kapranos adds an extra debonair menace to "Lollipop, must mistake me, you're the sucker" in the way that only he can.

On YouTube now



4 THE PHENOMENAL HANDCLAP BAND 15-20



Counting. We can all do it, sure. And the old 1-2-3-4 in rock'n'roll is always special. But now, this eight-strong stateside gang are upping the stakes. "Five, 10, 15, 20, 25, 30..." woah, steady on! With an old-school Sly & The Family Stone funky shuffle multiplied by a Tom Tom Club New York sass, you don't need to do any maths to know this is ace. **On MySpace now**

5 TO THE BONES Lips On Red



This is full blooded rock'n'roll to blow the cobwebs from your skull. Staccato QOTSA rhythms, a chugging cascade of guitar and full-throated Biffy screams. "Hey hey, come over to me and put your green lights on", Rhys Bradley barks. Seductive? No. Addictive? Yes.
On NME Radio now

6 BLACK MOTH SUPER RAINBOW

Born On A Day The Sun Didn't Rise

Emo song-title much? Thankfully, the divine sexy-spacey feel of this dippily delectable waltzer-spin of a track is more B-52's by way of The Asteroids Galaxy Tour, with a touch of Eels and Dandy Warhols. If you fed The Virgins just enough hemlock to fuck them up a bit, then gave them back their instruments, they might knock out something like this flippy weirdness.

On NME Radio now



PURPLE PATCH

7 CONOR OBERST AND THE MYSTIC VALLEY BAND Nikorette

Canoeing music, you say? Well, grab your oar and your boxset of *Grey's Anatomy* and set sail on seas of Ryan Adams-ish warm-hearted country whimsy. Driven by an antsy, addictive lyrical hunger for love or the evil weed, its fag-free frettings are couched and soothed by friendly, bouncy strums and cosy, honky-tonk piano that takes a spin round the room with late-'70s Dylan. Seems ol' Bright Eyes has given up the angst for good, along with his former moniker. Now, if only he could give up the smokes...

Free download from www.conoroberst.com now

ART QUEEN GETS FILTHY

8 BJÖRK Nattura (Switch Remix)

Oh, don't look so shocked. She may be the grande-dame of avant garde artcore nowadays, but Björk can still be the sex-fixated, beat hungry queen of the dancefloor when she fancies. Shift up, MIA, Santigold, Amanda Blank: Iceland's mama of free-love and mistress of the deft collaboration would like a word with Mr Switch. The best thing is, stripped of Thom Yorke's vegan-friendly vocals, and with Lightning Bolt drummer Brian Chippendale's blast beats replaced by a warpy filth-bass swamp, it still benefits the Icelandic environment-protection project of the same name, but it's about as sonically hippy as a Scud missile down the barrel of a flower. Everyone's a winner!

On www.switchrecords.com and www.bjork.com



9 SILHOUETTE Masquerade

Once upon a time in the dark capital of the north - Leeds - there was a band called The Ivories, who were doing this whole goth revival thing before SCUM had even thought of wearing their mums' blouses. Then they split up. Boo! But now their frontwoman Helena Gee is back with a new project, Silhouette. Woo! Smouldering and spaghetti-Western desolate, like Nancy Sinatra slinking through early-Bad Seeds-style clattering hoofbeat drums and twanging guitar, it might murder you in your sleep, but it'd be worth it.

On MySpace now

10 THE HUNDRED IN THE HANDS Dressed In Dresden

Boy girl disco-punk from NY - heard it all before? Well just for us check these out. Nonchalant vocals, juddering guitars with rumbling doom bass. Jason Friedman, formerly of rock'n'rollers The Boggs, and TVOTR collaborator Eleanor Everdell are worth taking a new spin round the Brooklyn block.

On MySpace now



NEWS

WHAT'S HAPPENED. WHAT'S HAPPENING

Edited by Paul Sisk



Heroes and Cons
Song of the Century
21st Century Breakdown
Know Your Enemy
Viva la Gloria!
Before the Lobotomy
Christian's Inferno
Last Night on Earth
Charlatans and Saints
Fast Jesus Nowhere
Peacemaker
Last of the American Girls
Murder City
Viva la Gloria? (Little Girl)
Restless Heart Syndrome
Horsehoe and Handgrenades
Horsehoe and Handgrenades
The Static Age
21 Guns
American Eulogy
See the Light

Ever Fallen In Love?
Jesus Of Suburbia
Geek Stink Breath
Give Me Novocaine
Surrender
Basket Case
King For A Day -
Medicine I Want To Hold Your Hand
Shout I Wanna
Minority

LIVE RETURN!

GREEN DAY

THE UPTOWN

OAKLAND, 15 APRIL 2009

As the trio made their comeback with a hush-hush hometown show, NME was the only UK mag to get down with the fans at their smallest and sweatiest show in years

I heard about the show on the radio around about 11am, I got dressed and came straight down here," declares 25-year-old Edwina Kaaya, who, along with thousands of similarly excited souls, is queuing on Telegraph Avenue's sidewalk, deep in Oakland's uptown district

"I've been waiting for tickets since lunchtime," she adds, before noting that it's already a long way past dinner time.

Across town Leonard Cohen is due to play the massive Paramount Theatre, just across the street Franz Ferdinand are set to take to the stage at the

Fox Theatre, but forget the legend or the exotic foreign imports, it's one of the Californian city's smallest venues – The Uptown can accommodate a humble 400 – that is the hottest ticket in town tonight (April 15).

Edwina included, the queue in front of the nightclub snakes all around the giant corners of the nearby block, while the growing number of empty pizza boxes and spent beer bottles are testament to how long people have been prepared to wait to snag one of the extremely limited \$20 tickets.

With only those at the front realistically in with a chance of getting in, you might ask why has Oakland bothered to come out en masse? The answer is simple, just hours earlier local radio station Live 105 announced that Green Day would be playing tonight in the place where it all began for Billie Joe Armstrong, Mike Dirnt and Tre Cool 22 years ago. This is Green Day's hometown.

"I'm so excited," declares Edwina as the queue shuffles a few millimeters nearer the door "I love that they're a local band that made it big, I've been listening to them since the fourth grade!"

Things have been moving fast in Green Day's world over the last few weeks. The band's eighth studio album, '21st Century Breakdown', was only properly completed, mixed and mastered at the beginning of April despite having a worldwide release date of May 15 pencilled in, while the band have also been collaborating with *Spring Awakening* director Michael Mayer on *American Idiot: The Musical*. As a result the band's live return has proved to be a little bit secret, a little bit last-minute and a little bit intimate – exactly the way they like it.

With more globe-spanning dates expected to accompany the release of the band's album, tonight represents the last chance Green Day's hometown has

to see them for a while and they are doing whatever they can to get in.

"We're absolutely excited to see Green Day at such a small venue, and for only 20 bucks," beams Lawson Terrell, 23, who is near the queue's front. "I have no money but I can scrounge up a 20!"

Finally, after hours of queuing, the fans and NME are gently herded into The Uptown club, sweatily pressed together so there's barely room to raise your arm to swing from a drink.

"This place is tighter than a nun!" yells one punter as, at half 10, the house lights dim and the unmistakable

trio shuffle on to the small stage. If the crowd thought it was tight before...

"Bring it a little closer!" commands Armstrong as he sizes up his mic. "We haven't decided whether to play the whole fucking album yet," he adds, working the crowd yet more. "What do you think?" He doesn't need to wait for an answer.

As a deafening roar erupts, the spike-haired singer nods and launches straight into the epic punk-rant-meets-Celtic-knees up of new album opener 'Song Of The Century'.

Having admitted recently that the new album is probably the hardest record they've written to play live, the band grapple admirably with their sprawling new creation. Comeback single 'Know Your Enemy' even inspires a loud singalong with its catchier-than-cholera chorus, while later on it appears it's the crowd and not the band who will have to get some more practice in when the record is finally released, as their applause comes a little too early on the likes of 'Murder City' and 'American Eulogy', leaving the band to sheepishly finish their songs off.

"WE'RE ABSOLUTELY
EXCITED TO SEE GREEN
DAY AT SUCH A SMALL
VENUE FOR 20 BUCKS!"

LAWSON TERRELL, GREEN DAY FAN



Armstrong, Cool
and Dirnt rock
Oakland

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Green Day
Oakland



However, there are no doubts about '21st Century Breakdown's closing number. Boasting the sort of pomp that Queen would be proud of, 'See The Light' caps off this sneak preview of the new album, leaving the night on a soaring high.

Except Green Day are not finished there. As the stage lights are quickly turned up again, the trio emerge looking like they are on a mission. "This is our last night in our hometown," barks Armstrong picking up his guitar. "So let's have it, right here, right now!"

If the first part of the evening was the careful recital of the new material, this is the party. Kicking things off with a raucous version of the Buzzcocks' 'Ever Fallen In Love (With Someone You Shouldn't've)', the crowd are now pumping so much that, following 'American Idiot', Tre Cool abandons his post behind the drumkit and dives headfirst into the throng before crowdsurfing his way back to the stage.

Dipping further back into their catalogue, '86' from 1995's 'Insomniac' follows... well, almost.

"We fucking forgot the words to '86!" admits Armstrong in disbelief, as the song initially misfires. "You try writing more songs than John Lennon," he jokingly sneers at the crowd, "even if not all of them are as good."

Lennon gets his turn, though, as Green Day play a few bars of The Beatles' 'I Want To Hold Your Hand' along with Cheap Trick's 'Surrender' and Elvis Presley's 'Suspicious Minds'.

With the gig close to clocking up three hours of stage time, the band

The Uptown in Oakland



finally bring things to a close with pumped-up versions of their own 'Jesus Of Suburbia', 'Give Me Novocaine' and 'Basket Case'.

The crowd are going wild by this point, so much so that Armstrong has to briefly stop proceedings ahead of closer 'Minority' to politely ask some of the more boisterous elements to stop "feeling-up" female crowdsurfers.

However, the night definitely ends on a high with Armstrong loudly hollering "Oakland!" into his mic as the show reaches its conclusion. Green Day finally leave the stage, enthusiastically shaking hands



with members of the audience like all three of them have just been elected the city's mayor.

With *American Idiot: The Musical* already set to get its premiere in Oakland this September, it probably could happen.

"I'm really psyched to see the 'American Idiot' rock opera, I know all the characters and I'd like to see it acted out," declares 23-year-old Ricky Amarillas, already contemplating the Bay Area's next homecoming.

In the meantime, though, the rumours are already swirling around the venue suggesting Green Day have a few more last-minute, intimate gigs up their collective sleeves. Next stop for a '21st Century Breakdown' live preview? New York seems a safe bet. After that, some UK shows seem likely. Start queuing now...

NME.COM

Head to NME.COM/blogs for fan footage from Green Day's homecoming

WHAT'S ON THE NME STEREO?

Unreleased tracks and old classics we're listening to this week

FUTURE OF THE LEFT TRAVELS WITH MYSELF AND ANOTHER (A&D)

Searingly raw second long-player from the Cardiff rockers that at least one NME staffer (Fullers!) thinks is the best rock album of 2009 so far.

JEREMY JAY BREAKING THE ICE (K)

A mesmerising, snotty-nosed and reverb-drenched ode to surf-rock from the waiflike California minstrel, offset by shimmering New Order (circa 'Movement') synths.

THE STREETS TRUST ME (CHLIVE)

This free (via Twitter) track is one of young Michael's best in years. From *The Streets* to *The Tweets*?

NEU! HALLOGALLO (BRAIN)

The original 'Sea Within A Sea'.

THE YUMMY FUR COLONEL BLIMP (VESUVI)

Jackie '1990s' McKeown and Alex Kapranos' old band's blazing homage to British Rail and Mt Vesuvius.

IGGY POP PRELIMINAIRES (EMI)

A jazz od(d)yssey. Jesus, Ig...

EELS HOMBRE LOBO: 12 SONGS OF DESIRE (EWORKS)

More pleasingly bearded wonk-pop from Mark E Everett – shades of 'Daisies Of The Galaxy' here.

LUCAS RENNEY THINK OF ME KINDLY (BRILLE)

From the ex-Golden Virgins frontman's solo debut – a future small hours classic.

NME
RAD

NEW ON THE
PLAYLIST.

Green Day 'Know Your Enemy'
Kasabian 'Fire' NASA 'Gifted'
Ape School 'My Intention'

CO

In the studio

Florence: method to her madness

Singer reveals the bizarre techniques that resulted in her debut

Florence And The Machine's debut album is finally complete after a surreal process of 'method' recording involving werewolves, sleep experiments and bags full of rose petals.

The singer's album, *'Lungs'* (out July 6), was recorded over the last six months at a disused synagogue in Hackney, east London, and its creation more than lives up to singer Florence Welch's eccentric reputation. For the werewolf-inspired track, 'Howl', Welch told *NME* she had her production crew spend days researching lycanthropy (the 'science' of werewolves) before filling the studio with discarded Christmas trees and projecting a full moon on to the wall.

"Whatever has come into my imagination at the time goes in," she said. "It's fun to see how far you can go with a song."

Welch didn't stop there, revealing how she had delved into her subconscious for more inspiration.

"One song is about dreaming about dead people waking up, so we made a bed on the floor and I had to try and fall asleep and then sing whatever came into my head in a dream-like state," she recalled. "It was quite weird. When I was a kid I'd be trying to sleep and these weird shapes would start flickering in front of my eyes so to make it stop I used to start thinking about Snow White. There'd be Snow White and all these circuit boards would be flickering in my head. A lot of that came out, I think."

The album's title, inspired by key track 'Between Two Lungs', also has special significance for the singer.

"Singing for me is a physical exercise, you have to use your whole body. It's a lot to do with control and the way you use your lungs," Welch explained. "It feels like they're the centre of you. Also, there could be acronyms. So the album's called 'Lungs', but also 'Love Unrequited Never Gets Saved', or 'Living Under New Great Sadness'. But that one's quite depressing."

With so much of herself invested in the album, it's no surprise Welch is apprehensive. "I'm so nervous!" she giggled. "I've got pre-wedding jitters because it feels so personal."

**"I'M SO NERVOUS
BECAUSE THE ALBUM
IS SO PERSONAL"**
FLORENCE WELCH

Get set... go!
James the
in readiness
album's release



RUSSO/GETTY IMAGES
dub mix released
in a new photo

New album

Dub be good to Franz

Fan pressure forces band to give recut version of 'Tonight: Franz Ferdinand' a full release

Franz Ferdinand will release a new album 'Blood' – a dub mix of recent album 'Tonight: Franz Ferdinand' – on June 1. The record was originally available only as part of a limited-edition of initial copies of their third album, until fan pressure convinced the band to expose it to a wider audience.

"It's something that was evolving all the time while we were recording with [producer] Dan Carey," frontman Alex Kapranos told NME. "The first dub mix we did was on 'Send Him Away'. Every time we finished a song after that there'd be these different versions of them going around, and we thought it would be really cool for one of the special editions of the album to include those mixes. In the end, it got such a good response that we felt it deserved a proper release. It's funny, because it's become my favourite way of listening to the record now. It's the essence of the songs, taken somewhere else, detached and reassembled."

If the idea of Franz Ferdinand making a dub album might seem an unexpected move, the band see it as a natural progression.

"It's something we've been into right from the start," said Kapranos. "One of the songs that had a huge influence on us early on was 'Man Next Door' by John Holt, which later became a dub track by Dr Alimantado called 'Poison Flower'. It's not reggae, it's more a theory of rearranging music and putting the emphasis purely on the bass. That's what's exciting for me when I listen to 'Blood' – it's like our music, but as somebody else would hear it."

That person is producer Dan Carey – whose CV includes an apprenticeship with London dub legend Mad Professor.

"What you're hearing is Franz Ferdinand through Dan's filter," explained Kapranos. "There's a lot of his personality in there and a lot of his own experimentation too."

NME.COM

For the latest news, reviews and pictures of Franz Ferdinand, head to NME.COM/artists/franz-ferdinand

NANOS

ARCADE FIRED UP AGAIN

Arcade Fire have reconvened to record their third album after spending time apart since they stopped touring in February last year. "We feel really creative right now. We're in a really good space as a band," Win Butler told the *Montreal Gazette*. "This last year was the first break we've had in five years. Everyone feels really rejuvenated and excited. I'm happy to play music."



MONKEYS RECORDING IN NEW YORK

Arctic Monkeys are in the middle of recording their third album with producer James Ford in New York. In a new video – which you can see for yourself now at NME.COM/blogs – the band give fans a sneak preview of a section of a new song, plus there's footage of them partying with P Diddy in his Miami home.

KANYE WEST GETS FLOWERED UP

Kanye West has collaborated with The Killers' frontman Brandon Flowers and 30 Seconds To Mars' Jared Leto on a new song. Flowers apparently plays keyboards on the untitled song. "Shit was dope," West wrote on his blog.



WIN TICKETS TO GREAT ESCAPE

Plus Emmy The Great and Cursive added to bill

A host of new bands, including Mumford & Sons, Cursive, Johnny Flynn and Emmy The Great have joined the bill for The Great Escape festival in Brighton this May.

The multi-venue, three-day bash is set to take over Brighton from May 14-16, and will see over 300 bands – from British Sea Power to Chew Lips – perform across 34 of the seaside resort's best and most intimate venues.

Headliners Kasabian are set to preview new material from their 'West Ryder Pauper Lunatic Asylum' album and the festival also offers punters the chance to catch some of the most talked-about up-and-coming bands on the planet – with the likes of The Soft Pack, Passion Pit, Golden Silvers, The Chapman Family, Esser and The Joy Formidable all confirmed to play.

Other bands on the mammoth bill include The Maccabees, Little Boots, Lightspeed Champion, Metronomy, Holy Fuck and Future Of The Left.

NME has four festival passes for one lucky reader and three friends – plus you'll also get access to the artists' village. That means you and your mates will be able to see every gig at every venue – so you can see in the festival season in true style!

To be in with a chance of winning, head to NME.COM/win and answer this question:

The video to The Great Escape headliners' Kasabian's recent single 'Vlad The Impaler' features which famous Noel?

- A) Fielding
- B) Edmonds
- C) Gallagher

The first correct entry chosen at midnight on May 1 wins. T&Cs apply. See NME.COM/terms

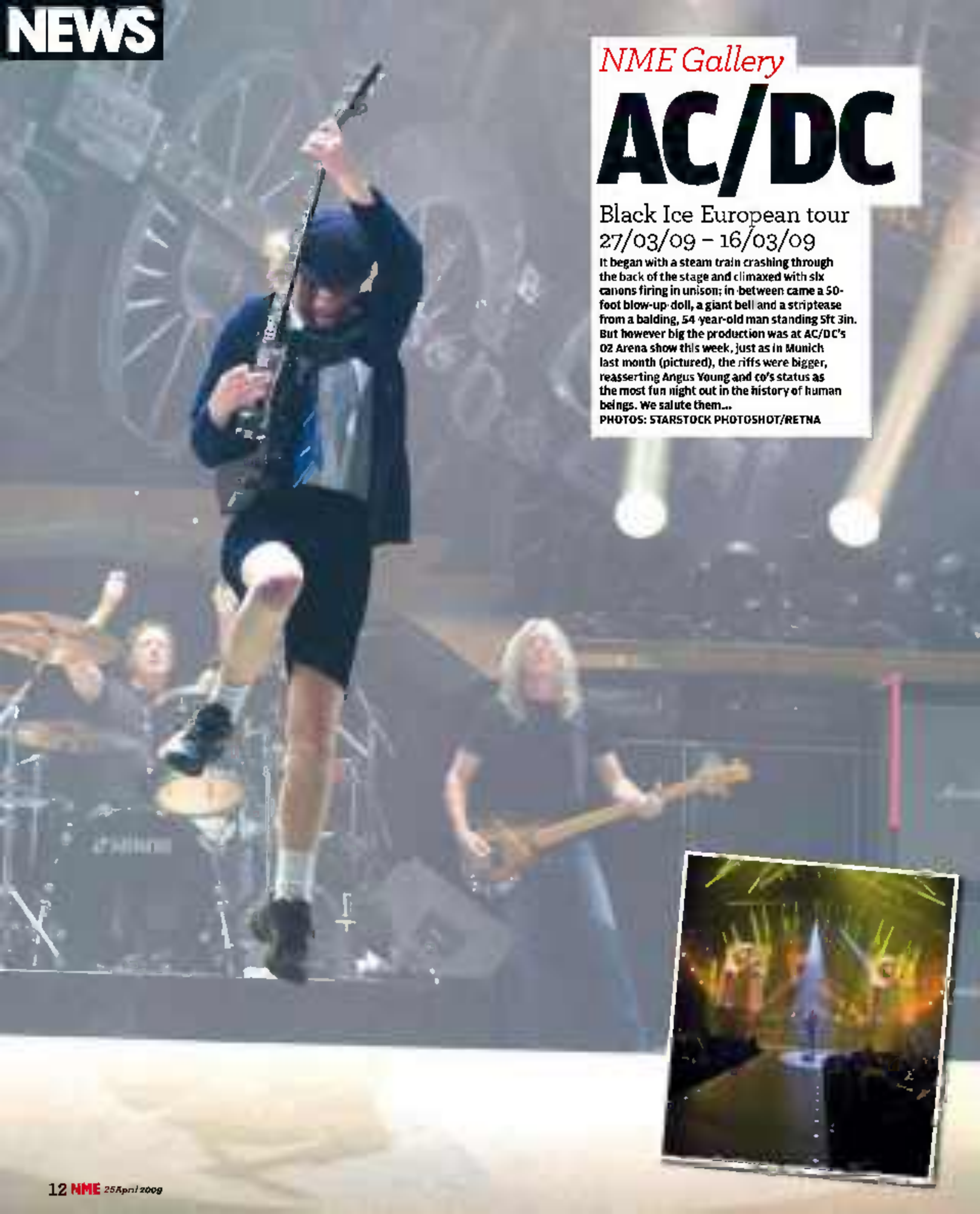
NME Gallery

AC/DC

Black Ice European tour
27/03/09 – 16/03/09

It began with a steam train crashing through the back of the stage and climaxed with six canons firing in unison; in between came a 50-foot blow-up doll, a giant bell and a striptease from a balding, 54-year-old man standing 5ft 3in. But however big the production was at AC/DC's O2 Arena show this week, just as in Munich last month (pictured), the riffs were bigger, reasserting Angus Young and co's status as the most fun night out in the history of human beings. We salute them...

PHOTOS: STARSTOCK PHOTOSHOT/RETNA



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Lee Majors onstage with Pete, March 29. Will he record with Babyshambles (below)?



Lee Majors' return?

La's of the English roses

A second La's album could be on the way – with Doherty and Babyshambles on backing duties...

Lee Majors could finally be set to record a second album with The La's – using Babyshambles as his backing band.

Due to the mysterious, reclusive nature of the legendary frontman it had seemed unlikely that a second La's album would ever be made. However, *NME* has learned that Majors has asked Peter Doherty and co if they will help him out.

Majors was coaxed out to play at recent Doherty solo gigs in Birmingham and London – and apparently the Liverpool songsmith had such a blast he is lining up Babyshambles for new La's material.

"He kept saying, 'Wow, it's like The Beatles!'" Babyshambles' Adam Ficek told *NME*, after

drumming with Majors on La's classics 'Son Of A Gun' and 'There She Goes' at the gigs. "He said how much he loved what we do, how we play, how we look. Then Peter said Lee wants us to be his backing band. I'm not sure where it'll go from here, but it's enough to get excited about."

Ficek, who, as well as drumming for Peter and Babyshambles, records solo material under the Roses, Kings, Castles alias, confirmed that any hook-up would be to record new La's material.

"Lee said he's got loads of songs written and he'd like us to get involved," he explained, adding that despite his surly image the guitarist/singer was actually a friendly chap. "He's a warm character," Ficek explained. "He's very friendly and focused on what he wants to do."

Majors might have to battle against Peter and co's bulging schedule, though. After more solo shows this year, the band will demo new Babyshambles songs including 'Boy David', 'Natives At The Gates Of Rome', 'Maybelline' and 'Jumping Bean' and have pencilled in a UK tour and possible low-key release for late 2009. Ficek, meanwhile, will release his second RKC album. "I've come out of my twee indie stage," he said. "It's going to be a bit darker. Just off-white!"



NANOS



The Pirate Bay PIRATE'S SUNK

AS *NME* went to press, the four founders of The Pirate Bay were found guilty over copyright infringement, each being sentenced to a year in prison and fined £2.4 million. Founder Sunde Kolmisoppi was defiant, calling the Swedish case "a theatre for media" and insisting that The Pirate Bay is not finished as a website. Online reaction was mixed, with Mike Skinner Twittering that the founders' attitude "sucked". Stephen Fry admitted: "I'm not supposed to support them, but I do". A web press conference held after the sentencing saw Kolmisoppi declare that they won't pay the fine.

HADOUKEN! GET BEACHED

Hadouken!, Dan Le Sac Vs Scroobius Pip and Official Secret Act have been added to the Beach Break bill. The student-only festival takes place in Cornwall on June 16-19.

FREE ADIDAS GIGS

The Rakes, Young Fathers and The Rifles all play a free show on April 30 at London's Club 229 for *NME* Radio. Get tickets at *NME.COM/adidas*.

WHIPPED UP GATHERING

The Whip, DIOXY, Dan Black and Tommy Sparks will play the Tuborg Live Music Stage at Global Gathering on July 24-25.



NME says

DID YOU STOP DOVES' #1?

Lady Gaga beats band to top of charts by six copies

Doves missed out on their third successive Number One album by just six sales, *NME* learned this week.

So that means if just seven more fans had gone down the shops and bought 'Kingdom Of Rust' it would have beaten Lady Gaga's 'The Fame' to the top in one of the most closely fought chart battles in years.

Having led for most of the week, Doves fell behind, as many record shops closed for Good Friday (April 10), allowing Lady Gaga to sneak ahead through supermarket sales in the Official Chart Company's sales round up. 'Kingdom Of Rust' clocked up 44,973 sales, while 'The Fame' registered 44,979.

Official Chart Company's Managing Director Martin Talbot told *NME*: "The chart has been very tight in the past, but this is the first time it's come down to single figures in a while."

With such a narrow margin denying Doves another Number One album, naturally, there was talk about whether every copy of '... Rust' was counted. *NME* even heard whispers of nine copies flogged in a west London record shop that, due to computer compatibility, might not have been counted. However, the OCC insist the system is fair and there's no need for a recount. "Ninety-eight per cent of sales are counted, it's as robust as it gets. There used to be a sample, it doesn't work like that any more," said Talbot. "Someone always has to win and somebody has to lose, we're very confident that the chart reflects the accurate position of both titles."

