LIBERTINES & KLAXONS UNVEIL NEW FILM PROJECT





NEW MUSICAL EXPRESS

Meltdowns. Bust-ups. And all because of this man

THE MAKING OF THEIR ASTONISHING SECOND ALBUM



THE NATIONAL CRYSTAL CASTLES KAREN FLSON THE VERVE MATT GROENING **KELIS** WUTYF





Walk away with a good tune. Or a few million. For free. Where will music take you? Oet Spotify Premium on the new Sony Errosson Xperia X10 and Vivaz phones, free for two months on 3. Want to go on a musical journey with eight of today's hottest artists? Visit sonyericsson.com/musiceverywheru to access Ellie Goulding, Amy Macdonald, Keane, Mumford & Sons, Delphic, Stereophonics, The Courteeners and Erik Hassle's favourite playlists. Xperia" X10 Sony Ericsson make.believe

INSIDE THIS WEEK

08/05/2010



There's more to me than being a wife" KAREN ELSON REVEALS THE TALE BEHIND HER DEBUT ALBUM



"I'M NOT SAYING 'LET'S KILL ALL THE TIGERS'..." AH, KELIS, YOU'RE PROPERLY **BONKERS, AREN'T YOU...**



"CRYSTAL CASTLES ARE OUR **GENERATION'S** SEX PISTOLS" THE CANADIANS GET **EUPHORIC IN PARIS**



"When I was finishing the record, I just realised it really should be the last one"

JAMES MURPHY ON DANCE MUSIC PAST, PRESENT AND FUTURE -AND WHY HE'S CALLING TIME ON LCD SOUNDSYSTEM



"BRAVE EXHILARATING. THE DEAD WEATHER'S 'SEA OF COWARDS' REVIEWED



"I'VE LOST TRACK OF THE TIMES BLUR PLAYED ĎŔŨŇĸ" ALEX JAMES LOOKS BACK

PLUS

ON REPEAT

UPFRONT

TALKING **HEADS**

> PIECES OF ME

19 RADAR

22 **FEATURES**

34 REVIEWS 39

LIVE 55 GIG GUIDE

60 THIS WEEK IN. 62 **FANMAIL**



"IT'S WARPED... A MUTATION OF NEW MUSIC" THE BIG PINK'S MILO ON THE LATEST UNDERGROUND SOUNDS



OUR COMIC-STRIP HEROES HAVE A SPECIAL COMPETITION FOR YOU THIS WEEK -DEFINITELY ONE FOR **PAVEMENT FANS!**



ON REPEAT

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



TRACK

INTERPOL

Lights

Having supplied many a nighthawk soundtrack in their time, it seems appropriate that the message heralding Interpol's return should drop into our inbox at ram last Thursday. With the news of the New Yorkers' return accompanied by new free track 'Lights', being awake in the wee small hours suddenly seems a really good idea

Sessions for the follow-up to 2007's 'Our Love To Admire' have seen them attempt to recall the dark atmospherics of their debut 'Turn On The Bright Lights' while melding it with a more orchestral approach inspired by bassist Carlos

Just as this track is about to climax, it slips away in a dark intensity

D's forays into the world of soundtracks and iPhone ads.

'Lights' certainly plugs into the starkness of its namesake, with

Daniel Kessler's stark guitar rattling back and forth before his bandmates join in. However, just as 'Lights' is about to climax, it slips away with a dark intensity. And with more tracks promised soon, we'll be keeping a red eye on our inboxes all night long.

Paul Stokes, Associate Editor Free download from Interpolnyc.com now



KELE

Tenderoni

Are you buying his dance makeover? No matter: feeble protestations of inauthenticity are a flimsy shield against this sort of spacewarpingly massive big beat pulsar. Deeply NSFW, as the most cursory of listens is hable to make you strip to the waist, sweat profusely and start big-fish-small-fishing. **Emily Mackay, Reviews Editor** On NME Radio now

YUCK

Suicide Policeman

This record confirms the suspicion that Yuck are the most exciting bunch of Evan Dando devotees to pick up fuzz pedals since the glory days of grunge. It's romantic, it's yearning, it sounds a bit like there was a bong in the room when they recorded it - it's a musical love letter to the invention of indie rock. James McMahon, Features Editor Free download from http://yuckband. blogspot.com/now

THE GASLIGHT ANTHEM

American Slang

It's karaoke Boss time - these New Jerseyites could be no more slavishly indebted to early-'80s Springsteen were they to wear headbands and employ a sax player called Clarence. Thankfully, the title track of their third album retains enough righteous punkrock passion to offset the try-hard bluster. Luke Lewis, Deputy Editor, NME.COM On MySpace now

SHUTTLEWORTH

England's Heartbeat

When Mark E Smith tackles football, the result is a caustic diatribe - see The Fall's 'Kicker Conspiracy' and 'Theme From Sparta FC'. Thus his unofficial World Cup song is a bit of a shock. Recorded with ex-Fall members Ed Blaney and Jenny Shuttleworth (aka Girl Peculiar), it's a jaunty acoustic affair in which Smith swaps his cantankerous snarl for melodic singing. His lyrics are wry and peculiar, but one lesson's learned: Smith is as full of hope as he is venom. Ash Dosanjh, Assistant Reviews Editor Available from www.voiceprint.co.uk

YOUNG KNIVES

Love My Name

Britain's indie scene would be a much duller place without Young Knives' dry wit and

crunchily bent riffs, so it's good to hear on this third album demo that their knack for a tune didn't go down the plughole when sales of their last album did. Expect their next effort (destined for platinum status, surely) later this year. Jamie Fullerton, News Editor Streaming at Youngknives.com

THE HUNDRED IN THE HANDS

Sleepwalking

As slithers of Metric's sublime Andromedan disco shoot through this Brooklyn-based duo's celestial, soul-flipping sonics, it's hard not to go a wee bit wibbly. Warped - in more ways than one, thanks to their label, um, Warp - 'Sleepwalking' manages to exude glacial cool and cuddle-worthy warmth at the same time. Leonie Cooper, writer On the Daily Download at NME.COM/blogs

GATEKEEPER

Mirrors

For anyone who got 'stuck' on the generic dungeon level of an 8 bit fantasy quest game. For anyone who took 'a bit of a shine' to Sigourney Weaver after she got possessed in Ghostbusters. Behold! A stalking slab of 2-D 'slasher disco' from the Chicago pioneers that could've been crafted by the great Zuul himself. Jaimle Hodgson, New Music Editor Hear it on NME.COM/radarmixtape now

MIDNIGHT JUGGERNAUTS

Vital Signs

MJ make their return in a flurry of celestial organs, spaceship beeping, alien communiques and other otherworldly type descriptions. Aghast at the idea of radio-editing their intergalatic masterpiece, they sent us the un-edited version and a B-side that should have been an A-side. Tim Chester, Assistant Editor, NME.COM

On the Daily Download at NME.COM/blogs



DIZZEE RASCAL

Dirtee Disco

In which Dizzee brushes Calvin-assisted pop aside for 'Disco! Disco!' (ad infinitum). "If he continues down this road, he'll be the Vengaboys soon" was one staffer's response. Vengaboys soci.

But until that road stops being cooped funky four-step and a wailing *X Factor* reject, by the cooped on enjoying the journey, ta. Krissi Murison, Editor Hear it on YouTube now

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK Edited by Jamie Fullerton









DAMON: "WE'RE SPENDING MORE MONEY THAN LADY GAGA!"

Last week Damon Albarn brought his 42-man Gorillaz live spectacle to the UK, joined by rappers, singers and former Clash men. Paul Stokes went backstage for an exclusive report

t's so expensive doing this, it's a non-profit organisation," sighs Damon Albarn with a grin, just under five hours before Gorillaz are set to take to the stage for their sold-out UK comeback at London's Roundhouse in Camden on Thursday (April 29). "I know people find it hard to believe," he adds. "There's no money in it. We're carning money but we're spending it like... Lady Gaga, she's not even close! And we're not even the stars, the bloody cartoons are!"

During a brief reprieve from a day's worth of soundchecking, the clock is soon ticking towards their first UK show since their 2005 Manchester residency (if, like Damon, you don't count last month's rehearsal club shows)

For the band of ansmated characters, their human headcount has grown There's a core band – including The Clash's Paul Simonon and Mick Jones – which tonight will be augmented by strings and a small choir. But such is the appeal of working under the Gorillaz banner that collaborators from each of their three albums have journeyed across the globe to bring these songs to life

"We're about 42 strong," declares Damon after totalling up the musicians and crew involved. "That's a symphony orchestra" Just think of how many tcacups Gaga could buy with all that...

Still, before they began thinking about who could make the Roundhouse appointment the other Gorillaz mainman, artist Jamie Hewlett, was already planning the gig visually.

"Damon and I started working on this album at the same time, but I'll be working on it until next March with videos and things like that," Jamic explains "I've already changed things from Coachella."

Indeed, even with volcanic ash denying several collaborators' appearance in California, it can be said that the US show upped the ante. While in the past, screens and holograms were used, this time live players and stunning imagery share equal billing on one grant screen. "We've not played many shows, only about 20," says Jamie "So we had to come up with a way that presents the band and the visuals."

And with guests as varied as De La Soul, Bobby Womack, those Clash chaps and Shaun Ryder forming part of the show, surely we're talking egos and entourages? Remarkably, no, it seems. As NME sits in on the soundchecks, acts that could sell out the Roundhouse multiple times in their own right happily mill around without a diva-ish demand Mick and Paul reminisce about how they and Joe Strummer kept trying to





out-jump each other onstage back in the day, soul legend Bohby cheerfully shakes people's hands, while Mos Def runs through his rhymes word-perfectly, despite roadies working around him.

"There's a lot of respect and no egos," claims Paul Simonon. "As Bobby Womack has been calling it, it's the Gorillaz family."

Come showtime it's clear it's not empty rhetoric. To get the images and music to sync up, everyone has to perform so precisely that banter is sadly absent.

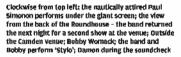
"We have to play incredibly accurately people will think it's on tape because we're so well rehearsed," says Damon. "It's harder than making the record." Not that backstage is totally devoid of hero worship.

"Mick and Paul from The Clash? Legendary dudes," declares De La Soul's Posdnuos. "Mos Def and Bobby Womack together? It's so humble to be around them."

Indeed there's something a touch unreal about watching Mos Def trading verses with Damon on 'Stylo', before Bobby Womack bursts in, all the while flanked by 50 per cent of The Clash dressed as sailors.







And though the night focuses on 'Plastic Beach' – Damon and Jamie say the plan is to tour the record in full this autumn – we still get Shaun Ryder dropping in for 'Darc', while Mos Def takes centre stage for a rendition of 'Sweepstakes' so crunching that in soundcheck Damon ends it by shouting "That's fucking amazing!" at the rapper. First album track and set closer 'Clint Eastwood' becomes the bastard son of 'The Guns Of Brixton' thanks to a spot of thundering dubby bass

from The Clash's bassist.
It's tempting to suggest that Damon and Jamie have not just pulled off something unique but slightly historic with Gordlaz. Even those involved say they can't believe it's happening.

"It's like watching television," laughs Super Furry Animals' Gruff Rhys after sharing the stage with De La Soul for





'Superfast Jellyfish'. "It's one thing hearing all those different things crashing into each other. But it's another when it's physical. I'm standing onstage and I'm watching The Clash and De La Soul at the same time, and it's real. It's totally insane"

"You can do so much if you just have an idea and you work within the idea," agrees Damon later. "As long as we don't leave any mics on when we go backstage," he adds with a laugh, referencing Gordon Brown's 'bigot' comments in Rochdale last week, "we'll be alright!"

See next week's NME for the chance to win a trip to see Gorillaz in the USA



Glasgow's King Tut's Wah Wah Hut on Monday (April 26) evening before powering through Preston then to the Manchester Academy 3 (pictured). "But Hurrs' tourbu + ridiculous," he semi-laughs. "If they don't give us a go on it we will be happy ...

Still, opener Darwin seems more concerned with perfecting his dance routines to the Simpsons song 'Do The Bartman' and Beyonce's '(Single Ladies) Put A Ring On It' (both of which he performs tonight onstage). "It's great that one of us has a bus like that!" he yells, friendly sincerity seeping from between his hanging basket-like locks.

Hurts' Theo Hutchcraft, meanwhile, is unapologetic about his vehicle, which

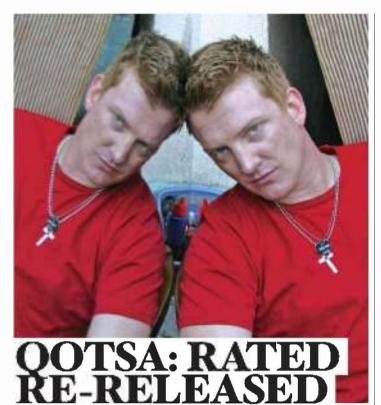
THE RIPERS

- Hurts: Dancing girls, a CD of the venue owner's favourite songs
- · Everything Everything: Destiny's Child poster, veggie haggis
- Darwin Deez: Kombucha (it's a health drink)

fast-rising Mancunian duo's first ever

Later on, all envy-induced thoughts are put aside as Darwin and his band canter through 'Constellations', 'Bed Space' and single 'Radar Detector' plus his 'Do The Bartman' dance off, Up next Manchester's Everything Everything receive the biggest crowd response of the night, earning Glasgow grins with 'Suffragette', 'Schoolin" and 'Photoshop'. Closing the night Hurts, the only hand with a guest opera singer, heighten the intensity of their brooding synth-pop with the glass-shattering vocals of their warbling chum

First night a success, then. Although some are sleeping better than others... arwin Deez opens up the NME



Josh Homme celebrates Queens Of The Stone Age's 'Rated R' with a pill box full of bonuses

There are a few rock'n'roll anniversaries we thought we'd never see. Queens Of The Stone Age, makers of a song featuring the repeated line "Nicotine, Valium, Vicodin, marijuana, ecstasy and alcohol" (on 'Feelgood Hitt Of The Summer'), surviving to celebrate them 2000 album 'Rated R's 10th birthday was one of them. Well, grab a glass of something dubious, because that's exactly what Josh Homme's lot are doing with a special reissue

"Am I surprised Queens have survived to the point where we have ressues? Yes! And that all the people fother players on the album] are alive too," Josh admits to us. "We've never been shy about our motivations and I can't believe those

motivations have kept us alive!"

The new version, complete with B-sides and a live Reading Festival set from the time, will be out in July, but with Queens returning to play this summer's Reading And Leeds Festivals, Mr Homme says he's too busy to get nostalgic or record all the new albums he wants.

"I'd love to do another 'Desert Sessions', but it's all about time. The [Crooked] Vultures are still going and then it's time to switch the baton back to Queens," he explains. "I don't really care how we get to it, but I just want the next Queens record to be like a condensed firework show where it's all grand finale."

NEWS ROUNDUP

It's getting a bit Glee for Green Day – they're releasing a re-recorded version of 'American Idiot' with the cast of their musical based on the album. The aptly-titled 'American Idiot Cast Album' is out on Monday (May 10).

You What?

"The rules prohibit content like porn or gratuitous violence"

A YouTube spokesperson on why MIA's 'Born Free' was removed. What's gratuitous about people being shot in the head and exploding? Watch the vid at NME.COM/artists/ mla - and hear from MIA in next week's NME.



THOSE RODDY SPLIT RUMOURS

Idlewild ain't gone, singer says

eartening news about Idlewild's future from singer Roddy Woomble they're NOT splitting! It follows a Facebook update that seemed to spell the end of the band, and the fact they mailed last year's 'Post Electric Blues' straight to fans (in contrast to 2000 breakthrough '100 Broken Windows' hitting high in the charts). Roddy wrote "there isn't the demand for our music that there was" and said a lengthy hiatus beckoned.



"What I meant was that it feels like the right time to spend a few years doing something else "he told us However, he did add sheepishly: "Plus, our drummer [Colin Newton] is moving to Canada..."

For now, the singer says he's got a new solo album coming and a re-release of '100 Broken Windows', complete with rarities disc, hopefully this year We'll look forward to the reunion gigs – after all, they're all the rage these days.



Andrew MGMT's father wades into 'Congratulations' debate



Don't mess with MGMT — or they'il get their dad on you. Andrew's pop, that is, aka Bruce VanWyngarden (pictured left). He is the editor of the paper Memphis Flyer and has used his position as a media powerhouse to defend his son's band's new album 'Congratulations' after it got mixed reviews from critics

"Congratulations' is dense, lush, textured, difficult in places, euphoric in others," he wrote on his Memphis Flyer blog, "Repeated listens reveal more depth and complexity The lyrics blossom and begin to live in your head. The songs become earworms. It was the second-best selling album in the US last week. So yeah, I'm proud of my son."

He did acknowledge he wasn't giving his verdict from a position of strict impartiality, adding: "This has been a completely biased report on a Memphis kid who's doing pretty well in the music business"

Rumours that Bruce still waits outside MGMT gigs to give Andrew a lift home afterwards remain unfounded.

ALISON KILLS YET AGAIN

t's not just Jack White who can juggle band projects with the deftness of a 12-ball-wielding acrobat, His bandmate Alison Mosshart can too - she's been working with Jamie Hince on a new Kills album between Dead Weather spells, "We're kind of half finished, or three quarters of the way finished with the new record," she said. "I'm going to go back after this tour and finish it. We always try to make a record that sounds totally different than the one before it or anything we've ever done, so that's usually the hard part, finding that new thing to do between just two people." Jack'd know all about that...



BRANDON FLIES SOLO

So, Brandon Flowers is releasing a solo album. His label recently denied The Killers man was going solo, but now he's announced his own record, 'Flamingo', is coming. Pink feather jacket this time?

NME'S BIG BREAK

ME Breakthrough Supported By BlackBerry is go! We're talking about the new online community from NME where bands and fans can get together. It's a chance for new acts to get their name out there - we're offering great opportunities for our favourite artists, including magazine features and online coverage, as well as live slots at NME events including Radar tours, Club NME, and a slot at this year's Lovebox (plus a chance for fans to win tickets to the bash). Head to NME.COM/breakthrough and see p21 for our first Breakthrough band of the week.



KLAXONS, BARAT AND CO HIT DOCKLANDS PREMIERE

The plight of London's forgotten dock workers is documented in new film The Rime Of The Modern Mariner – the UK's indie glitterati headed to church to perform its score live

"I recorded waves off a bow of a ship at 4am," former Dirty Pretty Things man Anthony Rossomando explains. "And I started reading Moby Dick." It's fair to say that the recordings for the soundtrack he composed for new London Docklands documentary The Rime Of The Modern Mariner differ rom those he undertook for DPT's second effort Romance At Short Notice.

The film, directed by Mark Donne, was premiered at Limehouse's Hawksmoor Anglican Church on April 23. Anthony led a band with Klaxons' Jamie Reynolds and Steffan Halperin, Drew McConnell and Rose Elinor Dougall to perform the score live while Carl Barât's voice boomed over them—The Libertine narrated the movie.

The flick features interviews with many of those who used to work in the area, formerly part of the Great Port Of London – previously the largest in the world. However, mariner jobs are increasingly being taken abroad, and modern capitalism in Canary. Wharf has taken over, making those featured probably the last generation of London dockers. "Without wanting to sound macabre, these guys are going to pass away," Mark explained. "It's our last chance."

It wasn't an entirely sombre affair, though. After the show, the gang hit the nearby George Tavern for a knees-up, Carl playing an impromptu gig with Pete Doherty's keyloard player Steve 'Lord' Large. Meanwhile, those who want to hear Carl talking seductively about waves and pirates may have to wait a bit – the film has been optioned by the BBC for November broadcast.







1) After his performance, Klammar Jamha Reynolds met Brian Nicholson, one of the doctors featured in the film. The singer said he "felt a buge symmethy" for him 2) anthomy's band featured a string section and Rose Elinor Dougall on leys 2) Carl singing during his impresspts show at the Seorge Tavern











EVOMUSICROOMS.COM





HOW I'M SWAPPING SPRINGFIELD FOR BUTLINS

This weekend (May 7-9) The Simpsons' creator Matt Groening curates his very own festival at All Tomorrow's Parties. Here he explains how it came about

ow did I and up curating this festival? In 2003 I got approached by Barry Hogan, who runs All Tomorrow's Parties, whose enthusiasm I found very charming and not what I expected of somebody who is arranging such ambitious festivals. He wanted to try out ATP in Los Angeles It happened in 2003 at the cruise ship the Queen Marythe one-time biggest ship in the world -- in Long Beach. We had everybody from Iggy Pop to Sonic Youth to The Mars Volta to Spoon. Cat Power was there, Built To Spill - a lot of great, great artists. It was very adventurous. In England, audiences are more tolerant of the unexpected; this line-up for Minehead, that I got to curate after Los Angeles was a success, is much more way out than almost anything in the US - well, maybe apart from the ATP concerts that Barry has pulled off over there

I had lots of help with the line-up. You have your wish list, you have the realities, maybe the people that you want are in the studio or on tour elsewhere or for some reason aren't available - then there are the recommendations from other people I talked to my kids. I have two

boys, aged 18 and 20, who have very strong ideas about music. I hadn't heard of everybody suggested, but I checked them all out and they all have my seal of approval.

I'm excited about seeing Amadou & Mariam, The xx, the Boredoms and Daniel Johnston - he's my favourite songwriter. Why have I never had Daniel Johnston in The Simpsons? Someday it will happen. In Futurama we have a version of his song 'Rocket Ship', and eventually we'll get him on there if he wants to do it. Another band I'm excited to see are The Residents, with who I had a brief relationship back in the early 8os. I wrote a fictitious biography for their fanclub which had the acronym W.E.I R D - I don't know if we ever worked out what that

I can't wait to see Konono No 1, a band who play everything on homemade instruments. I would put them up there with the Boredoms as one of the furthest-out musical acts we've booked. My dream booking? I would have loved to have had Dolly Parton. That would have been a wild card.

And Butlins? I've been to Butlins many times. I vacation there every

time I visit the UK! Er, OK, no. I've never been.

I have to say, the names 'Butlins' and 'Minchead' are not exactly enticing, but I've checked it all out online and Barry assures me it's wonderful. I mean, it looks really nice in the pictures I've seen. Similarly, in Southern California we have

these beach towns like Malibu and Santa Barbara, then we have another beach town called Oxnard, which is fine, but it's called Oxnard so nobody wants to go there.

I've heard it might rain in Minchead. Well, I'm from Oregon, one of the wettest spots in the continental United States, so I'm used to it.

TALKING HEADS

WHY THE "X-FACTORISATION" OF THE ELECTION IS GREAT

"I've checked online and

Butlins in Minebead

looks really nice..."