So how did '... Rust' end up missing out on the Number One slot by just six records? The band are naturally maintaining a dignified silence, but a friend of one *NME* staffer admitted "one of those is my copy, forgot to get one, please apologise to Doves".

OK, that's one copy – are you one of the Doves Six? Did you intend to buy '... Rust' but somehow didn't get round to it. Send your excuses and heartfelt apologies to letters@nme.com now and we'll tell the band... oh, and go out and buy the album now.

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GUTTER

TRAWLING INDIE'S SEWERS FOR GOSSIP

1

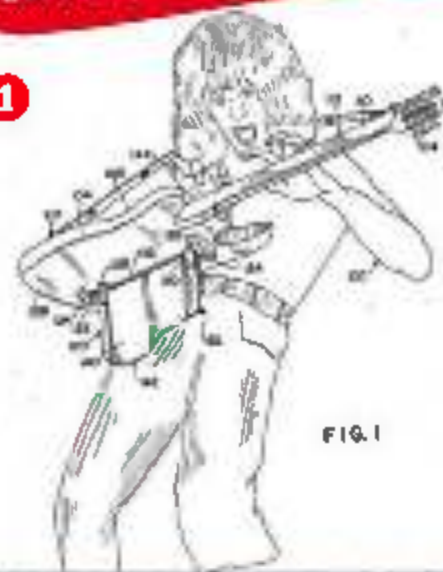
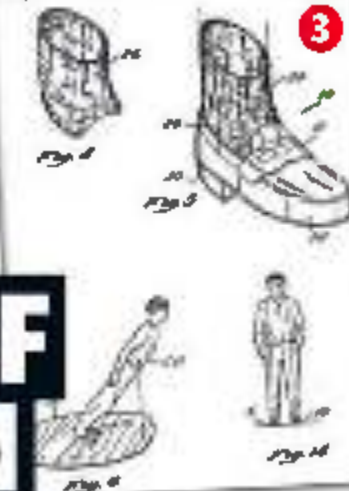


FIG. 1

2



3



MUTHAS OF INVENTION

Forget trying to spot Liam Gallagher on Google Street View, we've discovered Google Patent Search. What, you missed it? Well, searching among the 'Brine Shrimp Hatcheries' and 'Reaming Drills', we found a fistful of patents belonging to musical megastars. Like Prince's "ornamental design for portable electronic keyboard musical instrument". He only reinvented the keytar (above, 2)! Then there's Eddie Van Halen's flip-out support device (1), which allows the user to play the guitar in an upright, piano-like position. Note Eddie's also-patented 'Look Of Rocking Out' too. Cock rock, anyone? Then there's Michael Jackson's stage magic. Last seen in the 'Smooth Criminal' video, it's a "method and means for creating anti-gravity illusion", a pair of shoes that hook into the stage, allowing the wearer to lean at 45 degree angles (3). Will they come out at his O2 shows? Or, at age 50, would that just pop his hips out?

MISMATCH OF THE DAY

They say footballers should have another career to fall back on for when they graze a knee or turn 30. Well, it turns out that former QPR cult hero and current Luton Town striker Kevin Gallen is something of a would-be NME reviewer. Last week, he got in touch with

us with an impromptu review of Simple Minds' 'Graffiti Soul'. Gallen says it's "different class", awarding it nine out of 10. Not sure who's been commissioned for the mag yet, but we're currently searching the staff for someone who's scored in the Premiership to make it a fair comparison.

SPOTTED!

Alan McGee at the Build-A-Bear Workshop in Hamleys, Regent Street. He spent the entire time on his phone ignoring his kid - get off Twitter, Alan! The one that looks like a tramp in The Wombats watching Swedish neo-vampire flick *Let The Right One In* in a central London cinema. **Esser** hanging about outside NME Towers (our security guards were laughing at his hair). Ex Manchester United right back legend Clayton Blackmore watching *The Blackout* in Cardiff. Farns Rotter and another Horror with his white (white!) hood up doing a spot of shopping on Oxford Street. Bobby Gillespie, Gazza, the guy that played Trigger in *Only Fools And Horses*, TV-am sexpot Anne Diamond, Richard Hammond off *Top Gear* (who got mobbed bizarrely) at various AC/DC shows this last week.

THIS IS WHAT HAPPENS TO THE WHITE MAN

Since the dawn of time, every US rapper's favourite rock group has been Coldplay. Now, at last, someone's slipped P Diddy a tape of some real underground shit - Arctic Monkeys. And here he is, on a video posted by the Monkeys on their website, pronouncing himself number one fan and declaring a 'bromance' between him and drummer Matt Helders, as they walk arm-in-arm around his gangsta's paradise home. Highlights include Diddy pointing out a barrel of apples (which he flags up by saying "Apples! Apples! Apples!"), and James 'Simian Mobile Disco' Ford looking clinically dead, passed out face-down by the pool. "This is what happens to the white man when he comes to a P Diddy party," the mogul crows. Twenty seconds from the end, the video cuts back to the studio, and we get a sneak-peek of what could be new Monkeys tunes. Is that

WHAT DOES JOHNNY BORRELL LOOK LIKE DRAWN BY A 4-YEAR-OLD?



Thanks to Emily from York for this suggestion - you win! What do you want Mr J.B. as next time? Keep 'em coming via letters@nme.com.

a winsome psychedelic pop direction we're hearing? Watch for yourself at www.nme.com/blogs

IT'S NOT YOU, IT'S KITTY

Keith Allen: actor, blaggard, footballing songwriter. We'd all forgotten that he co-wrote 'World In Motion' with New Order, though sadly we can never scrub 'Vindaloo' from our subconscious. Now we've got a posted from-the-past reminder of his choon 'On Me Head, Son', written for 2001 mockumentary *Mike*



Bassett: England Manager. It comes care of the recent revelation that **Lily Allen** was brought in as a ringer

for Atomic Kitten. After Natasha Hamilton fell ill, Keith apparently put forward 14 year-old Lily as a singing sub. Lily turned out to be a super-sub - her vocal dominates the finished product.

I'M NOT A STOOL PIGEON

TWEET OF THE WEEK AWARDS

3RD PLACE

"Just went to No.1, I'm going to go buy some new underpants"

His music might be questionable, but within cash to hand it's quite possibly the funniest rum in pop



2ND PLACE

"Does anyone in California have an asthma inhaler? Please let us know - we don't want Gareth Los Camp! to die"

Oh, really, Gareth Los Camp!?



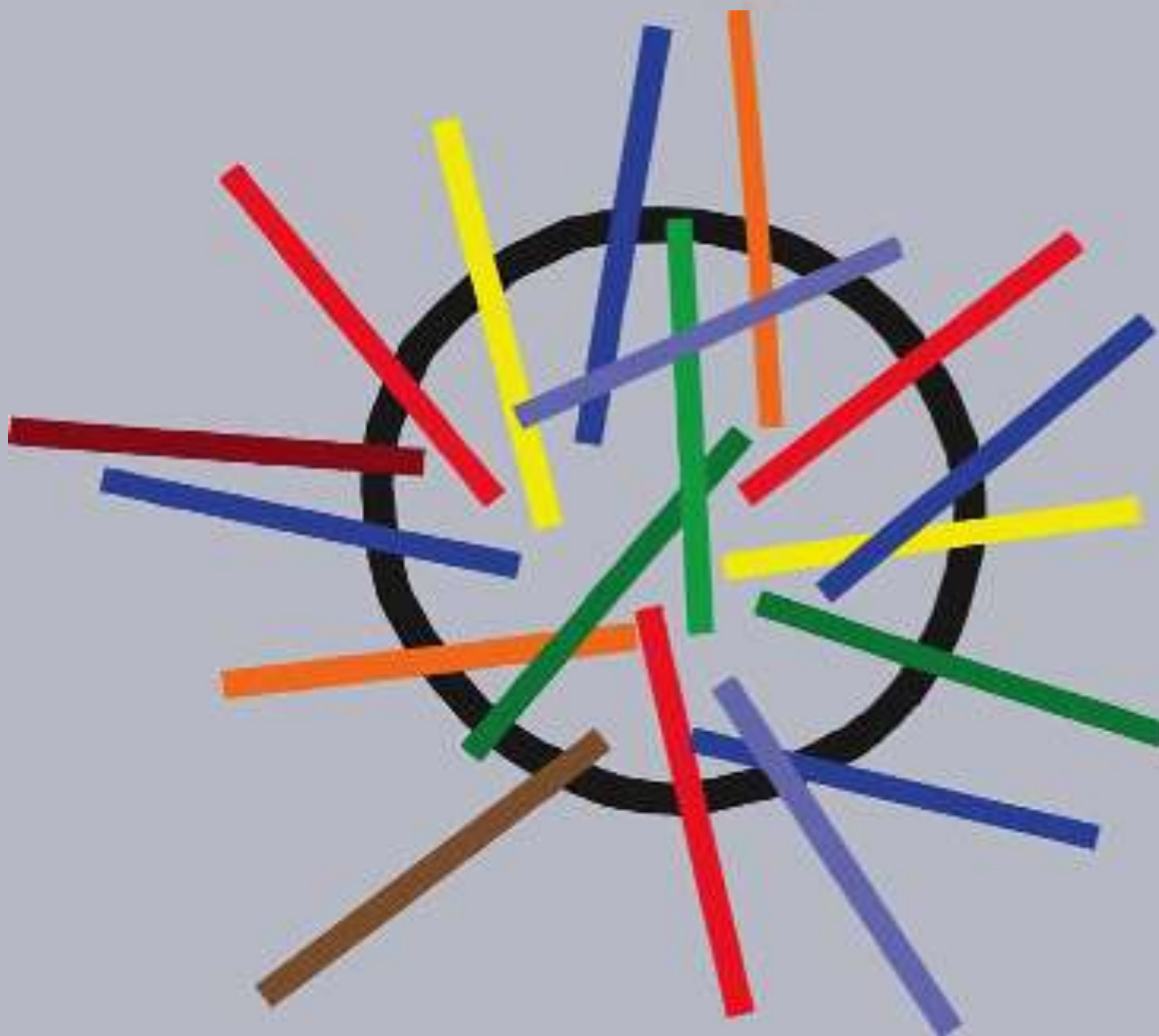
WINNER!

"In the pool, a kid's just jumped on me head, had to have a word"

Let's hope Liam Gallagher's phone/laptop warranty covers water damage.



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PETER ROBINSON VS

FRANKMUSIK

Vincent Frank, the '80s-tinged electro popper, on coffee, La Roux and being sick in NME's loo

Hello, Vincent, I've just seen you perform a pop concert in a record shop.

Did you like the cover of [Pet Shop Boys] 'It's A Sin'?

I did, although I wasn't so sure about your decision to change the tune.

"They told me to. It's in the same key..."

Who, the Pet Shop Boys told you?

"No, the label and management and all that, so that it didn't sound the same. But if it doesn't sound the same I don't see the point in doing it. But still."

What did you do last night?

"I was at home."

This is the home that I can find the location of by looking on your website? Your label have basically electronically tagged you, like one might tag a sex offender, so that people can see what you're up to.

"That's it, yes. Sex offenders can see what I'm doing."

I'm not sure I'd be happy about someone electronically tagging me.

"It adds to the transparency you have as an artist. Twitter is all well and good but you can lie on it - you can't lie about where you are when you're tagged."

All I want, Vincent, is an air of mystery.

"I think you can still hold a lot back. With the *Live And Lost* thing [a TV show in which Frankmusik was dumped in a field and told to get on with it] a lot of it



was about bringing the best out of other people."

I bumped into you in a petrol station once. Where do you stand on the Wild Bean Café concept?

"Wild Bean Café is coffee that really sets a new level of average, but I like their pastries."

I find Wild Bean Cafés almost offensive. What they have done is chucked a coffee machine in the corner of a petrol station - it might as well be a cup of petrol - but because they've done the Wild Bean Café signs in a natural-looking font and are using words like 'wild' and 'bean' they assume people will go, "Oh, alright

"I'M ELECTRONICALLY TAGGED - SEX OFFENDERS CAN SEE WHAT I'M DOING"

then, I'll eat some food in a petrol station". How stupid do they think we are? It makes me quite angry, Vincent.

"Isn't that what pop music's all about?"

Tell me about that, Vince.

"Well, since 1985 people have been force-fed this idea that pop music doesn't have to be real and can be manufactured, and people go and buy it because it's easy and accessible, but it might taste like crap."

Who works in the Wild Bean Café of pop?

"That's about 80 per cent of pop music. Most things that come out of America."

Do you like La Roux?

"Do I like her music? Yes. Her as a person? Not so sure about."

What is she like as a person?

"FIERCELY competitive."

That sounds like someone I know, Vincent...

"Now, come on. I wouldn't, for example, say about that BBC Sound Of 2009 poll, 'I'm the only decent one on the shortlist', in front of someone else who was on that list. For example. How *la rude!*"

I like to think that she is lovely and is a friendly amazing person.

"You'd like to think that about a lot of people, Peter."

I like to think that about you.

"Well, we can state for the record, can't we, that when I was half-cut out of my mind I did go to your house and cooked for you."

'Cooked' isn't exactly what happened - you announced that you were a 'brilliant cook' then burned a pork chop so badly into the bottom of a saucepan that I ended up

having to throw the saucepan

away. That is what actually happened. "And then I threw up all over your bathroom. La Roux wouldn't do that for you, mate."

FYI...

■ As you've guessed, Frankmusik is not Vincent Frank's real name

■ But then neither is Vincent Frank - his real name is Vincent Turner

■ Life is very complicated, sometimes, is it not?

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LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES *Eamonn & Phil*

LETTER
OF THE WEEK
WINS A NEW
SAMSUNG BEAT
DJ MOBILE
PHONE, WITH
AUDIO BY BANG
& OLUFSEN
ICEPOWER



Letter of the week

Primary schooling

I had my mind blown today. I downloaded 'Primary Colours' and I'm beside myself. I was one of those haters who dismissed The Horrors as a Shoreditch practical joke that was wearing thin as soon as it was made and, if I'm honest, I never gave the first album anything like a fair listen. But Christ, I will now. For many years we've been drowning in grotesque approximations of what Channel 4 executives imagine is classified as 'indie music'. This record is the depthcharge that will bring the reluctant support of dishwasher bands like Maximo Park and The Killers tumbling down. The Horrors have proven that young white men with guitars can still be interesting musicians, that punks can be clever, and that having good clothes doesn't mean bad brains. Wow, I would never have thought I'd have been so proudly aboard the second wave of Horrors hype. Print this and redeem me.
Phin, London

HORROR SHOW

Am I the only one who never doubted The Horrors' brilliance? Obviously 'Sea Within A Sea' is the most amazing single to be released so far this year, but I hope people don't forget that their first album was pretty fantastic as well. Faris is the most unpredictable frontman in British pop today and there are no bands who understand the history of music quite like this band do. People hated on them because they had cool clothes, but who refused to listen to the Stones because they looked like they strolled off Satan's catwalk? Whoever claimed PJ Harvey was a shitbag just because she was fit? No-one I've ever met. Oh, and I'm not a London trendy, I live in Middleborough and have fat thighs.
Mel, via email

Please, people, stop banging on about The Horrors. God, it's disgusting how quickly the nation has fallen for hype *all over again*. Don't you remember what happened last time? NME said that they were the future, put them on the cover looking like jerks, then, once they actually started playing gigs and releasing tracks it turned out that they

were nothing but spoilt London arseholes who wanted to hang out in the public eye and bully people like Tom Clarke. So now they've discovered that music gets more complex than garage rock and everyone's getting excited again. Well, great for them. But seriously, I'm much more excited about the new Doves record than anything these idiots could come up with.
Terrance, via email

Terrance, be careful. Take a step back from opinions and hush your mouth, because you're dangerously close to missing out on the first cool thing to happen to British music in two years. But if you're really determined to spend your time depressed and alone in bad trousers listening to the Doves album like a fat old douche then I can't help you. You can sit there mumbling stupidly about "Nathan Barleys", or whatever outmoded diss you have for anyone who lives in London but can't afford a flat in Camden as long as you like, you massive geek. There is a certain irony that the nation's blogmedia expend so much energy dishing east London's perceived pretensions, and yet it's the Shoreditch kids they've turned to who will drag us out of the gumboot indie malaise we've spent inglorious years within. Remember when indie was for weird dudes whose taste confused the kids at school? Thanks to The Horrors, those days are returning - AM

PUBLIC ENEMY #1

What is it with all this Enemy bashing lately? Here we have a band who make music because they "love playing live, and get a massive adrenaline rush from it". They write music to satisfy themselves just as much as other people.



'Music For The People', but are the people listening?

STALKERS

It can't be illegal if it's love... right?



JACK, BARNSTAPLE

"Me and Eddie Argos with my shaven eyebrows and his bushy eyebrows in Exeter"



CHRIS, CROWBOROUGH

"This is me with Andy Burrows at his solo gig last year. Let's hope he does another solo album soon"



JULIE, LONDON

"This is me with the very funny Dan Le Sac at his gig at Bush Hall in February"

It's real-life situations that inspire them to make their own music, and they tell it how it is. If we've come to a stage where we slag off musicians just because they write songs about something that means a lot to them, without even hearing the album in question, then maybe it's time we give up. Would you all be happy listening to someone singing about their "pokerface" and spinning "right round," for the rest of your lives?

Liam, via email

So, "Barry, via email" (Letters, April 11), I have to say you are a complete tosser. Do us all a favour and stop slating a band you clearly know fuck all about. If Enemy albums didn't sell they wouldn't be releasing amazing new singles like 'No Time For Tears'. Stop spending your time bumming NME's opinions and listening to shit bands like La Roux and start spending your few pennies on quality music. Peace.

Claire Valentine, via email

So clearly Enemy fans don't like pop music. Which is a shame for them. It means they'll probably never enjoy dancing, which means that they'll never develop any rhythm, which means that they'll never be any good at sex, which means they'll probably develop a resentment towards anyone who wants to screw them, which will probably develop into a niggling fear of pussy and dick, which will stop them from ever enjoying a proper relationship with anyone beyond RedTube.com and they'll end up confused, frustrated and lonely, drinking too much and starting fights. And all that's going to do is turn Enemy gigs into loutish beer fights, make them look like a band for dicks, and reinforce the cliché of thuggish indie rock music fans. Great — AM

REPRISE OF THE IDIOTS

"Most of the NME team were around for the arse-end of the last Conservative regime and remember the riots and the strikes and the vampiric consumerism. Never again," says Pete Cashmore (Letters, April 11). "Vampiric consumerism" in contrast to the, uh, vampiric consumerism that's landed us in the biggest depression since, oh, the Great Depression, I suppose. By the way, Pete, did you notice the wildcat strikes for the last 12 years? Or the rape (metaphorical) of trade unions and the countryside? How about the G20 riots? Have fun with Gordon 'I've always supported low regulation' Brown, Sir Fred, ID cards, and 90-day detention, guys. I'll vote Dave 'Bullingdon' Cameron if it restores effective governance in this country. And, um, so will everyone else.

Sam Johnson, Bournemouth

OK Sam, so many people might vote Tory next time around; but, if everyone took it in turns to beat your mother in the face with the butt of a gun, would you do it as well? — AM

XX MARKS THE SPOT

I was stumbling through MySpace, on the look-out for anything new worth listening to, when I saw a link for The XX off the Metronomy page. I couldn't believe what an amazing band I'd stumbled upon! Of course, I'm sure you're fully aware of this, as not only did I then realise that they're featured in this week's 10 Tracks, but they were one of your New Noise band choices too! Just when I thought I'd found a new band before you, I couldn't be more wrong.

Matt, Banbury

I guess New Music Editor Jaimie Hodgson did a good thing there, maybe it just about redeems him for the 3OH!3 debacle — AM

NOT HIM AGAIN

Hello, in NME (April 11) there was a letter from Tony Barton calling Pete (P) Doherty a "jumped up drug addict who can't sing for shit". Listen, Tony, fuck off. You can't even spell his fucking name right. The guy's probably one of the best musicians Britain's seen in years. So what if he does drugs? It doesn't affect how good a musician he is, does it?

Jack Arnold, via email

I remember reading this letter in 2004. God, isn't the music world dull? Thank fuck for Shareditch — AM

The sad truth of Pete Doherty was clear at his talk to the students the other week — his tattoo being the only sign he has a son. If he can't focus on the most important thing in his life then he is unlikely to deliver anything of musical significance either. Shame NME spends time on creating the legend and not highlighting the woeful inadequacies of his life.

Wilson, via email

Who says his son has to be the most important thing in his life? History is full of absentee dads, so face it: if your dad doesn't want to hang around there's nothing you can do about it. You've just got to hope your mum's cool, man up, do some weights, and then, when you're 17, you go find your dad drunk in a pub and punch him out in front of all his friends. That's much cooler than bitching about alimony — AM

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AND ANOTHER THING...

In case you've still not made your point

WHATEVER PEOPLE SAY I'M ON THAT'S WHAT I'M NOT ON

I would just like to say that the former 'coolest man on the planet' and revolutionary songwriter Alex Turner is not on heroin.

KERRY, VIA EMAIL

Is that news? Neither am I. Let's have a party — AM

THERE SETTEE GOES

If you ever feature an interview with Lee Mavers, could you ask him why it is that whenever a furniture advert comes on TV 'There She Goes' will inevitably be playing in the background?

KIERAN, VIA EMAIL

Because he's saving up for the bus so he can come to mine and Turner's party — AM

INDIE STAR IN CHILD-KILLING PLOT

Ida Maria looks just like that lamme off EastEnders who killed that blonde child.

ALEX, VIA EMAIL

She's not invited to the party then — AM

LETTER THAT GETS STRAIGHT TO THE POINT

I don't like Glasvegas.

SHIRLEY, VIA EMAIL

Sorry, you're not invited to the party, but Glasvegas are — AM

LETTER THAT GETS TO THE POINT EVEN QUICKER

Maxime Park = shite.

VINCE, VIA EMAIL

You're invited Vince. Would you mind bringing some girls though? It's a bit of a sausage fest at the moment — AM

SOMETHING THAT MAY HAVE GOT LOST IN THE POST

I just wanted to say that my dad is still laughing that NME's Dan Martin gave Kasabian's (universally agreed) shit second album 9/10. He thinks he's a right nob.

HOWARD, SHREWSBURY

Kasabian are shit, but your dad's a dick and should concentrate on teaching you how to spell. Oh and neither of you are invited to the party, Dan Martin's coming and I don't want any trouble — AM

NME LOVES

Superhero pop music that will soundtrack all of your weddings

MUSIC GO MUSIC

Somewhere over the rainbow, way up high, in a place possibly called heaven, music is a joyful, unifying force. Lord Nelson and Boudicca are waltzing through clouds to Miles Davis' 'My Funny Valentine', while Marlene Dietrich teaches a classroom of smiling tragically murdered children the chords to 'Clair De Lune'. Nearby The Victims Of Civil War Orchestra are entertaining Africa's AIDS generation by belting through the Duran Duran back catalogue.

Meanwhile, back on Earth, under a spitting landslide of shit, you and me sit unhappily, sifting through playlists, shuffling between dubstep remixes, arsebundle indie bands and esoteric rap, looking for anything to play at a party which more than, ooh, five people may enjoy. I mean, are you going to dance to Jamie T at your wedding? Probably not, but what's the alternative? Where are the songs that transcend taste and snobbery? Well, for a while at least, you're not going to find them at the Barfly, because LA's Music Go Music are taking them to the seas.

"We are trying to get our first tour on a cruise ship," says singer Gala Bell, grinning so broadly the top of her head might topple off. "We want it to be proper, so we stay there for a few weeks, and play every night. We're serious about it and we know it's a big commitment, but we're trying to get auditions."

Yep, MGM may be new music's brightest gem, but in a month's time they'll be circling Cancún playing to elderly Midwesterners in tracksuits and you, my hipster friends, will just have to wait. And why not? Endless troops of nihilistic bands emerge to drive a bulldozer over the already-shattered fragments of society with an onslaught of V-signs and erotic videos for kids and everyone under 30 loves them – it's about time the planet's most exciting new band was one designed to blow all minds.


"All my parents' friends are like, 'Oh, you're doing some real music! Much better than all that weird stuff you were doing before.' It's exciting to make music for everyone." Quite, and face it, what would you rather dance to, 'Abba Gold' or fucking Diplo? "I love the Abba comparison," Gala smiles (which is lucky because everyone is making it). "We couldn't ever be ironic about this. We couldn't have made the songs the way that they are unless we genuinely loved this music. Even though the lyrics are, like, over the top and the music is over the top, I take it seriously you know."

Reel in your indie snobbery, NME readers, don't think that just because you've been telling everyone in your dorm about how the new Horrors album sounds like Neul that you're better than this. Music Go Music have indie credibility that makes you look like the Village People. See, while by night vocalist Gala Bell, chief songwriter Kamer Maza and the mysterious Torg are a solar disco fleet eclipsing the moon with their deathstar glitterball, by day they are Bodies Of Water, an indie band Pitchforkier than Dave Slick using a tired metaphor about a farmer and/or devil. But, as the band began to record their self-released debut album, new songs started to emerge: enormous, scandalously pop songs – after two years they'd built up a whole album's worth of interstellar melodrama and Music Go Music had forced itself into existence.

"We want Music Go Music to be like a franchise," says Gala, "so once I'm too old or too sick of it, we can have a new Gala Bell and a new Kamer Maza. We'll do all the interviewing and audition them and it'll be always rotating, eternally. People will be like, 'I really like the Gala from 2020 to 2026. Who's your favourite?' 'Oh no, I like the one from 2030 to 2032, she was the best, but she had a really bad drug problem.' It'll be fun."

Grow up, NME, Music Go Music are your favourite new band. **Alex Miller**



A man and a woman are in a forest. The man, on the left, is wearing a white long-sleeved shirt and white pants, looking down. The woman, in the center, is wearing a white long-sleeved dress with a deep V-neckline and a full skirt, sitting on a rock and looking towards the camera. The background is a lush green forest with trees and foliage.

Birds of epée, MGM (l-r):
Torg, Kamer and Gala

NEED TO KNOW...

What: Hi-fi sci-fi that
splits glitter in the face
of insincere trends

For fans of: Abba, Heartbreak,

Like: *Boo*

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LIVE SENSATION

IN CASE OF FIRE

Gigantic tunes, gigantic... managers?