The leaders' debates are dumbing down politics, right? Not so, says **Tim Jonze**, who reckons a Rage Against The Machine-style campaign surge is a good thing

ast year a lot of people sniffed at the 'Rage Against The Machine for Christmas Number One' campaign. Yes, it was just a silly chart race, but some of us saw that the impact of fair movements could have huge implications for protest, campaigning and politics

That prediction could already be proving true for this week's general election, After the TV debates Liberal Democrat leader Nick Člegg (pictured, right) has been thrust into the spotlight. As with the Rage campaign, Facebook groups have

sprung up to mobilise the youth vote. As with the Rage thing, though, people like to scoff. "Think X-Factorisation may be getting a bit silly," tweeted Labour's old spin chief Alastair Campbell when polls suggested Clegg had enjoyed an enormous spike in popularity. But maybe politics taking a tip from The X Factor isn't such a bad thing That show leaves most of the population feeling engaged and enraged - better that in our politics than to plod along like normal with two tired parties who make voting seem like such a chore.

But isn't this a terrifying thing when it comes to politics? Could we all vote





BNP if their leader looked hot on TV? Will a Facebook group end up putting Jeremy Clarkson into government? This is an underestimation of the electorate's intelligence, assuming everyone was bowled over by the fact Clegg spoke with one hand in his pocket, rather than that he showed up Cameron and Brown over Iraq, the expenses scandal, the economic crisis and the need for electoral reform

Rather, the Lib Dems were already perfectly positioned to thrive on the back of exposure from Twitter and Facebook campaigns - people-

powered movements on this scale are far more likely to be made up of young, smart, liberal types, after all,

By the time you read this, Clegg could have flopped after the final debate. But you'd be a fool to deny that something seismic is happening to our political system, whether we see hard results in this election or not.

So when Campbell lambasted the "X-Factorisation" of this election, what he perhaps should have acknowledged was that politics doesn't have to be more boring than a TV talent show And that, after a decade of disillusionment, the people of Britain could be about to unleash some real rage against the political machine.

Pieces Of Me RYAN JARMAN

Vampires, Keanu Reeves' jacket, the countryside and Def Leppard: just some of the things that get The Cribs' singer going















My first album 'GREATEST HITS II' - QUEEN "My uncle got me this a couple of weeks

"My uncle got me this a couple of weeks before Freddie Mercury died. Straight after that I was onto Nirvana. The first album I bought myself was probably Ugly Kid Joe. What a terrible record 'America's Least Wanted' was! it's just 'Everything About You' and the cover of 'Cat's In The Cradle' – everything else on that record is filler."

First gig RETARDED FISH AT WAKEFIELD UNITY HOUSE

"They were this punk band with mohawks. We got kicked out for being underage, so technically it wasn't our first gig. It was probably Def Leppard at Sheffield Arena. I don't remember much about it, except that Gary was sick because it was too hot."

Favourite painting WHEN IT'S OVER BY SEAN CROGHAN

"My favourite artist right now is Sean Croghan from Portland. His paintings and drawings evoke the same spirit as the beat writers. It's very internal and introverted stuff, while being a little crude, a bit freeform and spontaneous."

The book that changed me THE UNBEARABLE LIGHTNESS OF BEING BY MILAN KUNDERA

"I've always been fascinated by the differences between the sexes, all the slightly different politics and things going on – how you fit in that context, and the book really deals with that. It's full of little insights and philosophical notions."

My favourite TV show TWIN PEAKS

"Me and Kate [Nash, girlfriend] get through about an episode a night. I just love the theme-tune. It has the look of a made-for-TV movie – a kind of kitschy element to it."

Favourite place COXLEY VALLEY, WAKEFIELD

"When the band started, there was a wood called Coxley Valley near our parents' house. It was very tranquil – a great place to collect your thoughts. You could be down there all day and not see anyone at all. Living in the city, that's definitely something I miss."

Right now I love... THE THIN KIDS

"They're from Brisbane, Australia. It's [music journo] Everett True's new band. It's very freeform and loose, and being Everett, the lyrics are amazing. It's very uncompromising and unforgiving. It's much noisier, much more dissonant and unapologetic."

Favourite film BRAM STOKER'S DRACULA

"When I was younger I shot a lot of 8mm movies, and I was obsessed with the way things are lit and film quality. I bought a Keanu Reeves jacket from the film from a private collector recently. I've been waiting to tell someone that for ages."

My cult hero DAVID FECK, COMET GAIN

"David is proably my all-time cult hero. I just think that his lyrics are amazing, it's not done for fame or fortune or anything, I'm producing their next album, and I was in the studio with them recently. It was great."



ISOLALIFIE FOR STATE OF THE STA

THE ALBUM OUT 10.05.10

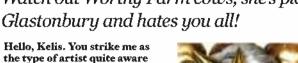
CD/2CD/12"/DIGITAL/LTD EDITION BOXSET

WWW.FOALS.CO.UK

More at ebook-free-download.net or magazinesdownload.com

PETER ROBINSON US KELIS

Watch out Worthy Farm cows, she's playing





 $\mathcal{F}YI$

 Kelis wouldn't mind her son being a pop star, but would prefer him to be an architect

She never listens to the radio.
 Hopefully she makes an exception when in the UK, because Gardeners' Question Time on Radio 4 is a weekly treat not to be missed.

 She laughs about 80 per cent more than you expect she might the type of artist quite aware of how good their new material is and in little need of pre-interview 'buttering-up' re its quality, is that right? "(Guffive) That's hilamous. Yeah, I think I have a good idea of when I'm alright, yeah..."

I was thinking of giving Glastonbury a miss this year, but do you have a show lined up that could change my mind? "(Laughs) Well it's been a long time since I've done Glastonbury, so I'm

since I've done Glastonbury, so I'm actually really excited to get back out in the mud. I haven't got into what my live show is really going to consist of, but I have some ideas and some visual sort of things I'd like to convey"

It would be disappointing without laser and smoke machines.

"I mean quite frankly life would be disappointing without lasers and smoke machines. (Laughs at length) I will not fail!"

Will this album end your run of relatively low-selling albums? "Um, I dunno. I mean I sell more

Your profile's bigger than your sales, though.

than some and less than others ... '

"It's funny, for me, at the end of the day there's a certain life I wanna five I've never been someone that everyone understood or accepted, and that's always been fine with me. But the catch 22 is that I have a really good life, I make good money, I travel the world, just enough for me to maintain a sense of normality. I've sold just enough records to not have to get a regular job but just under the amount where I become public property, like I can be politically incorrect and sort of get away with it."

Well let's touch on this regarding the open letter you wrote in response to a letter you received from PETA. I eat meat and have leather shoes and all that but even I was surprised by the vitriol in your response. Did you say what you said for effect, or am I simply a hypocrite?

"I don't know. I can say this, though - I'm a huge believer in live and let live. And that means that I have my



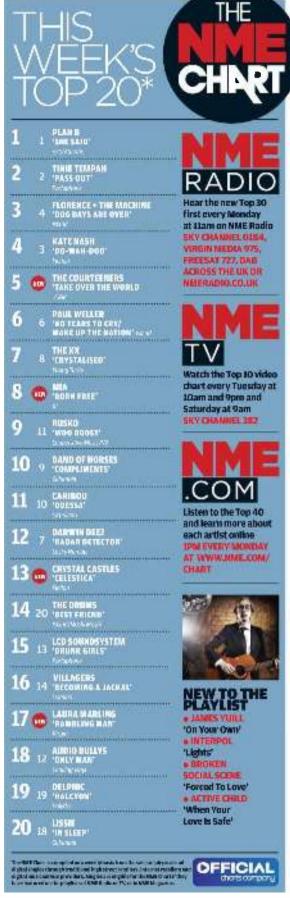
morals and my guidelines for how I choose to live and I don't feel the need to put them on anyone in order to continue with my life. I certainly do not appreciate being judged for mine. I think I made it very clear in my letter that I'm not sitting here going, 'Yes, let's go and kill all the polar bears and the freaking Bengal tigers' What I'm saying is that they're freaking minks which are, at the end of the day, rodents, and there are tons of them..."

You were trying to wind them up slightly, though. I don't think lines like "so you don't wear fur - great, more for me" are really going to

going to...
"Well yeah! I mean, firstly, it's just far too casy to piss them off, I mean give me a break. Get your panties out of a bunch, just relax. I mean seriously? I believe in live and let live, but I feel there are far more important issues with natural disasters and poverty and plague. I'm sorry if A MINK is last on my list 1 care about children and people with no food or healthcare. I care about things that affect the human population, I don't care about the millions of cows that are killed for steak. You allow me to me, I'll allow you to be you, and that's fine."

I appreciate this is a delicate subject that requires handling with tact and diplomacy so would you be prepared to enter a fighting ring with a reasonably sized animal to sort out who was best? A large dog or a small horse?

"(Laughter) I'll tell you something, I consume far too much protein, and I'm pretty sure I'd win."



ALISON MOSSHART

DEAN FERTITA

JACK LAWRENCE

JACK WHITE







vinspired.com



FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



WULYF

Basking in the enigma of Britain's most mysterious new band

u Lyf are the most talked about unsigned project in Britain Approximately 87 per cent of any scouting discussions occurring within these shores right now centre around this four-piece

band. The hype certainly hasn't been hurt by the fact they won't talk to anyone - about anything

As if to prove that last statement, today NME is forced to go incognito to the monthly local Manchester residency they play at their manager's An Outlet café

Fronted by 21-year-old dictator/singer/filmmaker Ellery Roberts, the band - pronounced 'Woo Life' - seem to revel in cultivating foxing artefacts rather than just being in a band.

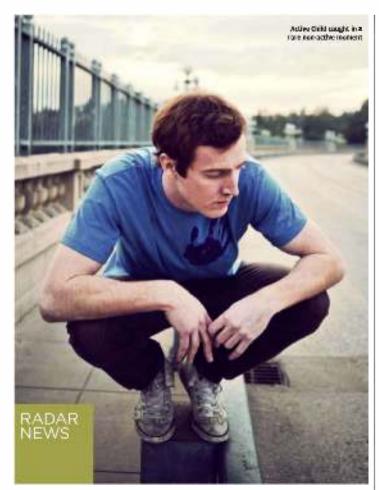
Tonight, the venue's buzzing with mischievous tales of their other favourite pastime: winding up the A&R brigade. After selling out their 50-quid demos they recently told one legendary scout, "We're on at 11pm Don't be late" He arrived at 10 to be informed they'd finished at nine

Tonight, we're not subject to such pranks. Their set commences behind a makeshift screen displaying visuals of murder scenes, firing artiflery and South American landscapes. Two songs in, the screen drops and the crowd are led into a back alcove where the band are in full swing. For the next 45 minutes, Wu Lyf plough through a set of confrontational, bruised and battle-scarred drone-pop

The atmosphere is ultra-tense throughout - helped by guitarist Tom asking henchmen to sabotage-barge NME's snapper But they're completely captivating. Ellery's voice is a revelation - like Leadbelly if he'd been a smackhead from Moss Side. Elsewhere, they combust from Nick Cave into Mobb Deep, then consume their own ashes for nourishment. Huddled together outside the venue post-gig, they're still not giving much away "I didn't like the crowd," Ellery offers of the 40/10 industry/friends turnout, while Tom muses that the band "really aren't fussed" about what happens next, And with that coquettish shrug, the guitarist might as well have just bottled his band's essence Matt Wilkinson

NEED TO KNOW

- · Ellery wore a 'Step Outside, Posh Boy' tee during the gig (there was also a bastardised Cameron shirt onstage too)
- . The band perform in front of their huge signature cross. This often gets destroyed mid-set
- . They have performed in all-white before, as well as with white bandanas over their faces



RADAR'S ESCAPE ROUTINE

Our Great Escape party bills unveiled

SATURDAY MAY 15

19.45 - 20.15

Team Ghost

20.30 - 21.00

Real Estate

21.15 - 21.45 Esben

And The Witch

22.15 - 23.00

Theophilus London

RADAR LIVE @ THE GREAT ESCAPE

Horatio's Bar, Brighton Pier

THURSDAY MAY 13 19.45 - 20.15 Jamaica 20.30 - 21.00

Darwin Deez 21.15 - 21.45 Active Child 22.15 - 23.00 Cold Cave

FREDAY MAY 14 19.45 - 20.15 Best Coast 20.30 - 21.00 Warpaint

21.15 - 21.45 Egyptian Hip Hop 22.15 - 23.00 Frankie & The Heartstrings Radar can exclusively announce the full line-ups of its series of parties at this month's Great Escape festival in Brighton The showcases span the full three days of the event (May 13-15) in the seenic confines of Horatio's Bar at the end of Brighton Picr, and are open to all Great Escape pass holders. Pulling in a diverse and inspiring collection of talent from right across the globe, highlights include Cold Cave, Darwin Deez, Theophilus London, Egyptian Hip Hop, Esben And The Witch, Frankie & The Heartstrings and Real Estate With a supporting cast including sunny Parisian indie-pap from Jamaica, LA choral-psych from Watpaint, cold-gaze from ex-M83crs Team Ghost and maudiin Cali-buzz-fi from Active Child. Full details (including times/dates) can be seen to the left.

NME are also hosting several larger-scale events at the Corn Exchange with a bill including Delphic, Everything Everything, Surfer Blood, Yuck, SBTRKT and a very special

TBA which is a huge name band with three NML covers under their belt.

The Great Escape festival is now in its fourth year, and is fast-becoming the UK's premiere multi-venue music conference, offering fans and industry insiders alike an early glimpse of the world's best breaking artists, as well as special, low-key appearances from big-name bands.

BAND CRUSH



Gareth Campesinos!

"Mike Hadreas (aka Perfume Genius) is a guy from Seattle who writes beautiful, haunting piano ballads that just dig into your soul; it's the most fragile and overwhelming music I've heard in a long time."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

POST-POP
Artists who strive
for many of pop
music's classic
aesthetics - melody
patterns and
production sonics but do so with a
distinctly postmodern approach to
structure,
arrangement and
subject matter.
Recent examples of

this can be seen in

the work of LA one

girl-band Glasser.

The Buzz

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



MYLES COOPER'S 'GONNA FIND BOYFRIENDS TODAY' VIDEO

Myles has the kind of buzz cut employed by GIs in Vietnam movies and stars of gay chatline TV ads. It's not so hard to guess to which of those two his promo is more in debt. But this isn't full of smirking hunks in stripy Lycra onesies. No, it's full of dancing cartoon cupcakes, Martians in tank-tops, LSD guppy fish and sweating Manga choirboys. From the same San Fran scene that brought us Hunx And His Punx, being straight never felt so square.



FUNERAL PARTY'S DEBUT

Is it 2002 and we're back pogoing to the debut Vines single? Or is it 2005 and suddenly it feels like every beat lacking a cowbell was a wasted rhythm? On this roar of youth energy from an ex-LA Mexican skate gang the foaming anticipation of both is captured and thrust into some poor fool's face like a kind of indie mace.



DAGENHAM OT CREW

The Outakers, or OT crew, have had a huge profile boost since their prodigal son Devlin became the first to sign a major label deal. Now leading the pack of undiluted UK street sounds, OT's Essex boy-styling collates a gang that look like a mixture of gaunt hash dealers and football firm psychos, but perform like linguistic X-Men.



GAYNGS COLLECTIVE

This is a mammoth supergroup guided by Ryan Olson and joined in steamy, lothano spirits by POS, Solid Gold, Megafaun, the Rosebuds, Lookbook, and, er, Bon Iver. It reinvokes the slick'n'beaty smoking jacket spirits of Dan The Automator and Mike Patton's 'Lovage' concept album with a plaid-friendly, strung out, earthy twang.



DJ YASMIN

Hip-hop's all about hustling. Apparently that wasn't lost on this 2I-year-old Glasgow ex-pat. She brought her party rap cuts down to the capital where she hooked up with The Cool Kids. Next thing she knows she's blagged slots with NERD and Eve as their deck-girl and is running one of London's best R&B nights, Bad Intentions.



DISCORDANT MUTATIONS

The Big Pink/Merok's **Milo Cordell** on the latest din
emanating from the underground



Everything's going well at the moment. We've got a few more shows here in the US before we're back in the UK for the May tour. Right now, I'm quite near the Grand Canyon, because we've got a day off. I can actually see all the coloured rock right in front of me, but apparently

we can't get to it because the roads are closed. Shame!
Anyway, we played with this great band over here called Von Haze on the last tour. It's this guy called Travis and his wife, and he's just an incredible guitar player. They have a track, 'Sad Girls', which is amazing I've just seen their CD and it's actually produced by Richard Featless from Death In Vegas. Then there's Dailas' Darktown Strutters, who are really weird. They've got this track called 'Lucifer Rising'. It's kind of like if Gang Gang Dance got even stranger...

Back home, there's this guy called Jai Paul, who I think's going to be the next big thing... maybe He's a 21-year-old Indian kid from Rayners Lane. He's got this one track called 'BTSTU'...I can't begin to describe what he sounds like It

MILO'S
TOP 5
1
VON HAZE
'Sad Girls'
2
DARKTOWN
STRUTTERS
'Lucifer Rising'
3
JAI PAUL
'BTSTU'
4
00000

'NoSummr4u' 5 BALAM ACAB 'See Birds' could only come from that end of the Piccadilly Line though It's this Indian-infused crunk/hip-hop/soulthing... just look at his MySpace. He's got an amazing picture of him with his old driver's licence there, too

There's also a song by oOoOO –
'NoSummrau' – that's like taking the weirdest bit of pop music and fucking with it even more and coming up with something even poppier. Another track that's good is 'See Birds' by Balam Acab. It's essentially just a dubby dance track with a vocal take over the top, but it's all screwed and chopped and warped It's a mutation of new music

NEXT WEEK'S COLUMNIST: PopJustice's Peter Robinson



This week's unmissable new music shows

ERLAND & THE CARNIVAL Kazimier, Liverpool, May 5

BEST COAST Bodega Social, Nottingham, May 6

MAY STARKEY Rhythm Factory, London, May 7

THINK ABOUT LIFE Whelan's, Dublin May 8

COLD CAVECaptain's Rest,
Glasgow, May 9





THE LEXINGTON, LONDON TUESDAY, APRIL 20



For all those beginning a discord dalliance but not quite ready to brave HEALTH just yet, Bear In Heaven are here in all their plaid-sporting

splendor. The fact that they've arrived at this juncture by muddling together Jane's Addiction, Genesis and one hefty dose of Bee Gees, is something of a miracle.

After the sudden success of debut 'Beast Rest Forth Mouth' this downtown power-trio have trailed the globe serving up a palatable alternative for those leftfield loners who found chill-wave's banquet too heady and lo fi's rhythms too care free.

Bear In Heaven have the potential to be a fantastic band. Their heavy atmospheres are alluring, the initial thrust of their weirdo guitar-pop emotionally and physically involving, When tracks like 'Dust Cloud' and 'Deafening Love' seep out, it's as if dry ice has engulfed The Lexington – built from slow

synths and marching bass, all the signs are ominous, pointing towards something rare and unknown to come.

The crowd are rapt in searching spotlights, but the Brooklyn-based trio don't always deliver - for all their persuasive momentum, there's no stunning release to make it all worthwhile. The fierce shocks of a band like HEALTH aren't here, nor are the momentous pop outbursts of obvious peers Yeasayer and MGMT. Instead, some songs grind to a halt, in the same way that an off-day TV On The Radio used to falter - what happens to all that energy once it's been worked up? It just seems to vanish into the black holes of the band's own lack of confidence.

It's clear that Bear In Heaven - and in particular frontman Jon Philpot, with his Gibb-aping falsetto and bombastic vogues - want to leave their mark, but they don't seem to have figured out how to do that just yet. For now, and for all their atmospheric weight, they fade into the post-rock ether. Kev Kharas

BREAKINGTHROUGH BAND OF THE WEEK This week's free NAIT Broakforwagh artist packed by New Music Editor Jamme Hodgens was Active Course.

MOUNT KIMBIE



WE SAY: Where post-rock meets postdubstep and seraphim weep BAND MEMBERS: Kai Campos, producer, Dom Maker, producer LOCATION: London and Brighton FORMED: 2007 RELEASES TO DATE: 'Maybes EP' (2009). 'Sketch On Glass EP' (2009)

THREE MOST IMPORTANT ARTISTS:
Andreas Gursky, Dan Deacon, Missy Elliott
HAVE PLAYED WITH: Klaus, Dan Deacon,
Joy Orbison, James Blake
MOTTO: Audere est facere (To dare is to do)
www.myspace.com/mountkimble

NME Breakthrough Supported By BlackBerry is the new online community from NME, offering artists and fans a unique chance to interact. We're offering a constant slew of opportunities for our favourite selected artists on Breakthrough, including an opening slot at Lovebox festival and mag and online features. For more details log onto: NME.COM/breakthrough now.



IT'S THE

*AND

END OF THE

FOALS FEEL

WORLDAS

FINE

WEKNOWIT

Despite rumours of meltdown, Foals' second album is with us. It's an astonishing record, and one that pleads for civilisation to end. Last week Mark Beaumont spent a day at the band's Oxford base to learn why Yannis and co are pressing 'go' on rock's doomsday clock...

t the House Of Supreme Mathematics all accepted principles of corporeal space/time are left at the door. The pizza boxes brimming with spliff butts, the carpet strewn with beer cans and the kettle melted into the hob – all speak of a hazy night before in a house typical of this student-heavy corner of Oxford. But among the detritus, unnatural ornaments: a skull in a pirate hat, a snake crammed into an unlabelled bottle of exotic booze, stuffed birds glued to the lampshade as creepy as a Hitchcock freeze-frame.

Then you start to notice the mysterious ephemera littering Foals' haphazard art-rock bunker HQ the all-seeing eyes painted onto walls around the house, alongside geometrical sketches and obtuse philosophical slogans scrawled by a man known only as 'Tinhead'. One reads: "YOU MIGHT FIND A GOD THAT YOU WERE NOT LOOKING FOR".

Upstairs, the bedrooms are similarly typical of exploratory minds running riot. Smashed drawers spill out flumes of shirts and underwear; teetering towers of CDs flank paintings of Hindu gods. In the singer's room a pair of speakers so huge and decrepit they could've been blown out by The Who live at Leeds sit atop a creaking desk, plugged into a single iPod

The doors of the bedrooms on the upper two floors are locked; they belong to members of local Oxford band Jonquil who live, play and record here with Foals

But membership of Oxford's art-rock commune doesn't end there word of this inclusive creative enclave has attracted an ever-shifting circle of local artists and musicians who come and go nightly, making the House Of Supreme Mathematics (as it's been dubbed by bloggers) something of an artistic hub. Oxford's equivalent of Warhol's Factory.

As morning creeps on, movement. Girlfriends pick their way through the wreckage, foraging for shoes. An Afrobeat album entitled 'The Indestructible Beat Of Soweto' begins its endless repeat cycle on the living room turntable. Bassist Walter Gervers opens a fridge door bedecked with fanmail and noise complaints, asks, "Is it gone 12 yet?" and cracks open a lager Drummer Jack Bevan apologises that he can't offer us tea because "Edwin [Congreave, keyboards] set fire to the kettle". Edwin himself sits writing up the band's latest press release while Walter explains the story of the snake-flavoured firewater. "I've drunk it, but you have to be pretty wasted. Yannis found it in an antique shop."