Blessed with a big-name producer, a major label and Gallows' management: can anyone stop ICOF from taking over the world? And should we care if their shamelessly widescreen pop-metal takeover is scuppered?

"Everything has fallen into place for us," argues singer/guitarist Steven Robinson, who comprises the band alongside drummer brother Colin and bassist Mark Williamson, "but it took a long time to happen [ICOF was birthed in 2005 and they've been gigging around their native Northern Ireland since]. We played ourselves to death." Hence 'Align The Planets', the Gil Norton-helmed album that sits between his work with Foo Fighters

and Jimmy Eat World such is its FM-friendly anthemic. 'Do What I Say' seems designed for the credits of a Vin Diesel brainbuster, while 'The Cleansing' and 'This Time We Stand's vast ambition suggest they deserve to win a fair few hearts.

ICOF aren't going to change the world - despite their manifesto-like New Agenda which proclaims, daringly, that they don't like war - but they might make a few angry adolescent males scribble something new on to their rough books *Ben Patashnik*

NEED TO KNOW...

What: *Skyscraping pop-metal hybrid*
Download: 'The Cleansing'



Did someone say 'camera'?



The cymbals will be hungry just looking at this picture

BLOG HYPE

CYMBALS EAT GUITARS

Pavement-obsessed über indie survivalists

Back in the day Lou Reed had a philosophy: he wanted a recording utopia where cymbals wouldn't drown out guitars. It was a brave dream, some (probably) mocked him "It's his heroin addled mind," they would cry "Cymbals eat guitars," he would reply. Well, ol' creaking bones would probably hate this noise-pop quartet from Staten Island, New York. They share his ideology in namesake only as they sound like Pavement with canyon echo guitars, macabre images and, yup, thrashing cymbals. Oh, and sound nothing like The Velvet Underground. "It would be my dream to meet Stephen Malkmus," says singer/guitarist Joe Ferocious who recently dropped out of college to "focus

his energy" into the band. "I am a massive fan of Pavement, they are huge influence on us. My favourite record is 'Wowee Zowee'."

We know what you're thinking: a Pavement obsessive fan boy who likes to be called Ferocious does sound really, really bad. But according to many a virtual scribe, Why There Are Mountains may be one of the best 'indie' (the album is being self-released, so, y'know, actually 'indie') albums of the year. And with the major label skyline being obliterated like something out of *Independence Day*, it's time to batten down the hatches. *Jamie Crossan*

NEED TO KNOW...

What: *Proper indie coming to an ATP soon*
Download: 'And The Hazy Sea'

RADIO RATTLERS

THE YEAH YOU'S

Wry two-man mega-pop powerhouse

If a cosmically tuneful mix of Queen, The Feeling, Keane - call it 'The Queenling', if you will - doesn't immediately ring your bell you should perhaps move along sharpish.

But if, for the sake of argument, you rather like the sound of tunes so massive they would dominate your field of vision if you were standing 80 miles away (we're talking tunes bigger than the sun here) you might like to say hello to Mike and Nick, two chaps with a stylish line in vintage Derek and Clive-inspired iconography. They're The Yeah You's, the duo with the unnecessary apostrophe whose debut single '15 Minutes' is a quirky but also amazing meditation on fame.

"The thought that you can just nip off to be famous, solve a few financial woes then be back by teatime to get on with life again is a myth," declares Nick. Clearly songs of this nature turn up, literally, every 15 minutes but this is the best you'll hear this year. It's certainly in the top three. Whatever the case, The Yeah You's have even bigger songs up their sleeves ('Ready To Love Again' sounds suspiciously like a UK Number One) so ignore this advance warning, however you choose to interpret it, at your peril. *Peter Robinson*

NEED TO KNOW...

What: *Smart-alec Brightonian duo*
Download: '15 Minutes'



The Yeah You's try to comprehend how an apostrophe works

MUSIC \$FAN

GREENDAY
KNOW YOUR ENEMY
GLOBAL VIDEO EXCLUSIVE

24TH APRIL
ALL DAY, ALL NIGHT ON MTV
MTV.CO.UK/GREENDAY



Thought Forms
sitting (well, leaning)
on the fence



JAMIE'S ROUNDUP

TICKLING NEW MUSIC'S
TENDER UNDERBELLY

As I sat huddled over my monitor, like a pre-teen transfixed to a video nasty past his bedtime, Salem's grainy video debut, 'Dirt', blared out at me. As their images of degradation worked their unsavoury magic, I couldn't shake the thought that, 1975 years ago, Jesus Christ was busy having metalwork inserted into his limbs, some may argue, just so I can sit at work watching musical-snuff flicks made by ex-rent boy crack addicts from Chicago. The overriding feeling of my Good Friday, then, can only be accurately described as "icky". Anyone who wrote them off (OK, maybe me included) as yet another 'boy/girl duo that look like the past and sound like the future' then get ready for a hypodermic-in-the-pupil shock. From what we've heard the Merok-released album is going to be one of the most bleakly barraging debuts in memory.

Other surprises I got over the Easter break were the fact that, bizarrely, Italo-influenced nu-pop hasn't had every last sorry drop of inspiration kneaded out of it just yet with the discovery of E Gold and, lastly, that punk is not in fact dead, mangled or some reimagined existential concept in 2009. But rather, more focussed, vital and better-dressed than it ever has been. This epiphany was brought on by two things: a grotty, brittle live showing by last week's Scene piece darlings, Graffiti Island, and the hearing of the new album by LA's Smell scene duchesses, Mika Miko. The combined power of both made me want to trawl my entire printed works, Tipp-Exing out every compliment I've given Girls Aloud/Abba ever. Radar features here we come!



Jaimie Hodgson

Jaimie Hodgson
New Music Editor

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MIX.COM/NEWMUSIC/RADAR



SCENE

Not trip-hop

Portishead mainman (and Horrors producer)
Geoff Barrow bigs up his Bristolian natives



Traditionally, Bristol's always had a different kind of energy to the rest of the country. In the civil war, we were paying both sides to leave us alone. That's always been the way here: don't bother us, just let us get on with what we do.

With music, it goes back to The Pop Group and The Wild Bunch [the '80s hip-hop crew that spawned Massive Attack] - we don't bow down to the London music industry. Becoming famous is not an issue. It's just about getting the music out.

There seems to be a bit of a scene happening in Bristol at the moment with young guitar bands digging Sonic Youth and My Bloody Valentine. The main band from that scene are Thought Forms, who are signed to our label, Invada. They're raw - almost grungey I suppose - but they've got that shoegazing thing going on too. And if they're looking at their shoes it means they're not looking in the mirror, know what I mean?

The guys from Thought Forms are in about a million other weird bands called things like Silver Stairs Of Ketchikan. They all play at the Cube Cinema, which is a genius place. It probably only holds about 100 people and it's run by volunteers. Along with The Croft and The Louisiana, it's always supported Bristol music.

So at one end of the Bristol music spectrum is dubstep and at the complete opposite end is Malakai. I saw them live for the first time recently - initially they were just studio bods - and they absolutely took my head off. It was like watching [David Axelrod produced '60s psychedelic freaks] The Electric Prunes or something, except they know how to clock a tune. They're not retro as such but they do give you the sense that you're watching something real.

Rosie Red Rash are, to me, the most exciting band to come out of Bristol in years. They're a really raw, all-female

band who remind me of The Slits or The Shaggs. There's an uncontrollable randomness about them, but the tunes are really good. They're kind of wrong but it's not about how technically proficient they are, it's about the vibe they chuck out. They haven't done anything for a year because they're travelling on bicycles across Europe but when they come back we're hoping to release something on Invada.

Team Brick is one immensely talented guy called Matt Williams. He's a multi-instrumentalist experimental noise artist. You never know what you're

going to get when you see him. He's supported Portishead and been brilliant, although if you're into The Pigeon Detectives you'll be completely confused by him.

Invada's been really lucky to sign Crippled Black Phoenix, which is Dominic from Mogwai and Justin

from Iron Monkey and Electric Wizard - two of the ultimate British heavy rock subculture bands. You know when you read about bands having an eclectic mix of styles and then you listen to them and it might as well be Katy Perry? Well, Crippled Black Phoenix's music is genuinely diverse - some of it is really beautiful and some of it is super-heavy but it's all totally righteous.

"CRIPPLED BLACK
PHOENIX'S MUSIC IS
GENUINELY DIVERSE:
BEAUTIFUL AND HEAVY"



Malakai gives us
a Bristol wave



A large group of people, representing 198 nations, are posed in many rows. They are all wearing white short-sleeved football kits with the England crest on the left chest and the Umbro logo on the right chest. The group is diverse in age and ethnicity. The text "Tailored by England" is written in a white, elegant script in the top right corner.

*Tailored
by
England*

198 nations represented | London, 2009

WILL THE REAL SLIM SHADY PLEASE STAND UP...

After returning with an underwhelming new single, it seems **Eminem** has become a parody of himself. **Gavin Haynes** asks what happened to the hip-hop maverick?

Guess who's back, back again? The angry blond Mr S Shady. What? Surely you remember – the guy who did that song about how the world would feel so empty without him. The one that went "yeah yeah-yeah yeah yeah yeah" You know that one, right?

Having difficulty? Well, s'pose it has been five years since he last bestrode the globe. In pop-cultural terms, that's half a generation. When Shady was last around, the kids who are now in the key demographic for his dick-waving schtick were probably about 10. The world moves on. Only, after listening to his new single, we're starting to wonder whether anyone has informed Eminem of this truism.

After one leak ('I'm Having A Relapse'), and one teaser ('Crack A Bottle') Em's return crunched into high gear on April 7 with the official release of 'We Made You'. It came tied to a classically cartoonish video, and in many other ways it slots neatly into his oeuvre. You can connect the dots between this and all his other album curtain-raiser: 'Just Lose It', 'Without Me', 'The Real Slim Shady' and 'My Name Is'. All had Em front and centre, spraying the Shady name around in vaudevilian fashion like the ringmaster in his own tabloid circus. They were always fantastic, giddy pop cultural Punch & Judy declarations of intent, set to sodomise the airwaves, invitations to a wild ride. Were.

In the 'We Made You' promo, Em inserts himself into Elvis' *Jailhouse Rock* – presumably a dig at his tag as 'rap's Elvis'. In reality, it often feels more like a token of the '68 *Comeback Special* flavour in his career reboot – the sense of a man who was once virulent

and virile, potent and pissed off, returning with a fan-placating 'everything is still OK' palaver, one that ticks the boxes right down to the prescription medication references, without ever arresting the heart.

Once, of course, he could stop us in our tracks at will. The witty trades, the ultra-violence, the XXXplicit humour – these were exactly the pop cultural cattle prod we needed. Only months after 9/11, the guy was donning a false beard and dragging up as Bin Laden. He had a talent for being rude and crude and, most importantly, bang-on contemporary – his wit hit targets that were of-the-moment. That's why his records felt so fresh – as he put it, he was only giving a platform to the living room banter stuff we talked about everyday but were too scared to say

"Jessica Simpson – sing the chorus"

Jessica Simpson? The Jessica Simpson best known for 2003's *Newlyweds* MTV docu-series? A fading cipher who hasn't had a hit in years and, as coincidence would have it, was dropped by her label three days before this song broke?

By now we're wondering who's next? Jennifer flipping Aniston? Oh, yes. Actually it is Jennifer Aniston – another figure whose public profile has been looking a little anaemic since the mid-part of this decade. Namechecked alongside her former squeeze John Mayer, the internationally renowned crappy guitarist. Two-thirds in and things have gotten so tame we're worried that pretty soon Em's gonna start laying into Britney. Then he does.

Even discounting the obligatory fart noise, it's all about as witty as a Wayans

barometer, things don't bode well, do they?

Of course, no-one can stay on pop's highest plinth forever and, five albums in, 2004's 'Encore' seemed meant as a final act. It offered the first evidence Slim was slipping a bit in the mojo department, entailing a preponderance of slushy songs dedicated to his daughter. As his gaze turned inward to his progeny, he seemed to be running out of enthusiasm for the wider world. As the millions stacked up he became more reclusive, and his hermetically sealed lifestyle seemed to spark his imagination less and less. For someone chiefly concerned with rapping about 'the game', this would've been less of a handicap. Just ask Fiddy. But for Slim, aimless braggadocio wasn't his thing – his thing was narrative. When the greatest hits compilation that followed was actually called 'Curtain Call', his subsequent silence seemed like the hunted at resignation that all rappers are now contractually obliged to enter. How to grow old gracefully is a question great hip-hop names have struggled with. Many have found the answer to lie in opening a fashion and allied consumables empire. That was never going to satisfy Shady. But what would?

'Sitting around' seemed to be the answer, and the less he was seen, the more the rumours swirled. After he hit the buffers in 2005, seeking treatment for sleeping tablet addiction, there were reports that his weight had ballooned too. It all looked very Fat Elvis. Or, as others giggled, Howard Hughes. Then, in 2006, more woe. Proof, his best friend, self-professed 'brother', and D12 collaborator, was shot dead in a barfight

WHEN PORNOS ARE ONE-UP ON YOUR ZEITGEIST BAROMETER THINGS DON'T BODE WELL

Now – dung-a ling – it's 2K9. In the intervening half-decade we've had YouTube and MySpace. Katrina and Credit Crunch. Barry O now fills the Oval Office swivel-chair. *High School Musical* has roughly amassed more cash than Guatemala. Lady GaGa exists. Great! The world's gone completely, utterly crackers. So hit us with your best shot then please, Mr Poet Laureate Of Jilted Generations...

"Damn – I think Kim Kardashian's a man." Huh? Kim Kardashian? Best known for lasting three rounds on America's version of *Strictly Come Dancing* and releasing a sex tape in 2007? That Kim Kardashian? Uh... what else have you got?

Brothers movie – one of those schlock-coms where the joke is the pop cult reference – and no attempt is made to do anything more constructive with it. Once, Em knew where to stick the knife, so just think of all the stuff he could have speared Sarah Palin for – for being a reactionary family-values politician even while her unwed teen daughter got knocked up, for being so dumb vis-à-vis foreign policy she didn't even know what the Bush Doctrine was, for winking incessantly. But what does he go for? That he'd like to dick her. That she makes his peepee go da doing-dong doing. The video casts the same porn actress who played Palin in 2008. When pornos are one-up on your zeitgeist





The Essential Eminem playlist

Don't let 'We Made You' tarnish your memory, Em's come up with more than his fair share of classics

Stan

On the one hand: gave the world Dido. On the other: meant that the haters could no longer dismiss him as a simple vulgarian. This is as fine a chunk of narrative as you'll ever find in a mere pop song.

Lose Yourself

Recorded in one take on the set of *8 Mile*, 'Lose Yourself' sounded like an artist at the very pinnacle of his game.

The Real Slim Shady

It went straight to Number One and he performed on *Top Of The Pops* with an army of bottle-blond fake Slims in the background.

Cleaning Out My Closet

Dedicated to the estranged mother who tried to sue him for emotional damages for dissing her on his records.

White America

'The Eminem Show' curtain-raiser baits the moral majority with: "White America: I could be one of your kids".

The Kids

Eminem acts as kindergarten teacher, showering his class with graphic tales of magic mushrooms, with a nod to *South Park*'s Mr Mackey.

Without Me

"Back, on the rag and ovulating". In fine voice too.

Guilty Conscience

Slim and Dre battling as devil and angel. Slim wins.

My Name Is

Calling card that kicked in the door for him

Forgot About Dre

Amazing cameo to be found on Dre's '2001' album.

THE EMINEM SHOW

Eminem and Dr Dre at the 2000 American Music Awards

In his new video as Blake and Amy. How very 2007

A young Marshall Mathers with his estranged mum, Deborah

Battling it out onstage in his 2002 film *8 Mile*

Eminem with his D12 buddy Proof, who was shot dead

With 'Jessica Simpson' in his new video. How very 2003

that got out of control. Eminem apparently took it very badly. As he re-married and re-divorced childhood sweetheart and favourite lyrical murder-fantasy Kim, it felt like Shady needed to sort himself out before anything else. There wasn't going to be any new record anytime soon, was there? "I'm always in the studio," he noted in a rare 2007 interview. "For a while, I didn't want to go back to the studio... I went through some personal things. I'm coming out of those personal things [and] it feels good."

Sadly, it turns out that these years in the studio have boiled down to more of the same. But less good. After all this time, all those problems, he should at least have a story to tell - 'descent into madness and rebirth' maybe? Even 'the hazards of being an up-middle-finger eternal teenage bogey-man, while living with a daughter now entering her own teenage years' would do. But perhaps the problem is more broad than that. Maybe it's that he's become a victim of his own success. Whereas once rapping about Carson Daly's Aguilera-aided sex

acts seemed edgy, it's been so widely copied that, in the schleb-sniping era of Perez Hilton, a blizzard of professional potshotists has diluted his stock-in-trade to meaninglessness.

Or maybe Em's merely releasing the worst cut from his new record first as a sort of expectation-dampener, based on the old management slogan of 'under-promise, over-deliver'. Or maybe he's spent the past four years wearing tissue boxes for shoes and standing butt-naked in front of the TV, saluting the national anthem in-between 12 hour

TV sessions viewing nothing but The Weather Channel and *Ice Station Zebra*. Who knows? Several people probably. But fucking hell - one of those people should've told him to find the remote, change the channel, unstick the record.

See Eminem's celebrity-slagging single 'We Made You' for yourself at NME.COM/video

THE R OF EX



Virgins on the ridiculous (l-r)
Wade Gates, Donald Cumming,
Nick Zarin-Ackerman

**"If people are offended by
us, well, they should get
the fuck off the bus, man,
this is a rock'n'roll tour"**

DONALD CUMMING

RETURN TO SUCCESS

Think music's become too safe? **Tim Chester** heads to Paris to swim in the hedonism that follows **The Virgins**

We'd broken the refrigerator, pissed in some post boxes and then Be Your Own Pet started a fire near the church from 8 Mile in

Detroit. This guy ran on the bus shouting, 'People will kill you for that.' We had to get out of town pretty fast."

Frontman Virgin Donald Cumming is telling *NME* about life on the road with the defunct brat punkers between mouthfuls of *steak frites* on Paris' Champs Elysées. To be honest, it sounds pretty fucking fun.

"Somebody got in trouble for having sex on the bus," Donald remembers, obviously talking about himself. "We had these sponsors who wanted there to be no drugs or smoking on the bus. Well, then they should get the fuck off the bus man, this is a rock'n'roll tour." There's no halfway house with The Virgins. You're either with them or the Christian rock tour manager, lying in your bunk at 11pm studying the next night's lighting rig. Which made them an obvious choice to support The Pigeon Detectives last year. "That was a crazy tour," Donald remembers. "We've never played to crowds that big." Which is all fair enough and very exciting, but come on, The Pigeon Detectives?

"You can't turn down a chance like that," bassist Nick Zarin-Ackerman retorts. "It's like if you're a writer and you get offered a job at a shitty magazine but the distribution's huge it'll get you a lot more jobs."

It seems there's some savvy business minds behind those pretty boy faces. In fact, meeting The Virgins smashes several preconceptions. Weirdly

enough, they worked their balls off getting to where they are now, something those who write them off as a hyped style band don't seem to get. Realising early on they were "pretty shitty" musicians, the three locked themselves in Donald's poky Manhattan room with a stereo and an eight-track to hone their finely-tuned funk before taking it out to parties to see how it would sound on a proper sound system. It wasn't easy. Even finding a drummer was a whole world of pain which saw the band audition a seemingly infinite number of deluded hopefuls.

Yes, their first gig in Paris was a fashion show. And OK, they've done a bit of modelling. And they did soundtrack an episode of *Gossip Girl*. And their videos star hot girls. But there's more to them than just groupie-shagging scenesters. Take their merch; one band T-shirt bears the profiles of four large penises, dangly dongs we're assured aren't those of the band – or The Pigeon Detectives ("we needed one more week with them").

The key thing is that taking their clothes off for cult photographer Ryan McGinley and spearheading Terry Richardson to design their cover art is just natural for them. They can't help it that they're inherently cooler, better looking and more charismatic than most other bands, me, you and your mates. If The Enemy had these cheekbones they'd be frolicking nude in Mexico. Coming from the epicentre of cultural cool doesn't hurt either. "It's a numbers game in New York," guitarist Wade Oates says. "You've got 100 bands in Seattle, you got 10 times that in New York. Bob Dylan made some of his best music there. The Rolling Stones made some of their best music there. And these are not New York people but they

become them and they leave their mark and people that grow up in New York are influenced by them, leaving their mark."

Hailing from the city has seen them burnt with the STROKES branding iron though; it's actually journalistic law to mention it in every review. We throw some recent critical comparisons their way to gauge reaction. Funky Strokes ("love it"), drunk Elvis Costello ("that's about right"), Afrobeat ("that must have been left over from a Vampire Weekend interview – 'They're from Brooklyn right? Afrobeat'") and (in one sentence this one) Thun Lizzy, The Kinks, Wham! and Duran Duran ("I'll take all of those – bringing you the hits").

"People always describe us in terms of the biggest thing of the moment, but taking away what makes that thing what it is," Nick explains. "They're like Vampire Weekend without the keyboards and the African beats, MGMT without the psychedelic electro-rock. Like Cyndi Lauper if she wasn't from the '80s and she didn't have that high voice and she didn't dye her hair and she didn't do that famous anthem about girls just wanting to have fun."

What they are, as their debut eponymous record is set to establish, is 2009's most unabashed bundle of fun, siphoning off all the sleazy strut and rolled back sleeves chic of '80s Manhattan with a dash of post-millennial self-awareness. Produced by Dave Katz and Sam Hollander (whose CVs are peppered with big-time sheeny rock acts) it's a glossy trip through Vice City layered with lazy raps and louché reflections on life. And lyrically they've got the goods to back it up. You know when Donald slurs "fucked up at the disco, slipping in the k-hole, sleeping in the park's no fun" on 'Hey Hey Girl' that he's been there, waking up in the Lower East Side sun in a crinkled leather jacket stuffed full of illicit wraps with girls?

phone numbers scrawled on them. Many times. So he might not be rubbing shoulders with Morrissey, but it's real.

The Virgins' brand of charisma strikes again in France. En route to Le Havre the boys are pulled over by some cops for a search. Two minutes after the tour manager utters *les mots magiques* ("The Virgins' Teen Lovers") they're best buddies, taking free CDs and forgetting all about the search. They come to the show later. "They were cool as shit, man," Donald recalls, before revealing "they were pretty young girls. Fly cops. I think it was the cops from the French version of *Police Academy*."

It shouldn't come as a surprise. Girls having been circling the Virgins honeypot non-stop on this tour, even if the three (who only lost their virginities at 16 and 17) like to try and play it down. Some particularly persistent girls have been trying to hustle into their rooms on several dates. "They totally lied to me and made it seem like they'd have to sleep in their car," Donald complains. "One called each of our rooms and tried the same line. And in the morning they'd left a sign on our car with some Backstreet Boys and 'N Sync T-shirts. They're really nasty, gross shirts."

Tonight's teen lovers are a class above. One even brings her model portfolio to the show, as if to prove her credentials. Wade accommodates her on the dressing room sofa while the others tuck into the contraband and the room fills with smoke and an increasing crowd of hangers-on. Business as usual, then, for the band we'd secretly love to be in.

NME.COM
Download a free remix of 'Rich Girls' and watch footage of The Virgins' European tour at NME.COM/virgin2009



Touring guitarist Paul Vassallo relaxes backstage



He hangs the drums Kevin Rice



Deflowering Paris

TANK GIRL

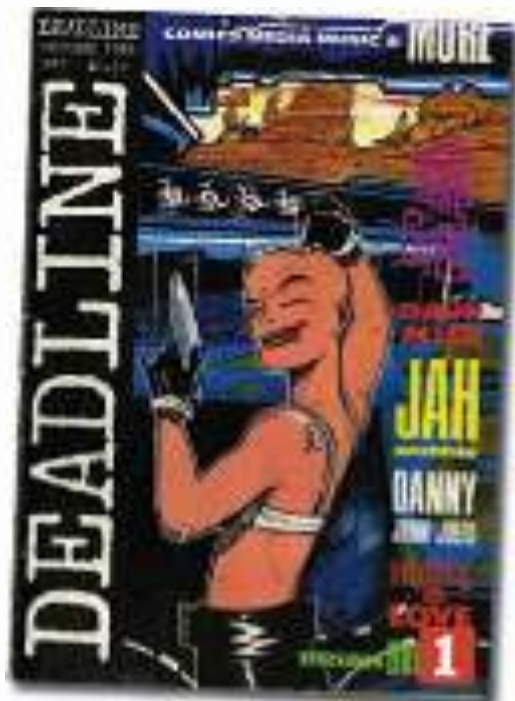
HAPPY 20TH BIRTHDAY



WOM OF JAMES MCMILLON PHOTOS - MOVIE STORE/IT LINA IMAGES FROM THE DREAM OF TANK GIRL (TITAN BOOKS)
TANK GIRL: REMASTERED VOLUMES ONE AND TWO ARE RELEASED ON APRIL 24 BY TITAN BOOKS

Drawn
exclusively
for MME by
Rufus
Daylo

REDF
JIN



On the eve of the release of the remastered Tank Girl series, Damon Albarn's creative sparring partner **Jamie Hewlett** and the character's creator **Alan Martin** reveal all about the origins of Gorillaz, and the most rock'n'roll comic book character ever

She only just avoided being squashed by a milk-float while popping out to buy fags. She saw the pioneering magazine that catapulted her to notoriety wither and die. She had her mainstream profile daubed with shit on the big screen by clueless Hollywood suits. Then she suffered the indignity of being relegated to a footnote in the portfolio of Jamie 'Gorillaz' Hewlett. Yet against all odds, late last year, Tank Girl – the 2D Courtney Love, "Mad Max designed by Vivienne Westwood", and the most rock'n'roll comic book creation of her time – turned 20 years old.

Set in a post-apocalyptic Australia (Hewlett notes that the stories were based Down Under because "there's not many buildings" and so were "easier to draw") and born from the fertile comics, small press and fanzine scene of the 1980s, from her very creation at the end of the decade, Tank Girl was a revelation in DIY culture. Yet her tank-riding, hard-drinking, bounty-hunting, mutant kangaroo-shagging story begins when writer and co-founder Alan Martin and Hewlett first met in the mid 1980s in Worthing, when Martin was in a band called the University Smalls with future 2000 AD/DC comic artist Philip Bond. One of their favourites of the band's songs was a tune called 'Rocket Girl', about a girl Bond had a crush on in college. In fact, after becoming obsessed with the 1986 *Superman* spin-off *Supergirl* movie, the trio had started adding the suffix 'girl' to pretty much everything.