But where is Yannis Philippakis, the intense, diminutive mastermind behind this epicentre of all things post-math? We follow the thud of a lazy morning jam down a staircase adorned with a geometric drawing of an iceberg, to the makeshift studio they've built in what was once a rubble-strewn basement. Here their instruments are set up inches from each other, the lampshade is covered in rose petals and the stencilled phrase 'BLESSING FORCE' throbs darkly from the wall.



THE WRITE STUFF!



THE JD SET

Fancy writing about the unique JD Set gigs, as well as interviewing the artists? Then read on...





Kids On

t's that time of year once more. The annual JD Sets - always unique gigs organised by the folks from Jack Daniel's - are soon to be upon us. This year musical history is set to be

made again. The JD Set will host three, one-off gigs in London, Manchester and Glasgow featuring the cream of the British indie crop, reInterpreting classic material from the likes of Buzzcocks, The Human League and Madonna.

Infadels, Sny Child, Kids On Bridges, The Shortwave Set and The Pipettes are set to reinterpret The Human League's classic album 'Dare' at London's Dingwalls on May 5. And Jack Daniel's and NME have already been hunting for aspiring music journalists (or enthusiastic music writers) who will get the chance of a lifetime by attending the studio sessions and speaking to the artists, or reviewing the gig.

It's the kind of opportunity money can't buy. Next up, we're looking for one writer to head to the Manchester JD Set on May 27 at the Band On The Wall venue. At the gig Tim Burgess, ex-Smiths drummer Mike Joyce, The Whip, I Am Kloot, Dutch Uncles, The Answering Machine and Twisted Wheel's Jonny Brown will be reinterpreting Buzzcocks' classic EP 'Spiral Scratch' and other classics. Unique collaborations will be occurring for the first and last time at the show - meaning It's a great chance to write about what is sure to be one of the best gigs of the year. One winner will get to write a review for NME.COM and NME magazine, plus talk about the show on

radio. We're asking entrants to email a 150-word review of a recent gig they've been to jdset@nme.com. The best will become NME's JD Set Gig Reporter for the show, and will get to take a friend too. You can win tickets to this gig at thejdset.co.uk - so get cracking!

Of course, the JD Set isn't just confined to Manchester and London - in Glasgow the line-up is just as exhilarating. On June 17 at the ABC2 Malcolm Middleton, Silver Columns, James Yuill, Casiokids and The Cocknbullkid will be redefining and reinterpreting some of Madonna's back catalogue. Tickets for the show will be the hottest thing outside of an active volcano, but we're not only offering the chance to bag entry, we're offering one reader the chance to quiz the artists at the rehearsal studios where they will be preparing, and five lucky winners the chance to go to the Glasgow JD Set! We're asking fans to email one question they'd like to ask the artists - it can be about anything at all. We'll pick the top five questions, and whoever wrote them will be invited to attend the JD Set in Glasgow - with transport and accommodation included, as well as a whiskey or two. That's not all - one lucky winner local to Glasgow will be picked to become NME's special reporter, with access to the studio, where they will not only see the artists rehearse their collaborations, but also host their very own mini-interviews. The results will be broadcast on NME.COM and NME Radio, making the winner a nationally broadcasted journalist!

Head to the idset.co.uk to watch footage from the rehearsals so far, or view the NME TV shows or nme.com/idset for more info- and get thinking about your questions for the artists now - come up with a good'un and your life could be changed! You can also catch the JD Set Manchester on NME TV this Wednesday, Thursday and Friday at 10pm with a highlight show on Sunday at 11pm.

Over 185 only.

Know when to unplug, Please enjoy Jack Daniel's responsibly for the facts drinkaware.co.uk

t first glance, though, the force here is less than blessed. Through the doorway Yannis and guitarist Jimmy Smith are eyeing each other; Jimmy turns a baseball bat in his hands, Yannis clutches a scabbard.

A twitch of an eyelid. Yannis mutters "let's do this", pulls an 1856 serrated British officer's sword from its sheath and dives into the studio like Michael Caine in Zulu

SNAP FLASH! "Waggle the sword higher, Yannis!" Thankfully these weapons are merely props for NME's photoshoot. Yet, if the blog-based rumours of fights, walk-outs and psychological mind-games that emanated from their Gothenburg studio while recording their second album 'Total Life Forever' are to be believed, such clashes weren't uncommon.

So how did Foals go from being the snarky, dysfunctional outsiders of the jerk-pop underground to modern rock's most innovative guitar pioneers? How much did their hometown HQ help galvanise their combative ranks? And why does Yannis want the world to end in an orgy of destruction? Let's clear a space on the floor and do the (after)math, shall we...

Yannis rolls a lump of solid between his palms, reaches for his papers giggling, and attempts to describe his bands retreat from the world. He lapses for a second into the quasi-intellectual concept-speak to which he's occasionally prone "As much as it's withdrawal from the outside world, it's not like we've just floated off into space,

saying 'I exist' to myself. When I wanted to get in bands I always wanted it to be an all-consuming and all-encompassing thing, a self-sufficient club. We liked the idea of this place being a retreat, a proper HQ, a centralised powerbase that'd have all the things going on and we'd be making music. A romantic, idyllic idea, don't you think?"

To recap: by 2008, Foals had reinvented the concept of the dance/ rock crossover. By melding the funk-punk of !!! and The Kapture with wolverine slashes of electronica and the hyperactive musical trigonometry of Battles they'd set a new standard of dancefloor inventiveness that finally meant simply hitting a cowbell just wasn't good enough any more Despite their rejection of David Sitek's mix of the album and the non-inclusion of early fan-favourites 'Hummer' and 'Mathletics', their debut 'Antidotes' was a Number Three smash, Suddenly Foals were the innovators of a new breed of angular art-funk and Yannis a prickly, pretentious new pop star full of grand proclamations about how the London band scene was vacuous, hype was a disease, art destroyed the soul and some weird shit about setting spleens on fire.

He came across as the classic tortured artist: a troubled auto-critic in the noble lineage of Byron, Van Gogh, Cobain. Only with a sneer in his lip, a rampant control freak personality and a season ticket to Newsnight Review.

Yannis was also of the opinion that true art thrived on a slash-and-burn approach to reinvention, so when Foals returned to Oxford at the end of the 'Antidotes' tour they decided to rent and renovate a derelict house to live and work in; an enclosed, self-sufficient Foals world where

they could invent a whole new sound from scratch

Jimmy cooked, Edwin cleaned, no-one washed because there's only one shower (which looks like a serial killer's been washing corpses in it) and "it saves on arguments". The house was "like an insect hive .. fervent activity". The band grew

closer. "We've become one big to-legged person," says Yannis "It's like a relationship, a brotherhood. We argue and stuff but we get on better now than we did in the beginning. Partly because over time you smooth everybody else's angles off..."

"WE'VE
BECOME ONE
BIG 10-LEGGED
PERSON. IT'S A
BROTHERHOOD
- WE STILL
ARGUE, BUT WE
GET ON BETTER
THAN EVER"

They'd work a five-day week, jamming and recording in the basement studio from noon 'til dawn and cutting loose at weekends. "It usually involved Tinhead (who Yannis describes as the band's "artistic arm") coming round because he's an absolute wild man," Yannis laughs. "We'd go out on proper Hemingway

weekends where you don't even remember what's happened until the Sunday and before you know it there's all these photos of things that you don't remember doing, like him writing graffiti on the walls and managing to suck his testes into his body and pulling his scrotum down and calling it his chicken wing."

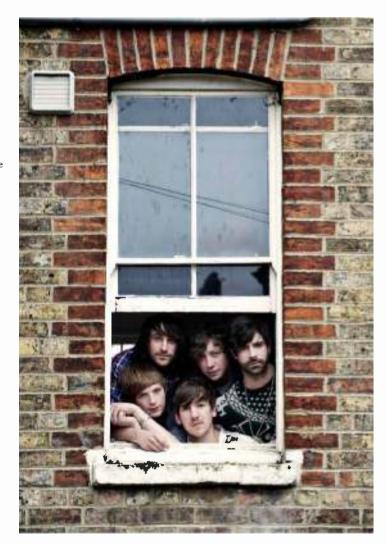
eaven knows, Hemingway won Nobel prizes for less Yet Foals work well in enclosed spaces, as they proved during the legendary bedroom gigs early in their career. "[They were] pretty hadonistic, people pouring alcohol into our mouths while we were playing," Yannis recalls "There was a good one in London at a squat called Squallyoaks. The wall got demolsshed at that, people started taking ketamine and knocking down the wall with fire extinguishers."

Left alone for a year, piece by piece a more considered Foals seeped out of the cellar. They worked on fragments of songs, endlessly reinventing and recycling them with no firm aim or deadline. Paul Epworth came in to produce some material but nothing came of the sessions: "We did some stuff with him that was really great and there wasn't any problem ever with him," Yannis side-steps, not wanting to sound like a serial disser of celebrity producers. "It was just one of those things."

"We decided to make a really harrowing record in Gothenburg!" Yannis continues. "There was a greater confidence with writing this record, it wasn't cannibalising stuff like it often is in our band. It was a period of brief respite from the teeth in the mind Eating yourself, self-questioning." Ringht. Yet with their label

Warner Bros tapping its watch, they took their amorphous fragments to Svenska Grammofon studios in Gothenburg last September with former Clor man Luke Smith in the unenviable role of producer. In its windowless, claustrophobic bunkers, battle over the future sound of Foals truly commenced. Yannis and Jack

were the obsessive perfectionists, Jimmy and Walter the mediators, Edwin the supposed 'objective ear' although he admits "I think most of us are control freaks, we just have different levels of control freakery."



Foals (clockwise from top left): Jimmy, Walter, Yannis, Edwin, Jack. The band's appearance on How Clean is Your House? is unconfirmed at the time of going to press

"It was... fraught," Yannis admits. "As much as I have a reputation for complaining about producers I do acknowledge that we probably are a difficult band to work with."

Did anyone almost quit?

"Nobody almost quit, not within the band," says Yannis. "There were people who wanted to leave the recording process at various points, but Francis Ford Coppola threatened to kill himself twice on the set of Apacalypse Now Someone wanting to walk out for a bit isn't really a big deal in the grand scheme of things."

The tensions, according to Edwin, were an internal thing "There were points where I thought, 'This is the worst thing in the world.' I fucking hated some songs, like, 'Why are we doing this song? This is bollocks" Then as soon as the record was finished I went away and listened to it and thought it was amazıng "

"We're mercurial like that," Yannıs adds "The amount of emotional investment in something like making a record can mean you bump up and down a lot. That's just how I am. It's within everything, the way that I feel about myself or what the band is doing and how we're doing it. But I think that's just what creativity is."

Is that the troubled artistic temperament rearing its grizzled brow? The idea of having to destroy yourself for your art, that creativity exists on the very brink of madness and self-annihilation? Yannis frowns

t's pretty well-documented in psychotherapy that somebody that nourishes that creative outlet, it's to the detriment to other sides of their personality. I don't feel at ease with myself so the stuff I say is the stuff I think. I don't believe in the idea of being a fair-weather figure. I have a voracious appetite for things so what happens is I'll gorge myself and before I know it I'll have burrowed through and there won't be anything left and then that'll be the point at which something good hopefully comes out to fill the void. From my experience it feels like an intuitive fashion [of making great art] is through that sort of process."

Ask Jack (the chirpy one - ex-skater, art school graduate), Walter (the challed one - brought up on classic blues and jazz), Edwin (the awkward one - home-schooled maths-prodigy and son of Jehovah's Witness parents) and Jammy (the mysterious one - unavailable for individual interview) how they found Yannis at first meeting and you get a range of variations on weard git'.

"[He was] pretty hostile," says Walter, "It's quite difficult to break down that first meeting barrier with him. I found him very intimidating at first "

"We didn't really hit it off, to put it mildly," Edwin says of his own experience, and explains that Yannis and Jack have been fighting like a Harry Hill ad break since they formed proto-Foals combo The Edmund Fitzgerald at 15 "When I joined

the band I was really stunned by some of the arguments, the feroctousness of it.

But apparently it's nothing now compared to what it was."

Yannis' prickliness is a long-ingrained trait. As a child he developed "dual identities" as he split his time between Oxford and the "traditional time capsule" of the Greek island of Karpathos, the ancient pirate settlement where his father now lives, making traditional Greek instruments

As a teenager he started smoking pot, wearing eyeliner, devouring beatnik poetry and discovering ever more challenging sub-cultures of rock music that generally



"MOST OF US INTHEBAND ARE CONTROL FREAKS. WE **JUST HAVE** DIFFERENT **LEVELS OF** CONTROL FREAKERY"



sounded like a hover-mower ploughing through a flock of angry geese (Swans, Oxes, et al). A loner - and being the only boy in his Contemporary Dance class didn't help him meet girls. "They realised I was some sort of freak. It definitely didn't make me any more enticing." At Oxford University he felt even more dispossessed: "I remember going there thinking I'd meet like-minded people who enjoyed far-out literature, instead it did feel like it was rich people amassing knowledge for power"

Sounds like you're a regular visitor to the Dark Times, Yannis Yannis nods ruefully "I think most people who feel the need to make music are, because you have to release the pressure somehow, you have to put a tap on it to

open out to guieten the noise in the old skull. It's like He pauses, clutches for the right metaphor "It's like .. a clogged pipe."

OF YANNIS

FROM THE GOB

Foals' singer's life in quotes

"We were christened Foals by a friend as he said we are like a group of horses - we smell, we are young and are quite feral. running around and beating each other up a lot."

"You know when you do mushrooms and you lose a bit of your soul forever? It's like that with art. It's sad in a way, but that burn, that corrosive hunger inside you, is good. It feels good. It feels like grabbing a spleen and setting it on fire."

"The more you destroy the music create, the more industry from the you give away of inside out. Just kill yourself and all every other band. you are left with I spent one night in London hanging out is a busk, with a carapace that will with other bands. set itself on fire in but didn't like it at 10 years' time... all. We're in our own once you're on this solipsistic bubble." road, it takes you to one place, a place

"[Tennis star Andy Roddick) is that doomed hero, an almost Greek mythological figure with the fastest serve ever and yet he can't win a grand slam. You can tell it's going to destroy him. I have an affinity with stuff like that. It's the Titanic syndrome. basically."

that cleanses you,

set my shell on fire."

"We actually have

a goal. To fucking

die working in

otal Life Forever' should act as musical Domestos to Yannıs' mental u-bends. It's a mature and accomplished record that shifts I oals to the forefront of UK guitar esoterica; the UK's equivalent of Animal Collective or

Yeasayer but with the home-bred accessibility of the Bunnymen or The Cure. There's less youthful impatience and more assurance of pace and atmosphere: if 'Antidotes' was the sound of a hyperactive child bouncing off the walls of an electrified maze, 'Total Life Forever' is that child evolving into a current, plugging itself into the maze mains and just buzzing.

"Emotionally and sonically it's a bit more extreme," says Yannis "From poppier stuff to stuff that's more harrowing'

Musically there's an exotic, worldly colour to the record - first single "This Orient" is math-pop gone Shinto, 'Spanish Sahara' seethes with a dusky desert chill and the Peter Gabriel funk of 'Miami' is as lush and intoxicating as the sweetest golden margarita Occan Boulevard has to offer. Lyrically there's an underlying fear of the future -humanity is turning to rust, society is crumbling, the future isn't what

it used to be. The album's title, in fact, was inspired by AI expert Ray Kurzweil's book The Singularity Is Near, which but kills you. People suggests that humanity will soon merge with machines to create an immortal new form of life of infinite mental capacity factories, I'd rather and durability.

> "Kurzweil's vision of the future is one that I find pretty terrifying and quite arresting at the same time," Yannis argues, "the idea that what we think of as 'human beings' is going to be totally washed away. He talks about the posthuman, when the blur between technology and you as a biological entity will be indistinct. Eventually the result of that is superhuman intelligence because you'll essentially have Google plugged into your brain. I see a lot of our songs taking place in this ravaged near-future, quite desolate, quite alien, a lot of machinery and something you can't then step back from."

orry not, lads, by then we'll all be meta-hottie orgasmabots who'll live so long that everyone will eventually win the Lottery and then binge ourselves stupid with no physical consequences forever! It'll be brilliant!

Edwin: "It is exciting. That's what I like about the album title. It references something that's potentially really scary but joyous at the same time.

What about 'Black Gold' - is that about the oncoming oil crisis?

"I don't think [running out of oil] is necessarily a bad thing, on an abstract level," Yannis says, his inner nihilist breaking cover. "When you think about previous civilisations that have got to their height, it's inevitable it's coming. We're so confident that this civilisation is it and we're at the peak and it'll forever continue forward. I like the idea of it all being washed away and starting afresh, in the way that the Mayans disappeared or you had the end of the Roman Empire."

As a band in the process of wiping out the puny funk-punk of the past decade to make way for a titanium-coated, missile-deflecting new evolution of guitar music, you sort of see their point. And who knows, when the rubble of our society is excavated by immortal futuristic Tony Robinsons and they stumble across the buried remnants of the House Of Supreme Mathematics, historians might well recognise it as the epicentre of the last great guitar explosion.

They might worship its melted kettles, pant piles and snake booze as divine rock relics. And future musicians might come to touch its strangely decorated walls, in the hope they might soak in some of the mythical Foals Blessing Force. Cults may spring up and dance naked to 'Total Life Forever', they may perform sacrifice with replica (8th century swords.

And, you know what, we rather like the sound of that





© 2010 Research in Motion Limited. All ingits reserved. BlackBerry®, RIM®, Research in Motion®, SureType®, SurePress® and related trademarks, names, and logos are the property of Research in Motion Limited and are registered and/or used in the U.S. and countries around the world

blackberry.co.uk/bbm



LCD Soundsystem's new album 'This Is Happening' is their best record yet. It's also going to be their last. Bandleader James Murphy invites Dan Martin into his New York headquarters to explain why he's killing his band off in its prime...

here are certain things that pop stars just don't do You don't go country before the age of 40. You don't admit to having a mephedrone habit. You don't work with children, animals or Calvin Harris. Top of this list is making the album your rich career has always promised you'd make, then announcing to the world you're quitting before you've even shipped it to shops. Yet this is what James Murphy 10 doing Next week he releases "This Is Happening," a record that upgrades the dance-rock blueprint of LCD Soundsystem to its glearning ideal type. Then he's going on tour. And after that, this won't be happening any more.

You join us in Murphy's Williamsburg, New York apartment, an elegant pad filled with multiple silver pianos, sleek electronic musical equipment and a weapons-grade quantity of vinyl. With his beloved French bulldog at his side, today James is composing his band's suicide note through the medium of conversation with NME.

"Who makes a good fourth record?" he asks, rhetorically "I'll tell you: not that many people. I also promised myself I'd be done when I was 40. LCD Soundsystem wasn't ever supposed to be a professional band, it was always supposed to be an outsider gesture. It wasn't like, 'I'm gonna take over the world!', I just had an argument I wanted to make."

That argument was that dance music could be more than it was. That argument duly won, perhaps this is why Murphy is putting his day job to bed. Yet this isn't a rash decision; James toyed with the idea of axing LCD after their acclaimed 'Sound Of Silver' in 2007, but personal circumstances led him to continue.

"I was married and I wanted to go home and I didn't want to keep doing it I was always in two places at once But then my marriage dissolved and so I was like, 'Weil, we're definitely doing another record now.' Don't get me wrong, I'm more excited about this tour than I've ever been about a tour. I'm more excited about being with my band because they really are my best friends. But when I was finishing the record, I just realised this really should be the last one."

It's a shame "This Is Happening" really doesn't sound like a swansong release -- it sounds like you're just getting going! Are you 100 per cent sure about this, James?



"Yeah! It just seems like the right thing to do," he smiles, softly. "I think it makes it easier for me to put everything into this, knowing it's going to be our last day. I want to get my life together. I want to have kids and I want to be at home. I really want to make 12-inch dance records again. I want to do a bunch of other stuff. A professional contemporary rock in foll ensemble like LCD is a completely full-time job."

It's nice to have a trilogy, we concede Everyone likes a good trilogy. Star Wars should have ended at a trilogy...

"Yeah," laughs James "And also I had a huge burst of energy before I made the first record. Being in a punk band then discovering dance

music, that was like a massive supernova in my persona. And that energy was like a burst of craziness. I made the first record, which was like a weird gesture, and then the second record was a lot better. Then I thought, 'There's still more to do, it could be better.' But then I feel like that energy just slows down as you get older. I'm 40¹ Come on!"

Yeah, but still. The question remains: only three albums in, aren't LCD Soundsystem too young to die?



'THIS IS HAPPENING'

LCD's suicide note, track-by-track

DANCE YRSELF CLEAN

The epic nine-minute opener morphs from subtle beginnings into a lurching house dreadnought; it sets out Murphy's intention that this will be the end of the party from the off.

DRUNK GIRLS

The brilliantly snarky single gets its rocks off like the bitchy American cousin of Blur's 'Girls & Boys'.

ONE TOUCH

Tense and urgent machine disco that muses on sin and temptation as it ratchets up the dancefloor stakes.

ALL I WANT

FM radio-rock flava powers the beats as Murphy's lyrics take on a confessional hue.

I CAN CHANGE

Depeche Mode-flavoured soul in the vein of 'All My Friends' that glides along a paranoid address to a lover: "Open your eyes, dance with me until I feel alright".

YOU WANTED A HIT

Back to his spiteful, satirical best, Murphy delivers a damning kiss-off to the label system he is leaving behind.

POW POW

Staccato stream-of-consciousness funk in the vein of Talking Heads.

SOMEBODY'S CALLING ME

Sparse beats and one-note planos power this strung-out jam that focuses on more relationship drama.

HOME

The last LCD song ever starts quite politely but builds into a skittering hands-in-the-air house romp, ending the band's career with a big question mark.

f you consider this a strange series of events, remember, James Murphy is a fairly strange individual. He's a burly man with a voice so soft it sounds like a whisper. He's amiable and selfeffacing, so when he swerves into diatribe it's shocking. His worldview sounds like a treatise of dogmatic indie integrity, one rooted in a world where the word 'sell-out' still means something. And yet he operates as a super-producer with a loyal entourage and apparently sees the whole endeavour as one big, goofy, make it up-as you go along game

Then there's the day job: as a band that exist to apply intellect to music intended for the pelvis, LCD Soundsystem never made a huge amount of sense in the first place. The DFA world Murphy created undoubtedly be ame the centre of the hipster universe despite itself, yet in 2013, with their one-time greatest export The Rapture a distant memory and the punk-funk scene gone the way of so many other hipster quadrants, the band teel quantum-locked. Wonderful as 'This Is II ippening' is, it has little right to emerge as cool as it is

What do you think, James?