"I met Phil at school when we were both 13," remembers Alan. "He'd moved down to Worthing from Liverpool and was sat next to me in maths class. He was already an incredible artist and he turned me on to comics – there definitely wouldn't have been any Tank Girl without Phil Bond. The two of us collided with Jamie at art college. He and Phil were instantly drawn to each other because of their comic talents, but I was a bit stand-offish at first – I didn't like the way Jamie drew knobs all over everything."

Thankfully Martin overcame Hewlett's penis obsession (although he has repeatedly joked in interviews that Hewlett's manhood is "hammer-shaped") and the now inseparable trio

Tank Girl made her debut proper in issue one of *Deadline* magazine in October 1988, gracing the cover like Carter USM, Smashing Pumpkins, Ride and Kurt Cobain would in due course. Conceived by artists Brett Ewins and Steve Dillon, and funded by Tom Astor (the grandson of Nancy Astor, the first ever woman to serve as an MP), *Deadline* "started out as a forum for the kind of writing and drawing talent that couldn't get published in mainstream comics," explains Martin, "only aligned with the creators' vision of 'comics, media, music and more – a magazine that was racked in newsagents rather than just comic stores'. *Deadline* didn't close until the end of 1995, when the

1 Tank Girl on the cover of the first ever issue of *Deadline* (along with House Of Love and Jah Wobble), October 1988.
2 Tank Girl snuggles up to Booga in a story from *Deadline* circa 1989.
3 Tank Girl on the cover of *Deadline* again (she shares it with Portishead and The Offspring this time), not long before she had the life sucked out of her by the Hollywood machine

Things weren't helped when WHSmith, shocked by the lewd content inside (Tank Girl did slug a beer branded Spunk after all) threatened to stop stocking the title. Not that Martin and co cared one jot. "We went out of our way to upset those people. We actively felt that if we weren't passing Smiths or whoever off, then we weren't doing our jobs properly." It didn't do much to help shift the product but this punk-style commitment to offending timid souls was much of what made *Tank Girl* great, in one issue, our heroine even put the nut on the ol' Queen Of Hearts herself, Princess Diana, before legging it with her tiara.

And it didn't hurt that the strips themselves looked great – Hewlett's relatively clean and colourful work with Gorillaz and on the recent *Monkey Opera* evolved from a style on *Tank Girl* that consisted of spewing as many ideas at the page as pencil and ink would allow. Some were good, some were great, but every nook and cranny of the frame contained a gag, an obscure pop culture reference, or maybe just a tiny sketch of a Fall pin badge. In fact, it's not hyperbole to suggest that Hewlett's early work owes much to seminal Brit art genius Brendan McCarthy (who worked on *Judge Dredd*, *Freakwave* and *Skin*, the brilliant/bizarre tale of a thalidomide skinhead in '70s London). Even before he crossed paths with Damon Albarn in 1992 (the seeds of Gorillaz being planted when he interviewed Blur in the Dec/Jan issue of *Deadline* that year), it was obvious that Hewlett was a special talent.

Meanwhile, writer Martin didn't care much for traditional notions of comic book plot or narrative, instead preferring libellous jokes about

There are Tank Girl stories that feature the likes of Graham Coxon, The Undertones and Buzzcocks

decided to produce their own comic. Taking their publication's title from the 'Combat Rock' era Clash song of the same name, they "borrowed" the staff photocopier key at their college and ran off 50 copies of *Atom Tan*, containing stories and strips by an assortment of their stoner clique in Worthing. One Hewlett illustration was of a bazooka-clad Amazonian woman pasted atop a Xeroxed photo of a World War II tank. Martin "it was obvious that she would be called Tank Girl."

magazine invested too much money in merchandising products for the Hollywood *Tank Girl* film and couldn't recoup in light of the movie being dogshit. But we'll come to that in a bit...

"Tank Girl became the figurehead of the magazine," continues Martin, "and it was a great publication to work for. We got to do whatever the hell we wanted. The big problem was that newsagents didn't have a clue where to put it – it wasn't a comic and it wasn't a music magazine, so it got lost on the shelves."

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children's TV, celebrities of the era, Kylie Minogue and stories about kangaroo mods "Never start a strip with a clear idea of storyline," he advises in the foreword to the series' third collected works "Instead, commence blindly, with a vague notion of trying to include a reference to your favourite band, gift shop, or chocolate bar."

"Filling every available crevice of the page with song lyrics and name checks to an eclectic mixture of film and television stars was an extension of our everyday lives," remembers Martin. "Jamie would make mix-tapes of all our current favourites and give them strange, homoerotic album names like 'Young Men Together Volume 3'." Appearances by musicians in the strips were not uncommon – in one tale, Irish pop punks The Undertones paid Tank Girl a visit.

"The episode that had The Undertones in?" laughs Hewlett, in Ian Shirley's excellent 2005 tome *Can Rock & Roll Save The World? An Illustrated History Of Music & Comics*. "Billy the drummer – I can't remember his second name – I couldn't draw him for some reason, so I just put a paper bag on his head. We got a letter from him actually – he's now a butcher in Belfast – and he said, 'I'm very disappointed I'm not in it' So I think the following issue we put him in doing something."

Subsequent *Tank Girl* stories saw the eponymous heroine sporting Teenage Fancub and Mega City Four T-shirts, stories were often called things like *Bigmouth Strikes Again*, *Morning Glory* and *The Mount Mushroom Massacre* (which co-starred Graham Coxon); and in one issue Pete Shelley and Steve Diggle from Buzzcocks taught Tank Girl's kangaroo boyfriend Booga how to play their tune 'Harmony In My Head'.

"It was all the people that we were really into," continued Hewlett, "and we used to end up hearing from all the indie bands because they were reading it." In fact, *Tank Girl* became quite popular in the politicised indie counterculture as a sort of cartoon mirror of the growing empowerment of women in punk-rock culture. *Tank Girl* posters and T-shirts began springing up everywhere, including one especially made for the Clause 28 march against Margaret Thatcher's legislation, which stated that

a local authority "shall not intentionally promote homosexuality or publish material with the intention of promoting homosexuality." "In London, there were weekly lesbian gatherings called 'Tank Girl nights'," notes *Deadline* publisher Tom Astor. Amid all this cultural noise, it was only natural that at some point Hollywood would come calling.

Rachel Talalay, who had been producer on lots of John Waters' films – including *Cry Baby* and the original *Hairspray* movie – touted the idea around Hollywood for several years," says Alan Martin, "until finally

looking really good. But when it came out it was... awful."

Hewlett isn't wrong. Starring Lori Petty (*Point Break*, *A League Of Their Own*, *Free Willy*), 1995's *Tank Girl* is an absolute abomination of a movie. Sure, that's not a word shy to many comic-to-movie adaptations (pre Hollywood's interpretation of *Watchmen*, everything taken from an Alan Moore original could be described thus), but even in such shoddy company, *Tank Girl* is an IMDb 4.7-scoring atrocity.

"The script was lousy," remembers Jamie. "Me and Alan kept rewriting it

1 Lori Petty as Tank Girl in the ill-fated 1995 film **2** *Tank Girl* first appeared in *Atom Tan*, Jamie Hewlett, Alan Martin and Philip Bond's fanzine **3** *Tank Girl* remastered **4** The creators get their passport photos done ready for their trip to Hollywood **5** *Tank Girl* in a rare moment of contemplation **6** It doesn't matter how much Spunk Lori drunk, she could never match her 2D counterpart

it was almost inevitable. Adam Ant once said that *Tank Girl* is the comic book equivalent of the Sex Pistols, so if that's true the whole thing had to come crashing down in a spectacularly disastrous fashion at some point. As for the money, after we'd paid off our debts and the tax man had taken his share, we were left with enough cash for a pub lunch and a new set of Scalextric."

The failure of the film essentially saw the death of *Tank Girl*. "We wanted to kill her off getting hit by a milk-float going for cigarettes," recalls Hewlett. "In the end the film did the job for us."

Yet while Jamie chooses to busy himself with his growing list of collaborations with Albarn – with Hewlett's consent, and a whole new art team (Ashley Wood, Mike McMahon and Rufus Dayglo) – recently, there's been a revival of all things *Tank Girl*. "She went AWOL for a few years and it's taken a lot of dogged determination to drag her back into the limelight," says Martin. "But she's back now and she's hanging on like a rabid Jack Russell. Over the last two years we've released two graphic novels (*The Gifting and Visions Of Booga*) and we've got a regular monthly strip in the *Judge Dredd Magazine*. The cherry on the cake came last year when we published the retrospective coffee-table book *The Cream Of Tank Girl* – if you're a fan of Gorillaz check it out, it's a feast."

Yet what Alan says next is the most exciting news of all. "Well, Jamie and I are putting together another project that is based on an idea from long, long ago." Whatever that project might be, for now, raise a can of Spunk to *Tank Girl*. Twenty years old, not out.



Jamie Hewlett with those other cartoon characters Albarn and Danger Mouse

"Adam Ant said *Tank Girl* was the comic equivalent of the Sex Pistols"

ALAN MARTIN

MGM/UA bit. The thing just snowballed from there. But too much studio involvement meant that it totally missed the point of the original comics."

"Obviously we were skint," remembers Hewlett. "We didn't really earn a lot of money from *Deadline*. We were very young and suddenly got the full Hollywood treatment – we fell into the shark pool really. They flew us over there and did the limos and all that. We were going to see the rushes and it was

and putting *Grange Hill* jokes and Benny Hill jokes in, and they obviously weren't getting it. Then they forgot to film about 10 major scenes, so we had to animate them... it was a horrible experience. I remember when it came out we were doing loads of press in England about it and I just slagged it off. Then I got a phone call from the people at MGM saying, 'Shut Up!'"

Yet, interestingly, Alan doesn't regret the experience. "I don't regret the film,



ALBUMS

ALL THE RELEASES THAT MATTER Edited by Hamish MacBain

Powerless People



THE ENEMY
MUSIC FOR THE PEOPLE
(WARNER)

5

Second album sees Tom Clarke's lot aim for the stars but sadly fall painfully short

In 2009's indieverse, few figures are more worthy of your time than Tom Clarke. Speaker of common sense and beacon of restraint in an industry that prides itself on futile debauchery, his deft touch on The Enemy's debut differentiated it from the turgid drink beer/shag bird dross peddled by their supposed peers. He promised a "huge" rock record as its follow-up, and 'Music For The People' is indeed gigantic beyond reason.

Sadly though, The Enemy's second is weighed down with pomp and bluster, and nowhere more so than on 'Elephant Song' – as lumpen an opener as can be imagined. The Jam might have been

the most dropped-name in relation to their debut, but this sounds like friggin' Def Leppard, such is the overblown sense of grandeur. It's fuelled by Liam Watts' steel-armed tub-thumping and needless string shimmers that aim for The Who at their most ambitious, but only make The Enemy sound like a pub band with a half-decent synth.

The idea that dousing the rousing punk-rock fury of 'We'll Live And Die...' in bland production flourishes will somehow result in a more stately record pollutes much of 'Music...'. 'Sing When You're In Love's' painfully tagged-on handclaps seem to forget they're not yet a stadium band. '51st State' employs that most

rubbish of things – a one-note guitar solo – and 'Keep Losing', the most touching and honest song here, is rendered laughable by a neutered wash of violins. Buffed to an over-polished sheen, the howling rage that made us care about them in the first place is buried. And it's startling just how familiar it all is – alongside Leppard, 'Nation Of Checkout Girls' borrows heavily from 'Common People', while 'Last Goodbye' could easily be mistaken for Cast's 'Walkaway' (Cast!) and 'Don't Break The Red Tape' simply is 'London Calling'.

As a lyricist, Clarke's ability to cut to the nub of a moment was a real boon. And there are astute (if out-of-date) lines here such as '...Red Tape's "Welcome to England, where there is no fun... there is no left, there is no right/New Labour's a joke, just another Thatcherite" (delivered with a snarl that'd make PIL-era Johnny Rotten sneer in appreciation); or 'Sing When You're In Love's' tender painting of "a single sad moment when we say our goodbyes". You might therefore hope that if the music sucks, at least the lyrics might be worth shouting along to in a field this summer. Yet this new focus on the vast has left Clarke unwilling or unable to engage with the small dramas that characterise all our lives. In 'Last Goodbye' he repeats "Ever felt so down you can't go on?" over and over in an almost orgasmic display of blandness rather than opening up (just as '...Red Tape's chorus is a repetitive whirlpool of clichéd sloganeering that negates the punch of the verse). While it's always laudable when artists sing socially conscious songs, something's been lost in translation. Rhyming "generation" with "corporation" in 'Nation Of Checkout Girls' is just hackneyed, and '51st State', with its repeated mantra "Oti! Drums!", has the mawkish naïveté of your right-on mate waffling on about how fucked up "stuff" is at the minute.

So what happened? Somewhere along the way The Enemy lost sight of what they excel at. They thought by turning everything up, slapping some strings on and speaking in grand gestures they would make a significant step forward; unfortunately, by interring Clarke's songwriting under a veneer of false confidence they've only produced a lame duck of a record. Ben Patashnik

DOWNLOAD: 1) 'Keep Losing'
2) 'Don't Break The Red Tape'
3) Er, that's it

NME.COM

Listen to 'Music For The People' at NME.COM/artists/the-enemy now

IMMACULATE MACHINE
HIGH ON JACKSON HILL (MUM)

7



Victoria, British Columbia, is not the place you expect to discover the next MIA. Which is why Immaculate Machine sound like an

amalgam of every other mildly successful Canadian indie act of the last decade: a bit Arcade Fire and a bit Wolf Parade, with a hint of Stars and Hot Hot Heat thrown in for good measure. This is no crime. They write filling songs, handling rollicking indie-disco stomps and folksy strums with equal aplomb. Lyrics display a wry Weezerish wit ("I know you'll thank me for it later/'Cos every heartache is a song") and the winsome boy/girl vocals will cause a brief flutter in anyone who lost their virginity to Yo La Tengo. If you really feel you need another Canadian choral indie troupe in your life, this is worth a punt. Sam Richards

DOWNLOAD: 'Primary Colours'

POS
NEVER BETTER
(JHY MESAYERS ENTERTAINMENT)

6



Originally a rap-shunning schoolboy punk, with beaty third album 'Never Better', POS, aka Stefon Alexander, has done much

better than NERD's laboured attempts as hip-hoppers with rockist souls, or Beastie Boys' back-to-'92 and 'real instruments' 'The Mix-Up'. Well aware of the mixed lineage, he drops Public Enemy, Kanye and Fugazi references while unleashing perfect hip-hop radio fodder 'Goodbye'. 'Drumroll (We're All Thirsty)', meanwhile, is a hip-hop/04! crossover to get Slaughter & The Dogs baying for more. Even if it gets a bit bedroom experimentalist, POS is Buck 65 with balls, and has more ideas and soul in one cut than an entire Fiddy wet shirt. Jason Draper

DOWNLOAD: 'Goodbye'

MAGIK MARKERS
BALF QUARRY (DRAG CITY)

7



MM could once be found exploring a kaleidoscope of hippy meandering that bore resemblance to the colourful interiors of their

own excretory tracts. 'Balf Quarry', however, sees Elsa Ambrogio and Pete Nolan emerging blinking into the sunlight as they continue to excavate the more focussed sounds of last album 'Boss'. 'Rispedal' and 'Jerks' are pure and throaty no wave blues, whereas 'The Lighter Side of... Hippies' blasts in over the doodles of 'The Ricercar Of Dr Clara Haber', like encountering Sonic Youth making a desperate dash to use the facilities. But 'Balf Quarry's' end product, 'Shells', is the most interesting thing here, 10 minutes of drones, fiddle and a haunted attic-wandering vocal from Ambrogio. It surely points to rich seams still to be discovered. Luke Turner

DOWNLOAD: 'Shells'



METRIC FANTASIES (METRIC MUSIC INTERNATIONAL)

8

Sometimes *NME* closes its eyes and wishes it were Canadian. Managing to totter along perfectly on the thin line that

separates being super-cool, really bloody nice and highly skilled at knocking out a weird-arse pop song that can grab you by the heart and the throat at the same time, they're an intimidating bunch and no mistake. By this reckoning, Metric are unfaltering cultural stereotypes – and that's exactly why they make us so gooey and weak at the knees. 'Fantasies' is the band's newest album since 2005's 'Live It Out' though, confusingly, an earlier album, 'Grow Up And Blow Away', wasn't released until 2007. While the four-piece might not have spent the past few years up a Tibetan mountain hunting down the missing chord and searching for sonic enlightenment, they've certainly lost none of the delicious oddball energy that comfortably pitches their carefree electronic and romance-heavy tunes as the work of a lounge Yeah Yeah Yeahs.

'Help I'm Alive' is a killer way to open a record – a building, burning beast which morphs into a kitten-cute college-rock chugger before switching back to the throbbing death disco energy it kicked itself off with. Across the album's 10 perfectly skewed songs, 'Satellite Mind' echoes Ladyhawke's synth-driven '80s aural road trips while 'Front Row' is a celestial teen-pop take on My Bloody Valentine. 'Stadium Love', meanwhile, is as spine-shakingly epic as its name suggests. Self-released on their own label, 'Fantasies' finest moment is the gorgeous, futuresonic 'Gimme Sympathy', which sees a breathy Emily Haines ask, "Who'd you rather be/The Beatles or The Rolling Stones?" Um, can we be Metric instead? **Leonie Cooper**
DOWNLOAD: 'Gimme Sympathy'

THE BLACK DOG FURTHER VENTURES (JAGGED)

8

'CCTV Nation'? 'We Are Haunted'? The track names on 'Further...' suggest that a) Britain is a bit shitty and b) if you

take drugs you'll get paranoid. While there's nothing more depressing than bringing politics to the party, the techno veterans' sound can withstand the Richard Littlejohn diatribes. The amorphous Underground Resistance-style ambience allows machine-rendered melancholy to flow through the record like mercury, while snatches of industrial shunts and tiny clicks add gristle. When they do up the BPM, the effect is subtle; the sleek techno of 'Stempel' is destined to soundtrack the filthiest fag-ends of the afterparty. Which, let's face it, is the only time you'll be chatting politics anyway. **Louise Brailey**
DOWNLOAD: 'Stempel'

KADJA WHEN I SEE THE SUN ALWAYS SHINES ON TV (LONE)

8

An ambient metal band named after a surrealist novel about a woman screaming out her days in an asylum shouldn't be an

easy listen. But while ghost-like singer and distortion-sculptor Aidan Baker and cavity-prolapsing bass-monger Leah Buckareff produce a monstrous noise on this covers album, what they do is also beautiful and at times even delicate. While their version of My Bloody Valentine's 'Only Shallow' sounds exactly the same only much more so, the unexpected choices work best. Slayer are given a dignified, sepulchral makeover, Elliott Smith is imagined as one of the four horsemen and A-Ha are recast as angels eulogising the second coming. Dazzling. **John Doran**
DOWNLOAD: 'The Sun Always Shines On TV'

LAKE ON (ROADRUNNER)

2

The rock/metal fraternity can be credited for much – stylish deployment of scarves, a certain gallows humour, a certain

humouring of Gallows – but blanket good taste is definitely not one of them. Chicago's Madina Lake come as heavily garlanded as the vicar's favourite cake at the village fete, but ye gods, for anybody for whom puberty is but a memory, this is leagues beyond dull: tired, grimacing riffs and horrible, anthem-by-numbers vocals. On the rare moments they come up with something interesting, like the litting 'Through The Pain', their bombast nerve twitches and they ruin it. And don't even start me on the sixth form 'I am SOOOO, like, in pain' lyrics. For the sake of Thor, get the Mastodon LP instead. **Pete Cashmore**
DOWNLOAD: 'The Czar' by Mastodon

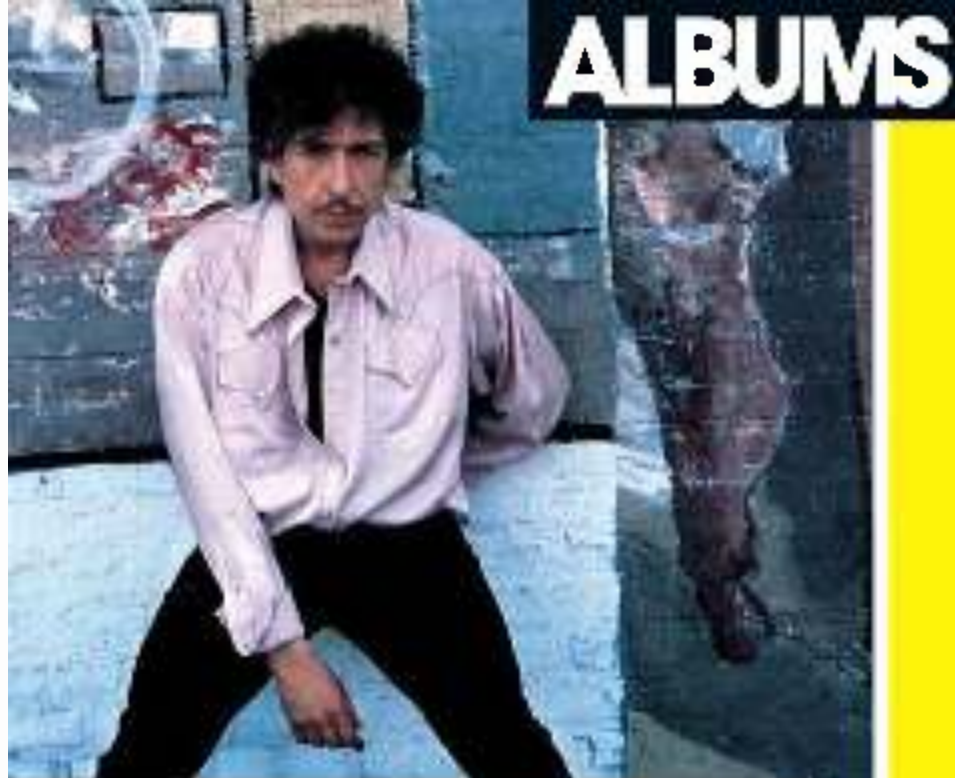
CRIPPLED BLACK PHOENIX 200 TONS OF BAD LUCK (JAGGED)

8

As if the title hadn't given it away, the second album from this supergroup of sorts hasn't been without its difficulties. Originally

intended as a longer collection (now realised in the successive releases 'The Resurrectionists' and 'Night Raider'), CBP have had to console themselves with this condensed version. Foreboding monikers aside, don't be fooled into thinking this is music for the manically depressed. The guitar-led epic soundscapes, choral chanting, woeful strings and portent keys on their debut 'A Love Of Shared Disasters' are still present. But as the fiery 'Rise Up And Fight' and inspiring pep-talk given by Evel Knievel on 'Time Of Ye Life' go to show, there is defiance and hope to be found even in times of misfortune. **Ash Dosanjh**
DOWNLOAD: 'Rise Up And Fight'

ALBUMS



Mind out of time



BOB DYLAN TOGETHER THROUGH LIFE (COLUMBIA)

6

Mr Zimmerman goes back to basics on his 33rd album, with mixed results

In 2009, the year Barack Obama was sworn in as the 44th president of the United States, the times really are a changin', not least because the most powerful man in the world describes Bob Dylan as an icon and claims to have "probably 30 Dylan songs on my iPod". So what does the contrary old curmudgeon Dylan go and do? He dismisses politics as "entertainment" and "a sport" and makes an album that he describes as having "more of a romantic edge".

Dylan's 33rd studio album came about when he was asked to record a song for a film by French director Olivier Dahan; after laying down 'Life Is Hard', he got carried away and made an entire album. As a result of the spontaneous nature of its inception, 'Together Through Life' sounds loose and informal, and you get the impression that its creator had a lot of fun making it. A shame, then, that it's not quite as much fun to listen to.

Anyone who has heard Dylan's incredible *Theme Time Radio Hour* show will know that the man has impeccable taste. He sequences Hank Ballard next to the Beastie Boys, because he can. For some reason, though, with his more recent recorded output it's like musical development ended in the '50s – in the case of this album, with its bluesy struts such as 'Forgetful Heart' and Jolene (no not that one sadly) specifically at Chess Records' studios in Chicago. There's nothing wrong with playing the blues and no-one's expecting Dylan to be too

up-to-date (we're still trying to forget about that Mark Ronson remix). It's just that when his grizzled, Chief Wiggum-style voice is backed with more interesting production than this, it makes things more, well, interesting. It's no coincidence that the Daniel Lanois-produced *Time Out Of Mind* is one of his finest albums. Here, under his Jack Frost moniker, Dylan produces himself which means that, as well as the rootsy, 'Basement Tapes'-esque 'This Dream Of You' we get throwaway shuffles such as 'Shake, Shake Mama'.

'Life Is Hard', the song that spawned the album, is the highlight. It's a heartbreaking, countrified lament worthy of Hank Williams and a reminder that, even in his darkest days, Dylan's albums always had one great song on them, just to keep the faithful living in hope. That's not to say 'Together Through Life' is as bad as 'Knocked Out Loaded' or 'Empire Burlesque', but it probably won't end up on Obama's iPod either. **Nathaniel Cramp**

DOWNLOAD: 1) 'Life Is Hard' 2) 'This Dream Of You' 3) 'If You Ever Go To Houston'

DID YOU KNOW...

The album prominently features accordionist David Hidalgo, a member of wedding-disco staples Los Lobos.



Precious mettle

GOLDEN SILVERS
TRUE ROMANCE
(XL)

8

London trio's debut is a 24-carat success

Until someone decides to make real my imaginary band The Frank Butcher Booze Explosion – a three-piece punk rock and soul band, based on The Jon Spencer Blues Explosion, only fronted by a hairy chested, fat Cockney singer wearing tinted bifocals and screeching things like “Oooh, yeah, Pat you muthafucker” – Golden Silvers may well be the worst idea for a band ever conceived. A guitarless trio from London with a penchant for sucrose sweet three-part harmonies and lyrics even Justin Hawkins might file in the ‘save for a concept album about an orphaned unicorn’ pile (“behold his golden wings!” anyone?) I wouldn’t blame you for thinking “Sounds like hard work – I’ll go with The Enemy instead...” Yet that’d be a crying shame – for this is one of the most special debuts in ages; a veritable feast of ideas, speculative fancy and fun.

From the Bowie-indebted folk rock of ‘Another Universe’ to the operatic Dexys Midnight Runners ska of the title tune you may consider 2008’s winners of the Glasto unsigned competition to be the natural heirs to Mystery Jets (before they thought, “Cripes, we better write some proper pop songs if we’re going to actually have a career...” that is). Not to say this isn’t pop music alright – ‘Please Venus’ is the kind of acid-fried melodic wonder Super Furry Animals used to write before anyone stopped giving a shit. But there’s nothing very populist about it. Nevertheless if you a) smoke

weed, b) like your dad’s old prog-rock records, or c) like your music to favour a curved line over a straight one in getting from A to C, you’ll find much to enjoy. Consider ‘Here Comes The King’, which manages to sound both uniquely British and totally Martian. British because the brilliantly named Gwilym Gold has a honeyed wetness to his vocals not heard since Elvis Costello. Martian because it sounds otherworldly, the kind of Technicolor eccentricity musicians have been looking for since people stopped selling LSD at gigs.

As debuts go, ‘True Romance’ is an astonishing statement of intent – if they’ve got any more ideas left after the 10 tunes here we could have a rather special band on our hands. Certainly better than The Frank Butcher Booze Explosion anyway. **James McMahon**

DOWNLOAD: 1) ‘Please Venus’
2) ‘Here Comes The King’
3) ‘Another Universe’

DID YOU KNOW...

Album producer Leszek has also worked with Crystal Castles and Eber.

NME.COM

Watch the promo for ‘True Romance’ at NME.COM/videos now

BLUE ROSES
BLUE ROSES (JUNO)

8

Blue Roses is the recently adopted nom de plume of Bradford songstress Laura Groves. It’s inappropriate: the flower doesn’t exist

naturally, but her music couldn’t sound more organic if she marked up its price and flogged it in Tesco. ‘Blue Roses’, you see, is less Nash and more Bush, a dizzyingly beautiful set of delicate folk songs that sound like they’ve been sprinkled with pixie dust and reincarnated from some perfect bygone age. Pitched somewhere between Joanna Newsom and Joni Mitchell, Groves’ layered voice guides highlights ‘Coast’ and ‘I Am Leaving’ skillfully through these oft-travelled waters, and towards the safe haven marked ‘contemporary classics’.

Rob Webb

DOWNLOAD: ‘I Am Leaving’

ALASDAIR ROBERTS
SPOILS (DRAG CITY)

7

While homegrown folkies such as Laura Marling are happy to lose themselves in twanging bluegrass and Americana, it’s refreshing to hear a Brit ploughing up our own verdant folk history. Scot troubadour Alasdair Roberts does just that, and while ‘Spoils’ may only have eight songs, when they include the seven-minute opener ‘The Flying Of Grief & Joy (Eternal Returns)’ and rolling eight-minute closer ‘Under No Enchantment (But My Own)’, it’s not like he isn’t pulling his weight. With his mellifluous accent and flashes of humour, he utilises Jethro Tull flutes and Fairport Convention harmonies on ‘You Muses Assist’ while things turn surreal on ‘Unyoked Oxen Turn’, the tale of a man looking for his lost legs. **Leonie Cooper**

DOWNLOAD: ‘You Muses Assist’

HANNE HUKKELBERG
BLOOD FROM A STONE (NETTWORK)

6

The intimate, soft vocals of this Norwegian soundscaper are in the same field as Stina Nordenstam, My Brightest

Diamond or Lykke Li, but cast a sterner, stiller spell. Her third album is supposedly inspired by her teenage love of the Pixies and Banshees, but its element is more air than earth on pallid explorations such as ‘Bygd Til By’ and ‘Seventeen’. Put it this way, she’s not going to be the surprise rock-day headliner at Reading. For a start, there are no drums, although there are field recordings of fluttering flags, train doors, rocks and seagulls and Hanne’s ghostly gasps. Although those searching for a raised pulse will find the title all too appropriate, ‘Blood From A Stone’’s hushed, held-breath, Cocteau Twins-ish atmosphere is addictive. **Emily Mackay**

DOWNLOAD: ‘Bygd Til By’

NOISETTES
WILD YOUNG HEARTS (CAMDEN)

5

Formerly a wimpy three-piece spat out of the arse-end of post-Libertines Camden, Noisettes have done well to cultivate

a counter-intuitive aura of amazingsess about themselves. They even recently hit Number Two in the singles chart with ‘Don’t Upset The Rhythm’. With fiery frontwoman Shingai Shoniwa thrashing around like a punk Power Ranger, scissor-kicking her way through the Macy Gray school of soulfulness, drummer Jamie Morrison spasming behind his kit like Animal from The Muppet Show and ghoulish guitarist Dan Smith seemingly plucked from a day job playing Death down at the London Dungeon, on paper at least they’re an idiosyncratically exotic musical dynamo, boldly wedding disparate staples of the musical universe in unconventional marriages.

Which begs the question: what the fuck is up with ‘Wild Young Hearts’? Leaving behind the soul-infused, gutter-punk leanings of their debut, this desperately craves the attentions of the MOR indie mainstream in a way so steeped in bathos that the over-produced sheen of the car-ad soundtracking title track shines less like superstar diamonds and more like sun off a bald man’s head. Their name suggests a feminist re-appropriation of noise, but the mawkish ‘Atticus’ and ‘Never Forget You’ wifflesly echoing Simon & Garfunkel and Sam Cooke’s radio-friendliness respectively are so far removed from riot grrr that what should mark Shoniwa out as a tough cookie actually shows her band up as a bunch of limp biscuits. That none of it is irredeemably bad just makes it all the more frustrating; somewhere lingers a sense that Noisettes, in another dimension, could actually be good. **Alex Hoban**

DOWNLOAD: ‘Don’t Upset The Rhythm’

WOODEN SHIPS
DOS (HORN MOUNTAIN)

8

Clutch on to something long enough and the world will eventually come to pry it from you. Wooden Ships have always been clingy

fuckers and ‘Dos’ is no different, barrelling along forever in a psych-kraut groove the quartet seem to prize more than their own tender parts. There are no tender parts; its hypnotic centrepiece ‘Down By The Sea’, is hardy enough to survive for 11 minutes on one riff, while ‘Fallin’ manages slightly longer on two chords. A cosmos currently gawping at The Horrors’ crashing of motorik rhythm into garage rock should lap this up – the difference being that ‘Primary Colours’ was written by English public school boys and ‘Dos’ by bearded, middle-aged men from San Francisco. So, less shoegazing and ‘80s pop, more Doors and ZZ Top. Still magnificent, though. **Kev Kharas**

DOWNLOAD: ‘Down By The Sea’

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NICK TREE

FREELANCE VIDEO EDITOR/DIRECTOR

WHAT DOES YOUR DAY-TO-DAY ROLE INVOLVE?

"I create video content for magazines like *NME*, *Time* and *Now*. I've also filmed and edited music documentaries on Pink Floyd, Led Zeppelin, Bob Dylan and The Rolling Stones."

WHAT'S THE BEST THING ABOUT IT?

"I love starting with a blank canvas and seeing a project to the end and mixing visuals with music."

WHAT'S BEEN YOUR LOW POINT?

"I got to do a covershoot with Mischa Barton on a closed set all day. I was reduced to a bumbling teenage mess for that day!"

HOW DID YOU FIND YOUR LINE OF WORK?

"I wanted to be a cartoonist throughout my youth, then a graphic designer, then an architect, then a musician. However, after choosing an A level in Communications & Media Studies I realised that my passion for film and television could be put to better use than just viewing other people's work."

WHAT QUALIFICATION'S HELD YOU?

"I managed to get quite a few GCSEs under my belt and particularly loved Graphic Design and English Language (Creative Writing). This led me to opt for A levels in

English, Graphic Design and Communications & Media Studies. The latter opened my eyes to a world of visual and audio progression that I found so exciting. I also did lots of work experience. On leaving full-time education I realised that experience was the key thing that studios and post-production houses needed from candidates."

HOW DID YOU FIND YOUR MONEY SITUATION WHEN STUDYING?

"It was tough at times and I definitely could have done with some extra support. I worked in restaurant kitchens, a sports shop... even a school uniform shop!"

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LIVE!

UPFRONT AND BACKSTAGE

Edited by James McFarlane



Forecast: on fire

THE DEAD WEATHER

BOWERY BALLROOM, NEW YORK
TUESDAY APRIL 14

The Big Apple plays host to Jack White and Alison Mosshart's first night out together in public. Looks like a good match

It's supposed to be music at its most spontaneous and exciting, but when you really stop and think about it, the experience of watching a band live can frequently follow a crushingly predictable pattern. After the excitement of the opening 10 minutes comes the comedown into content nodding and BlackBerry checking. Then it's the inevitable mid-gig lull where dull album tracks afford everyone a chance to fill up at the bar or attempt to cop off with someone in the corner. And don't forget the big finale of all the songs you've really been waiting for and the mid-encore dash out the door to beat the traffic.

It's fair to say that the members of The Dead Weather have all had experience of running on this kind of touring treadmill and repeating a painfully tailored set night after night. Both guitarist Dean Fertita and bassist Jack Lawrence are the ever-dependable rocks in Queens Of The Stone Age and The Raconteurs respectively. Our old friend Jack White III has turned arenas upside down for the best part of a decade by bashing out 'Hotel Yorba' at just the right time. And Alison Mosshart has had so much pouting practice in The Kills that she probably goes to bed with her body wrapped around a mic stand and a smouldering fag in her mouth.

So, on paper, tonight's show should be rock exhibitionism at its most rehearsed and professional. But as the newest supergroup in town walk out on the Bowery Ballroom stage tonight in front of the NYC rock cognoscenti (think: Zinner, Kessler, Koenig – and that's just the balcony), The Dead Weather produce the kind of loose and licentious rock'n'roll gig that feels like it could go anywhere from song to song. And it's exactly that which makes their arrival into the world so goddamned exciting – you can spot the nervous energy from the get-go. As they pound through the wonderfully sinister blues stomp of opener '60 Feet Tall', White drums with all the clumsy enthusiasm of a 16-year-old who just got his first kit and as



Just the Dead Weather
www.thedeadweather.com



...outside it was
shitting down

Mosshart paces the stage it seems to be more out of anxiousness than her usual strutting, rock'n'roll queen confidence. But the tension is a perfect backdrop for the music of ill-repute that comprises The Dead Weather's upoo'ning debut 'Horehound'. The thumping 'Treat Me Like Your Mother', for example, sounds like a lost collaboration between Led Zeppelin and Suicide. As brutal as it is, it's still the best bet they have for scoring a hit single providing the playlist makers can see past its unsettling oedipal undercurrents. Meanwhile, 'Bone House' uses an evil synth riff to effectively score a terrifying tale of obsession delivered through Mosshart's manicured images of dismemberment – "I built a house for

your bones/I put your heart in a vault/ That's how I get the things I want". No wonder they all look nervous, this is the sort of shit that could get you locked up.

But the biggest appeal of this band is not so much what they do but what they *might* do, and just when we think we've got The Dead Weather all sussed out, they wilfully pitch curveballs that confuse everybody – not least themselves. The quartet have barely been onstage more than a quarter of an hour before they decide to knock out a version of 'Outside' by obscure '60s beat-band The Downliners Sect as though they were still mucking about in a practice space in Nashville. At one point, a scheduled version of Gary Numan's 'Are Friends Electric?' is vetoed by Mosshart, who convinces her bandmates to throw some Van Morrison in the mix via a wobbly take on Them's classic 'You Just Can't Win'. Uncertain looks and questioning glances are exchanged across the stage but in their world, being so ad hoc in their approach and changing the set on the hoof isn't amateurish or sloppy, it's just plain honest. In the flashy if regimented world of live music, The Dead Weather already seem like a rarity in that respect. If nothing else, it means making

Jack and Alison try
and fail to take their
eyes off each other
and (below) now he
bangs the drums



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Q&A ALISON MOSSHART

NME: How nervous were you?

Alison Mosshart: "I don't think I've ever been more nervous about anything in my life. We didn't get a chance to rehearse because we're all so busy, so we thought we'd rely on the power of adrenaline to get through the show. It was a real 'throwing ourselves to the lions' moment. We didn't know what was going to happen and I don't think I stopped being terrified even once, but that's kind of what made it so fun too. Nerves make you have fun, and you can't help but laugh sometimes because you don't know what you're doing."

What was the band consensus about how the show went?

"We walked off thinking, 'Was that good?' It's hard to tell when you're in the middle of it – it felt like such a blur and I can only really remember the first and last songs. But we kind of realised that it did go pretty well and we all wanted to go out and do it again. Everyone else around us thought it went well, too."

Do you think you've become heavier as a band since recording 'Horehound'?

"We've hardly played since we played the album – all we've done is get together to write more songs – so I'm not sure about us getting heavier. I think it's just what happens when you play in front of a live audience. The live mix is always different and the energy in the room is often different too."

What songs do you think worked best tonight?

"I loved playing the first song '60 Feet Tall'. It's full of space and it's really powerful and I loved doing 'Will There Be Enough Water' with Jack at the end. It's such a beautiful song."

Did you feel intimidated to be fronting a band featuring Jack White?

"I think on a lot of levels I am intimidated because I look up to him so much. I'm not at that point where I don't think about that yet because he is one of my favourite performers of all time. I think I have a lot to live up to, but it's a good fear to have – it's a positive thing."

Do you think you'll be able to retain the loose feel of tonight's show in the future?

"In my head, yeah, because we have a real drummer instead of the drum machine we use in The Kills. It creates a totally different kind of tension – it's much more loose and Jack White has never done the same thing twice since



a beer run or remotely updating your Facebook status just isn't an option. Take your eyes off this lot for a second and you run the risk of missing something extraordinary.

Sure enough, one such moment occurs when White teases the fans currently in White Stripes withdrawal by coming out from behind his kit to fire out some trademark guitar solos in the closing ballad 'Will There Be Enough Water'. But Mosshart has worked too hard to be upstaged that easily and she wins the limelight back in the encore by injecting the raw throb of 'Hang You From The Heavens' with one final shake of those snake-hips and more seedy lyrics, which this time hint at rough sex (hey, at least she's on law-abiding ground with that one). Let's not kid ourselves about the future of The Dead Weather: Mosshart and White in particular have far too much going on to make the band a regular venture, but this may turn out to be the very thing that keeps them interesting in the long run. For if The Dead Weather succumbed to the all-too-common 'same shit/different city' routine and let their fans drift into the comfort zone, it would kill the volatility that makes them so thrillingly different from the norm. **Hardeep Phull**



WHAT YOU THOUGHT

KENNY SHIELDS, NEW JERSEY

"I know it was only their first public show, but they sounded like they've been doing it for 10 years. I don't really know much about anybody except Jack White but, even so, the show totally exceeded my expectations."



DANA FRITZ, NEW YORK

"I love The White Stripes more than anything, but I think The Dead Weather are right up there already. I never realised Jack was such a good drummer, but I wish he could have played the guitar some more. That was the only thing that was missing from tonight."

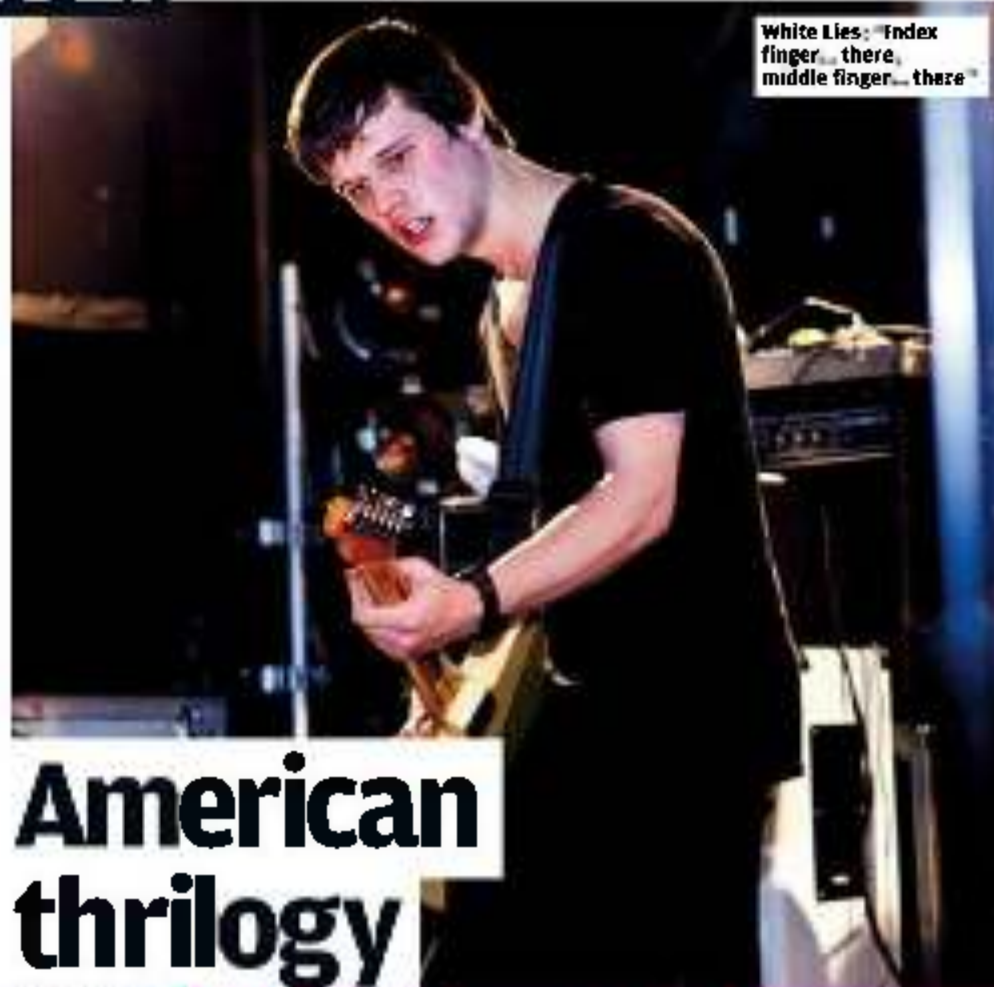


JARED COCKEN, STRATFORD-UPON-AVON

"They had a really raw energy and I like the way they brought bits of their other bands together for this. I think it worked really well. The Raconteurs and The Kills are two of my favourite bands, so I was expecting something pretty special, and they did an awesome job."



White Lies: "Index finger... there, middle finger... there"



American thrilogy

NME PRESENTS: FRIENDLY FIRES/
WHITE LIES/THE SOFT PACK
CLUBS, SAN FRANCISCO
SATURDAY, APRIL 11

Our Stateside extravaganza makes one last stop

As the travelling circus of the NME Radar Tour USA prepares to pack up its clowns, freaks and strpy tents, there's just one place left to feel its garage-gloom-disco wrath. The City By The Bay. Roll up, roll up relatively local boys (well, San Diego's only 500 miles away) **The Soft Pack**, who might not be the most original of bands, but beg, steal and borrow their moves from all the right places. Guitarist Matty McLoughlin has evidently taken cues from his hometown heroes Drive Like Jehu, his downstroke incisions adding a much-needed sense of urgency to their brand of deadpan Strokesian garage.

If all that is a little too frivolous for you, run for relief to the black-clad bosoms of **White Lies**, whose ambitions to invoke the cold industrial terrains of Joy Division's Manchester or Tubeway Army's London prove largely successful among the hordes of curious anglophiles who cheer their ominously lit arrival. The chilly sheen of the set is as ever hard to resist, with their most impressive moment 'To Lose My Life' a lesson in melodrama worthy of vocalist Harry McVeigh's best Midge Ure impression. To a nation not famed for taking to British rock'n'roll's oft-detached nature, it initially feels a bit aloof, and they don't quite hit the neck-hair-shivering mark they're aiming for until the close of their set, when they crash

through grey despair with the suddenly animated romanticism of unabashed ballads 'Death' and the spaghetti Western-infused 'The Price Of Love'.

Friendly Fires certainly don't need an energy boost. The US has not had the opportunity to watch Ed Macfarlane develop from the slightly reticent nerd of the earliest FF gigs – they've instead just been presented with the finished product. He cuts a captivating figure; part Ian Svenonius, part Simon LeBon and all hips. From the moment the beat drops for opener 'Lovesick' he grabs your gaze and refuses to give it back. Breathless former single 'Jump In The Pool' receives the biggest response, with its neat combination of 'Rio'-era Duran Duran and lush, introspective shoegaze melodies. 'Skeleton Boy' escalates with electro-house precision and a chorus as cheeky as it is bombastic, while 'In The Hospital' tonight owes as much to the influence of Sly & The Family Stone as it does to the ambidextrous percussive work of drummer Jack Savidge. The falsetto-led 'Photo Booth' is as compulsively funky as ever, but the crowning moment comes, as always, with the irrepressible 'Paris', motored by an intermittent synth pulse and sent soaring with an epic chorus that is as reflective of their post-hardcore roots as their palpable love for a hands-in-the-air club climax. The crowd may remain technically earthbound, but the mood here is interstellar. *Harry Hafner*

SHORT SETS

BAND OF SKULLS

STUDIO AT WEBSTER
HALL, NEW YORK
09/04/09

They're called Band Of Skulls, they look like extras from *Easy Rider* and they're from Southampton? It's not exactly a Mecca for leather-jacketed rock'n'roll, but the old adage of 'It's not where you're from it's where you're at' applies in no small way to this trio. 'I Know What I Am' is their killer tune – a catchy combo of filthy riffs and Killiesque boy/girl vocal interplay that wholly warrants a recent iTunes Single Of The Week award. It's all a bit undercooked right now, but some solid touring should flesh out Band Of Skulls into serious contenders. Leave to slimmer and check back in six months. *Hardeep Phull*

MY LATEST NOVEL

DEAF INSTITUTE
MANCHESTER
09/04/09

'My pulse is racing' declare My Latest Novel on 'All In All In All Is All' and from the looks being exchanged, they're not the only ones suffering from a quickening of the blood. This is the first time the Scottish quintet have performed new album 'Deaths And Entrances' south of the border – they've been away for a while, but on this evidence it's been time well spent. As great as debut 'Wolves' was, it didn't quite pack the punches. 'Dragonhide' tonight delivers several, we're left floored. *Rab Webb*



PEDAL POWER

BOMBAY BICYCLE CLUB
KELSO, LONDON
MONDAY, APRIL 13

Fuck, they're young," squeals the shocked woman standing behind NME as the four fresh-faced teens who make up north London's Bombay Bicycle Club trundle onstage, clad in big grins and baggy T-shirts. Yet despite their relative youth, they're practically elder statesmen of the London indie scene. They opened V Festival in 2006, sending crowds and critics swooning over their noir-ish guitar pop. Now, three years later, they're ready for far bigger things than merely opening massive summer festivals – not least because last year they actually finished school and finally began recording their debut album, 'I Had The Blues But I Shook Them Loose', which is due out this July.

Shooting straight into the karate chop-pop of 'Everang/Morning', which melds the frenetic, harmonious punk of the Buzzcocks with the doomy ardour of Interpol, what strikes you first is not their undeniably magic way with a melody, but frontman Jack Steadman's vocals; a deep, velvety baritone which oddly oozes out of the body of a *Skins* character. His unfaltering bellow continues to charm on 'Magnet', languidly layering over orchestral indie that flits between heartwarming good times and soul-shuddering intensity. Sure, 'Dust On The Ground' might be more New York 2002 than Northwest London 2009, but that's probably for the best. The sound of posh vegan children-of-*The-Guardian* doesn't appeal half as much as the commanding new wave-y soundtrack to Jack's frenetic, juddering dance moves.

Though the band have impressed tonight, the excitable all-ages audience have done even better, proving wrong those who insist that London gig-goers just aren't as enthusiastic as punters found in front rows across the rest of the UK. These guys are so eager that they're even singing along to the guitar riffs on 'Ghost' and 'Open House' as well as having a bash at the drums on encore 'The Hill'. The future's safe – not just in the hands of Bombay Bicycle Club, but in the outstretched arms of their fans. *Leonie Cooper*

Freak scene

PEACHES

ROYAL FESTIVAL HALL, LONDON
FRIDAY, APRIL 10

She might be as barmy as ever, but there's a new-found dance edge to her mischief

"I hope you're having fun," intones the pink chiffon ostrich in the glittery gimp mask. "Because we're going to kill you. Murder you slowly."

Not an extract from *NME's* dream journal, but the former Merrill Nisker's opening words to London's art-and-music festival, Ether. It's a weird crowd, mixing counter-culture casualties and curious civvies. A blue-haired girl wearing a teapot for a hat, a man in nude body-tights and carnival mask... it's all so divine. Behind us, a Sloane girl asks her boyfriend, "So who is Peaches? Is she like Beth Ditto?" Well, all is about to be answered.

Arriving through the crowd, the masked minx kicks off with new track 'Show Stopper'. It's immediately apparent that this perv-pop pony has more tricks than you might expect. There's a satisfyingly harder, technoid feel: the influence of SMD, Digitalism and Soulwax, her collaborators on forthcoming fourth album 'I Feel Cream' is clear. Stripping down to a black-and-gold jumpsuit (first of approximately 58 costume changes) for the dark and dirty 'Mud', she poses coquettishly on top of the speaker stacks as if they were a grand piano, rolling around in the relentless synths.

Sweat, smut and spectacle in equal measure. If the new, more transcendent emotions of the tense, Eurythmics-y 'I Don't Wanna Lose You' and the euphoric, Donna Summer-meets-Chemical Brothers title track, which finds her

flying around on wires like a gold-draped seraph, have us momentarily worried that Peaches is - gulp - maturing, the rampant, furiously driving 'More' and the playful, Prince-ish 'Trick Or Treat' with its line "there's nothing wrong with a little bit of uh-uh" put our minds to rest. "I'm so excited about tonight," she gushes. "Did you know my parents are here?" The Royal Box is lit up, and Mr and Mrs Nisker wave cheerily to a suddenly mortified crowd. As their fashion-haired, 40-year-old daughter cavorts onstage with illuminated pants, though, it's sweet that they're proud. And they should be.