"Well, that's typical DFA," he ponders. "We actually just made slipinate that say "Too Old To Be New, Too New To Be Classic'. That's the slogan that sums up how we feel"

Is it not odd to have outlasted the scene you created?

"Well, I don't think we've ever insulted anybody's intelligence and we've never tried to capitalise on fads. The amount of times that

people have been like, 'Oh DFA's over, it's all about this now and then that thing would disappear and they would say, 'Oh DFA's over, it's all about this.' We'd be like, 'Hang on, we were already over the last thing, but you're not mentioning the list thing now you're mentioning us again as the thing that was around and is now going away!"

Do you think 'dance music' is in a good place right now?

James ponders "I Immm Well, it's always kind of in a shitty place, isn't it? Right now it's a little builty and I want it to be much more fun than it actually is."

We should probably ask you what you think of dubstep.

"You mean jungle? I call it drum'n'bass,

or jungle."

You'll get shot in London for saying that. He ploughs on: "When I heard about that stuff it just sounded like jungle to me. And someone would be like. 'This is progressive house.' When people started subclassifying house music I wanted to shoot my self in the fucking (ace!"

What do you think is coming next? Jame voice lowers "" Id Lave Check it out. Stringy bas d cal Irenched in reverb. That's my prediction I scally all I listen to at home the die to the first two OMD record. I' the fire nd in a hardcore band. that cam the the day W had a beer and put some cold wave on. He kept mentioning the band Japan and he was like, 'This stuff is in the air, isn't it?' And we're both in bands that have nothing to do with any of it so maybe there's something in that. That said, I was in a goth band in the '80s so I've got some form."

Knowingly, we tell lames about Hurts, He promises to check them out.

ith his to-year project nearing completion, we wonder whether James still feels like a figurehead

for anything.

He laughs: "On our Facebook it says, "Smells like middle aged spirit' and that's one of my favourite mottos for this band!" He smiles. "I'm aware we have a flattering amount of respect, but I don't want to let anyone down. That's another reason to just go away. It's not even like it's a bad thing, this was a fucking amazing thing that I got to do. I love the position our band is in. We're relatively well-respected and appreciated. But we're not famous. I've dreamed of being in this place my whole life. It's the perfect place. I really can't stress that enough."

Those last couple of sentences sort of negate everything you've said prior. Seriously James, why the hell are you quitting?

"Because that in itself is not a good enough reason to do it. I slate bands, fucking loathe

them for just 'doing it', just existing because they like what they do or they think that other people like them. Go fuck yourself! That's not a good enough reason to exist!"

Who are we talking about here?

"Everyone! Fucking go jump in a pit and bury yourselves. I don't understand it at all. If you don't think you're making it better - and I don't think that I'm all that great but I know we're trying to make it better - just go away. It's always been bout giving something back '

He still hasn't really answered our cue tion, and far from giving something, he's actually taking it aviav. But then he's not budging on his decision either. Maybe James just fills too old, maybe he just wants more from his life. Maybe, like a Japanese warrior, James Murphy just sees honour in suicide.

Let's just hope he doesn't go country, eh?

EMPIRE STATES OF MIND

This week the world's most violent band, Atari Teenage Riot, reunite for their first UK show in 10 years. Their leader Alec Empire opens his photo archive to remind us of the chaos that awaits...

ew bands have ever detonated as powerfully in the underground as Atarı Teenage Rıot. Put samply, they were the conscience of electronic music. Put less simply, they were a nasty, narky, brutalist cavalcade of techno, metal, sap, SHOUTING, rave energy, riot grrrl, 200bpm proto-gabba and hard-left, fuck-you-Nazi-scum sloganeering for the 909 age. Between 1992 and 2000, they were the nastrest band in the world.

Atari Teenage Riot existed within a genre-of-one that they dubbed 'digital hardcore', a none-more-perfect phrase they would go on to co-opt for the name of their own label. They were a band that sounded the way you always wanted The Prodigy to sound. A band akin to Black Flag if that outfit had existed in an age where every home had a computer. And their influence burned big and bright. The Berlin

Academy stage in October 2000. Vocalist Hanin Elias had walked out on the day of that show. At the same time, MC Carl Crack's voice had been castrated by his spiralling drug use. So Empire took to the stage to subject a few thousand unsuspecting fans to a half-hour squall of brutal white-noise feedback. They split the next day. Empire remembers Carl Crack's words to him as they walked to the dressing room. "He said: 'OK, that was kind of the best we could do, but we still owe these people a proper show."

Carl Crack hasn't made it back for the ATR reunion this week, chiefly on account of having died on 6 September 2001. Noise artist Nic Endo returns. But despite being the prime mover behind the decision, Hanin Elias remains a 'maybe' at the time of writing - Empire's relationship with her remains stormy. How long the reunion lasts is anyone's guess A new single - 'Activatel' - is due on May 17 Beyond that, Empire

"THE BIG PINK OWE EVERYTHING TO ATR. THEY'RE THE MOST IMPORTANT BAND SINCE THE SEX PISTOLS"

ROBBIE FURZE

band's legacy still headbutts its way to the fore every time Crystal Castles take to the stage Just ask The Big Pink's Robbie Furze, who honed his chops playing guitar with mainman Alec Empire in his solo guise, "THE BIG PINK OWE EVERYTHING TO ATR¹⁷ he ranted, when we emailed him asking for a quote "THEY'RE THE MOST IMPORTANT BAND SINCE THE SEX PISTOLS

The Germans' incandescent career imploded on the Brixton hasn't ruled out the idea of another album. Yet he hasn't confirmed it either

"I wanna see how the shows go How we feel. Reunions almost never work out "

Perhaps a band this violent and untamed shouldn't be looking further than one show to the next And so, as they stand poised to make good on Crack's promise at Camden's Electric Ballroom, we asked Alec Empire to go through his photo archives and remind us why ATR still matter.



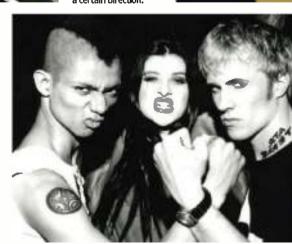
► NIÇ ENDQ

"The female screaming aspect, her with her war paint on - back then a lot of people found that extremely nerve-wracking, Now, for certain electroclash records, or acts like Crystal Castles, that style has almost become a standard alternative for female vocalists if they don't sing very melodically. We were the first to do it, but music moves in a certain direction."



A EARLY SHOWS

John Peel soon began playing ATR's records and the band headed to London, "We were misunderstood by you guys. In England it was more about positivity, 'Let's all get together and make something. In Berlin, it was very different. High unemployment. Not so much ecstasy as heroin and speed, all these fucked-up kids at warehouse parties. There was always that air of confrontation to our shows."



NAZIS

The single that forged ATR's reputation was 'Hetziagd Auf Nazis!' ('Hunt Down The Nazis!"). It was put out as a protest against a neo-Nazi arson attack on a refugee shelter in Rostok. "The police arrived 45 minutes too late, and the whole population of the town was standing around cheering because they hated immigrants. For us it was Germany's worst nightmare coming true." The song has remained a punk classic in Germany. "You hear it at every protest. We released it as a white label two weeks after the event. Pre internet, an instant response was quite revolutionary."



► THE MAYDAY RIOTS, BERLIN, 1999

'in 1999, the German government wanted to get involved in the Kosovan War with NATO, Germany only got reunified in '89, and 10 years later politicians already wanted to push us back into being a military power. My grandfather died in a concentration camp, so any time Germans talk about going to war, it's always a big danger."



◆ CARL CRACK

After the break-up of the band Empire lapsed into depression, while Carl Crack's drug habit was given fresh space to fester. "With Carl, he was such a sensitive guy. He would pick up on things very early on. He would tell me stuff about people that he'd observed, that really surprised me. But the other side of that was that when things would get too intense, he'd always go back to the drugs."



► HANIN ELIAS

"At a show in Rio in '98 and I've seldom experienced so much energy. Hanin jumped into the crowd and one security guard abused that situation and grabbed her between the legs. Next thing I saw was Hanin with the mic, hitting the guy in the head. We've still got the mic and it's almost flat on the end. The show was stopped, then the cops came and tried to arrest her."



► EMPIRE'S **DECLINE AND FALL**

After Crack's death, Empire, Elias and Endo went solo, but the mood for an ATR reunion died with him. "We didn't fit any more. A lot of politicians used very heated rhetoric. The way George Bush spoke was always withus-or-against-us, which was the way ATR used to speak. Culture didn't need more people to incite more schisms."



▼PHONOGRAM

Surprisingly for a noise band, ATR's early gigs generated massive label interest, "All these major labels were competing for us, but we had this different plan ." Predictably, they took the money and used it to fund their own label. "We did the deal with Phonogram, took the advance, then our A&R man was fired and we were free. One week later everything was in place to start Digital Hardcore."



NOW'S THE TIME (FOR A **NEW RIOT)**

"I don't think Carl would've wanted us to do it if the spirit hadn't been there. He was about deciding whether things felt right." It was Hanin who started the ball rolling. "She contacted me on Facebook, and said 'How would you feel about us doing this?" But then she pulled out. One day she's there for the shows, the next she's not. I wish she'd done all this earlier..."

KARENELSON

DOESN'T MAKE THE TEA FOR ANYONE

WITH A ROCK STAR HUSBAND AND A SUPERMODEL DAY JOB, YOU MIGHT BE SUSPICIOUS OF **KAREN ELSON**'S MUSICAL AUTHENTICITY.
YET ASIDE FROM BEING MRS JACK WHITE AND THE WORLD'S BIGGEST MAZZY STAR FAN, SHE'S ALSO ONE OF POP'S MOST INTERESTING NEW PERSONALITIES, ARGUES **REBECCA NICHOLSON**

remember when I first married Jack, and some musicians were reviewing the first Raconteurs record in some British magazine," Karen Elson, her accent a transatlantic mish-mash of her native Oldham and a faint Nashville, Tennessee Islt. That's Jack White she's talking about, by the way. "This girl in the band, I really can't remember her name, said, 'I like the Raconteurs record but I've lost so much respect for Jack for marrying that model."

Karen isn't sighing now, she's essentially raging

"I read it and I fucking wanted to 1 just felt reduced to nothing. I thought, 'Wow, you're judging my husband and me, saying you've lost respect for him because he married a pretty girl? That I'm not worthy? That he couldn't have fallen in love with me for any other reason? That there's nothing compelling or interesting about me²ⁿ"

Kalen went on to write said girl a letter, who responded by asking why she cared so much

"But 1 did care at the time I felt I was being unfairly judged on my career. And there are interesting things about me"

Depending on who you ask, her career and her husband are what Karen Elson is best known for. But she's right – she's certainly interesting. To fashionistas, she's the strange northern redhead whose shaved eyebrows made her a super-name supermodel. To music fans, she's the other half of the Third Man man, who she met on the set of The White Stripes' gothic 'Blue Orchid' video and married shortly afterwards. But there's another Karen Elson, an indie nerd who namechecks This Mortal Coil boxsets and discusses what members of Mazzy Star did before they were in Mazzy Star. Perhaps most interestingly, now she's made a very good album of her own. It's called 'The Ghost Who Walks'.

We were supposed to speak to Karen two days before we do, in London before her first ever UK appearance. But Iceland's erupting volcano scuppered her plans. When we do speak she's on the phone from Nashville, gawping at the power of nature. "I remember being in an airport a few weeks ago and I was looking at everybody, and we're all talking on our phones or texting or on I'acebook or whatever, and it really struck me that, wow, nobody's really talking to each other." Karen talks fast, and talks a lot. Set her off with a question and she's still answering it to minutes later.

".. and we're all connected in a technological way, but all it takes is a volcano, or earthquake, or storm, to make you realise that we could all be back taking a ship pretty soon. It's crazy."

We resist asking her what she thinks of the internet – but we do imagine the White/Elson residence is a strictly analogue place.

Yet before she married a White Stripe and moved to Nashville, and before she was an international supermodel, Karen Elson was merely a lanky kid in Oldham whose classmates called her "skinny whippet". Her family were music fans, she says, and her dad's tastes crept in by a kind of forced osmosis

"We'd drive up the Pennines near Oldham and he'd always play The Kinks, Frank Sinatra, The Beatles. We'd get a bit annoyed and say, 'Oh dad, you're not playing New Kids On The Block...' But, in retrospect, the fact that he loved music that much really infiltrated me"

It was moving to New York's East Village as a model, and discovering its music shops, that really stoked her fire "I remember going to a store and telling the manager that I liked Mazzy Star. And he gave me an Opal record and an album called 'Rainy Day', which had all those Paisley Underground musicians and singers..."

Karén is utterly consumed by music. You can tell by the way she talks about it. She still models, but back when it was a full-time thing, she was constantly writing and recording songs on "a shitty four-track" in her New York apartment. She made a few musical forays (see below right) but explains that a fear of being a "model-slash" something – a phrase she uses a lot – made her nervous that she wouldn't be taken seriously when it came to recording an album herself.

"Jack overheard me singing these songs one day and basically cornered me and said, 'Why are you hiding this from me' I had a bit of an anxiety attack, saying I was really insecure and thinking he'd think they were really crap."

Surely you didn't think they were crap?

"Well, no, I didn't But at the same time, I'm around so many brilliant, talented people, that it's hard to put it out there." You get the sense she just needed a helping hand; Jack ended up producing "The Ghost That Walks', marching her into his studio the very next day Like anyone in love, Karen talks about Jack a lot ("He's an absolute

force of nature," she says, dreamily), but we wonder if she's ever bothered that some people might reduce her to being somebody's wife. For example: has anyone ever been sexist enough to ask what you've made your husband for his tea?

Karen laughs. "I guess it is sexist. I feel like I've worked very hard as a model for years and in the fashion world people know, I guess, who I am. In the music world it's very different, so I'm often referred to as Jack White's wife. Yes, I am Jack's wife, and I'm proud to be his wife, but when it's reduced to, 'Oh, his wife is trying to get more attention so she's riding off his success,' then I get annoyed, because I just feel I have a little more work to do in terms of people accepting that it's valid. My biggest fear is that other musicians might roll their eyes and say, 'Ugh, she's not one of us. She's just a model-slash-singer."

Yet you can't deny the modelling comes in handy, too 'The Ghost Who Walks' magical slide guitar and murder ballads come packaged in a spooky gothic aesthetic. Without doubt, this is a record made in the creator's image.

"I'm aware that to create a powerful image is compelling," says Karen.
"Before I get onstage, I put on a flouncy vintage dress and I make my

"JACK OVERHEARD ME SINGING THESE SONGS ONE DAY AND SAID, 'WHY ARE YOU HIDING THIS FROM ME?"

KAREN ELSON

hair really big and dress myself up as a gother southern belle." It's a confidence trick, to make her feel as if' she can do it. But, ultimately, it's Nashville that has set her free.

"I can be a musician in Nashville, because nobody cares about me as a model there. They couldn't give a damn People here read Guitar Weekly, not Vogue."

And she's off again, talking about Peggy Lee and Kurt Vile and St Vincent and how she once made Robert Plant a cold cup of tea.

It's all interesting stuff



FROM OLDHAM TO NASHVILLE JANUARY 14, 1979 Karen Elson is born in Oldham. 199. A modelling scout discovers her on the streets of her hometown. She moves to Paris, then Tokyo, then Milan, before settling in New York's East Village. Gets her first magazine cover on French Vogue. Becomes the face of Chanel and Karl Lagerfeld's muse. Shaves off her eyebrows and bluntly crops her red hair. Appears on the cover of Italian Vogue shortly afterwards, photographed by Steven Meisel, which tips her into supermodeldom. Joins The Citizens Band, a cabaret troupe in New York who specialise in Weiman-inspired high-concept performances. Gets involved with Showstudio. com, Nick Knight's online fashion film mecca, which showed a film of her covering Danzig's 'Devil's Plaything' with Melissa Auf Der Maur at the Chelsea Hotel. 203 is asked to do vocals on a remix of Robert Plant's 'Last Time I Saw Her'. "That was a surprising one,' she says. "Adam Schlesinger from Fountains Of Wayne was remixing this song and needed some backing vocals, and he came in the studio and asked if I'd do it." 200! Appears in the video for The White Stripes' 'Blue Orchid', looking every inch the southern spook Marries Jack White a few months afterwards and moves to Nashville. 2001 Tribute 'Monsieur Gainsbourg Revisited' features Karen's duet with Cat Power. Gives birth to first child, Scarlett Teresa. 2007 Appears in Lay Down Lean, a short film also starring Zooey Deschanel. Gives birth to son, Henry Lee. 2010 Releases 'The Ghost Who Walks' on Third Man Recordings

Karen Elson, photographed at Station inn, Nashville Tennessee, April 22, 2010: you can take the girl out of Oldham but you can't take Oldham out of... actually, you can. Nobody in Oldham dressee like this

REVIEWS

THIS WEEK: HOLE FINALLY FIGHT BACK, THE NATIONAL GET PLACID, BROKEN SOCIAL SCENE BACK ON THE SCENE

Edited by Emily Mackay



THE DEAD WEATHER

SEA OF COWARDS THIRD MAN/WARNERS

Look, they don't care if you're fed up of Jack White side-projects – and they're damn sexy when they're angry



esentment isn't even an attractive quality in a blogger, let alone a right-thinking music fan. It's a particularly dangerous emotion because it's usually born out of love. But we just couldn't help it; last year, when Jack White magicked up yet another band in the form of The Dead Weather, to release yet another album that wasn't by The White Stripes, we couldn't find it in ourselves to feel glad to have a master acting so prolific. We coudn't even just be mildly irked that he wasn't getting things going again with Meg. We damn well took it personally.

Well, guess what? Resentment only breeds more resentment. The Dead Weather are back once again, and 'Sea Of Cowards', from its snarling title downwards, is a record out for revenge. And, as if motivated purely by spite, it's really good

Where the adequate 'Horehound' sounded reverential, this album is snake-hipped and spooky. White works best when conjuring fantasy worlds. But where the Stripes' best work idealised an apple-pie America, all serenading mothers-in-law and skipping home with a song in your heart, The Dead Weather, having found their voice, create a gothic world of malevolent, black leather-clad sexualsty They take Suzy Lee from those Strapes songs, tie her up inside the Hotel Yorba and douse the place with diesel. 'Sea Of Cowards' sounds like a voodoo ghost train into an Emily The Strange comic populated by zombie cowboys. It's stylised like a Manga version of the blues And it's so low-slung that it disembowels itself with its own pelvis

As if grabbing the runs, White takes the lead on the squalling 'Blue Blood Blues', winding the band up with a tension that proceeds to spin out throughout the rest of the it tracks. Matters transmute into the swaggering 'Hustle And Cuss', in which guitar and Hammond compete to bring each other to orgasm several times. The closest it gets to

tender is a wistful ode to dysfunction called 'The Difference Between Us'. More typical is the staccato growl on 'Gasoline', which sounds like a rock show in a haunted house, black and sticky, Alison Mosshart sidling up to her lover crooning, "You're so close to me I can smell the gasoline". 'Die By The Drop' begins as a lurching slab of psyche before working itself into a panic, threatening, "I'm gonna take you for worse or better"

For all that 'Sea Of Cowards' pins you down and shrieks "heeeeeeeere's Jacky!" it's also the record that sounds less like a White dictatorship than any he's ever made. 'This is my band, deal with it' is the message. The desert drawl Dean Fertita picked up in Queens Of The Stone Age gets plenty to do here, as does Jack Lawrence's mastery of the blues But of course, the real star here is Mosshart. She's electrifying, sexy like a velocisaptor, snarling and cooing and pouting like a rock viliainess as created by peakperiod Tim Burton. When she yelps "I'm mad!" on the psychedelic 'I'm Mad' she really does sound like she's about to cut you up (Jack would presumably be there filming it on a camera phone. . if he liked technology) 'Sea Of Cowards', then, is the record The Dead Weather should have come out with first, casting

them firmly as a real band, albeit one that sound like they'd roofie their fan club soon as look at them. It's actually supremely brave and exhilarating. Because, by the time 'Old Mary' echoes out with a promise that the poor woman of the title must "carry this burden 'til the moment of your last breath" it's actually difficult to imagine White in as cosy a set-up as the Stripes ever again. So careful what you wish for, is the lesson. If this is really where Jack White's head is right now we should maybe be scared. But it's a good scared Dan Martin.

DOWNLOAD: 'Hustle And Cuss', 'I'm Mad', 'Die By The Drop'

Watch the video to The Dead Weather's 'Die By The Drop' at NME.COM/video

THE DEAD WEATHER SPEAK!

How long did 'Sea Of Cowards' take to make?

Jack White: "We started recording our first songs in the fall, and we were finished in January, but it only took three weeks total. It was a few days here, a few days there."

It sounds pretty fresh and spontaneous...

"A lot of the time, we couldn't really beat the demos, and we wanted to contain that energy we captured first time. So we'd play along with the demos as a band on a second tape machine to overdub them which is hard to do. especially with the drums. The first single 'Die By The Drop' was just a one-minute song, so we had to play along with ourselves to extend it. 'No Horse' was the demo. It turned out so good that we kept it as it was."

HOLY FUCK

LATIN XL

HOLY HOLY Announcing 'Latin' via Chatrouellette. com may have been Holy Fuck's way of addressing their main flaw - the lack of personability they suffer from due to

being instrumental (or it may have been an excuse to look at college girls getting off with each other). But they shouldn't worry - you wouldn't have a go at a toaster for not hugging you after crisping you off an amazing wholemeal. As 2007 breakthrough 'LP' proved, they do vein-rush, wire-spraying electro-rock better than most, and while the repetitive build-to-euphoria of the likes of 'Silva & Grime' get tiring there's still much to plug into, 'Red Lights' and 'Latin America' boasting Chemical Brothers-style big beat thumps. Jamle Fullerton

DOWNLOAD: 'Latin America'

KEANE

NIGHT TRAIN ISLAND



Like a modern empowered woman, Keane are obsessed with 'having it all'. Juggling a career, great hair and kids equates for them to making safe, dowdy

AOR while giving the finger to those who call them safe, dowdy AOR. The fan-alienating 'Perfect Symmetry' should have proved kerrazy synths don't make you creative but they keep asserting that they're mental. Barmy, mate. What will they do next? A Yellow Magic Orchestra cover with a Japanese baile-funk artist? Italo disco? Bulbous '80s pop with a rap bridge from K'Naan? Uh, yes, yes and yes. Oh dear. Unburn your bras. Gavin Haynes

DOWNLOAD: 'Back in Time'

KID SISTER ULTRAVIOLET FOOLS GOLD



You might recognise Kid Sister from The Count & Sinden's 'Beeper', Oh, and on 'Pro Nails', the last track Kanye did before he discovered the wonders of

Auto Tune. This Chi town lady is fast approaching 30, and doing anything but acting her age. If you're looking for hard-hitting, fast-spitting, rap-as-adiscourse, then this probably isn't the right place. Mainly focused on dancing, cocktails and nail art, it's an energy-drink fuelled, Cobra Snake-shot party record. Opener and lead single 'Right Hand Hi' proclaims her mantra - "Hi Pm Kid Sister/And Pm stacking money/Drinking all night/Got you feeling right". It's not Talib Kweli. But that doesn't mean it's not fun. Kid Sister's not all grown up just yet, but she's on her way there. All the Malone DOWNLOAD: 'Pro Nails'

FREE ENERGY

STUCK ON NOTHING DFA/VIRGIN



"I was there! I was there as they laid down some cheesy T.Rex and Thin Lizzy riffs. I told them, 'Do it that way because it's so ironic.' I was there!" Yes.

unbelievably, these 10 tracks of slick, radio-friendly rawk were produced and mixed by LCD Soundsystem's James Murphy, He's taken the Minnesota band formerly known as Hockey Night and turned them into a kind of tongue-in-cheek Journey. Everyone involved is no doubt feeling very smug thinking about how Brooklyn hipsters in trucker caps will fall for it, but the reality is Free Energy sound like '90s rock berks Terrorvision. It's not all woe - 'Bad Stuff' is like an FM rock Pavernent-but it makes us worry that Murphy might be losing his edge. Nathaniel Cramp

DOWNLOAD: 'Bad Stuff'

FACES TO NAMES... What's the reviewers are doing this week



DAN MARTIN

"The volcano stopped me from going to Coachella, so I had a little cry and then tried to fake it on Victoria Park using water

park using water pistols, the LCD record and lots of tequila. Ah, British Blitz spirit."



ADAM KENNEDY

"I finally bought
Slayer's back catalogue
('90s era), before
getting a bit aroused at
the amount of tomato
ketchup gobbled by The
Girl With The Dragon
Tattoo's heroine."



TIM CHESTER
"My week started on a

high (Fuck Buttons at KOKO) but fell off a cliff (getting stuck watching No Bra, who is STILL getting her tits out and groaning over toytown electro to bemused/ amused sniggering)."



TOM EDWARDS
"I've been sailing the

seas of cheese at a starman show (working, honest) and preparing to revisit the garage-punk delights of 'Raw Power'."



HOLE

NOBODY'S DAUGHTER MERCURY

There are moments of magic within the messiness, but Ms Love's comeback reflects its tough conception



If there's one thing we've learnt about Courtney Love over the years, it's that come heli or high water she always meets her own challenge to 'live through this'

We're all too aware of the seemingly endless tales of drug binges, celebrity tiffs and naked rampages, all of which make each attempted musical comeback a compelling event

Opening with its title-track, 'Nobody's Daughter' begins this new chapter with poise on a string-laden call to arms that brims with Love's characteristic tenacity ("Don't tell me I have lost/When clearly I've won"). It's almost matched by the snarling garage punk of 'Skinny Little Bitch' and the anthemic anti-ballad 'Honey', with its rousing howl of a chorus ("He goes down, down to his bitter end/He knows now, now you can't touch him". Equally commanding, the Billy Corgan co-written 'Samantha' summons up that famously sharp tongue to spear a rival with infectious relish.

Bridging the void between Hole's restrained, mainstream-bothering 'Celebrity Skin' album and Love's unhinged solo outing 'America's Sweetheart' (let's be clear, this bears no resemblance to any of her earlier work), 'Nobody's Daughter' manages to reclaim only some of that missing composure and attention to detail. 'Pacific Coast Highway', for

example, aims to match the breezy FM-rock of 'Malibu', but lacks the necessary focus, ricocheting erratically from half-melody to half-melody and long outstaying its welcome. And the less said about the schmaltzy, self-pitying 'Letter To God' the better – Linda Perry should really be thrown in a well to protect the ears of future generations

Much here is crushed under the weight of overly fussy production, an inevitable result of its extended conception period. It is no coincidence that the best song here, the stripped back, poignant 'Never Go Hungry', is also the simplest. It's the only track solely penned by Love What's frustrating is that with the steadying hand of Hole's erstwhile Zen-like guitarist Eric Erlandson, you could imagine this record being the triumphant success she may still be capable of making

If 'America's Śweetheart' was a breakdown record, 'Nobody's Daughter' is a recovery album. As that analogy would suggest, it's not always pretty to witness. What we're left with is certainly a decisive step back from the brink, but it's hardly the full about-turn into glory that could have been hoped for. *Tom Edwards*

DOWNLOAD: 'Nobody's Daughter', 'Never Go Hungry', 'Samantha'

Read Courtney's funniest quotes at NME.COM/ photos, plus watch an exclusive video clip



THE NATIONAL

HIGH VIOLET 4AD

It's been a slow and languid journey, but the Brooklyn fivesome have finally come home to brood



Seems Acsop was really on to something with his hare and tortoise tale: it's taken a decade for The Natsonal to ferment a hard-shelled cocktail of personal confession

and prackling diffidence that deserves to make them fabled. Those whose regular nocturnal pursuits encompass glowering at a cruel world through part-drawn curtains while glugging back cheap Shiraz flocked to the quintet's side after previous full-lengths 'Alligator' and 'Boxer'. Now 'High Violet' is about to entice a whole new batch

Darker and more introspectively brooding than ever, in places it's the most immediate National effort since their overlooked eponymous debut. Sidestepping studio sterility, it's imbued with crackling vivacity that's unusual for a band at this stage in their careers. It's apparent straightaway in the hum of opener 'Terrible Love', where aching harmonses swarm around trademark percussive crescendos and subtly arranged orchestral splendour.

Yet it's still a grower like its predecessors; lyrics that jump forth seldom rival those that emerge from the mist several dozen listens down the line Matt Berninger's droll baritone intonations are a goldmine of pithy insight; laconic, adorably insecure and dotted with

genuinely enigmatic non-sequiturs. Yet there's a continuing sense that the band look down on moping, or at least at moping done without a wry smile. So for every 'Sorrow' (sample sentiment 'I don't wanna get over you'), there's a 'Conversation 16', wherein Berninger pops pomposity by deadpanning, "I was afraid I'd eat your brains/'Cos I'm evil" like The Misfits gone lounge.

Proving maturation beyond doubt, where their lyrics once enveloped twisted relationships and, prior to quitting their day jobs, office-toil hell, now moments like 'Afraid Of Everyone' allude to parenthood's perils. No cheery paean to reproduction, Berninger hoists his "kid on my shoulders" before the stark, spine-chilling realisation that "I don't have the drugs to sort it out", ending utterly broken and vulnerable. Just when you fear the mood is unrelentingly bleak, however, single 'Bloodbuzz Ohio' arrives, overflowing with hombastic charisma and a longing for the open road.

Goddamn it's taken a while, but with 'High Violet' The National's slow and steady evolution can no longer be ignored. This lot are fully grown-up, coloured in and going overground And if the masses aren't ready by now, they probably never will be Adam Kennedy

DOWNLOAD: 'Bloodbuzz Ohio', 'Afraid Of Everyone', 'Terrible Love'

Best sleeve of the week



Free Energy 'Stuck On Nothing' Airbrushed, nostalgic, bubblegum pop art perfection.

> Worst sleeve of the week



Ganglians 'Monster Head Room' Presumably they doodled this while they were trying to think of an idea.

Best lyric of the week "I was afraid I'd eat your brains/'Cos I'm evil' The National -'Conversation 16'

Worst lyric of the week "I won't knock, won't rıng no bells, you iust poke that bottom up in the air' 'Hey Daddy (Daddy's

> Reviewed EXT

Home)' - Usher

LCD Soundsystem -'This Is Happening' Kelis - 'Flesh Tone' American - The Bill Hicks Story Band Of Horses -'Infinite Arms'

DIANA VICKERS SONGS FROM THE TAINTED

CHERRY TREE SONY



If you possess a voice so glass-breakingly mystical you should only be allowed to sing in Elvish, siphoning it through a vocoder is a big mistake. And it's this telling lack of objectivity that lets this album

down. Understandably, for a girl who began her career under the beady eye of a pop mogul, yet at the same time claims to love indie, this was always going to be a confused sound. There's acoustic ballads, brass parping over polished discobeats, and an abundance of Goulding electronical over grand pianos. It's a shame since if she'd concentrated on one genre, this might have been victorious. Elizabeth Sankev

DOWNLOAD: 'Me And You'

TAYLOR HAWKINS AND THE COATTAIL RIDERS

RED LIGHT FEVER SONY



Though it can boast performances from Brian May and Roger Taylor of Queen as well as Dave Grohl, Foo Fighters tubthumper Taylor Hawkins'

second solo effort feels more of a work in progress than the finished article. Comprised of chunky. solid classic rock riffs that will probably appeal to viewers of Top Gear, the record is a raspy, glam rock-tinged effort that despite its best efforts, comes off half-cocked. While the likes of 'Way Down' and 'James Gang' are serviceable enough, this is one time warp we don't really want to do again. Edwin McFee

DOWNLOAD: 'Way Down'

PIN ME DOWN

PIN ME DOWN ANIMALISED



So, first of the four to emerge from Bloc Party's hiatus with new material is guitarist Russell Lissack. Expectations were high when he and

former Black Moustacher Milena Mepris gave us 'Cryptic' - our first taste of PMD - two years ago. Its reversing-van electro bleeps and disco-trash, Girls Aloud-style hooks got us all hot with album anticipation, and so it makes for the perfect opener. But since 2008 it seems Mepris has enrolled at Camp Rock and taken a horrible turn for the Miley Cyrus. Shoving her way to the front of 'Treasure Hunter' and 'Meet The Slekirks' with nasal, stagey belts, Russell's talent is elbowed into the shadows. This album is a misstep from a man capable of infinitely more. Camille Augarde

DOWNLOAD: 'Cryptic'

GANGLIANS MONSTER HEAD ROOM

SOUTERRAIN TRANSMISSIONS



If Girls hadn't been raised in a dodgy cult but instead enjoyed a happy and wholesome childhood making daisy chains, they might make music as gently

psychy and sunbleached as Ganglians. With Grizzly Bear's knack for a ghostly harmony but none of their worldly care, 'Monster Head Room' has us skipping down the road in glee, warm and full of nostalgia for carefree summer days. Life probably always feels like this if you're from Sacramento, Bastards, 'Lost Words" teeth-hurty sweet guitar and gently swinging rhythm and 'Candy Girl"s cute as a button ghost doo-won are a puppy love crush it'll take us some time to get over. Emily Mackay **DOWNLOAD: 'Lost Words'**



BROKEN SOCIAL SCENE

FORGIVENESS ROCK RECORD CITY SLANG/COOPERATIVE

Like old friends too long absent, the expansive Canadian indie rockers remind us of better days



The rising babble of 'Forgiveness Rock Record's first track is like that initial moment when reunited school buddies get together in the pub Just as familiar voices stir

dormant memories, signature guitar patterns trigger recall from a dusty cortex, and it's like you've never been apart. With opener 'World Sick', the half decade since the Canadian group's last release spirits away and you're back in their comfortable realm of soaring and magisterial indie, thinking back to '7/4 (Shoreline)' and 'It's Alf Gonna Break' and wondering why you fell out of touch.

'World Sick' lapses into 'Chase Scene', a Ronseal special (not to be confused with a Ronson; there's horns here but these have sou!). As the title implies, at rollicks through your head like the false background through the back window of Roger Moore's coop-mobile, ending all too soon before you're barely out of Pinewood Studios. Across 'Forgiveness...' there's countless reminders of why you loved BSS; the sweet harmones of 'All To All', the deflated melancholy of

'Sweetest Kill' and 'Romance To The Grave', a track that staples languorous strings to shuddering cymbals the way only these old flames can.

The famously sprawling collective have broken down their social scene into just the bare necessities for this record (seven of them, including four guitarists and three vocalists), but there's a Gaggle-sized gaggle of collaborators, including members of Stars, Metric, The Sea & Cake and numerous other Torontonian have-a-gos

It does wander at times; 'Art House Director' crashes the party like a mephed-up prick at 4am, totally out of sync with everything else and as trying as a sit-down supper with its titular character would be, and we kind of lose our way like that dazed reveller on his walk of shame home for the next couple of tracks. But by closer 'My And My Hand' you're ready to utter that most hollow of promises: Broken Social Scene, let's not leave it so long next time, ch' Tim Chester

DOWNLOAD: 'World Sick', 'Romance To The Grave', 'Chase Scene'

MALE BONDING

NOTHING HURTS SUB POP



Early suspicions of Male Bonding went thus: from 'trendy' Dalston, voguish 'bromantic' name, emotional breadth cribbed straight from Wayne's World – fun like a flash in the pan should be, but

hardly built to last, right? Of course, then they inked to Sub Pop., and debut LP 'Nothing Hurts' proves what seemed like affectation is simply purity of intent. 'Your Contact' and 'Pirate Key' tone down the basement scuzz and emerge as joyful, guile free surf grunge, while 'Weird Feelings' cops a little of Abe Vigoda's tropical steez with thrilling effect. The result is purest punk bubblegum, and deserves to be blasted long and loud all summer long. Louis Pattlson

DOWNLOAD: 'Pirate Key'





Book
Original Rude Boy:
From Borstal To
The Specials
by Neville Staple
How one of the
forefathers of UK ska
swapped a life of crime
to become part of one of
the most important
bands in '80s Britain.

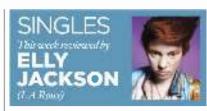


Where The Wild Things Are Maurice Sendak's childhood book gets the Spike Jonze treatment. With a soundtrack provided by Karen O, this magical tale makes it to general release.



Confessions Of A Supertiero (DVD)

An eye-opening account of the people who make a living on Hollywood's 'Walk Of Fame' dressed as superheroes. We have five copies to give away. To win head to NME.COM/win



LIGHTS

SAVIOUR WARNERS



The singer here seems to have a nice voice, so why mess with it with a vocoder? Let her sing. Because of the massive surge of electro, whenever a

female singer-songwriter comes along all any manager, producer and A&R wants to do is make things electronic-sounding, putting vocoders on them all. It doesn't enhance the song in any way. This is quite cutesy and it doesn't really go anywhere.

DAN SARTAIN

ATHEIST FUNERAL ONE LITTLE INDIAN



This was the worst track I heard. No question. He's like a massive wannabe, taking from The Clash, Jarvis Cocker and the Stray Cats. The video is awful, it

looks like it was done on a phone and he looks like he needs to eat something. I wasn't listening to the lyncs at all, I was too blown away by how boring it was. But I am an atheist, so I guess we have that in common.

BLOOD RED SHOES

DON'T ASK V2/COOPERATIVE



Guitar music just isn't my bag. Or girly rock. I'm just not into it. I'm no not grrrl. I thought this was just a bit noisy and unmemorable. It also doesn't go

anywhere and starts and it ends in the same way. It doesn't get any louder or quieter. I'm a massive fan of dynamics in songs, where there's some release and you can hear different elements in the music. But this just doesn't do that.

JAMIE LIDELL THE RING WARP

This one I liked. I loved his vocal, which was really souly – it just seemed like he was enjoying himself when he sang it. It kind of had an element of fun and nice

recklessness to it. I really like the kazoo and there were some nice blues references with funky soul bits in there. It definitely had a bit of individuality and personality to it. Weirdly, in the video he looks like the boy from Foals, I forget his name [Yannis].

NINA NASTASIA CRY, CRY, BABY FATCAT

Awful, awful title. But it is beautifully recorded. The violins are very nice and she has a lovely vocal and everything, but again it's just not my thing. There

was nothing wrong with it, it's just that I've sorta heard it all before. It's the kind of song I recorded in music tech when I was 17. It could have been any acoustic artist.

ANDY BELL CALL ON ME MUTE



I played a gig in Palm Springs with Andy Bell once. It was the worst gig I've ever done. Everyone in the crowd was fucked on drugs and had their backs to the

stage. So I haven't got fond memories of Andy Bell! I do like a bit of Erasure, but this is just a desperate attempt to be modern.: the musical equivalent of mutton dressed as lamb. Generic electro house.



RAYMOND V RAYMOND RCA



Six albums in and our favourite crazy-legged R&B star is obviously having some sort of episode. In the past year he has divorced his wife and

perhaps most shockingly of all, foisted squeaky-voiced mini crooner Justin Bieber on the tweens of the world. An unforgivable act ordinarily, but it's hard to hold it against a man responsible for some of the most awesome rumpy crooning of the past decade. 'Raymond V Raymond' finds the singer in an emotional headspin, and when he channels it here he produces some of his darkest and most hypnotic soul-pop to date. But sadly there's quite a bit of forgettable bravado babble too – hardly original. **Camilla Pla**

DOWNLOAD: 'Lil Freak'

LIMITED SUBSCRIPTION OFFER

GET NME FOR



THAT'S LESS THAN HALF PRICE!

- WEEKLY MAGAZINE STRAIGHT TO YOUR DOOR
- FREE DIGITAL ISSUE STRAIGHT TO YOUR INBOX

Go to WWW.NME.COM/POUNDOFFER
or call 0844 848 0848
and quote CODE 10T

OFFER OPEN TO NEW UK SUBSCRIBERS ONLY
AND DIGITAL EDITION IS AVAILABLE TO THE FIRST 1000 SUBSCRIBERS ONLY.
OFFER ENDS 17TH MAY 2010

More at ebook-free-download.net or magazinesdownload.com





NOUVEAU CASINO, PARIS MONDAY, APRIL 26

In Paris, Ethan Kath and Alice Glass are forging a new world disorder. Vive their revolution!

he late Malcolm McLaren pre-empted Crystal Castles back in 2003, when he wrote a feature for Wired magazine claiming that what he called "chip music" was the new punk. "Like when pun⊁r ck reclaimed rock'n'roll, blowing the doors off the recording industry in the process," he wrote. "Or when hip-hop transformed turntables and records

into the instruments of a revolution. Now it's happening again. In dance clubs across Europe and America, young people are seizing

the automated stuff of their world handhald game machines, obsolete computers, anything with a sound chip - and forging a new kind of folk music for the digital age."

Malcolm was always one step ahead of the game, of course, but, like his own attempts to mix opera and synth pop, Crystal Castles have often seemed a better idea than a reality Tinny 8-bit samples and shrieking is all very well. but surely their shock and awe live

A wall of electronic noise, strobes and screaming -it's all truly fearsome

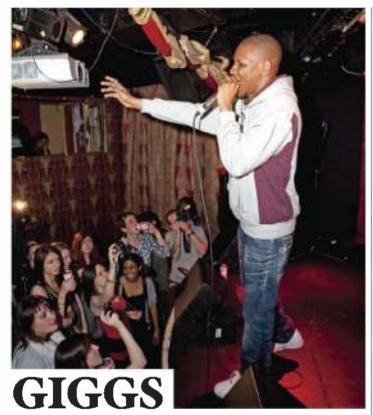
shtick would lose its shock value second time around/ These misgivings are compounded by a new album - rushreleased last week after it leaked - that seems, on the first few listens at least, to be a bit unfocused.

Any such doubts are blown away tonight as a wall of electronic noise fires up and Alice Glass appears wielding a strobe and screaming 'Fainting Spells' - it's truly fearsome. And with Ethan Kath backed by a live drummer for that extra rock muscle, the sound is huge. The following 'Baptism' and 'Courtship Dating' see the Nouveau Casmo transformed into a euphoric rave. Despite their confrontational, surly and permanently be-hooded demeanour, it's clearer than ever

that many of their best moments such as new album highlight 'Celestica' - are essentially hands-in the-air trance anthems.

Yes/No

Leading the dance in that unlikeliest of beat divas, Alice. She' a truly unique frontwoman; there' no between song banter, no acknowledgement that the audience is even there ther than to repeatedly jump int it Self-destructive, nihilistic and - hru ling aside - with no actual discernible musical talent, she's essentially the moor rn equivalent of one of Malcolm M. Low other great disce the - it is not, to it looks like Malicilm was sight all long and if this is our generation's punk rock then Crystal Castlos are its Sex Pistols. Nathaniel Cramb



MADAME JO JO'S, LONDON

THURSDAY, APRIL 22

The police may be out to shut him down, but Brit-hop's new star will take some stopping

ВіG Мочтн

The noise from

the crowd

Andrew, 19,

Peckham

Who are you down

here for?

"The man Giggs."

He's not played

London in a while.

"Yeah, fuck knows

how long man, what

with feds and that."

Did you have fun?

"Yeah. I was a bit

worried at first, but

people got into it."

What with grime's awkward and lengthy crossover into the mainstream having left us in the questionable company of N-Dubz, Tinchy and other hypoglycemic tykes, Giggs, with his back-to-basics UK hip-hop, is a breath of fresh and fifthy urban air. The beats he chooses to rhyme over - dark takes

on Dre's gangsta-rap - are a million miles away from tinny ringtone crap and they're neatly complemented by his monochrome, slo-mo delivery. It's a recognisable voice - a touch snappier live, sounding like it's gone through an emotional lobotomy in his two years in prsson or 27 in Peckham.

These stark, 'real' qualities are partly responsible for a shedload of hype and police clampdowns on shows Tonight though, proceedings feel low-key as he expresses his surprise at playing a show without the "feds shutting it down" and launches into a 20-minute set, at a half-full Madame Jo Jo's Feeling the mertia of a crowd which seems to be here for the helium-toned headliner. Professor Green, Giggs

invitations to "get some hands in the air" and furtive glances at his DJ

Tunes get cut short after one or two verses and 'Don't Go There' - his storming collaboration with BoB - and the forthcoming single 'Look What The Cat Dragged In' feel like they're brought out of the bag far too early. It's

a shame, as they're performed with a panache and a clarity that's often absent in live rap.

He cuts a solitary, serious figure, ending with fanfavourite 'Talkin' The Hardest'. Finally relaxing backstage, he tells NME: "I'm still in the hood now. It looks like I'm some superstar, but when I walk down Peckham it's all the

same, still hard as a brick." Despite being signed to XL, things aren't yet sweet and he's got good reason to be serious. The label might've been warned by the Met about his previous gang involvement, but it seems they have more to fear from his bleak, realist approach, something that limits his commercial appeal but that is also what makes him so

special Edgar Smith

Win! IOW TICKETS

We've got two VIP tickets to the Isle Of Wight festival to give away. To enter, go to NME.COM/win and tell us which year Jimi Hendrix, The Doors and The Who were on the bill

SPOTTED THIS WEEK

 Simon Klaxon at the Trash Kit record release party at Trinity Centre Hall, Dalston



- Gallows at Trash Talk, The Old Blue Last, London · Actress at the Big Chill House, London
- for Joy Orbison Lady Sovereign watching The
- Disappearance Of Alice Creed at the cinema
- Dave Rowntree eating posh sandwich in Le Pain Quotidien. He removed his glasses to eat it.

BANTER OF THE WEEK

Grace Jones

Heckler: "I want to be your Jamaican guy!" Grace: "Are you Jamaican? Are you a guy? Come backstage later and I'll check you over to see if you are."