Rather than just leech to the converted or fall back on crazy costumes and two-dimensional art-freakery (although there is a bit of painful post show 'theatre', as our girl is 'kidnapped' offstage by drag queen DJ Jodie Harsh), Peaches has proved that she's still got some teaches left for us: nine years on from her debut 'Hot Rod', 'Set It Off' and 'Fuck The Pain Away' all get an airing, but it's strident new robo-glam single 'Talk To Me' that excites most, eerie lampshade-headed dancers strutting around as Peaches belts like Joan Jett on heat. Almost inevitably, as we leave, we hear a man in high heels utter the word 'fabulous'. He's not wrong, you know. **Emily Mackay**



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NEW BAND TIPS...

65 FIND AN ACE STUDIO

NME says: You don't need to spend megabucks, but you do need to do your homework



Ready to record? Get in the studio and lay down that masterpiece, then. Steve Kent, from London's legendary Tin Pan Alley Studio - who've recorded everybody from The Beatles and the Stones to Hot Chip and Klaxons - offers tips on finding the right one.

WHAT MAKES A GOOD STUDIO?

"A good vibe is more important than the equipment. If the band feel comfortable in a studio, they're likely to get better results. It's an intangible thing, so wherever you're going to record, visit it first."

SO YOU DON'T NECESSARILY NEED TO SPEND A FORTUNE?

"A studio doesn't have to be top-range to be good - people with reasonable equipment who know what they're doing can get thoroughly decent results. Having said that, don't expect a £10-per-hour studio to sound like Abbey Road. Find people who know what they're doing. Hear what they've done before: any studio will be happy to play you stuff they've recorded, so use that as a guide."

SHOULD THE IN-HOUSE TEAM PROVIDE ALL THE DIRECTION?

"You have to put your trust in them to a degree, but don't be afraid to say something if you're not happy. You should always let the engineer know if you don't like something - or if you do."

WHAT CAN A BAND DO TO PREPARE PRIOR TO THE SESSION?

"Rehearsal is cheap. Know what you want to do and how you want it to sound. Try to finish your arrangements before you get in the studio - I always pays to have a gameplan."



WHAT NOW?

"Look for studios who've recorded things you like, visit to get a feel for the place. Don't be afraid to ask questions - before and on the day."

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I WANT TO SOUND LIKE... ANIMAL COLLECTIVE



Jason Driscoll, 19, Leighton Buzzard:
"Animal Collective use samples, but it's hard to tell what's a sample and what's live. How do I work it out?"

THE SOUND

We could be here all day describing the nuances in Animal Collective's sound, but in (very) broad'n'brutal strokes, the instrument-switching combo from Baltimore combine folkish-rock with 57 varieties of dance music – oh, and throw in some psychedelic ambience and bird sounds for good measure.

THE GEAR

Assuming you have instruments (and a sampler, such as a Korg KP3) and delay/reverb pedals, next you'll need a couple of guitar amps, ideally one with spring reverb such as a '63 Fender Tube Reverb unit, a bass amp (Animal Collective used an Ampeg Portaflex) and, if you can get one, a PA such as a Yamaha Stagepas. Add to that some mics, a DI (direct input) box, heaps of recording equipment (preferably a mix of computer-based software and portable hard disk ones such as the Tascam DP-004) and you're ready to go.

IN THE STUDIO

Produced by the band and Ben H Allen (Gnarls Barkley), 'Merrweather Post Pavilion' is a great example of re-amping. The basic principles are: record an instrument, unaffected by any amp or gizmo, directly to your computer or recorder (using the DI box). This is known as a 'dry' signal. Then play this dry part through an amp/PA and any effects

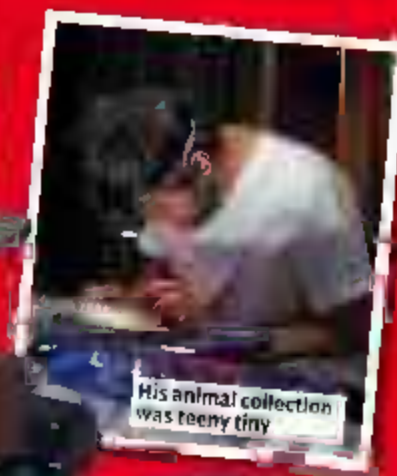
you want and record that with mics placed around the room. Try and treat any samples in a similar fashion.

THE TECHNIQUE

To avoid the problem of mixing lots of tracks, Allen did a lot of mixing 'in the box' (within the digital domain of his computer). Effecting and balancing tracks as he went meant that during the final mix he could focus on creative decisions – which instruments and parts should take precedence – rather than tweaking every little thing.

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NEXT WEEK: Doves

Words by John Callaghan from...
Guitar & Bass Magazine, May 2009 issue out now

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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD *Edited by Ash Dosanjh*

700 GIGS
ACROSS
THE UK &
IRELAND

PICK OF THE WEEK...



PICK OF THE WEEK

CAMDEN CRAWL

WHERE: VARIOUS NW1 VENUES (FRI, SAT)

It's that time of year again when the population of one north London borough quadruples in size and its pavements become a litter tray for discarded kebabs, beer cans and vomit. Encompassing 40 of Camden's venues and 150 bands, including the likes of Echo & The Bunnymen (pictured), The Joy Formidable and Selfish Cunt, this year's two-day Crawl looks set to be a corker.

WWW.NME.COM/festivals

RADAR STARS

HEALTH

WHERE: MANCHESTER DEAF INSTITUTE (WED)

Fighting fit with latest single 'Die Slow', this is your last chance to catch LA's premier macabre noiseniks before they quit the UK... well, at least until May's ATP in Minehead that is.

WWW.NME.COM/artists/health



GETTY IMAGES/PAUL ALTY



PICK OF CLUB NME

EXAMPLE

WHERE: HITCHIN REMIX (THURS)

Dysfunctional electro-pop sensation Example heads out to Hitchin to bruck some eardrums good and proper before embarking on tour with fellow eccentric Calvin Harris. Support comes from Out Of The Trees and Gun Crime.

WWW.NME.COM/artists/example



EVERYONE'S TALKING ABOUT

THE BIG PINK

WHERE: BRISTOL O2 ACADEMY 2 (WED), LONDON ICA (THURS), LONDON CAMDEN CRAWL (FRI, SAT)

Responsible for one of the singles of the year by far, industrial noise tinged shoegaze number 'Velvet', Robbie Furze and Milo Cordell round off their UK dates at this week's Camden Crawl, before heading off to Europe.

WWW.NME.COM/artists/the-big-pink

DON'T MISS

YEAH YEAH YEAHS

WHERE: MANCHESTER DEAF INSTITUTE (WED), LONDON CAMDEN CRAWL (FRI), LONDON O2 ACADEMY (SAT, SUN)

Having put aside their differences, swapped their guitars for synth madness and dabbled in some eccentric jacket-wear (it'll be a wardrobe staple come summer), Karen O, Nick Zinner and Brian Chase are finally back from the wilderness of, er, LA and NYC. Coming up trumps with their dancetastic third studio album 'It's Blitz!', get set for heads to roll.

WWW.NME.COM/artists/y-y-y



NOW TURN OVER FOR THE REST OF THE WEEK'S GIGS

WEDNESDAY

APRIL 22

NME Reviews Editor Hamish MacBain and Toast Press PR Ash Collins join Iain Baker for this week's Forum from 4pm

NME
RADIO

Headhunter 01225 404445
The Best Poets Auntie Annie's 028 9050 1660
The Cherry Spring & Airbrake 028 9032 5968
Innerparty System Speakeasy 028 9027 3106
M&A Rice Empire 028 9024 9276
Pink Odyssey 028 9073 9074
Tyla Menapene 028 9023 5676

The Walkers 02 Academy 0870 771 2000
Cancer Bats Engine Room 01273 728 999
Deathstars Concordia 2 01273 673311
Grampall Jookaboo Freebutt 01273 603974

The Big Pink 02 Academy 2 0870 771 2000
Rendezvous With Who/Black Capitans Louisiana 0117 926 5976
And You Will Know Us By The Trail Of Dead Thelma 0117 929 3301

Baddies Portland Arms 01223 357268
Levellers Corn Exchange 01223 357851
Fey Vance/Iain Archer Club Ilor Bach 029 2023 2199
The Vals/The Dons Stars Barfly 029 2066 7658

Freddie White The Pavilion 0035321 427 6228
Down With Temptation The Victoria Inn 01332 74 00 91
Adrian Crowley Sugar Club 003531 678 7188
Supersuckers Whelan's 003531 475 9372

Casiotone For The Painfully Alone Sneaky Pete's 0131 225 1757
The Colors The Ark 0131 228 9393
Escape The Fate Studio 24 0131 558 3758
Ruairi Joseph Cabaret Voltaire 01231 220 6176

Ben Montague/Joe Bonamassa Sage Arena 0870 703 4555
Leah Bell Lancastrian Suite 0191 461 1209
Catch 22 Ivory Black 0141 221 7871
Doves/Malakai Barrowlands 0141 552 4601

Gary Moore 02 Academy 0870 771 2000
Grey Dalmians 13th Hole Cafe 0141 563 1638
Heavenly Basement/Wired Desire/The Black Lights Calthouse 0141 248 6606

Rolo Tomassi Stereo 0141 536 5018
Royal Panties Addiction Nice'n'Sleazy 0141 333 9637
Tombstone Road Pivo Pivo 0141 564 8100
The Void Cassette 0141 353 0953
65daysofstatic/Amusement Parks On Fire King Tut's Wah Wah Hut 0141 221 5279

Earth/Stebmo Brudenell Social Club 0113 243 5866
Zarif Cocoon Room 3 0113 2441573
Men And Gods/Pete Walker 93 Feet 0117 747 6095
The Panks/Teamonn Moi 0117 747 4412

The Ray Summers Arts Club 020 7460 4499
The Rileys Barfly 0870 907 0999
Rosy T Club 020 7370 1434
Roxy Rawson e 020 7432 7318
Vessels/The FM Flash/Eat Lights Become Lights Bulb 020 739 6191

Wintermute 29 Club 020 7631 831
Years Of Rice And Salt/Phallus In Wonderland/Octave Moutet Bolt & Gain 020 7485 5358
The Bishops Roadhouse 0161 1789
Camera Obscura Club Academy 0161 832 1111

Distance Reverb Lounge 0161 834 1392
Health/BLK JKS/Bauje Or Freakout/Young British Artists De3 0161 330 4019
Isling 44 Night And Day Cafe 0161 236 1822
Yeah Yeah Yeahs Academy 0161 832 1111

Cape Fear/Pables Last Stand Cluny 0191 230 4474
Patel Jackson Egypt Cottage 0191 232 0218
The Specials 02 Academy 0870 771 2000
Alaska Pipeline The Queen Charlotte 01603 631144
Games UEA 01603 505401

Colin Staples Band Running Horse 0115 978 7398
M-Dubz Rock City 0115 941 2544
Flightstar 02 Academy 2 0870 771 2000
1990s Bullington Arms 01865 244516
The Rakes Wedgewood Rooms 023 9286 3911

Jamiferover/Kyte/Capulet Electric Free Time Machine The Mad Ferret 01772 257180
Evile Corporation 0114 276 0262
Focus Boardwalk 0114 279 9090
Senses Fall 02 Academy 2 0870 771 2000
The City Cuffs Joiners 023 8022 5642

Lost Without Cause Horn 01727 853143
The After State High Rocks 020 515592
Beyond The Grave Snooty Fox 01924 374455
Essex Little Civic 01902 552121

THURSDAY

APRIL 23

Be sure to tune into NME Radio at 4pm as The Maccabees enter the studio for an exclusive session and interview

NME
RADIO

The Vork/Let's Tea Party Lego Castles 01225 404445
Cancer Bats 028 9032 5968
Pink Odyssey 028 9073 9074
Rob McCullough Band Empire 028 9024 9276
Rolo Tomassi Aunty Annie's 028 9050 1660

Basement Jaxx 02 Academy 0870 771 2000
The He-Shes 02 Academy 3 0870 771 2000
The Boy Least Likely To/The School Audio 01273 624343
The Detachments Po Na Na 01273 325955
Spear Of Destiny Concordia 2 01273 673311

Wild Turkey Freebutt 01273 603974
Bristle Basketball Start The Bus 0117 930 4370
Earth Croft 0117 987 4144
Essex Thelma 0117 929 3301
The Goodness Uniswana 0117 926 5976

Taranis Portland Arms 01223 357268
In Me Barfly 029 2066 7658
The Long Knives/The Stage Numbers Buffalo Bar 02920 310312
Josh Sander The West 01206 562 453
Jedavino Cyprus Avenue 0035321 427 6165

Sidde/Bardock Warwick Tavern 01332 332677
Mundy Whelan's 003531 475 9372
The People Crawdaddy 003531 478 0225
Rob Smith Whelan's (Upstairs) 003531 475 9372
Doves/Malakai Picture House 0844 847 1740

Popup Cabaret Voltaire 0131 220 6176
Levellers Leas Cliff Hall 02382 253192
Adrian Crowley Roisin Dubh 0035391 586540
The Crayon Fields The Understudies

The Twisted Wheel 0141 221 4851
National/Diamond Sea Oran Mor 0141 552 9224
Nightmare Of You/Lukebox The Ghost King Tut's Wah Wah Hut 0141 221 5279
On All Frequencies/Lad Lazarus Penguins Kill Polar Bears

The Poison Sisters Stereo 0141 536 5018
Ruairi Joseph Nice n'Sleazy 0141 333 9637
The Strike Nine/Leans ABC 0141 204 5151
Chris Dufford Trades Club 01422 845265

Phantom Sound/Dirty Tricks The Function Rooms 01442 264300
Black Mercedes Marquee Club 01992 414242
The Remnant Kings Hootananny 01463 233651
The Kooks Assembly Rooms 01926 313774
Broken Family Band Brudenell Social Club 0113 243 5866

Catch 22/RS Conspiracy Godpils 0113 244 3446
Middleman Frerisham 0113 245 8817
Young No More Musican 0116 251 0080
Before Autumn Falls 02 Academy 2 0870 771 2000
Beatrice Antolini Slaughtered Lamb 020 8682 4080

Big Dadd Kane Jazz Cafe 020 7916 6060
The Big Pink ICA 020 7930 3647
Camera Obscura 02 Shepherds Bush Empire 0870 771 2000
Cars On Fire/Ja Sult Animal Victoria 020 770 0700
David James Herbert/Josh Friend Bull & Gate 020 7485 5358

Rhythm Factory 020 7247 9386
Evile Underworld 020 7482 1932
Goldheart Assembly The Sea Sea Old Quaker's Head 020 7354 9993
Great Eskimo Hoax/Lesser Panda Buffalo 020 7359 6191
Grey Dalmians/Temperatures Bardens Boudoir 0770 845 6633

Hindley/Hank Hope & Anchor 020 7364 1312
Jeffrey Lewis/Don't Move Scala 020 7833 2022
Kasms Legion 020 7613 3012
Konzie Johns And The Sinnerstar Collective 12 Bar Club 020 7240 2622
The Machine Gunners/The Interpreters/The Winter Kicks

Dublin Castle 020 7495 1773
Merton Valencia 02 Academy 2 Islington 0870 771 2000
Phoenix Hoxton Square Bar & Kitchen 020 7613 0709
Planet Magnetic Mondo Water Rats 020 7837 4412
The Precursors/Twilight Robin The Urchins/Alex Lowe

Good Ship 020 7372 2544
Rev 78 The Fly 0870 907 0999
Rosie Oddie and The Odd Squad Roundhouse 020 7482 7318
Rotten Hill Gang St Moritz 021 7437 0525
Saxon 01170 344 1044
Sons Of Noel & Adrian The Wrentham 01737 1384

Speech Delella/Goodbye Stereo Arts Club 020 7440 4499
Sydney Johnson Bull Bar 020 7485 6040
T Mandrake Troubadour Club 020 7370 1434
Underground Heroes Borderline 020 7734 5547
The Virgins/Chew Lips Heaven 020 7930 2020

Camden 020 7485 5358
The Cinematics Ruby Lounge 01603 834 1392
Cometrefek Night And Day Cafe 0161 236 1822
Kaboom/Reform Academy 3 0161 832 1111
The Alakes Club Academy 0117 832 1111
65daysofstatic/Amusement Parks On Fire/Laymar

De Tinsitite 0161 330 4019
The Author Roadmender Centre 01604 604222
Duke Special Waterfront 01603 632717
Goldhawks Bodega Social Club 0115 950 5078
Brakes Bullington Arms 01865 244516
Grammatics/Spokes The Mad Ferret 01772 257180
Golden Silvers/Exoskys/Taka Pow Plug 0114 276 7093 x14
Mick Harper Boardwalk 0114 279 9090
The Specials 02 Academy 0870 771 2000
Quian Brothers Orange Rooms 02380 232333
Guitar Guitar Joiners 023 8022 5642
Candyfist/Zolberg The Furnace 01793 534238
All The Mouth Parts The Forum 05712 777201
Adrenaline Snooty Fox 01924 374455
Gary Watson Wulfin Hall 01902 552121
Joe Bonamassa Civic Hall 01902 552121
The Ladders Little Civic 01902 552121
Kinch Fibbers 01904 651250

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01273 726858

LEICESTER
Spear Of Destiny
Musical 0116 251 0080
LIMERICK
RSAG Dollars Warehouse
0035361 314483
LIMERIC
Brakes 02 Academy 0870 771 2000
MC Cars/Fairfax/Smudge
Barfly Theatre 0151 07 6171
Yashin/The Assassination Of
Barfly Loft 0151 707 6371
LIMERIC
Adam Bloom
Good Ship 020 7372 2544
Adam Wedd + The Independents
Johnny Flynn 020 7609 7162
Alex Roots Cherry Jam 020 7727 9950
Chris Dufford
Halfmoon 020 8780 9383
Clock Opera/Magic & Fuzz/Django
Django L. 020 7372 7123
Connan Mockasin/Meme Love
The Underworld 020 7482 1932
Death Cigarettes
Legion 020 7613 3012
The Derek Trucks Band 02 Shepherds
Bush Empire 0870 771 2000
Devil Sold His Soul
Underworld 020 7482 1932
Dogs 100 Club 020 7636 0933
Ell 'Paperboy' Reed
ULU 020 7664 2000
Emil Frits/Cate Le Bon
Slaughtered Lamb 020 8682 4080
Goldheart Assembly/Stanley
Windmill 020 8671 0200
Greenstone/The Hard Fox/The
Raglan Dublin Castle 020 7485 1773
In Me Borderline 020 7734 5547
Jonnygothelone
12 Bar Club 020 7240 2622
The Living End/Middle Class Rut
KOKO 020 7388 3222
Lucky 8 Comedy 020 7839 7261

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THE TREES + GUN
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KEY

14 = 14 AND ABOVE 16 = 16 AND ABOVE
A = ALL AGES
U = UNDER 14S WITH AN ADULT
U = UNDER 14S WITH AN ADULT
S = STATED ALL GIGS ARE FREE

FRIDAY

APRIL 24

WARRINGTON

Vessels Canteen Media & Arts Centre
01229 822113

SEVEN DAVEN

Seven Daven/Staffer
Esquires 01234 340120

LEICESTER

The Continuous Battle Of Order
Spring & Airbrake 028 9032 9968
WJ Byrnie Empire 028 9024 9276

LEICESTER

The Legatias
Actress & Bishop 0121 236 7426
MOFX 02 Academy 0870 771 2000

LEICESTER

Devil Said His Soul
Freebuck 01273 603974

Dol & The Kicks
Concorde 2 01273 673311

We Made God
Engine Room 01273 728 999

LEICESTER

Bratt Denen
Loughana 0117 926 5978

Little Fish/Subclass
The Cooler 0117 945 0999

ICM Music Box
Holly & Emma Mc
Fritz Pub Stage 01223 357851

LEICESTER

Blague Club For Bach 029 2023 2199

The Howells Band
Fitz 0117 945 0999

LEICESTER

Abrasive Wheels
The Victoria Inn 01332 74 00 91

LEICESTER

Austin Carter
The Party Kitchen 00 3531 6770945

LEICESTER

Cancer Bats
Academy 2 00 3531 877 9999

Flame Academy 00 3531 877 9999

LEICESTER

John Spillane
Vicar St 00 3531 889 4900

Mundy Whelan's 00 3531 475 9372

Psychotic Reaction
Crawdaddy 00 3531 478 0225

The Rakes Button Factory
00 3531 670 9202

The Saw Doctors Olympia
00 3531 679 3323

LEICESTER

The Maccabees/Wildly Flies
Winter Gardens 01323 415501

LEICESTER

Broken Family Band Cabaret Voltaire
0131 220 6176

Errors Bongo Club 0131 558 7604

LEICESTER

Buck 65 Roseau Dubh
00 35391 586540

LEICESTER

Ben Taylor ABC 0870 903 3444

Cal Me Ishmael Cosmopol
0141 221 9130

Co-Elect Stereo 0141 576 5018

David Macdonald Nice/Sleazy
0141 333 9637

Jack Butler King Tut's Wah Wah Hut
0141 221 5279

The Sears ABC 0141 204 5151

Simon Patches Arts School
Tom Brosseau Captain's Rest
0141 331 2722

Washington Irving 13th Note Cafe
0141 553 1638

LEICESTER

Duke Special Gulichal Arts Centre
01452 503050

LEICESTER

Aviator Marquee Club 01992 414242

LEICESTER

Evel Avenue Club 85 01462 432767

LEICESTER

Mick Harper Bar 1.22 01484 538144

LEICESTER

Jm Bob Yorkshire House
01524 64679

LEICESTER

Camera Obscura
Assembly Rooms 01533 31774

LEICESTER

The Cloemetics
Cockpit Room 3 0117 244707

Doves 02 Academy 0870 771 2000

D'Nile Cockpit 0 11 241 3446

Hornet Dr 0117 241 3446

Faversham 0113 2 74 0617

Joniferover/Kyle/Kimberly
Brudenell Social Club 0113 43 5866

65daysofstatic
Musical 0116 251 0800

Rolo Tomassi (Blaze Boppers)
00 35361 314483

Gary Human
02 Academy 0870 771 2000

The New Haze
Barfly Loft @ Moxie 0117 7 6171

Asia Forum 020 7 344 0044

Auger Bane Peel 0117 8546 3516

Calsson Bar Rumba 020 7287 2715

Club NME
CHELMSFORD
SOLPAH + REONIE
01243 336811

DONCASTER
SAN ISAC
01302 348 3222

The Crayon F. elds/Le Man Avec Les
Lunettes Bull 0 Ba 020 7359 6191

Dr Feelgood 100 Club 020 7636 0933

The Dylones Lumin 020 7372 7123

Earth Borderline 020 7734 5547

Camden Crawl feat. Echo & The
Bunnymen/id ewild/Yeah Yeah
Yeahs/The Joy Formidable/The Big
Pink/The Computers/Rikky Dukes/
Hoddy/The Von Bondies/W re/The
Author/Le Man Avec Les Lunettes/Selfish
Cunt Various venues 0871 230 1094

Fulang Chang And I
Tove Tavern 0207 636 9737

FC 20 229 Club 020 7631 6310

Gr/The Medicine Show/Black
Merdes Hope & Anchor 020 7354 1312

Golden Silvers CA 020 7930 3647

Gomez 02 Shepherds Bush Empire
0870 771 2000

seminalte
Fiddlers Elbow 02074853269

Jack And The Rippers
12 Bar Club 020 7240 2622

Ludwig Amadeus/Archeo Price
Good Ship 020 7372 2544

Luke Anis/Strangely Famous
Constellation 020 7387 4805

My Tiger My Timing
Cargo 0207 749 7840

Nel 0117 241 3446

Holton's Opulent Oog
Patch Willams
Troubadour Club 020 7370 1434

The Robocop Krass/Copy Haho
Windmill 020 8671 0900

Sick On The Bus

The Gaff 020 7609 3063

Sevenspinner/TK & KMS

The Clare Ballroom 0871 663 2500

Ultravox Apollo 0870 606 3400

Warning! Heat Ray!