THE FALL

STUDIO 24. EDINBURGH SATURDAY, APRIL 24 atch out folks, there's a riot brewing."We want

our money back!" shouts one disgruntled fan. "Mark E Smith, you're a tosser!" shouts another, as bottles fly stage-bound and boos ring out across the venue. When leaving, one fan attempts to get his money's worth by stealing a stack of CDs from the merch desk. This gig has ended in disaster; legendary post-punk poet Mark E Smith has lasted just six songs before stumbling offstage. It's a shame really, as rewind 30 minutes and the word on everyone's lips was "stunning". With 'Your Future, Our Clutter' just released, it was inevitable that we'd get a set heavy with prime cuts from the brilliant new album. Of the newbies, 'Hot Cake' sounds dirtier and more caustic than on record, 'Chino' is a feedback-heavy mash-up with a snarling lead vocal and 'Cowboy George' is a Mancunian spagnetti western, The title track, 'Bury' and a cover of The Groundhogs' 'Strangetown' are also played before the gig descends into farce, when MES exits the stage leaving his band - including wife - to take the full brunt of the crowd's disappointment. It's fitting, then, that they choose to play 'I've Been Duped' before joining their frontman backstage. Some leave angered at spending £25 for a short set, while others leave pleased to have been in the company of a British music legend. They might have lost their places on a few Christmas card lists, but The Fall are as exciting and unpredictable as ever. Jamle Crossan

HARLEM

MERCURY LOUNGE, NEW YORK THURSDAY, APRIL 22 ike The Libertines, Austin's boozy Harlem have made a name for themselves as a good-natured, intimate houseparty band. Tearing through songs about girls and drugs, their set is tight and melodic. But then singer Michael Coomers (who swaps band duties with his bandmate Curtis O'Mara), irked by the quietness of an early-hours, industry-laden Manhattan crowd, comes down with the five stages of grief. Anger: "I'm not gonna talk. I'm just gonna bark shit." Denial: "It's like you expected us to perform or something." Depression: "I'd rather hang out in



somebody's house right now." Bargaining: "Thank you - we really do appreciate all your money." And when the audience demand an encore, humbled acceptance: "Seriously?" To which bassist Jose Boyer adds, "After that travesty, you really want this to continue?" After the finale, a rousing 'South Of France', O'Mara decides to work his charm. "What do you want to do after this?" he asks the crowd. "Wanna hang?" Nisha Gopalan

TRASH TALK

THE OLD BLUE LAST, LONDON SUNDAY, APRIL 25 it weren't for that fucking volcano, Sacramento's Trash Talk would be back in the US tonight. Most likely scaring 13-year-old girls by opening for Alexisonfire in venues across the States, on the bizarre billing they were booked on before Europe's pilots took one look at the ash-strewn sky and decided to sit at home eating biscuits and watching Jeremy Kyle in their pants. Instead, the four punks are living on couches in the UK, playing shows like this to put food in their mouths until they can get a flight back home. This happens to be the next day - we know this because singer Lee Spielman opens his band's set by saying, "Fuck this stupid volcano, we're going home in the morning". He then climbs up on the surface of the OBL's bar and does a forward roll into somebody's face. In the 30 minutes that follow, Spielman not only tries to walk, upside down, on the roof, and up a wall, but attempts to traverse the room - much like Jennifer Connelly crossing the Bog Of Eternal Stench in Labyrinth - using a succession of people's heads. He also sings the band's best song, newie 'Explode', like a sabretoothed tiger having its head stoved in by cavemen. For half an hour his band are the very embodiment of violent, tormented, reckless, noisy-thrash-fun. They will be missed. Unless... Long dormant volcanoes of the UK! Rise up! Rise up! Bellow magma into the skies; stop these magnificent punk-rock bastards from leaving these shores! James McMahon

THE BATHHOUSE, LONDON MONDAY, APRIL 26 Unplugged and stripped back, Jack Steadman unmasks his bewitching, acoustic depths

They say that to judge if a song is truly great you should listen to it acoustically - stripped and broken down to its naked soul to see if there's a sparkle that just can't die even if all the elements around it are cast off. Hey, haven't you heard Travis' version of ...Baby One More Time?

Well, judging by Bombay Bicycle Club's intimate underground acoustic gig in the heart of London's financial district tonight, frontman Jack Steadman might even surpass Fran Healy in the bare-bones magic stakes His choice of cover, Loudon Wainwright's 'Motel Blues', is less flamboyant but it's no less affecting Older songs from BBC's amped debut

album 'I Had The Blues...' are hit and

miss ('Magnet' just doesn't work with Dolmio ad-style Italian-ish guitar strums) but 'Rinse Me Down', 'My God' and 'Leaving Blues', destined for the band's recently completed new acoustic album, show sides to Jack no amount of carefully positioned bathroom murrors could hope to. Pick of the bunch is 'Leaving Blues', featuring guest vocalist Lucy Rose (Neil MacColl, guitarist Jamie's dad, also pops up to guest on banjo that stays just on the right side of Mumford) and an early-Devendra Banhart deftness, which is in contrast to 'Rinse Me Down"s Ecls-esque plucks. Just think how high he could soar if he got his finger-packing fingers around

CLASS ACTRESS BROOKLYN BOWL, BROOKLYN

SUNDAY, APRIL 25

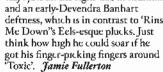
couple of years ago, Elizabeth Harper was doing the rounds in NYC as a struggling singersongwriter. Now she's given herself a glamour makeover, rechristened herself with tongue firmly in cheek and built her new sound almost entirely on synths. This might seem like an almighty jump, but the fact is Harper just needed time to realise what she was best at. By indulging her love of Depeche Mode and other electro heroes, she now boasts a slew of sultry pop gems like 'Careful What You Say' and the throbbing 'Journal Of Ardency' that do more for the soul (and loins) than a lifetime of earnest strumming. Hardeep Phull

WANDA JACKSON

THE LUMINAIRE, LONDON THURSDAY APRIL 22

anda Jackson is a cult figure who will always be awesome. Tonight's set of sparkling rhinestone rockabilly - the brilliantly un-PC 'Fujiyama Mama' and the slinky, Fall-covered 'Funnel Of Love' included - is cut with flirting with Danish pastry-haired support act Imelda May's band. "What a super young man he is," beams the 72-year-old legend of recent collaborator Jack White, before making her way through her Third Man Records version of Army Winehouse's 'You Know I'm No Good'. Sipping on her pint of cough syrup - which looks suspiciously like red wine - Wanda is

straight up rock'n'roll. Leonie Cooper



HEALTH **CHROME HOOF**

QUEEN ELIZABETH HALL, LONDON THURSDAY, APRIL 22

Never mind the election, these space-jazz metal freaks are heading for an ascension

Elsewhere, four million people are enduring a TV debate by political party leaders. Inside the QEH, an enlightened throng have found the perfect escape via the Southbank Centre's Ether 10 festival, which tonight offers a live preview of Chrome Hoof's kaleidoscopic second album 'Crush Depth'.

Chrome Hoof are an otherworldly but London-based orchestra, and for 'orchestra' read Arkestra. Space-jazz high priest Sun Ra's freeform collective

are epitomised not just by the matching robes and high staff levels, but also by the sheer dynamism of the Chrome Hoof live show, with its constantly shifting pace and zero-gravity time signatures Like Arkestra, Chrome Hoof play loose, experimental music without any sacrifice of discipline or precision. And for all their theatricalityabsurdism, even-there's no irony at work here.

At any given moment there are between nine and 21 musicians onstage, variously operating a choir, synths, guitars, percussive toys, a violin, a brass section, a harp No single genre can contain Chrome Hoof Accordingly, the set spans doom-metal, disco-funk, caterwauling space-jazz, throbbing electro, rollicking folk and intracate ritual music. During one wild section, it evokes Grandmaster Flash covering the Wicker Man soundtrack.

Throughout, seismic basslines are the songs' pulsing heart. They're provided by Chrome Hoof co-founder Leo Smee also of doom band Cathedral. The spotlight, meanwhile, is commanded by preening, prowling singer Lola Olafisoye, who moves to even the most obnoxious bursts of noise. However, there's another star lurking in Chrome Hoof Behind the harp, trumpeter Emma Sullivan

doubles as a back-up vocalist, at one point adding deathmetal screeches to a duet with a mask-wearing Leo. She should be brought to the fore on future voyages

As CH ascend into orbit, LA noiseniks HEALTH strike up in the QEH's lobby, and, as ever, prove compelling. Theirs is a superficially unappealing proposition, combining operatic indie vocals of a tattooed man in a baseball cap with heavily percussive digi-rock machinations of beach-burn types. Somehow, it all coalesces perfectly, with that catch in Jake Duzsik's voice adding tenderness to songs otherwise pleasingly clinical and fierce

Improbable coalitions, it transpires, can be exciting. Who'd have guessed? Niall O'Keeffe



Big Mouth

The noise from

Fernanda, 30. Brazil

What did you make of Chrome Hoof? "They were brilliant! They're the kind of band where you don't really know what to make of it: you think they're a bit too crazy, but once you get into it... I really enjoyed the gig."

The Bristol duo and relentless support act Factory Floor are leading the masses to noise, but can they make them dance?

n the wake of their second album "Tarot Sport", it seems that everybody loves Bristolian noise duo Fuck Buttons But it wasn't ever thus. A mid the buzzing chaos of their debut headlining tour, Andrew Hung recalls a time when Fuck Buttons gigs "drove out everyone". One incident in particular sticks in his mind "At our third gig a little old lady was really angry and said, "You sound like an abattorit," he reminisces. "I had to tell her that was a compliment."

This jaunt with London's stern dance trio Factory Floor may be the last Fuck Buttons tour that includes pit stops at the UK's smaller venues. For some reasons, they'll miss the confinement "That sort of compression, these small venues with a low roof, means that the noise just has to sit there and build up and build up," says the other Button, Ben Power. "It's like being in a car with a really bad small." On night one, however, there's plenty of space for the noise to waft into

KOKO, LONDON MONDAY, APRIL 19

The opening barrage takes place at London's palattal former Camden Palace, where the giant disc o ball must first endure the onslaught of Factory Floor. The stage is bathed in the glow of a single spottight and an arpeggiator fills KOKO with the sound of a saw slicing through metal Soon, Nik Void is marching on the spot as she delivers the baleful lyric to 'Lying', which seems to count audience members as they file in. "One in aroom, two maroom, three in a room." Piston drums kick in and jaws drop

How can Fuck Buttons follow this? Well, by opening their set by dropping a track as gloriously bombastic as the 10-minute rush of 'Surf Solar', thanks very much. It's a thrill to watch Fuck Buttons from almost directly above; on a table far below, their gizmos are like the lights of a small town Messrs Hung (in Where's Wally-syle red wool bobble hat) and Power (baseball cap, antier necklace) weave and duck and bob around it as they conjure intense electronic noise from tiny keyboards and a suitcase of machines and wires. 'Olympians', versus this crowd, is a hurricane sweeping across a forest of stout trees, which frustratingly refuse to move, although they do scream every time the Mogwai-fighting-with-an-alien noise drops in. On his way to have his picture taken by NME, Factory Floor's machines man Dom is more vocal



in his enthusiasm, as he gestures towards the stage: "That's what we want to be doing."

TRINITY CENTRE, BRISTOL

WEDNESDAY, APRIL 21 The next day, Fuck Buttons return the praise "Last night I could feel that the atmosphere in the room was just right. It's great to play after Factory Floor," says Ben, as we sit in the middle of the community garden behand the Trunity Centre, a converted church. Tonight, Fuck Buttons are playing their first headlining gig in their hometown since their early days. They hadn't expected to get to this point. "It never crossed our minds when we first started to write music that it would be something we would be doing so intensively," says Ben. "We were just doing it because we enjoyed it."

Andy heads inside to find out what's going on with what is now a massively delayed soundcheck. He ends up busting some rifty dance moves in the space where pews once sat, as a heavy bassline shakes the deconsecrated pillars during

a test of the tetchy PA A couple of hours later, he's dancing even harder, his red hat inscribing all sorts of shapes in the fug of dry ice as Factory Floor systematically go about severing inhibitions from leg muscles If only the final bleak roar of 'A Wooden Box' could segue straight into the glistening Fuck Buttons set the constraints of running orders and gig conventions seem an unnecessary limiting factor on this tour When the Buttons' set is underway, Ben can be seen mouthing to Andy across a table, "Bump it up!" Tonight, the motorik roar of 'I light Of The Feathered Serpent', powered by what Bun terms "a driving sense of fun", feels like it'll never end. When it does, broken off without warning just when a few hundred mouths were dribbling for a crescendo, it feels cruel

VIEW FROM THE CREW

Declan Allen, Fuck Buttons' manager/tour manager

"After I first saw them I emailed Barry from ATP and said if he didn't like them he'd get a free punch at my face. Two weeks later he wanted to sign them. On tour, there are moments when they piss me off, but it's not necessarily their fault. I am a curmudgeonly old shit."

CLUB ACADEMY,

THURSDAY, APRIL 22 Outside the Manchester Opera House, Portishead's Geoff Barrow is having a cig and enthusing about the number of Bristolian friends who've been texting him after last night's gig His other group Beak> have a gig here tonight, with music video auteur Chris Cunningham, and Barrow has asked Fuck Buttons to play an early DJ slot as last-minute replacements for Lone Lady. According to Ben, this DJ caper is more Andy's bag: "He'it be playing techno, I'il have to be the intermission. But we'll give 'em some. four-four beats" This turns out to be a falsehood, as the electronica of Germany's Byetone and some Alan Vega screaming cut through a room that will shortly host a concert by creepy tot-pop sensation The Wiggles.

Tonight's gig is in the university's claustrophobic cellar, the sort of venue that Fuck Buttons love to play Factory Floor again get the fuse ticking as New Order's Stephen Mortis and Gillian Gilbert look on approvingly. The searing tension whipped up by the opening set

is such that, when Fuck Buttons hit the stage, it can only kick right off. In front of NME, a thick neck bulges as lager slides down it in time with the beat A girl skips past this slab of prime Mancunian brisket, heading to the front Unlike Tuesday's lethargic Londoners, tonight's audience moves with the automaton shuffle seen at raves at around 5am, at the last moment before reality suddenly snaps back into focus Sure, it's Thursday, and this is Manchester, and subsidised ale is the tipple of choice here - rather than whize and amyl - but there's a relentless positivism to Fuck Buttons' music and tonight is the night that it finds a truly receptive audience. As Ben screams pure noise into a microphone clenched between his teeth, one man in the crowd stands transfixed, mouthing along to words that don't exist When the lights come up, he looks bereft, limbs still twaching Much like a cow in an abbatoir. Luke Turner



▲ Tuesday, 7pm, London Can anyone guess what venue the gig was at?

Tuesday, 10.20pm, London Fuck Buttons' glittering balls drop onstage at KOKO



▲ Tuesday, 8.25pm, London Factory Floor's Gabe Gurnsey, drumming door



▲ Wednesday, Lâmkhight, Bristol Factory Floor's tour accommodation, Not quite Travelodge...

► Wednesday, 10pm, Bristol Fuck Button Ben Screams blue murder

▲ Wednesday, 6pm, Bristo
Factory Floor's Dom finds that noise can be heavy



▲ Wednesday, 9pm, Bristol
Factory Floor's Nik Void onstage at the Trinity Centre

A y, , Brittol

Andrew and Sen await their congregation at the Trinity Centre

Viednesday,

7pm, Bristol It's bard to have fun on a Wednesday night in Bristol

Strictly No Smoking in this area

40 MAY

NO Joes

NO BOOTS

A Wednesday, 10pm, Bristol
It's alilive! Fuck Buttons jolt the Trinity Centre awake



A Thursday, Opm, Manchester Factory Floor's Nik Void bowing gracefully under pressure

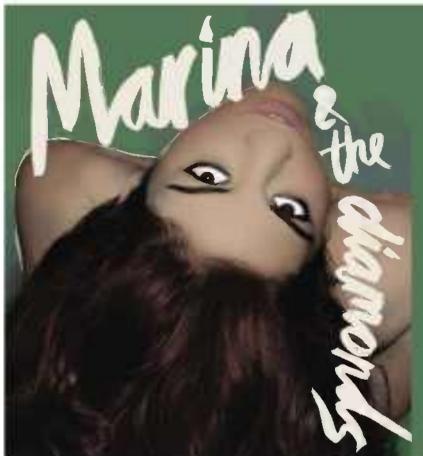


▲ Thursday, 6pm, Manchester

"What does this button do?". Andy and Ben gatecrash the Manchester Opera House



A Thursday, 11.30pm, Nauchester
We think there's a joke to be made here about Factory Floor



YSPACE,GOM/PENNYW**ise** Ennywisdom,com

Norwich UEA 01603 508 050 Eastbourne Winter Garden 01323 411 555 Birmingham Town Hall 01217 803 333 Oxford Regal 01865 241261 **Bristol Anson Rooms** 08713 100 000 Manchester Ritz 0870 2200 260 Glasgow Old Fruitmarket 08444 999 990 **Edinburgh Picture House** 08444 999 990 Newcastle Northumbria Uni 08713 100 000 Leeds University 0113 2454650 Nottingham Trent Uni 08713 100 000 London Roundhouse 0844 482 8008 **Cardiff Coal Exchange** 02920 230 130 **Bath Pavilion** 0871 230 5595 **Brighton Corn Exchange** 01273 709709 Tickets also available from: K!LILIVE.COM - ALT-TECKETS.CO.UK LUNATICKETS.CO.UK - GIGSANDTOURS.COM - GIGSINSCOTLAND.COM

a D^{ui} DF Cancerts Mi aps: Music and Futilire and prefentation in association with Kray



TICKETS: 0844 477 2000 • TICKETWEB.CO.UK

TICKETS: G844 477 2GDQ / TICKETWEB.CO.UK

ERYSTAL EASTLES

PLUS GUESTS

OC	$\tau \sim r$	
/ V	// 1L	lbu.
	II //	V - A

11	WOIVERH	HAMPTON	WUIFRUI	J HAII
, ,		V V I I V V I V V V V V V V V V V V V V		Y

- BOURNEMOUTH O_2 ACADEMY 12
- LONDON ROUNDHOUSE 15
- 16
- BRISTOL O2 ACADEMY LIVERPOOL O2 ACADEMY 18
- 19
- GLASGOW Ó2 ABC NOTTINGHAM ROCK CITY 20
- MANCHESTER ACADEMY 22
- LEEDS METROPOLITAN UNIVERSITY 23
- NORWICH UEA 24

BUY ONLINE AT LIVENATION.CO.UK WWW.MYSPACE.COM/CRYSTALCASTLES

0870 320 7000

0844 477 2000

08713 100 000

0161 832 1111

0113 244 4600 01603 508 050

NEW ALBUM - 'CRYSTAL CASTLES' (II) - 24TH MAY, CD, 2XLP - DOWNLOAD AVAILABLE NOW

A LIVE NATION, DHP & DF CONCERTS PRESENTATION BY ARRANGEMENT WITH X-RAY & SUPERVISION MANAGEMENT



HURTS EVERYTHING

darwin deez

t Guests

MAY BRISTOL THEKLA 08713 100 000 444 5556

MAY WREXHAN CENTRAL 417 1000

MAY WREXHAN CHESS 0844 417 1000

MAY WORK DUCHTH WE 0871 230 01603 508 050

MAY PORTSMOUTH WATERON 01603 508 050

MAY PORTSMOUTH WATERON 01603 01604 231

MAY PORTSMOUTH WATERON 01603 01604

MAY NORTHAMPTON ROADMENDER 01604

11-MAY NORTHAMPTON ROADMENDER 01604

TICKETS AVAILABLE FROM WWW.NME.COM/RADARTICKETS OR 0871 230 1094

More at ebook free-download net or magazinesdownload com







AND

EXCLUSIVE LIVE ANNOUNCE JENTS AND PRIORITY BOOKING







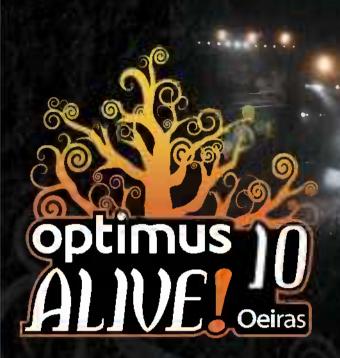




SUN 16 BIRMINGHAM SOUND BAR
MON 17 NOTTINGHAM RESCUE ROOMS
TUE 18 LONDON SO PEET EAST
WED 19 MANCHESTER RUBY LOUNGE
SUN 23 GLASGOW KING TUJT'S
TUE 25 ABERDEEN WAREHOUSE
WED 26 UUNDEE DOGHOUSE
THU 27 INVERNESS MAD HATTERS
FRI 28 STORNOWAY JAGER ROOM
SAT 28 THURSO SKINADIS
SUN 36 EDINBURGH ELECTRIC CIRCUS



SUN, BEACH AND... MUSIC FESTIVAL SOUNDS GOOD TO YOU?