Bull & Gate 020 7485 5358

Wet Paint/Kalko

The Fly 0870 907 0999

City Reign
Night And Day Cafe 0161 236 1822

Cyril Snear
Ruby Lounge 0161 434 1392

Focus Ac 0161 832 1111

Girls Aloud
Evening 0161 950 5000

Good Shoes/Video Nasties/Apples
Deal Inst 0161 4019

Whitney 0161 634 6180

1990's Roadhouse 0161 228 1789

Shadows Chast 0161 228 1789

Academy 0161 228 1789

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SATURDAY

APRIL 25

Errors The Tunnels 01224 211121

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SUNDAY

APRIL 26

Floors And Walls/Mike Davies/
Newbridge 01225 404445

The Ben Poole Band
Esquires 01234 341200

Amazing Baby
Speakeasy 028 9027 3104

MOFX Spring & Airbrake
028 9032 5968

Saxon Mandala Hall 028 9024 5133

Squidpusher
Stiff Kitchen 028 90238700

The Saw Doctors 01666 5023

Isystrangers
Barfly Dragon Bar 0844 8472424

The Specia 0870 771 2000

Toy Hearts Roadhouse 0121 624 2920

The Bishops 01273 603974

Calvin Harris
Concorde 2 01223 673311

Eugene Robinson
The Albert 01273 730499

Johanna Harrison
Latest Music Bar 01273 687 171

Madeline Poyroux
Dome 01273 709709

Artisan Quarter/Marshalsea/
Widestown 0117 926 5978

Duke Special 0117 929 3301

Gomez 0870 771 2000

Katya Gorrie
Tobacco Factory 0117 902 0344

Mafkit Singh
Colston Hall 0117 922 3683

Jennifer Crook 01223 508 503

Jeffrey Levi 01223 508 503

Move Chiv Bar 029 2023 2199

La Man Aves Les Lunettes
Buffalo Bar 02920 310312

Sam Isaac 029 2066 7658

Buck 65 029 2066 7658

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John Alexander
02 Academy 0870 771 2000

Kashmir Red 0141 564 8100

Madeline Pritchard
Nice'n'Sleazy 0141 333 9637

The Von Bondies/Goldhawk
King Tut's Wah Wah Hut 0141 221 5279

General Fiasco 01483 440022

Spiked/High Resort/Understated
Marquee 01483 440022

Anti-Nowhere League/UK Subs/
The Members/999/The Lurkers

Assembly 01926 313774

Basement 0870 771 2000

Bridge And Tunnel/Above Them
Budapest 0113 243 5866

Evile/Warpath/Mutant
Rus 01274 735549

The Faraways 0113 244 3446

John Reinhoorn/Woile Williamson
Running Horse 0115 978 7398

Levellers 0115 941 2544

Reini Mayer 0115 947 5650

Spear Of Destiny
02 Academy 0870 771 2000

Art Brut 01202 745944

The Blockheads
Boardwalk 0114 279 9090

The Comsat Angels
02 Academy 0870 771 2000

The Cuddeys
New Barack Tavern 0114 234 9148

That Fucking Yank
Harley 0114 275 2288

Magolanci 02380 232333

Shadows Chasing Ghosts/Finey
Tuned Assassins/Gloconda Smile/

The Conflict Within
Joiners 023 8022 5612

We Made Bed 02919 253 508

Foy Vance 02392 26249

Adrenaline Little Civic 01902 552121

Mike Fibbers 01904 651 250

Amazing Baby
Speakeasy
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Loia Pops Ruby Lounge 0161 834 1392

Alto Elite
02 Academy 0870 771 2000

Archie Brown & The Young Bucks
Egypt Cottage 0191 232 021

Dog In The Box 0191 222 3111

McFly/David Archuleta 0191 261 3606

Off The Wall 0191 265 2550

Paul Uddell 0191 2140417

The Rakes 0191 230 4474

Sons Of Noel And Adrian/Richard
Dawson 0191 232 6536

Fightstar 01603 632717

Gary Moore 01603 505401

Russell 01603 631144

Broken Family Band 0115 958 8484

The Cinematics 0115 950 5078

John Reinhoorn/Woile Williamson
Running Horse 0115 978 7398

Levellers 0115 941 2544

Reini Mayer 0115 947 5650

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MONDAY

APRIL 27

Friendly Fires,
Academy, Manchester



Sudopero 01224 211121

The Fray 02 9032 3900

Alto Elite
02 Academy 0870 771 2000

Flapper & Firkin 0121 236 2421

Fightstar 02 Academy 0870 771 2000

Au Freebutt 01273 603974

Essex Komedia 01223 647100

Nightmare Of You
Engine 01273 728 999

Vessels 01273 730499

Alex Edworthy/Charlie Ansell
Loisana 0117 926 5978

Asya/They Are Cowards/
Vena Cava 0117 987 4144

Whisperparty 02 Academy 0870 771 2000

Jeffrey Lewis 0117 929 3301

Small 0117 942 7319

Bridge And Tunnel/The Cost Of
Living 01223 357268

Skippy Moity
The 07738 983947

Sons Of Noel & Adrian
Buffalo Bar 02920 310312

1990s/Race Horses
Barfly 029 2066 7658

Buck 65 029 2066 7658

Debasement
Whelan's 00 3531 475 9372

Garret Baker 00 3531 475 9372

Richard Swift 00 3531 478 0225

Saxon 00 3531 877 9999

Horace Andy 01392 667080

Solace/Doomwiser/Criffer
Cinema 01392 495370

Alasform 0141 248 6606

The Days/Be A Familiar King Tut's
Whelan's 0141 221 5279

The Flatliners/The Hacks
Loisana 0141 553 1638

Joe Bonamassa
02 Academy 0870 771 2000

Azriel/Martyr Defiled/Camorra
Joseph's 0113 203 1861

Flying Lotus/Sasitamp Killer
University 0113 244 4600

The Tales 0113 242 7353

Chris De Burgh 0151 209 3289

Blitz & The Sheets
93 Feet East 020 7247 6095

Bob Dylan 020 701 4444

Casitone For The Painfully Alone
Luminaire 020 7372 7123

Chris Wood 020 7485 5358

The Fancub/Grand Central/China
Red 020 7485 1773

Fur/Jack Butler/Larsen B
Bill & G 020 7485 5358

Gandogs 020 7482 1932

Hamish Stuart 606 CL 07352 5953

Joanna Molina 020 7930 3647

Karen Grace/Trousseaux
H 020 7354 1312

Kid Carpet/Post War Years/
The Wizard And The Frog

Djos De Bruja 020 7739 5095

Sailorette/Jack O'Brien/Loyalty
Point/Daniel Davies/The Navigators

Old Queen's Head 020 7354 9993

The Seal Club 020 7837 4412

Selfish Court/Romance
Enterprise 020 7485 2659

Sherika Sherard
Jazz Cafe 020 7916 6060

Shant Age 0870 907 0999

Trailer Trash 020 7636 4992

We Made God
Barfly 0870 907 0999

Ingrid Michaelson
Bush Hall 020 8222 6955

Amazing Baby
Deal Institute 0161 330 4019

Art Brut 0161 832 1111

Elvis Costello/The Brodsky Quartet
Bridgegate Hall 0161 907 9000

Friendly Fires/Hockey/Bay Crisis
Academy 0161 832 1111

The Nightingales
Mid Day Cafe 0161 236 1822

Outbreak
Jilly's Rockworld 0161 236 9971

Russell Watson 0161 876 2000

The Von Bondies
Rufy Lounge 0161 834 1392

WCASTL
Doves 02 Academy 0870 771 2000

JonNeville 0191 230 4474

N-Dubz 01603 505401

Volanda Brown
Arts Centre 01603 660352

Evile 0115 941 2544

Cancer Bats
02 Academy 0870 771 2000

Gomez 02 Academy 0870 771 2000

Hamilton Loomis 01865 244516

Ultravox 01752 229922

The Operators/Hardly Heroes/The
Edible Stems/Villiers Terrace

The King Blues
University 0114 222 8777

Lucy & The Caterpillars/Benjamin
David & The Goliaths/Katie Malco

Old Fire Station 01142 79901

The Bishops/Daniel Ash
Joiners 023 8022 5612

Joker Unit

TUESDAY

APRIL 28

Girls Aloud Odyssey 028 9073 9074

Strait Lanes/Ves Cadets until

Annie's 028 9050 1660

Art Brut 02 Academy 0870 771 2000

A Camp Glee Club 0870 241 5093

Blues Basement

Roadhouse 0121 624 2920

Canterbury Rainbow 0121 772 8174

Ben Griffith The Albert 01273 790499

Jeni Fenever Freeburt 01273 603974

Memheim Engine Room

01273 728 999

The Café Kids/Prospect Drive/Fly

Milk Louisa 0117 926 5978

Gary Moore

Colston Hall 0117 512 3683

Lee McCarty

The Coronation Tap 0117 973 9617

Rolo Tomassi/Grammatics/Pulled

Apert By Horses Croft 0117 987 4144

1990s 2 Academy 2 0870 771 2000

Crushing Death And Grief

Portland Arms 01223 357268

Lloyd Cole And The Commotions

Junction 2 01223 511511

Au/Fredrick Stanley Star

Buffalo Bar 02920 310312

Bob Dylan International Arena

029 2022 4468

Cancer Bats/The Night

Barfly 029 2066 7658

Levelers Town Hall 01242 227979

Tha Sand The Pavilion

00 35321 427 6228

Wildbirds & Peacedrums Crawdaddy

00 3531 478 0225

Alestorm Studio 24 0131 558 3758

Din Eidy The Ark 0131 228 9393

Gert Moritz Stage 0131 478 7810

Marlowe Whiteblues 0131 557 5114

Skinny Molly

Three Tuns 0191 487 0666

Swing Out Sister

Sage Arena 0870 703 4555

Celia Harris Organ Alor 0141 552 9224

Free Peace/The Shermans King Tut's

Wah Wah Tuk 0141 321 5279

Gillian Christie/Hello, He Lied/

Yrable O'Hara/Cullan

13th Noble Café 0141 553 1638

Savon 0170 910 3444

Shadows Chasing Ghosts/Up

For The Let Down Classic Grand

0141 221 4583

The Specials 02 Academy

0870 771 2000

Wildhouse/Cycle Of Zen Pivo Pivo

0141 564 8100

Carter Brown/Seven Story Down/

Rokhsan 01483 410002

Goldilocks/The New Town

Pioneers/The Rivalries

Marquee 0141 952 414742

Madina Lake Metropolitan University

0112 233 2600

Saving Time Cockpit Room 3

013 2441513

Spear Of Destiny 01274 7777

Paul And The Harper Woods Heroes

Meridian 0116 251 0110

The Days 02 Academy 2

0870 771 2000

Gomez 02 Academy 0870 771 2000

Alejandro Escovedo

Barbican Hall 020 7638 8891

Amazing Baby

Borde line 020 7734 5547

Basement Jaxx

Roundhouse 020 7482 7318

The Bishops/Eight Legs/The Flies

Barfly 0870 907 0999

Brakes 020 7267 1577

Colin Macdonald

12 Bar Club 020 7240 3522

Curved Air Jazz Cafe 020 7916 6060

Darren Hayman And The Secondary

Modern 100 Club 020 7636 0933

Duke Special 020 7833 2122

Easy Star All-Stars

1010 020 7386 3222

Edie Sedgwick

Windmill 020 8671 0700

It's/Draw Me Stories/The Varkonis

Hope & Anchor 020 7354 1312

Jamie Woot 511gheried Lamb

020 8682 4080

The Juan MacLean

Madame Jojo's 020 7734 2473

Mescal Circus/Complete Radio

Silence/NewCrops/Garage Comedy

020 7839 7211

Nightmare Of You/Reamonn Mondo

Water Rats 020 7837 4412

Sam Isaac Band Peel 020 8546 3516

The Shaz Raja Collective

93 Feet East 020 7247 6095

Smartbomb/Outbreak

Underworld 020 7482 1932

Theoretical Downfall/Roxville

Bull & Gate 020 7485 5358

Vinyl Chord/Hot Cool/Polka Party/

Cha-Cha Catch 020 7729 6097

The Yeah Yeahs

Troubadour Club 020 7320 1434

Young Fathers

The Fly 0870 907 0999

Alto ERte R 0161 228 1789

Chris De Burgh

0161 907 9000

Jon Allen/Charlotte Sorala

Academy 3 0161 832111

Mr Sportsman

Night And Day 0161 236 1822

Russell Watson Lowry 0161 876 2000

NOFX 02 Academy 0870 771 2000

Pink Micro Radio Arena

0870 707 8000

Arctic/Martyr/Doried

Bar 7 0115 970 4662

The Rakes

Rescue Rooms 0115 958 8484

Steve Pinnoch

Running Horse 0115 978 7398

Themselves/Digga Jefferson Price

Bodega Club 0115 950 5078

Four Dead In Ohio

02 Academy 2 0870 771 2000

International Jetsetters

02 Academy 3 0870 771 2000

Innerpartysystem Wedgewood

Rooms 023 86 3911

Kings Of The Debar/

Dirty Wee Middles

Doves 02 Academy 0870 771 2000

Heaven's Basement

Corporation 0114 276 0262

Rusant Joseph

Joiners 023 8022 5612

Hamilton Loomis

Cellars 023 826249

Sidelines/The Ramour/

The Van Cleef Horn 01727 853143

Friendly Fires

V1 01702 552121

The Nightingales/Ted Chippington/

Violent Violet 01902 552121

Darker Shades Of Gorgeous

Fibers 01904 651 250

Manks:
uniformly great



MANIC STREET PREACHERS

STARTS GLASGOW, BARROWLAND MAY 25

To mark the release of their ninth studio album 'Journal For Plague Lovers', featuring lyrics by the late Richey Edwards, the Welsh trio kick-start their UK tour north of the border.

WWW.NME.COM/artists/manic-street-preachers

PHOSPHORESCENT

ST. PETER'S, LONDON MAY 27

Following on from this year's ode to the works of Willie Nelson, 'To Willie', alt.folk hero Matthew Houck returns to these shores for a brief jaunt of the UK.

WWW.NME.COM/artists/phosphorescent

NOISETTES

ST. PETER'S, LONDON MAY 27

Named after the most questionable sweet in a tin of Quality Street, this London-based indie rock trio will be upsetting the rhythm in a venue near you.

WWW.NME.COM/artists/noisettes

ALASDAIR ROBERTS

ST. PETER'S, LONDON MAY 21

Moving on from his Appendix Out alias, Scottish folkster Roberts tours in support of the release of his exquisite new album 'Spoils', out on April 27.

WWW.NME.COM/artists/aldasair-roberts

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CUSTOMISED PLIMSOLES

Feet are ugly, hence why the global shoe industry is a kajillion-dollar industry. But shoes can also be ugly, so Kings Of Neon (see what they did there?) are giving power back to the people by allowing you to design a pair. If you want whatever design you like professionally inked on your plimsolls, correctly complete the crossword for a chance of winning. The winner will need to specify the size they want and supply a JPEG of their design.



£9.99

NME ONLINE STORE

Johnny Marr, Kele Okereke, Allison Mosshart, Kate Jackson, Dev Hynes, Billy Bragg... the list of musicians who weren't influenced by punk would be very short, and full of idiots. The above names and more all contribute to this book, which is a collection of stories all inspired by songs. It's brash, intimate, touching and messy – just as it should be.

Spring may have sprung, but parkas are for the whole year round. Put this on, zip it right up to your chin, clasp your hands behind your back, have a bit of a swagger... perfik.

£171



NOFX

They've written three of the Top Five Punk Rock Albums Ever In The World and have been killing it live for over 25 years – this access-all-areas double DVD set proves both statements are true. NOFX: Backstage Passport offers a hilarious look at what happens when an unprepared band tries to tour the world and, er, snort green drugs. Unmissable.



£10.25

THE NME CROSSWORD

WIN THE CUSTOMISED SHOES

CLUES ACROSS

- 1+20 Both types of sex taken in stride by PJ Harvey (1-5, 1-3-6-2)
- 7+270 Tabloid press at the double with Bat For Lashes (3-4)
- 10 Their deathly sound of a 'Midnight Boom' (5)
- 11 Gruff Rhys album available only in a CD version (9)
- 12 (See 22 down)
- 13 Under the spell of a Bruce Springsteen album (5)
- 14 'All of my life I've been a waitin'/Tonight there'll be no hesitatim', Buddy Holly And The Crickets (2-3)
- 16 Scrambled to 'Get Some Mixes Together' of an indie band? (3)
- 18 Beginning to have enough of man making 'Music For Films' (2)
- 20+21A Elvis Costello recording could yield hit if remixed (2-8)
- 23 (See 29 across)
- 24 Albums 'Good Bad Not' by Black Lips or 'Necessary

- ' by Debbie Harry (4)
- 25+34A 'We get together, oh we get together, but separate's always better when there's feelings involved', 2003 (3-2)
- 26 Mystery Jets guitarist going through the fire escape (4)
- 29+23A The Walkmen in another attempt (3-3)
- 30 Dizzee Rascal is wrongly armed (5)
- 31 US country rock band appearing at the Co-Op perhaps (4)
- 32 They're the last word in hardcore punk (4)
- 33 I ban organ arrangement on Stasslor number (4-5)
- 34 (See 25 across)

CLUES DOWN

- 2 (See 1 across)
- 3 I mess around with title of Missy 'Misdemeanor' Elliott album (4 1)
- 4 Album which Pearl Jam do once by mistake (2-4)
- 5 'Blame it on the rain,

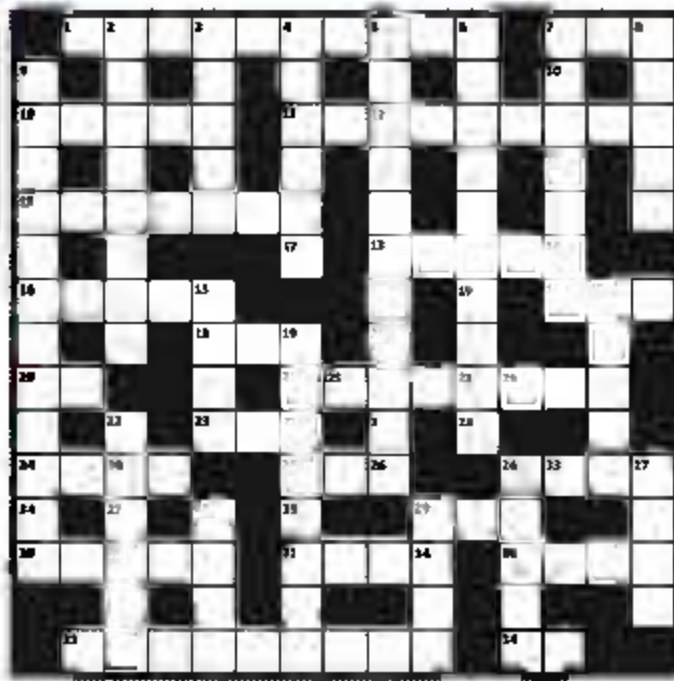
- but the boss is already there, it's just another 1986 (5-6)
- 6 Franz Ferdinand go crazy in soul orgy (2-3-5)
- 7 Yoko Ono ignored the danger of 'Walking On' (4-3)
- 8 (See 26 down)
- 9 Don't bother with all those verses and choruses in this Futureheads song (4-2-3-3)
- 15+19D A hype I forget about from Fucked Up (4-2-3-3)
- 17 Country singer Crystal had hit with 'Don't It Make My Brown Eyes Blue' (5)
- 19 (See 15 down)
- 22+12A 'I'm feeling rough, I'm feeling raw, I'm in the prime of my life', 2008 (4-2-7)
- 26+8D Regardless of preparation, The Fugees began to perform (5-2-3)
- 27 (See 7 across)
- 28 Nemo finding himself in comeback with The Prodigy (4)
- 29 'I'm cold and I am shamed lying naked on the floor', 1997 (4)



Compiled by Trevor Hungerford

MARCH 28 ANSWERS

- ACROSS
1 Grace/Whitlands, 9+10A+36A Three Imaginary Boys, 11+14D I Don't Love You, 12+15A Enola Gay, 16+27A No Doubt, 17 General Levy, 19 LON, 22+27A+30D Eat To The Beat, 23 Sway, 24 Muse, 26 Tacman, 31 Sad, 33 Rock The Casbah, 38 Scan
DOWN
1 Getting Better, 2+20 Airborne Took Event, 4 Alice Glass, 5 Tna, 6 Laila, 7 No Angel, 8+20D Say My Name, 13 One, 18 Riot Act, 21 NGMT, 25 Sex, 28 O'Hare, 29 Baby, 31+32D Shot Down, 34 Orb, 35 Key



Simply cut out the crossword and send it, along with your name and address, to: NME Crossword, 2009, to the following address: Crossword, NME, 4th Floor, 100 Southwark Street, London, SE1 1SU. If you win, you'll receive a customised pair of shoes.

NME TV

SKY CHANNEL 382

PICK OF THE WEEK



TOP 50 DUMBASS VIDEOS

Making a video must be the funnest part of being in a band. Well, it is if you're any of these guys. From Beastie Boys to the Foo Fighters via Tenacious D, The Darkness and Eagles Of Death Metal, this is a celebration of the goofy end of the spectrum.

Sunday, 1pm

PLUS...

WEDNESDAY TOP 50 ROCK LEGENDS

Ozzy and Nirvana feature in our countdown of the greats.

April 22, 11am

THURSDAY NME ARCHIVE

Dusting down all the classic QOTSA vids.

April 23, 9pm

FRIDAY TOP 30 ROCK PARTY ANTHEMS

Start the weekend early.

April 24, 11am

SATURDAY OASIS VS MUSE

A clash of the titans' Top 10 tracks.

April 25, 8am

SUNDAY MAXI MO PARK VS THE ENEMY

It's Newcastle Vs Coventry.

April 26, 8am

MONDAY TOP 50 BRITISH BANDS

The Smiths and The Cure feature, but who's on top?

April 27, 11am

TUESDAY QOTSA VS SLIPKNOT

A celebrity deathmatch turned up to 12.

April 28, 9pm

The NME Chart TV



1 LA ROUX
'IN FOR THE KILL'

2 GALLOWS
'THE VULTURE ACT II'

3 LILY ALLEN
'IT'S NOT FAIR'

4 THE ENEMY
'NO TIME FOR TEARS'

5 BAT FOR LASHES
'DANIEL'

6 LADYHAWKE
'BACK OF THE VAN'

7 THERAPY SPARKS
'SHE'S GOT ME DANCING'

8 BLOC PARTY
'SIGNS'

9 YEAH YEAH YEAHS
'ZERO'

10 WHITE LIES
'FAREWELL TO THE FAIRGROUND'

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FREESAT 727
or

NME.COM

PICK OF THE WEEK



THE MACCABEES

Brighton's noir-poppers recently won us over all over again with their comeback single 'No Kind Words'. So, naturally, we had to get them in to play an exclusive session and reveal all about their plans for 2009.

Thursday, 4pm

ALSO RECOMMENDED

NME FORUM

NME's loudmouth Reviews Editor Hamish MacBain joins firebrand music PR Ash Collins for a face-off over the week's singles.

Wednesday, 4pm

CAMDEN CRAWL

Tune in from 10am for your chance to win passes to this year's legendary north London shindig.

Wednesday, 10am

CHRIS MARTIN

Rocking out with your appendage out on a school night is allowed - nay encouraged - on Chris' show.

Wednesday-Friday, 7pm

GILL MILLS

Gill's got a comprehensive gig guide for the week ahead so tune in and plan your next seven days.

Sunday, 7pm

ON THE PLAYLIST...



DELPHIC

THE BIG PINK
Velvet

LEX METRIC
Head Straight

SEBASTIEN TELLIER
Kilometer

YEAH YEAH YEAHS
Soft Shock

APES & ANDROIDS
Nights Of The Week



POS

DETACHMENTS
The Flowers That Fell

ALEX METRIC
Head Straight

BAT FOR LASHES
Pearl's Dream



BLACK MOTH
SUPER RAINBOW

WHAT ROCK'N'ROLL HAS TAUGHT ME...

by **MARK GARDENER** (*Ride*)

The former shoegazing frontman on reforming and his mate joining Oasis

I WASN'T TOTALLY SURPRISED WHEN ANDY BELL JOINED OASIS. "Knowing what Andy had gone through with [late-'90s Creation also-rans] Hurricane #1, he was just fed up with being on the frontline; he was happy to just be in a band and play music and not put up with all the rest of it. So I was surprised when he decided to join Oasis, but it also made sense to me. We knew Noel and those guys from when we were recording [third Ride album] 'Carnival Of Light'. Alan McGee would bring Noel down to the studio all the time, so we got to know him before any Oasis stuff had been released, and Andy, more than any of us, was the one who loved Oasis. He's been in Oasis longer than he was in Ride now."

PLAYING IN A BAND IS THE BEST JOB IN THE WORLD. "Rock'n'roll made me realise that childhood dreams are achievable. I would've loved to have scored a goal at Wembley, but I wasn't any good at football so I gave up on that one! Then, after seeing bands like The Cult in the Oxford New Theatre, my dream was to headline with my own band there and I did that with Ride within two years. Everything else was a big and extra bonus. At the Reading Festival in 1992 we were the last band on before [headliners] Public Enemy and we played the Royal Albert Hall in London twice."

YOU NEED A LOT OF PATIENCE IN A BAND. "There's a lot of waiting around, but it's worth all of that for those moments you get when you're making a record and you get the feeling. I've never lost that - that's the drug and that's why I'm still doing it. Even when I'm producing other bands I still get that."

LEARN TO FORGET YOURSELF, BUT TRY TO REMEMBER YOUR BAGS AND PASSPORT. "When Ride were in rehearsals in Banbury I'd never have expected that within a year we'd be doing shows in Japan and an American tour and stuff all around Europe. I loved that. There's a world out there and I wanted to see it all."



YOU KNOW YOU'RE FAMOUS WHEN COMEDIANS PUT YOU IN THEIR SKETCHES. "I didn't feel like a celeb very often, but when Newman & Baddiel took me off on [cult early-'90s BBC2 comedy] *The Mary Whitehouse Experience* it was quite funny. Rob Newman was a big fan; he was coming to a lot of gigs at that time. Being in *NME* all the time worried me more, because I thought it wasn't sustainable. I always felt awkward about it and, because we weren't the most talkative band and we didn't really play the press game very well, in the end it backfired and we were portrayed as quite boring. I've still got some covers we were on tucked away somewhere, though."

DON'T GO ON PAST YOUR SELL-BY DATE. "We could've gone on and on, but it just didn't feel right any more. People could see the cracks and the divide and it's stupid to think people will swallow that. All the way through Ride there were incredible highs and lows, but the real low-point for me was making [fourth and final album]

"I'D HATE PEOPLE TO COME TO A RIDE SHOW NOW AND FEEL INDIFFERENT ABOUT IT"

'Tarantula' in 1995 and getting the feeling that the chemistry had gone and there was no way of getting it back. It was not a nice environment to be around; it was four individuals who were no longer united in any way. I still couldn't tell you the tracklisting for 'Tarantula', it's just something I was involved in and then I put it out of my life. To me, that record just signified the end of something that was really amazing."

IF I HAD MY TIME AGAIN I WOULDN'T CHANGE A THING. "I feel like I've missed out on a lot of normality, just life and day-to-day stuff by being in a band, but when you catch up on all that you realise it can all be a bit mundane anyway. That's why you wanted to be in a band in the first place, to escape mundanity and boredom."

I FEEL VINDICATED WHEN PEOPLE CITE RIDE AS AN INFLUENCE. "At the time I didn't realise fully what we had going on because I was on the inside of it. Now I'm on the outside and when I hear a Ride track there's a real vibe there. Our music has stood the test of time and I can't have asked for anything more. You get all sorts of labels and we ended up with the 'shoegazer' tag, but it's just music and if it stands the test of time and it influences other people then that's good. We also kept our integrity because we stopped at the right point. It's so easy for integrity to go out of the window and nowadays people are driven more by money than creative expression. I still feel I'm doing things for creative reasons... and I'm still poor and hungry. I get Andy to send me a few quid now and again!"

I DON'T THINK THAT RIDE WILL EVER GET BACK TOGETHER. "I'd never say never and I have spoken about it with Andy and both of us agreed why we would be doing it. I realise there were a lot of people that missed out on it first time around, but it would be too weird to recreate it. Seeing My Bloody Valentine last year just didn't get me in the same way it did when I first saw them, and I'd hate people to come to a Ride show now and feel indifferent about it. I'm happy to leave people with the myth! Also, we're all involved with other projects - Andy's tied up with Oasis, I'm producing bands and doing solo stuff, Loz [Colbert, drummer] is drumming with The Jesus

And Mary Chain - so logistically it would be a nightmare. And we all get on now, too. If we got back together we'd probably fall out again."

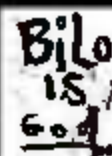
DID YOU KNOW?

■ Ride were going to be called **Donkey**, but, thankfully, named themselves after a piece of typography Mark produced at North Oxfordshire College in Banbury.