8696106 JULY PASSEIO MARÍTIMO DE ALGÉS LISBON - PORTUGAL

2 8 JULY optimus stage

FAITH NO MORE KASABIAN ALICE IN CHAINS HEAVEN & HELL MOONSPELL BIFFY CLYRO

SULTE HE STAGE

CALVIN HARRIS (LIVE) LA ROUX THE XX THE DRUMS BURNS (D) SET)

9 JULY

optimus stage

DEFTONES SKUNK ANANSIE MÃO MORTA MANIC STREET PREACHERS JET

GOSSIP STEVE AOKI NEW YOUNG PONY CLUB BOOKA SHADE BLOODY BEETROOTS DEATH CREW 77 HOLY GHOST! HURTS THE MACCABEES

10 JULY

PEARL JAM LCD SOUNDSYSTEM
GOGOL BORDELLO DROPKICK MURPHYS GOMEZ

STAGE

SIMIAN MOBILE DISCO (LIVE) BOYS NOIZE PEACHES CROOKERS THE BIG PINK GIRLS MIIKE SNOW

INFORMATION & CAMPING WWW.OPTIMUSALIVE.COM

eden project



Book via our website or call us on 01726 811972

www.edensessions.com

The Eden Project, St Austell, Cornwall, UK All proceeds go to furthering Eden's educational programmes



THURS 24 JUNE

VAMPIRE WEEKEND

+ BROKEN BELLS

Registered charity number: 1093070

TICKETS FROM THE COL

THE BENICÀSSIM EXPERIENCE



SEA SUN SOUND

JULY 15 | 16 | 17 | 18

KASABIAN RAY DAVIES BROKEN BELLS CHARLOTTE GAINSBOURG LOVE OF LESBIAN

ALONDRA BENTLEY BENGA COHETE CHIN YI DIRTY PROJECTORS EL HIJO JORIS VOORN PARADE PHIL KIERAN SKREAM SOUTHERN ARTS SOCIETY THE TEMPER TRAP

VAMPIRE WEEKEND DJ SHADOW GOLDFRAPP HOT CHIP ILEGALES JULIAN CASABLANCAS MUMFORD & SONS SR. CHINARRO

PETER HOOK PERFORMING UNKNOWN PLEASURES

THE HACIENDA MIGHT FEATURING GRAEME PARK, DJ PIERRE AND JUSTIN ROBERTSON
BOYS NOIZE CALVIN HARRIS DELORENTOS FIONN REGAN IJ MAGNETIC MAN THE PARIS RIOTS
SCRATCH PERVERTS TIMO MAAS TRIÁNGULO DE AMOR BIZARRO YATCH & THE STRAIGHT GAZE

THE PRODIGY ASH THE CRIBS FOUR TET (LIVE) IAN BROWN KLAXONS PIL THE SPECIALS THE SUNDAY DRIVERS

BIGOTT CUCHILLO CUT COPY GENTLE MUSIC MEN
THE JAPANESE POPSTARS JACK L MOTOR TWO DOOR CINEMA CLUB

LILY ALLEN LEFTFIELD DIZZEE RASCAL THE COURTEENERS ECHO & THE BUNNYMEN ELLIE GOULDING FOALS

COLA JET SET DAEDELUS EFFERKLANG JONSTON LINDSTRØM & CHRISTABELLE MARCUS DOO & THE SECRET FAMILY MIDNIGHT JUGGERNAUTS PRINS THOMAS STANDSTILL YUKSEK



NARAWHIRLD Heineken ring NME XT



THE ROCK'N'ROLL WEEKEND THAT THE WEATHER CAN'T SPOIL

Babyskambles

BRITISH SEA POWER

CHEW LIPS

CITADELS

THE CROOKES

GOLDHAWKS

PLUS MANY MORE ACTS TO BE ANNOUNCED

Visit NME.com/weekender for line-up news and ticket information or call 08700 11 00 34

chice FESTIVALS

PRICES
START
FROM £85





THIS WEEK: FETCH THE WITCHES

Blaine: Brrrap, PowerPoint me a wadload of your upload potential?

Nick Donovan (guitar): "OK, we're Fetch The Witches, a four-piece afternative rock outfit who got together in October last year. We sound like Elbow, Radiohead and interpol. We're currently recording a three-track demo."

Are your songs locked and loaded for some multi-demographic paintballing?

"We wouldn't go into a studio otherwise. We have the song 'Fetch The Witches', which is about spiltting people into the good ones and the bad ones."

So a fascist anthem. Totally Cameron.

"No, we're not fascists! We're not about cleansing like that, it's about just staying with the positive people."

Airight, what's your mountain view for 2010?

"We're going to get our tracks recorded, then get a load of gigs and sell vinyl singles there."

Isn't vinyl as dead as integrity?

"No, vinyl adds value to your music."

Money's tight in the biz, could you lose a member to save on overheads?

"No, we all carry the same burden, we wouldn't do that."

Well, have you got day jobs?

"Yeah, two of us are at university - I'm doing a PhD - and the others work in law and at a school."

Red flag. The music industry is no place for brainiacs. They're not malleable enough. Cheerio.

MySpace.com/fetchthewitches

In an unsigned band and fancy going head-to-head with Blaine? Email letters@nme.com with a link to your MySpace page plus a contact email and phone number and the subject line "A&R wanker"

"Sharp, "The Musical "The EKACN... "Would've made real sharp" equivalent of It's mysterious, Peel proud" Rolling Stone Cristiano Ronaldo" danceable and - Uncut - NME utterly ace" - Artrocker he Electric Kool-A10

Cuckoo Nest Eight Leas New album "The Electric Kool-Aid Cuckoo Nest" available 22nd February on CD + Digital Download. Featuring the singles "Best of Me" and "I Understand" tour dates: -Jailhouse - Hereford - 17th Feb 93 Feet East - London - 24th Feb Club Strut - Darlington - 19th Feb The Rainbow - Birmingham - 25th Feb The Studio - Isle of Wight - 20th Feb Elbow Rooms - Leeds - 26th Feb Cox's Yard - Stratford - 22nd Feb The Roadhouse - Manchester - 27th Feb Barfly - Cardiff - 23th Feb Classic Grand - Glasgow - 28th Feb BOOTLEGS WWW. Eight Legs. co. UK RECORDS Myspace.com/Eightlegs

NME SAYS: Manic indie ney-do wells

BAND AID

No dilemma is too big or small for NME's Resident Cognitive Disputational Resolutionist (aka Agony Uncle) Pete Cashmore



WHAT'S OUR CALLING?

We have a great band but we're falling at the first hurdle – what to call ourselves. Any suggestions? Nameless, Bury St Edmunds

Uncle Pete's Name Clinic is open. How about Cleft Palate, Punched Horse, Zack Hammerhead And The Rock Colossi, The Minogue Fatality Incident, The Belgians, Nonce, ...And You Will Know Us By The Trail Of Egg, Shifty McGee, Cheeses Christ, Cry Havoc And Let Slip The Dogs Of War, Eek Eek A Beagle, Ten Foot Trench, The Nail Varnish Remover Drinkers' Club, The Buggers, Strewth Mate or The Massive? Licencing fees start from £50 for 'Eek Eek A Beagle', *Uncle Pete*

SHE'S GOING TOO FAR

Our female lead singer misists on going onstage in THE most revealing outfits and we feel it detracts from our music. Flow can we make her stop?

Red-Faced, Glasgow

Ah yes, the old "uh-oh, she's got her fanny out again" quandary, also known as 'The Beth Ditto Fallacy'. My questions to you, Red-Faced, are two-fold - firstly, do you have any photos of the lady in question in some of her outfits (perhaps at the end of a gig when she is all sweaty)? Secondly are you absolutely sure that you're not completely terrible, and her outfits are not papering over your many musical cracks? Uncle Pete

WE KNOW OUR LEVELS

How can we stop intrusive nightchub sound engineers messing around with our levels? We know what we want to sound like! Hacked Off, Dalston

In all honesty, Hacked Off, though I feel your pain, the simple fact is, you can't. You can't stop toilet-venue sound engineers being irritating, fiddly, intrusive busybody twats. You can, however, distract them momentarily by telling them that you have leftover crisps in your dressing room, which they are welcome to snarf during your act. Buys you a good 10 minutes, that. Uncle Pete

Fancy having your band problems solved once and for all? Just send your musical quandaries to bandaid@nme.com, and Uncle Pete will endeavour to assist

BAND SERVICES

E MERCH

TUITION

LEADING VOCAL COACH

To the famous

www.punk2opera.com Tel: 020 8958 9323

WANTED

Wanted:

David Bowie/ Marianne Garvey DVS/VHS, explicit or normal. Call 01756793220.

CHAT

MEN: 0871 908 9919 GAY: 0871 908 9944 *** Note: December 1998 9944 *** The transfer of the tra



Historienis 0844 844 0844. Network extrasupoly: Live callis recorded SP 4D

ANNOUNCEMENTS

NME classified would like to apologise for the type error which occurred within the education and courses feature, issue 30/4. The Academy of Music and Sound was mentioned which should have been The Academy of Contemporary Music To contact the Academy of Contemporary Music please entil enquiries@acm.ac.uk.



WHITE SBURLE BY PRINT

THE DIES HIST

www.mkstudiosittl.com

To advertise

here phone

Veronica on

0203 148 2989

Just call as on 01268 726872 or 0770 2845058 now!

HID HER HANDS

ARTISTS WANTED



BonaFideStudio recording and rehearsal studio Landon EC2; open 24/7

sound engineering lutorials – live recording recording – mastering + mixing + programming + full production + ungles + reheartals

Recording from 512 50 c/b incl engineer

Recording from \$12.50 p/h incl enginee Reheatsals from \$5 p/h incl b/lane www.bonalideshudio.co.uk 020 7594 6350 cr 020 7684 5351

STATION STUDIOS North Landon premier rethearsal studios.

Backline, storage, ground floor, air conditioning. Sest deals for new bands? Ask about our special

Ask about our special Saturday rate 020 8 361 8114 www.stationstudios.co.ul

Mill Hill Music Complex 0208 906 9991 London NW7

Rehearsals fram 25.0-2-8 per hr inn 69 and 61.0-2-8 per hr inn 69 and full blackling Reportings. Large file rooms, great desk all from 216-25 per hour PAIs, & Backline for hire Main Dealers for Pender, harret, Laney + many more at great prices Storage available — cupboards for shipping containers Free Sorage, Brumstoks, Soft Drinks or Plangles for New Outdomers.

(Check websile for full details of offer)
10 Minutes from M17M25
5 mins walk from MIII MIII Bwey
Thameslink, 20 mins by Train from
Kings Cross, Ma stairs & Ample Parking
WWW, millitalismusic.co. UK



ARE YOU READY FOR MAJOR SUCCESS?

Established management/promotions firm seeks top calibre artists (both successful and new) for representation. We have a senior level global contact base at major labels, radio, TV and media.

Please call or email for an informal chat and advice.

9 Wimpole Street, London W1G 9SR Tei 0207 291 1050 Email redzonegroup@yahod.co.uk www.redzonemusic.co.uk

verdenstudios

VEROENSTUDIOS.CO.UK

CALLING ALL BANDS!

Verden Studios are proud to present the 2010



If you are under 25, with at least 3 of your own compositions, and based in the Edinburgh Area, we want to hear from you!

Successful applications will receive free advice, preproduction, the recording of a pro-quality demo, plus post-production, online marketing packs and support. Contact studio@yerdenstudios.co.uk

CELEBRITY PARTY MASKS







SUPPORTED BY :: BlackBerry.

INTRODUCING A BRAND NEW COMMUNITY WHERE BANDS AND FANS UNITE TO SHARE NEW MUSIC

JOIN TODAY FOR A CHANCE TO FEATURE IN NME,
PLAY LIVE NME SHOWS AND FESTIVALS,
GROW YOUR FANBASE...
OR JUST TO DISCOVER GREAT NEW TRACKS

GO TO NME.COM/BREAKTHROUGH TO REGISTER AND FIND OUT MORE

SIGN UP AND YOU COULD BE PLAYING AT THIS SUMMER'S



GIG GUIDE

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

BOOKING NOW



DOT-TO-DOT

STARTS: Bristol, Manchester, Nottingham, Various Venues, May 29-31



An event that spans three UK cities (Bristol, Manchester and Nottingham) incorporating bands old and new from a neverending list of genres, Dot-To-Dot really is a unique festival that recognises and celebrates the diversity in today's music scene. You need only look at past line-ups featuring Friendly Fires, Annie Mac, 65daysofstatic and The xx to see that. And this year's list of bands is no different. Including Wild Beasts, The Eighties Matchbox B-Line Disaster, Field Music, Lights, Fun, Johnny Foreigner, Dead Confederate, Dan Sartain, Rox, Goldheart Assembly and Dog Is Dead, you'd be wise to grab your tickets as soon as humanly possible.

NME.COM/festivals



NINA NASTASIA STARTS: London Café Oto, May 24

The New York-based singer-songwriter tours ahead of album 'Outlaster'. NME.COM/artists/ nina-pastasia



JAMIET

STARTS: Lincoln Engine Shed, June 24 Wimbledon troubadour picks up his guitar and hits the tour circuit alongside The Pacemakers. NME.COM/artists/jamie-t



MCCARTNEY

STARTS: London Hyde Park, June 27

The former Beatle plays a one-off performance in the capital. Do not miss. NME.COM/festivals



BROKEN SOCIAL SCENE

STARTS: O2 Academy Birmingham, June 26 Canadian indie-rockers with an ever-swelling line-up of members head out on tour. NME.COM/artists/



STARTS: London Hyde

Park, July 4 Lily Allen, Friendly Fires. Chase And Status. Chipmunk and Tinie Tempah

support Mr Beyonce for this London date.

NME.COM/artists/jay-z

JAY-Z



REGINA SPEKTOR

STARTS: Gateshead Sage, July 20 Anti-folk starlet Spektor heads back to the UK in the summer to tour last year's album 'Far'. NME.COM/artists/ regina-spektor



SERPENTINE SESSIONS

STARTS: London Hyde Park, July 28 Grizzly Bear (pictured) (June 28), Patti Smith (29) and Laura Marling (July 1) headline this year's sessions. NME.COM/festivals



FIELD DAY

STARTS: London Victoria Park, July 31 The Fall, Atlas Sound.

Memory Tapes (pictured), Yuck and No Age all pack their picnic baskets for this year's Field Day. NME.COM/festivals



UNDERAGE FESTIVAL

STARTS: London Victoria Park, August 1 Mums and dads, take note - no adults allowed.

With a new album in the pipeline MIA headlines this one-day event for 14 to 18-year-olds only. NME.COM/festivals



GREEN MAN FESTIVAL

STARTS: Brecon Beacons Glanusk Park, August 20

Tindersticks, Mumford & Sons (pictured), Efterklang and The Tallest Man On Earth are the latest editions to the Welsh fest's line-up. NME.COM/festivals



MODEST MOUSE

STARTS: O2 Academy Newcastle, August 31 Isaac Brock and co head out on the road sans Johnny Marr following their appearance at the Reading And Leeds festivals this

coming August. NME.COM/artists/ modest-mouse



ECHO & THE BUNNYMEN

STARTS: O2 Academy Birmingham, December 4

Veteran post-punk legend Ian McCulloch takes his band on tour in the festive season following last year's 'The Fountain'. NME.COM/artists/

echo-and-the-bunnymen

Broken Social Scene are playing O₂ Academy Birmingham. O₂ customers get Priority Tickets to O₂ Academy Birmingham up to 48 hours before general release.

PICK of the WEEK

What to see this week? Let us help



PAVEMENT

STARTS: Manchester Academy 3 (Weds)

PICK

At last, the moment that every self-respecting cardigan and plaid shirt owner in the land has been waiting for. After a less than amicable break-up, indie rockers Pavement have done the unthinkable and kissed and made-up to re-group for a handful of dates on these shores. Stephen Malkmus and Scott 'Spiral Stairs' Kannberg may have had more than fruitful musical careers in their own right, but it's little secret that it was during their time in Pavement that they truly excelled as any long-suffering fan will tell you. A word to the uninitiated: you'd be wise to see the granddaddies of lo-fi now in all their glory because you'll never know what will happen next. NME.COM/artists/pavement



Everyone's Talking About ATP CURATED BY **MATT GROENING**

STARTS: Minehead Butlins (Fri)

The Simpsons creator cherry-picks his favourite bands for the first of this month's ATP shindigs. With the likes of Spiritualized. Daniel Johnston, The xx. Deerhunter, Cold Cave and iggy & The Stooges all lined up to perform, the sleepy town of Minehead is about to get a rude awakening. NME.COM/festivals



Don't Miss **DRUM EYES** STARTS: London, Catch

The current project of infamous cult noisenik DJ Scotch Egg, Drum Eyes are fast becoming the reigning champions of Casio-punk with their razor-sharp aural assault. Promoting the imminent release of their brilliantly schizoid debut album, the band make a rare appearance headlining Catch in Shoreditch. **MME.COM/newmusic**



Radar Stars GLASSER

STARTS: Nottingham Rescue Rooms (Mon)

Etheral electro-pop doesn't get more blissful than this. LA-based chanteuse Cameron Mesirow's crystalline vocal wavers from the quixotic to the utterly haunting. Fans of Björk and Nina Nastasia are sure to fall head over heels for Glasser, who heads out on tour in support of The xx this week. NME.COM/newmusic

GIG GUIDE KEY:

+14 = 14 AND ABOVE +16 = 16 AND ABOVE AA = ALL AGES CS = CLUB SHOW FIT = FREE ENTRY WA = UNDER 14S WITH AN ADULT UNLESS OTHERWISE STATED ALL GIGS ARE 18+

WEDNESDAY

Deerhunter Cockpit 0113 244 3446

Ana Popovic Y Theatre 0116 255 6507

The Arousers Ace Cafe 020 8961 1000

Jace Everett Bush Hall 020 8222 6955

John Bishop Apollo 0870 606 3400 The Like Old Blue Last 020 7613 2478

The Murder Act Legion 020 7613 3012

Paul Dunmall Café Oto 0871 230 1094

Sketches Underbelly 0207 613 3105

The Sturs/Facade/The Cougars/

St Jude 100 Club 020 7636 0933

The Wutars/Partles in Belgrade/No

Machines Arts Club 020 7460 4459

Rose Elinor Dougail Ruby Lounge

Value of Jenna Roadhouse

Kill Hannah (12 Arademy 2

Narrows Underworld 020 7482 1932

Lyrebinds Barfly 0870 907 0999

Mr Hudson KOKO 020 7388 3222

The National Electric Ballroom

Skinny Love/Jonnygoneh

Windmill 020 8671 0700

Nicola Bargh Bull & Gate

Tenyson Scream Lounge

Train G2 Academy Iskneton

Erland & The Camival Kazımler

Black Eyed Peas The 02 Arena

Drugstore ICA 020 7930 3647

Coco Rosie Union Chapel

Hole O2 Academy Brixton

Jay & The Boys Borderline

0870 771 2000 WA

020 7734 5547

020 7485 9006

020 7485 5358

020 8667 0155

0870 771 2000 W/

MANCHESTER

0161 834 1392

0161 228 1789

NEWCASTLE

Metske Wire Club 0870 444 4018

Off The Grid Sandinista!

0.03 306 0372

LEICESTER

0871 230 1094

0870 701 4444

020 7226 1686

LONDON



Be sure to tune into Jon Hillcock's show from 3pm, as he offers up another chance to win a copy of the Moshi Moshi Records singles compilation

BULFAST

Axis Of Limelight 028 9032 5942 RIDWINGHAM

65daysofstatic O2 Academy 2 0870 77L 2000 WA

BRIGHTON

Black Spiders Engine Room 01273 728 999 The Bluetones Concorde 2

01273 673311 BRISTOL

Biffy Clyro/The Twilight 5ad Colston Hall 0117 922 3683

NME Raday Tour Hurts/Everything Everything/ Darwin Deez Thekia 08713 100000 Jaguar Skills 02 Academy 2

0870 771 2000 WA CAMBRIDGE

Quack Quack Portland Arms 01223 357268

CARDIFF

Lawson Barfly 029 2066 7658 Wayne Krantz Trio Clwb Ifor Bach 029 2023 2199

CHELMISCORD

Kieran Snivey Barhouse 03245 356811 DUBLIN

Flight Of The Conchords Olympia 00 3531 679 3323 High Places Whelan's

00 3531 475 9372 EDINBURGH

Ray Davies Usher Hall 0131 228 1155 Tam's Railways Maggle's Chamber 0131 622 6801

GLASGOW

Banner Pilot 13th Note Cafe 0141 553 1638 Lightspeed Champion King Tut's Wah Wah Hut 0141 221 5279

Pavement Barrowlands 0141 552 4601

ADDITION NO. The Perils Bolleroom 01483 440022

Hugh Cornwell Piper Club 01482 498931

The Sunshine Underground

The Welly 01482 221113

DÉMICH Helicat Molly PJ McGinty's

01473 251 515

LEEUS Bonobo Mine 0871 230 1094

0870 771 2000 WA MORTHAMPTON Ash Roadmender Centre

01604 604222

Paul Curreri Arts Centre 01603 660352 The Temper Trap IJEA 01603 505401 Tiffamy Page Waterfront

01603 632717 NOTTINGHAM

The Godfathers Rescue Rooms 0115 958 8484 Ten Second Epic Rock City

08713100000 OTTLEY

Rosle Doonan & The Snap Dragons Korks 01943 462 020

QXFQRD

The Bronx 02 Academy 2 0870 771 2000

Note Jericho Tavero 01865 311775

PORTSMOUTH

Bill Kirchen Band Cellars 0871 230 1094

The King Blues Wedgewood Rooms

023 9286 3911 READING

Tripwires Oakford Social Club 0116 255 3956

CHEFONESS

Armitage Shanks The My Leaf 01795 662 139

SHEFFIELD

Chase And Status O2 Academy

0870 771 2000 WA Example University 0114 222 8777 Jason & The Scorchers O2 Academy 2

0870 771 2000 WA Riotbox Howard 0114 278 0183

SOUTHAMI

The Swellers Joiners 023 8022 5612

SWINDON The Hamptons 12 Bar 01793 535713

WAKEFELD

Girl Kills Boy Snooty Fox

01924 374455

WINCHESTER

Chuck Prophet Rallway Inn 01962 867795

WOLVERHAMPTON

Doves Civic Hall 01902 552121

Hammerfall Wulfron Hall

0870 320 7000 YORK

Gloria Cycles The Duchess 01904 641 413

I Set My Friends On Fire Fibbers 01904 651 250



THURSDAY

BIRMINGHAM

Fallacies Eddie's Rock Club @ BUSK 0121 643 2093 Gioria Cycles Hare And Hounds

OE21 444 2081

Miles Hunt & Erica Nockalis

Glee Club 0870 241 5093 BOUBNEMOUTH

Chase & Status 02 Academy 01202 399922 WA

REIGHTON

Cubrik Pavillon Tavern 01273 325684 Mr Hudson Concorde 2 01273 673311 Peanut Butter Wolf Digital 01273 202407

Quack Quack The Greenhouse Effect 01273 204783

BRISTOL

Gold Future Joy Machine

Start The Bus 0117 930 4370 Shonen Knife Thekia 087(3100000

CAMBRIL

Feals Junction 01223 511511

CARDIFF

Surfer Blood Clwb Ifor Bach 029 2023 2199

CHELMSFORD The Outshine Barhouse

01245 356811

DUBLIN

Flight Of The Conchords Glympia 00 3531 679 3323

O Emperor Whelan's 00 3531 475 9372 The Slife Crawdaddy

00 3531 478 0225

EDINBURAH

Midnight Juggernauts Sneaky Pete's 0131 225 1757 Sandi Thom Cabaret Voltaire

0131 220 6176

EXETER Black Spiders Cavern Club 01392 495370

Chuck Prophet Phoenix 01392 667080

GLASSOW

Betatone Distraction Pivo Pivo

01415648100 Fram 13th Note Cafe 0141 553 1638

High Places Nice'n'Sleazy 0141 333 9637

Jason & The Scorchers 02 ABC2 0141 204 5151

Paper Planes Stereo 0141 576 5018 Philip Sayce King Tut's Wah Wah Hut 0141 221 5279

Port Cullas Rockers (1141-221 (1726)

HALIFAX

Octoberman Puzzle Hall 01422 835547

HARLOW One Unique Signal Square

01279 305000

HIGH WYCOMBE Joan Armatrading Swan Theatre

01494 512000 PSMCH

Ryte The Swan 01473 252485

Banner Pilot Santiago 0113 244 4472

Hey Sholay Hr-Fr Club 0113 242 7353 Jasmina Maschina Royal Park Cellars 0113 274 1758