■ After Ride split, Mark and drummer Loz Colbert formed **The Animalhouse** with Supergrass producer Sam Williams. They were big in Japan, apparently, but not in the UK.

■ Mark is a lifelong supporter of Oxford United. Etched into the run-out groove of his 2006 single 'The Story Of The Eye' (which is featured on the new 'Cathedral Classics Volume One' compilation) are the letters 'OUFC'.

NME



ONLINE STORE



The Killers
Solace



Kurt Cobain
Bird F'n K



The Beatles
Solo



Flight of the Gunchords
Mr Messy



CBG
Classico Logo



Rage
Wallless

THE LARGEST RANGE OF BAND MERCHANDISE ON THE WEB Visit NME.COM/STORE

The cover art features a vibrant green background with a white, textured vertical stripe down the center. At the top, a black boombox is overflowing with tropical flowers, including large orange and yellow hibiscuses and smaller yellow daisies. Below the boombox, the word "NME" is written in large, bold, yellow-to-orange gradient letters with a white outline. Underneath "NME", the words "EURO" and "FESTIVALS" are stacked in large, white, bold, sans-serif capital letters. Below the main title, the year "2009" is displayed in a stylized font where the numbers are white and the background is a yellow-to-orange gradient. At the bottom of the cover, there is a dark green silhouette of the European continent. In the bottom right corner, a yellow circular badge contains the text "WIN! TICKETS TO EVERY FESTIVAL INSIDE" in black, bold, sans-serif capital letters.

NME

**EURO
FESTIVALS**

2009

WIN!
TICKETS TO
EVERY
FESTIVAL
INSIDE

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WELCOME

Putting together this guide of European festivals was hard. Not so in the liberal sense, where for every time I researched one I had to fight the irresistible urge to fly right to Lisbon, Valencia, Amsterdam etc. I immediately before trying to bag tickets to every one of them. Whether it's the weather, the line-up, the price, the culture of the country it's in - or in one case, the local dragon cave - each one has loads of reasons to visit and spurn our homegrown mudfests. Read on for 12 very different ways you should spend your festival allowance this year, and with any luck I'll see you there.

Tim Chester

Tim Chester
Editor, NME Euro Festivals 2009

NME EURO FESTIVALS 2009

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Opener Festival

THESE RESULTS WERE OBTAINED AT 25°C. THE EFFECT OF TEMPERATURE ON THE RATE OF HYDROLYSIS OF THE POLYMERIZATION OF VINYL CHLORIDE IN THE PRESENCE OF AQUEOUS SOLUTIONS OF AMMONIUM CHLORIDE AND AMMONIUM SULFATE AT 25°C. AND 35°C. IS SHOWN IN FIG. 1. THE RATE OF HYDROLYSIS OF THE POLYMERIZATION OF VINYL CHLORIDE IN THE PRESENCE OF AQUEOUS SOLUTIONS OF AMMONIUM CHLORIDE AND AMMONIUM SULFATE AT 25°C. AND 35°C. IS SHOWN IN FIG. 1. THE RATE OF HYDROLYSIS OF THE POLYMERIZATION OF VINYL CHLORIDE IN THE PRESENCE OF AQUEOUS SOLUTIONS OF AMMONIUM CHLORIDE AND AMMONIUM SULFATE AT 25°C. AND 35°C. IS SHOWN IN FIG. 1.

AUGUST 12TH-17TH

Bloc Party are sure to get near 'Mercury' listing

The festival sees around 400,000 people across six days watching 200 acts daily from 45 countries across the globe, a truly multicultural pan-global experience that'll have your address book filled up with brand new

Croatian and Czech friends within days see it as a mammoth affair set on a beautiful island in the Danube that stretches over a whole week, with a "zero day" dedicated to one massive gig by an equally massive band (last year it was Iron Maiden) followed by a "minus one day" aka Hungarian song day, which sees the country's finest play for your pleasure. Open your mind (and your phrasebook) and you'll discover that great bands stretch further eastwards than Hoxton. Only after these two days do the full proceedings begin and a whole program of events from film screenings to theatre and dance acts plus volleyball, tennis and *bejars* handball are

available. There's even a life-sized football pitch. Add to that the nearby charms of Budapest itself and you have approximately 217 reasons to give that muddy field in the Midlands a wake this summer.

Blac Party • The Fred 9 •
Klaxons • Diercke • The
Ting Tings • Pendulum •
Fatboy Slim • The
Offspring • Calixto •
Frank London • The
Islewary • Indian Medicine
And Orchestra • Sufjan
Affkirk • The Jaxx •
Mike Aguilera • The J. J. A.
Polish • The J. J. A. •
Calixto • 20 Dirty Queens •
Tabor Horvath • Mike
Howe • The J. J. A. •

UNIVERSITY

major v. part, (head) blind, Budapest, Hungary

DIRECTIONS

take a cog or my taxi to Lindbergh's Heritage Airport, and then a short shuttle bus to the site.

WEATHER

it's the warmest week of the year, so expect bright sun and blue skies

FOOD & DRINK

Food stalls offer everything from tacos to salads, gyros to kebabs and an international array of 12 national specialties even include, bars and wineries at night for Hungarian palates to savor. **Hours:** 11 a.m. to 11 p.m.

ACCOMMODATION

Complimentary facilities include hot showers and lockers and there's a special caravan area with rooms for BNVs. Hotels and cheap hostels are plentiful too.

UNIVERSITY

www.unitedfestival.com

CONST

EDS and ORIT are both

WIN!

To win one of three pairs of camping tickets to Singer, enter at VME.COM/vee and answer this question: What is grandma's name in color of your dish?

1980 FESTIVALS 100

3-2009/2010 ANNUAL REPORT 2009

JUL 2ND - 5TH



Liam: "Altogether now, 'Heccey' Warchter."

while the likes of Tigs and Preadator will keep the dance party going. And Lady Gaga, Lily Allen and Katy Perry represent female pop power. Plus, with only two stages and spread over four days, there's little chance of two shows overlapping, so you won't need to do that running-around-trying-to-catch-two-bands-but-missing-both fare so common to UK festivals.

With Eurostar now running at about a million miles an hour on both sides of the channel you can get from London St Pancras to Brussels quicker than you can say "eurozone" and prices are comparable to our own

ever-reliable rail network. This means you can be in the land of waffles, top-notch chocolate and, of course, that amazing Belgian beer within a couple of hours. All in all it looks set to be a quite "unspoiled" experience.

LINE-UP

Oasis • Coldplay • The Killers • Kings Of Leon • The Prodigy • Bloc Party • Elbow • Yeah Yeah Yeahs • Interpol • Nine Inch Nails • White Lies • Nick Cave And The Bad Seeds • Franz Ferdinand • Mogwai • Muse • Dinosaur Jr • Fleet Foxes • Mazzy Star • The Mars Volta • The Mountain Goats • Tigr

**ROCK 2009
WERCHTER
2-3-4-5 JULY**

ANYWHERE

Festivalpark, Marching,
Singing

DIRECTIONS

Belgium's only a few hours away from London by train and anyone with a festive rail ticket can get a free train from anywhere in the country to Luuvers, which is a quick 311 1/2 hours ride away from the site.

WEATHER

"unpredictable", but comparable to engineering results.

FOOD & DRINK

Everything you want - including the important waffles! Drinks & snacks are \$2.50-10.25 or \$2.25 in advance. Collect 20 waffle cups online to get a free drink!

ACCOMMODATION

A separate ticket purchased in advance gets you into test of the bathhouse three consecutive

WEBSITE

www.nordicpsychology.com

CONST

EL32-101971-424
camping on a different
EL32-10271

WIN!

Who's got the most pairs of
socks? What are the socks
looking like? Can you give
away the win? Answer
this: What's the capital
of England? a) London
b) Brussels c) Paris

DISCO FESTIVALS 339

WHAT IS THE BEST INTEREST CHOSEN AT 2.50 TUESDAY MAY 11 11:10 AM



POHODA FESTIVAL

JULY 15TH-18TH

Klaxons: From Atlantic to Pohoda zone



Pohoda began in 1997 as what sounds like a pub joke: four Slovaks, three Czechs and one Hungarian played sets to 2,000 people, of which only 140 bought tickets. Since then, the annual shindig set on an abandoned airfield has grown exponentially and now draws in over 30,000 Europeans across two days and multiple stages.

An hour's drive from Bratislava (itself worthy of a two-day extension if you have the time), the festival is impeccably organised. The Slovaks could even teach the Germans a thing or two about ruthless efficiency; bars are run like tight ships and queues are

non-existent. Which is great, as it lets you get in more rippin' in-between sets from the likes of the Ting Tings and MSTRKRFT and even the returning Klaxons.

Pohoda is a bit of a "fun, easy-going, pleasant, party, no problems" apparently, which, as a music fest, translates a damn sight more appealing than "arrests, burning bags, tent theft". The organisers bill it as an "open-minded festival where alternative meets

opera, theatre meets dance music and graffiti meets ethno, all wrapped up in a beautiful atmosphere of harmony and tolerance". Which to us (opera and ethno) sounds like heaven in an airfield.

LINE-UP

Klaxons • The Ting Tings • Does It Offend You, No? • MSTRKRFT • Pseudopan • The Mils • The K • Feltz & Miyagi • Trivie



WHERE

airport trench, Slovakia

DIRECTIONS

Fly to Bratislava, which is an hour's drive from Trnava

WEATHER

It's not exactly desert-hot, but it should be bright and dry

FOOD & DRINK

It's a beer lover's paradise and regulations are super relaxed for booze, only €1.20 (€1.00) for a half litre

ACCOMMODATION

The airfield has a campsite on either side, free to ticket-holders and full of the usual amenities

WEBSITE

www.pohoda-festival.sk

COST

€10 (€1.00)

WIN!

We've got two copies of tickets to Pohoda and the flights. Just head to AOL.com and answer this six-to-eight questions. What does Pohoda mean? (a) fun (b) a c) hungry

8

EURO FESTIVALS

WIN IT! PHOTOGRAPH BY JAMES CHAMBERLAIN. TICKETS AVAILABLE AT www.pohoda-festival.sk

PUKKELPOP

AUGUST 20TH-22ND



When Kraftwerk play there's bound to be fireworks, like last year

Vou're going to have to learn time travel for this one. Either that, or accept that there's way too much great stuff going on for one person to handle over a weekend.

There's 220 bands over eight stages, to start with. In 2006 they had everyone from the big boys (Metallica, Killers) to an endless long tail of great underrated groups (Pine, Fisch Bros, Holy Fuck, M83 etc). This year, they've announced only a handful so far, in the form of Arctic Monkeys, Beirut, and Kraftwerk.

Add to these, side-shows, comedians, the 'petit bazaar' cultural village with film screenings, fireworks and loads more, and you have a mind-boggling array of stuff going on. It gets even more complicated when you factor in the copious amounts of strong Belgian beer you'll no doubt sip in a fit of rebellion against our insipid lagers, and the



sumptuous backdrops and installations the organisers spend weeks setting up round site. Anyone who's lost their mind in the legendary Boiler Room tent will know what we mean.

If you're thinking of bolting a longer holiday on to your trip, the nearby town of Hasselt is not just famous for hosting 2005's Junior Eurovision Song Contest, it's also a historic place with quality drinking holes, and of course

beautiful Brussels is not far. Euro for euro, Pukkelpop offers quite such a range of music and entertainment as Pukkelpop, and it's only two hours away from London. You know it makes sense...

LINE-UP

Arctic Monkeys • M83 • Kraftwerk • Beirut • Fisch • Pine (and many more TBC)



WHERE

Kempische Meerweg - Kluken, Hasselt, Belgium

DIRECTIONS

Jump on Google to Belgium and then take a free bus to the site

WEATHER

Mixed, although they've had a run of brilliant hot, dry years recently

FOOD & DRINK

The Belgian beer and Moroccan village are the highlights. Doors are expected to be around £2.50 (£1,000 each)

ACCOMMODATION

Your ticket gets you into the well-equipped campsite which has its own super market

WEBSITE

www.pukkelpop.be

COST

£150 (£100) with camping an extra £14 (£07)

WIN!

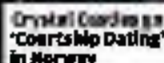
Want to get your greedy hands on a pile of camping vouchers? Look to be this year's lucky winner? Then get down to AME.COM/uk and correctly answer this question: **What was the first ever recorded use of a computer?** (The answer is: The first ever recorded use of a computer was in 1946, when it was used to calculate the atomic bomb's power.)

EURO FESTIVALS

TRIP CORRECT ENTRY ENDS AT 23.59 PM ON 15th AUGUST. WINNERS WILL BE ANNOUNCED ON 16th AUGUST. PRIZES WILL BE AWARDED BY 17th AUGUST.



AUGUST 11TH-15TH



10

But you don't go to a festival for the view. So it's lucky, then, that the organizers of Oya have already been reading their AM: the line-up features some aching new and brilliant talent.

alongside its established shows, including Philip Hall Reader's Digest Award-winner The Big Pink, blog darling's Sirrily Bear and our favorite west coast poppy-rockers Crystal Antlers. It's a relatively small affair (about 16,000 capacity), which means you won't see anyone you used to see from a reasonable distance and with unobstructed views — no more staring at that tank dreadlocks of a 7ft circus freak from miles away. Plus, the compact nature of the festival means there's been no arrests in its 10-year history (!), a comforting statistic for anyone that's seen a rogue band delve into their tent at SxN. It means you can

So if you fancy catching one of the most interesting weekend line-ups at one of the greenest, safest, most ecological shindigs going, we suggest you get in there quick - this place won't stay a secret forever.

Arctic monkeys • Island of Horrors • Lily Allen • The Monks • Nathan • Rule One • Cheliff • Crystal Castles • Collette Delfino • Jay Rodriguez • Laxarock • The Life Inside

The Medieval Park,
downtown Orléans, France

Kyazaki flies to Ueno
Tomp from Stansted,
Liverpool, Birmingham
and Glasgow. A short
train ride takes you to
Ueno and the city's a
10 min walk from there.

Statistically it's Norway's hottest week of the year, so don't be surprised if you come home to find:

The whole gamut, from greasy burgers to Norwegian specialties. Beer costs a fiver.

Heartline Chubing Camping
(141-4220770000)
allows tents with a
closed fire screen.

<http://www.vca.com>

ELSO (NOW) 3/15/00

We have two pairs of pistons plus fuel system accommodations in Gels for the machine go for grabs. For a chance to win*, head to NME.COM who and answer this: How many arrests has Axel had in his lifetime? www.nme.com

BENICASSIM

JUL 3 16TH-19TH

Is Brandon human
or is he dancer? Find
out at Benicassim

If there's one festival
you really, really have
to experience before
you die, this would
probably be it.

Benicassim is more of one
big party than a festival,
a three-day multiple stage
extravaganza with a line-
up unparalleled in size,
stature and scope. Bands
and DJs range from the
huge (Oasis) to the cult
Fever 333 (Marokko) and
once the full line-up's
revealed it will rival
anything our festival
hosts put on.

Organisers take a strictly
nocturnal approach to
scheduling: nothing begins
until about 9pm and
continues all the way
through to dawn, which
means you really can party
through the night and
spend all day chilling on

the miles of sand that line
the Spanish Mediterranean
coast. It's like a beach
holiday and full-on festival
rave rolled into one. And
from the backstage
swimming pool to the litre-
sized beer cups, dozens of
drama tents and thousands
of wild-eyed partiers,
raging hard really is the
theme of Benicassim.

You'll find a whole mix of
Europeans drawn to the
site's Mediterranean
charm including a large

contingent of closed-up
Brits. You'll leave either
exhausted, burned-out and
burnt-out with a lifetime
of memories and a firm
resolve to come back
every year until you die.

LINE-UP

Oasis • Kings Of Leon
• Franz Ferdinand •
The Killers • Friendly
Fire • Lata Of The Pier
• The Doves



Heineken
FIB
July 16, 17, 18-19

WHERE

Benicassim, Spain

DIRECTIONS

Head to Alicante airport
Alicante, Valencia
and Benicassim, or
take your pick

WEATHER

Every year's looking
hot and bone dry

FOOD & DRINK

If you can doable Diet
with a little bit of beer
in your hand and a couple
drinks in the other,
you've mastered
Benicassim

ACCOMMODATION

There's a hotel next
to the site and several
in the coast about
10-15km away.
You can camp too,
but you'll need a tent

WEBSITE

www.fiberfestival.com

COST

Available on festival re-
tailer - prices range from
£170-£270 for three or
four-day passes

WIN!

To be in with a chance of
winning a pair of VIP
tickets to Benicassim,
head to WINE.COM/UK
and answer this
question: Where is
Benicassim? a) France
b) Italy c) Spain

EURO FESTIVALS

11

WIN A CONCERT TICKET TO BENICASSIM AT 23.59 ON FRIDAY MAY 11TH WIN
A CONCERT TICKET TO BENICASSIM AT 23.59 ON FRIDAY MAY 11TH WIN
A CONCERT TICKET TO BENICASSIM AT 23.59 ON FRIDAY MAY 11TH WIN

ROSKILDE FESTIVAL

JUL 2ND-5TH



ROSKILDE '09 FESTIVAL

WHERE

Lejreholmspladsen,
Denmark 29, 4000
Roskilde, Denmark

DIRECTIONS

Fly to Copenhagen then
jump on a train at the
airport to Roskilde.
From there it's a quick
bus to the camping area.

WEATHER

Expect the unexpected
and prepare accordingly.

FOOD & DRINK

The festival boasts
a wide range of food,
including plenty of
ecological and
vegetarian options.

ACCOMMODATION

The ticket covers
camping and eating
people arrive four days
early (from June 28) for
the warm-up period.

WEBSITE

www.roskilde-festival.dk

COST

£220 (€260 / \$350) for a
full camping pass that
includes entrance to the
warm-up events.

WIN!

We have a pair of
camping tickets to give
away for Roskilde
Festival. To be in with a
chance of winning*
them, simply head to
NMC.COM/ROSKILDE
and answer this question:
How many bands will
play Roskilde 2009?
a) 17 b) 170 c) 170,000

12



Coldplay: Viva
La... Roskilde?

If your average gig is a walk in the park, a typical festival is a sharp sprint and the likes of Glastonbury a marathon, then Roskilde is the Iron Man Triathlon. It's a monster, a six-day 170-band bender across seven stages with an average set length of over an hour (headliners play 90 minutes). While the event proper only runs for four days, thousands of punters turn up at the opening the Saturday before festival weekend, literally knocking down barriers in their haste to get the party started. And from then on it is

same parts. Noddy is welcomed, nay, once again, as thousands of punks mistake a skinny-dip in the site's lake for the annual Naked Run, a wobbly bits-jiggling dash for the finishing line which sees the victor presented with five tickets to the next year's event (and presumably a pair of pants to replace their modesty). They recently added a new rule to the code, allowing the first punter across the line a ticket in an attempt to make it less of a plain swigging ballbag affair. On a more salubrious

note, every penny of the festival goes towards good causes, and is distributed before the following year's event, so you can go about your business watching the world's megastars (and some Danish hotshots too) with glowing smugness without having to wear a plastic red nose.

LINE-UP

Coldplay • Oasis • Slipknot
• Nine Inch Nails • Primal Scream
• The Roots • The Roots • The
Saves The Moon • The
Dodos • The Roots • The
Dodos • The Roots • The
Dodos

EURO FESTIVALS GO

FREQUENCY

AUGUST 20TH-22ND

FM4
Frequency
Orange



With The Prodigy on the bill, even the mountains will be dancing...

Fie this one under raze. Not only does Frequency's excellent line-up have a strong dance bias, with straight-up electronic acts vying for your attention alongside indie-dance behemoths, but this year the action is being split between a "daypark" and a "nightpark". What this means is that once all the action's finished in the more conventional arena, thousands of pleasure-seeking incenseheads will waltz their way over to a three-floor nightclub on a former army ground to dance until the lovely gashbands come home. The site is moving this year from Salzburg to St Pölten especially to facilitate all this extra action.



During the day, seven stages will keep even the most ardent arm-legger satisfied, with the UK Weekender stage providing the UK talent while the Open Stage showcases the best unsigned bands. In a pioneering move, anyone can upload their own music to the website for users to vote on; if you're good enough, you could be saying "hello Austria" this summer. The icing on the

strudel, though, has to be the icy cool River Traisna, which runs through the site and sees thousands of punters take a daily dip. Go here once and you'll be on their frequency for life.

LINE-UP

The Prodigy • Bloc Party • Kasabian • Pendulum • The Ting Tings • Kaiser Shikari • Eagles Of Death Metal • Mando DAP

WHERE

Green Park, at Möllau, Nussengasse 3, A-3000 Saint Pölten, Austria

DIRECTIONS

Jump on a British Airways or Air Berlin flight to Vienna, then take a quick train to St Pölten

WEATHER

Sunny - so expect to dip, slip and slop at this one

FOOD & DRINK

There's a whole host of mouth-watering options, from kebabs to spaghetti and plenty of vegetarian dishes

ACCOMMODATION

Choose between camping nests included in the price or stay at a hotel in town. For more info:

WEBSITE

www.frequency.at

COST

€95-100

WIN!

We have one pair of tickets including flights to give away*. To get your pretty little hands on the pair, simply answer this question correctly at www.frequency.at. Frequency Festival, the event is split into a daypark, and a night at nightpark. B) Waterworld C) 100 Adrenaline

EURO FESTIVALS

13

*EUROPEAN LOTTERY TICKETS AT £2.50 ON FRIDAY MAY 11TH WIN



OPTIMUS ALIVE!

JUL 11TH-13TH

Metallica will bring
the rock to Portugal
this summer



14

Much as we love the UK's annual boozy mudfests, they can sometimes feel like a bit of a chore.

After three days of trudging through rainstorms, knee deep in effluent and having thrown dozens of teeners at burger vendors in a fruit attempt to stay alive, you usually feel a mixture of elated and, well, half-dead.

They do things differently in Portugal; everything is infinitely more laid-back. At Optimus Alive! for example, you wake up in your woodland tent or cabin, grab some fartados (a Portuguese fried-dough

delicacy) before heading out to surf at the nearby beach, Ericeira. After a day basking in the sun you just follow the line of the Tagus River to get to the site itself. Here, one of the summer's best line-ups comes to rock: Metallica, Slipknot and indie newcomers (Klausem, Crystal Castles) all until way into the night through one of the continent's best sound systems. From there it's a paltry £4 to get a cab into Lisbon itself for the city's pulsing nightlife. Then repeat.

The catch? There isn't

one. The whole weekend, including flights and transfers plus ample tapas and cervejas, can cost way less than a weekend in the Somme back home. So we'll see you there – just keep off our waves...

LINE-UP

Metallica • Slipknot • Machine Head • Mastodon • TV On The Radio • Klausem • Crystal Castles • Placebo • The Kooks • The Ting Ties • The Darkness • Anthrax • Chris Cornell

optimus 09 ALIVE! Oeiras

WHERE

Lisbon, Pazo de Mafra, de Alentejo, Portugal

DIRECTIONS

Most European airlines fly to Lisbon from around £40, then it's a short drive.

WEATHER

Organisers advise you to bring your bikini and shorts.

FOOD & DRINK

Pizza, burgers, hamburgers and veggie food is available, while those all-important cold foamers are around €2.00 (£2.00).

ACCOMMODATION

Camping at the four-star camping park Lameira (lameira-camping.com) is an extra €0.50 (£0.50).

WEBSITE

www.optimusalive.com

COST

£82 (£80)

WIN!

We have two slots of tickets on offer to some lucky winners. To enter, just post your answer to Q&A. CD&win and answer this question: Decide which river does Optimus Alive take place? a) Tagus b) Thames c) Mississippi

EURO FESTIVALS 2009

100% FORTUNE TELLER CHOSEN AT 21.00 ON FRIDAY MAY 15TH. WIN www.100.com COBALTION APPS AVAILABLE AT 100.COM/COBALTION

SELECTOR

JUNE 5/TH-6/FRI



Glaze a light in Orbital's faces at Selector

Now don't get us wrong, we love festivals and everything, but since when did they become so pocket-drainingly expensive? Some of our UK favourites are edging towards £200 when you factor in not to mention booking fees, and that's if you're lucky enough to win the registration lottery or ring up 8,000 times in a row at Sam on a Tuesday morning.

Praise the lords of outdoor rock'n'roll then, for the brand new Selector festival. They're asking a measly £40 for entry to their weekend. Forty

pounds! So for the price of two burgers and a tray of soggy pints in the Midlands back home, you get a whole load of indie fun including Franz Ferdinand, CSS and New Young Pony Club, with loads more to be announced nearer the time. It might be the maddest voyage for Selector, but it's run by the people who bring you the Helix Open'er Festival (see page 4), so they obviously know a thing or two about throwing a weekend in the mud.

With the site plonked next to the Polish city of Krakow (formerly Miss

European Capital Of Culture 2000), there's plenty of opportunities to extend your trip into a long weekend or week-long cultural exploration. The architecture is staggering, the parks beautiful and the pubs buzzing, and the city even boasts its own dragon cave. You don't get that at home, and certainly not for - let's say it again - 40 pounds.

LINE-UP

Franz Ferdinand • Orbital
• Skyscraper • CSS •
Hatcherspoon • Breeze
Rascal • New Young
Pony Club • Plus more TBC

SELECTOR FESTIVAL

WHERE

Krakow, Krakow's
Mieki (Fest), Poland

DIRECTIONS

Each Myside
and EasyJet fly
to Krakow at some
bargainous prices

WEATHER

Poland gets sunny
50c in June, so expect
22 degrees Celsius

FOOD & DRINK

Beer is a bargainous
£1.50 and food ranges
from international fast
food to traditional
Polish cuisine

ACCOMMODATION

There's no camping,
but a wide range of
hotels and homes to
suit for every budget

WEBSITE

www.selectorfestival.pl

COST

A two-day ticket
costs around £40
(plus £200042)

WIN!

Fancy getting your
paws on a pair of
sampling tickets to
Poland's Selector
festival? Well, don't
say we never give you
anything, as you're
in luck. To win* the prize,
for you and a mate,
correctly answer this
question: *Selector is run
by the same people as
which other festival is
the gods' up Helix
Open'er in Glensbury
Cliff The Park*

EURO FESTIVALS

WINNER: CHANCEY LEMMON AT 21.59 ON FRIDAY MAY 11 WILL WIN
A TWO-DAY TICKET TO SELECTOR FESTIVAL IN POLAND. AVAILABLE AT WWW.COM/FORMS



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