Scouting For Girls 02 Academy 0870 771 2000 WA

Secret Circuits Carpe Diem 01/3/243/6264

@ Mine 0871 230 1094

LONDON Angela Johnson Jazz Cafe

020 7916 6060 Ash KOKO 020 7388 3222 Beans On Toast Bloomsbury Bowling

Lanes 020 7691 2610 Biffy Clyro/The Twilight Sad Apollo 0870 606 3400

0870 701 4444

Black Eyed Peas The OZ Arena Masters Of Pain Arts Centre



Bo Ningen Barden's Boudon 0770 865 6633

Dear Landford/Statues/Vicious Cycle Windmill 020 8671 0700 Deerhunter Heaven 020 7930 2020 Diane Birch Monto Water Rats

020 7837 4412 Doves Troxy 020 7734 3922 Erland & The Carnival Hoxton Square

Bar & Kitchen 020 7613 0709 The Eutriceheads Scala

020 7833 2022 Garna Bomb O2 Academy 2 Islington 0870 771 2000 WA

Genuma Ray 100 Club 020 7636 0933 Hammerfall Elector Ballmom 020 7485 9006

Jesca Hoop Bush Hall 020 8222 6956 Jimmy And The Destroyers Tommy Flynns 020 7609 7162 Just Like Pictures Sound

020 7287 1010 Lantern Pike/The Rum Deals Bull & Gate 020 7485 5358

Lightning Dust/Wolf People The Lexington 020 7837 5387 Moonrunners/Akala Arts Club

020 7460 4459 The National Royal Albert Hall 020 7589 8212

Paul Curreri Cargo 0207 749 7840 Ted Leo & The Pharmacists

Luminaire 020 7372 7123 Think About Life Garage 020 7607 1818 Woodpigeon Union Chapel

020 7226 1686 Young Guns Barfly 0870 907 0999 MANCHESTER

Hot Club Of Cowtown/Kill Hannah Academy 3 0161 832 IIII Joe Carnall & The Book Club Ruby Lounge 0161 834 1392 Trojan Horse Night And Day Café

0161 236 1822 MORNICH

HOTTINGGLAM

Best Coast Bodega Social Club 08713 100000 **New Young Pony Club Stealth** 0115 958 0672 Sara MacDougall Maze

0115 947 5650 Sourvein Rock City 08713 100000

OXFORD Alabama 3 02 Academy

0870 771 2000 WA

PORTSMOUTH

A Genuine Freakshow Cellars 0871 230 1094

The Bluetones Wedgewood Rooms 023 9286 3911

SMEEFIELD

Attack! Attack! Corporation

0114 276 0262 Kids In Glass Houses Leadmill 0114 221 2828 King King Revival Boardwalk 0114 279 9090

65daysofstatic Octagon

SOUTHAMPTON

Ten Second Epic Joiners 023 8022 5612

STEVENAGE

Arbitors Old Post Office

01438 362 174 SWINDON

The Shudders The Vic 01793 535713 Slagerii/Odette 12 Bar 01793 535713

WAKEFIELD I Wish I Knew Snooty Fox 01924 374455

WOLVERHAMPTON Idiots Of Ants Little Crvic

0870 320 700 WINESHAM

NME Radar Tour Hurts/Everything Everything/ Darwin Deez Central Station 01978 358780

YORK Show Of Hands The Duchess 01904 641 413

Be sure to tune into NME Mix with James Theaker, as he plays through an hour of mash-ups and the latest RADIO indie rock tunes, from 10pm

New Young Porry Club, Stealth, Nottingham

Joanovarc Esquires 01234 340120 RELEAST

David Ford McHughs 028 9050 9999

BIRMINGHAM Surfer Blood 02 Academy 3

0870 771 2000 WA BRIGHTON

Langhorne Slim Freebutt 01273 603974 To Look Bewond Concorde 2

01273 673311 BRISTOL

The Communicators The Tunnels

0117 929 9008 Damon & Naomi Fleece 0117 945 0996

Mr Hudson Anson Rooms 0117 954 5810 The Wild Gulloots 02 Academy

0870 771 2000 WA BURY

Chuck Prophet. The Met 0871 230 1094

CAMBRIDGE Midway Still Portland Arms 01223 35226B

CARDIFF Superstate Barfly 029 2066 7658 CASTLEFORD

Delirium Lion 01977 556439 CHELINSFORD

Ringa Barhouse 01245 356811

CORK Revelation Sound System Cyprus Avenue 00 36321 427 6166

DUBLIN **Beardyman** Button Fectory 00 3631 670 9202

Deadmau 5 Olympia 00 3531 679 3323 The Divine Comedy Sugar Club 00 3531 678 7188

Hope Sandoval Whelan's 00 3531 475 9372 Miracle Bell Andrew's Lane Theatre

00 3531 679 5720 Randy Newman Grand Canal Theatre 0871 230 1094

EDINBURGH

Fat Dr Ane/The Marvels/Miasma Wee Red Bar 013J 229 1442 Pat McManus The Caves 0131 557 8989

GLASI Ceramic Hobs 13th Note Cafe 0141 553 1638 Codelne Velvet Club

OMU 0141 339 9784 JumpersKnee/The Lonely Souls Captain's Rest 0141 331 2722

The Keys Lavelle Steren 0141 576 5018 Kids in Glass Houses Garage

0141 332 1120 Midnight Lion Nice'n'Sleazy 0141 333 9637

Rose Elinor Dougall King Tut's Wah Wah Hut 0141 221 5279 Sandi Thom Q2 ABC2 0141 204 5151

GLOUCESTER The Futureheads Guildhall Arts Centre 01452 503050

GRIMSBY The Finest Hour Spiders Web 0871 230 1094

HARLOW

01462 432767

Doez Nuts Square 01279 305000 нітснін Heart Of A Coward Club 85

Ultrazang PJ McGmty's 01473 251 515 LEFINS

FRIDAY

Alabama 3 O2 Academy 0870 771 2000 WA Band Of Skulls Cockprt 0113 244 3446 Black And White Tango Cockpit

Room 3 0113 2441573 Discharge Joseph's Well 0113 203 1861 Dorance Lorza Wardrobe

0113 222 3434 Doubtful Fame New Roscoe 0113 246 0778

Grooving In Green The Subculture 0113 245 0689 Tokyo Heat Elbow Rooms

LEICESTER The Kabeedies Firebug 0116 255 1228

LIVERPOOL Shy Child O2 Academy 2 0870 771 2000 WA

0113 245 7011

LONDON Cha-Cha Barfly 0870 907 0999 Drum Eyes Catch 020 7729 6097 Envy Assured Peel 020 8546 3516 The Fall 02 Shepherds Bush Empire

0870 77L 2000 WA Gogol Bordello Apolio 0870 606 3400



The Hackney Colliery Band Jazz Cafe 020 7916 6060

TUNNEL CLUB +392.7768 D07

I Set My Friends On Fire Underworld 020 7482 1932 Jaguar Skills 02 Academy Islington 0870 771 2000 WA

Julie Andrews The O2 Arena 0870 701 4444 Lunar Youth/Delooze/Mr Fogg 93 Feet East 020 7247 6095

Mint Condition Indigo @ The 02 Arena 0870 701 4444 Mislead Heroes Bull & Gate 020 7485 5358

Monetwin Halfmoon 020 8780 9383 Okkyung Lee Cafe Oto 087: 230 1094 Renegade Sound 229 Club 020 7631 8310

She & Him KOKO 020 7388 3222 Solstice 100 Club 020 7636 0933 Starkey Rhythm Factory 020 7247 9386

Wolves At Night The Library 0871 230 1094

MANCHESTER

Best Coast Deaf Institute 0161330.4619

CoroBosia Cathodral 0161 832 1111 Dan Clews Roadhouse 0161 228 1789 Hole Academy 0161 832 1111 I Am Blackbird Night And Day Cafe 0161 236 1822

Jaded Club Academy 0161 832 1111 Misty's Big Adventure Academy 3 0161 832 1111

Your Twenties/Gold Future Joy Machine Ruby Lounge 0161 834 1392

MINEMEAD All Tomorrow's Parties: Iggy &

The Stooges /Built To Spill/James Blackshaw/Broadcast/Cold Cave/ Tournani Diabate/Shonen Knife/ Liars/Trash Kit/Jill Sobule Butlins 0871 230 1094

NEWCASTLE

Jason & The Scorchers ()2 Academy 2 0870 771 2000 WA

NORTHAMPTON Does It Offend You, Yeah?

Roadmender Centre 01604 604222 MOTTHICHAM

Foals Trent University 0115 848 6200 James Zahiela Stealth 08713 100000 Philip Sayce Rock City 08713 100000 Royal Gala Maze 0115 947 5650

65 devsofstatic Rescue Rooms 0115 958 8484

OTTLEY Rory McLeod Korks 01943 462 020

Attack! Attack! 02 Academy 2 0870 771 2000

The Big Pink/Esben And The Witch/Is Tropical 02 Academy 0870 771 2000 WA

Erland & The Carnival Jericho Tavern 0186530775

PETERBOROUGH States Of Emotion Met Lounge

01733 566100 PRESTON Peter Green 53 Degrees

01772 893 000

SETTLE. Chantel McGregor Victoria Hall

01729 825718

EMEFRICA Psi Phi Boardwalk 0114 279 9090 Son Of Dave Leadmill 0114 221 2828 Vains of Jenna Corporation 0114 276 0262

Black Spiders Joiners 023 8022 5612 STOKE ON THEMT Maybe This Friday Sugarmili

SOUTHAMPTON

01782 214991 #WIND ON The Craven Braves 12 Bar 01793 535713

Winterlight The Rolleston 01793 534238 Young Guns The Furnace

01793 534238 TUNBRIDGE WELLS

Joan Armatrading Assembly Hall 01892 530613 The Swellers The Forum 08712 777101

WAKEFIELD Clown Escobar 01924 332000 Infernal Creation Shooty Fox

01924 374455 Road To Horizon The Hop

0871 230 1094

The Pipettes Fibbers 01904 651 250

SATURDAY

ALDERSHOT

The Fall The Palace 0871 230 1094

Underground Heroes Moles 01225 404445

BELFAST

Primordia i Sonng & Airbrake 028 9032 5968

BEXIMILL ON SEA

CocoRosie De La Warr Pavilion ሰነፈዕፈ ፕደጀመበሰ

RIBMINGHAM

Kill Hannah 02 Academy 2 0870 771 2000 WA Ten Second Epic O2 Academy 3 0870 771 2000 WA

BRIGHTON

Kyte Freehutt (1)273 603974 Raife Band Jam 0871 230 1094

The Beat Thekla 08713 100000

Chase & Status OZ Academy 0870 771 2000 WA Chuck Prophet The Tunnels 0117 929 9008

Foals Anson Rooms 01179545810 65daysofstatic Trunty 01179 351 200

CANTERBURY

Cocos Lovers The Farmbouse 01227 456118

CARDET 5al Barfly 029 2066 7658

CODE Beardyman Cyprus Avenue

00 35321 427 6165

COVENTRY The Futureheads Kasbah

02476 554473 DERRY

Millicent Grove The Victoria Ion. 01332 74 00 91

DUBLIN

Ray Davies Grand Canal Theatre 0871 230 1094

Think About Life Whelan's (Gostairs) 00 3531 475 9372

Windings Whelan's 00 3531 475 9372

Hugh Comwell The Caves A131 F67 9080 Jamle Cullium and Ben Cullium

Usher Hall 0131 228 1155 The Law Cabaret Voltaire

0131 220 6176 EXETER

Billy Brandt Phoenix 01392 667080 GLASGOW

Alabama 3 02 Academy 0870 771 2000 WA

Alice Moving Under Skies 13th Note Cafe 0141 553 1638

Band Of Skulls/Thomas Tantrum Classic Grand 0141 847 0820 Jace Everett King Tut's Wah Wah Hut 0141 221 5279

Owl City Barrowlands 0141 552 4601 The Victors 02 ABC2 0141 204 5151 HASTINGS

Joan Armatrading White Rock

Theatre 01424 781000 IPSWICH

This Boy Wonders P1 McGinty's 01473 251 515 LEEDS

Earthmen New Roscoe 0113 246 0778 High Places Brudenell Social Club 0113 243 5866

John Cooper Clarke Insh Centre 0113 248 9208

The Kiara Files Packhorse ОЦЗ 245 3980



The Little Blackhearts The Arc 0113 275 2223

Psychobalivion Fenton 0113 245 3908 Sound Of Sirens Milo 0113 245 7101 **Until The Light Takes Us Hyde Park** Club 0113 293 0109

Your Twentles Cockplt Room 3 0113 2441573

LIVERPOOL

Diana Vickers Q2 Academy 0870 771 2000 WA The Pipettes O2 Academy 2

0870 771 2000 WA

LONDON

The Bluetones Forum 020 7344 0044 Boyz II Men Apollo 0870 606 3400 Cats And Cats And Cats/4 Or 5 Magicians Windmill 020 8671 0700 The Deltas Ace Cafe 020 8961 1000 Gabby Young & Other Animals Jazz Cafe 020 7916 6060

Gary Numan 93 Feet East 020 7247 6095

Hocus Tocus The Victoria 0871 230 1094

The Indelicates/Black Daniel Buffalo Bar 020 7359 6191 Jason & The Scorchers Garage

020 7607 1818 Jehst Rhythm Factory 020 7247 9386 La Roux O2 Academy Brixton

0870 771 2000 WA Lizzy Parks 100 Club 020 7636 0933 The Machine Gunners Bull & Gate

020 7485 5358 Mad Sin Underworld 020 7482 1932 Mary Hampton Slaughtered Lamb 020 8682 4080

Revelin Sky Monto Water Rats 020 7837 4412 Ruberlaris 333 Mother Bar

0872 148 3679 The Slackers 02 Academy Islington 0870 771 2000 WA

The Soho Cobras South Of The Border 0207 739 4202 The Swellers Peel 020 8546 3516

Taxi Gang Bloomsbury Baliroom 020 7404 7612

Witrajelly Luminaire 020 7372 7123 Vile Electrodes The Lexington 020 7837 5387

The Weekenders Barfly 0870 907 0999

Wilke Johnson Halfmoon 020 8780 9383

MANCHESTER

Eighth Wave Roadhouse 0161 228 1789

Gogol Bordello Arademy 0161 832 1111

Pseudo Stereo/George Borowski Academy 3 0161 832 1111 Surfer Blood Ruby Lounge 0161 834 1302

MINEHEAD

All Tomorrow's Parties: Boredoms/Deerhunter/She & Him/ Amadou & Mariam/The xx/Panda Bear/Ponytail Butlins 0871 230 1094

NEWCASTLE UNDER LYME Buck Brothers Rigger 01782 616602

NORWICH The Brownies Arts Centre

01603 660352 NOTTINGHAM

Duke Special Respue Rooms 0115 958 8484

Kids in Glass Houses Rock City 087131000000 OVEODB

Dinosaur Jr/Built To Spill

02 Academy 0870 771 2000 WA PORTSMOUTH

Young Guns Wedgewood Rooms 023 9286 3911

SALFORD

Mizar Rohana King's Anns 0161 832 1111 SHEFFIELD

The Big Pink Leadmill 0014 221 2828 SOUTHAMPTON

Attack! Attack! Joiners 023 8022 5612 SWINDON

Eye For An Eye The Vic 01793 536713 Growler The Rolleston 01793 534238 Old School Tie 12 Bar 01793 536713

TOROUAY The Quails Riviera International 01803 299 992

TUNBRIDGE WELL\$ Black Spiders The Forum

08712777101 WAVEGER The Cheek Escobar 01924 332000

YORK Erland & The Carnival Fibbers

01904 651 250 NME Radar Tou

Hurts/Everything Everything/ Damein Deez The Duchess. 01904 641 413

SUNDAY

Eyes Of Mars Moles 01225 404445

Cathy Davey Auntie Annie's 028 9050 1660

Ray Davies Waterfront 028 9033 4455 BIRNINGHAM

Hole 02 Academy 0870 771 2000 WA Jesca Hoop Glee Club 0870 241 5093 Kids in Glass Houses 02 Academy 2 AW DOOK ITT OKNO Lightspeed Champion G2 Academy 3

0870 771 2000 WA BRIGHTON

The Fall Concorde 2 01273 673311 The Slackers €ngine Room 01273 728 999

BRISTOL Duke Special Thekla 08713 100000 Hot Club Of Cowtown Fiddlers

0117 987 3403 Kill Hannah OZ Academy 0870 771 2000 WA

CAMBRIDGE 65daysofstatic Junction 01223 511511 CARDIFF

Chuck Prophet Clwb (for Bach 029 2023 2199 Vains of Jenna Barfly 029 2066 7658

CORK Una And The Balkan Bears

The Pavilion 00 35321 427 6228 DURALIN

Don McLean Grand Canal Theatre 0871 230 1094 Jamie Cullum and Ben Cullum Olympia 00 3531 679 3323

Lightning Seeds Academy 00 3531 877 9999

Windings Whelan's 00 3531 475 9372

Jill Jackson Old Fire House

Cold Cave Captain's Rest 0141 331 2722 Gogol Bordello 02 Academy

Kunt And The Gang 13th Note Café 0141 553 1638

The Slits 02 ABC2 0141 204 5151

HARRIOGATE

Centre 01423 537230 LEED&

Danny Gruff Joseph's Well 0113 203 1861

GMT New Roscoe 0113 246 0778

LEICESTER

Dinosaur Jr/Built To Spill

0870 771 2000 1

The Charlot Underworld

0870 771 2000 WA Fruit Trees/Prometheus Buil & Gate

Hank Wangford Halfmoon 020 8780 9383

020 7267 1577



0870 771 2000 WA

Surfer Blood King Tut's Wah Wah Hut

The Bluetones Music Cafe

LIVERPOOL

02 Academy 0870 771 2000 WA

LONDON



SI ASSOM

Joan Armetradine International

0116 262 5050

Ten Second Epic O2 Academy 2

020 7482 1932 The Flatilners 02 Academy 2 Islington

020 7485 5358

The Humdingers Dingwalls

01392 277 279

The Big Pink Garage 0141 332 1120

KISS SECC 0141 248 3000

Twinkle Brothers Jazz Cafe 020 7916 6060 Wally Fawkes 100 Club

020 7636 0933 MANCHESTER

0870 771 2000 WA

0870 701 4444

Band Of Skulls/Thomas Tantrum FAC 251 (161 27 27 25)

Konono No 1 Scala 020 7833 2022

Pam Berry/World Of Fox The

Pitbull Indigo @ The O2 Arena

She & Him ULU 020 7664 2000

Skin Suit Carnivale 0871 230 1094

State Radio Borderline 020 7734 5547

Lexington 020 7837 5387

Laweer Scream Lounge 020 8667 0155 Owl City 02 Shepherds Bush Empire

Michael Buble Evening News Arena 0161 950 5000 Parachute Roadhouse 0161 228 1789

Peter Green/Mr Hudson Academy 2 0161 832 1111 The Temper Trap Academy 0161 832 1133

MINEHEAD

All Tomorrow's Parties: Spiritualized/Daniel Johnston/ The xx/Boredoms/Joanna

Newsorn/Hope Sandoval And The Warm Inventions/Juana Molina/ The Raincoats/Coco Rosle/Hello Saferide/Viu Albertine Butlins

0871 230 1004 NEWCASTLE

Alabama 3 02 Academy 0870 771 2000 WA I Set My Friends On Fire 02 Academy

2 0870 771 2000 W/ NORWICH The Sargasso Trio Arts Centre

01603 660352 NOTTIMEHAN Jace Everette Maze 0115 947 5650 The Swellers Rescue Rooms

0115 958 8484

OXPORD Diana Vickers 02 Academy

0870 771 2000 WA

DODTÉMOUTA NMF Radar Tour Hurts/Everything Everything/

Darwin Deez Wedgewood Rooms 023 9286 3911

SHEFFIELD Mouth Of The Architect Corporation 0114-276-0262

0114 279 9090 Westlife Hallam FM Arena

0114 256 5620 SOUTHAND

Philip Savce Boardwalk

Nyte Joiners 023 8022 5612 SWANSEA

Chiddy Bang Sm City 01792654226 SWINDON Jim Lockey & The Solemn 5un The

Vic 01793 535713 Miami & The Groovers 12 Bar 01793 535713

TUNBRIDGE WE **Woodpigeon** The Forum

08712 777101 WAKEFIELD I'm Not Pink Snooty Fox

01924 374455 WOLVERHAM

Show Of Hands Wulfrun Hall 0870 320 7000

The 23

fanorious start

Burtiles, Wireless

YORK The Cheek Fibbers 01904 651 250

GET IN THE GIG GUIDE!

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

MONDAY



RELEAST

Don McLean Waterfront 028 9033 4455 Lightning Seeds Spring & Airthrake

028 9032 5968

BUDGERNOUS AND

Book II Men 02 Arademy 0870 771 2000 WA Parachute Q2 Academy 3

0870 771 2000 WA BRIGHTON

Deerhunter Concorde 2 01273 673311 BRISTOL

The Futureheads Thekla

08713100000

La Roux Q2 Academy

0870 771 2000 WA CAMBRIDGE

Diana Vickers Junction 01223 511511 DUBLIN

Midori National Concert Half

00 3531 475 1572

Real Estate Crawdaddy

00 3531 478 0225

GALWAY

Dinosaur Jr/Busit To Spiil Black Box 00 353 91 569777

BLASGOW

Deez Nots Cathouse 0141 248 6606 Mr Hudson OMITO141 339 9784 Shonen Knife Kine Tut's Wah Wah Hut

0141221 279

Best Coast Mation Of Shopkeepers 0013 203 1831

Chuck Pronhet Brudenell Social Club 0113 243 5866

CoroRosie Corimit 0113 244 3446 Mouth Of The Architect Joseph's Well 0113 203 1361

LEICESTER The Eighties Matchbox B-Line

Disaster Sumo 0116 285 6536 (IVERPOOL

The xx/Glasser Kazlmier

08712301094

Alex Hall The Source Below

020 7434 9130 Conquering Animal Sound Betsy Trotwood 020 7336 7326

Eli 'Paperboy' Reed & The True Loves Scala 020 7833 2022 Eric Bibb Bloomsbury Theatre

020 7388 8822 Foals Electric Ballroom 020 741 P006

Gold Teeth/Black Soul Strangers/ Delirium Tremens/Fearless

Vampire Killers/Blue Bird/Dominic Weeks 93 Feet East 020 7247 6095 **NME Radar Tour**

Hurts/Everything Everything/ Darwin Deez KOKO 020 7388 3222

The Joel Plaskett Emergency Borderline 020 7734 5547 Lightspeed Champion Heaven 020 7930 2020

Losers/O Children Barffy 0870 907 0999 Paul Armfield Slaughtered Lamb

020 8682 4080 Pavement 02 Academy Brixton 0870 771 2000 WA

Rihanna The O2 Arena 0870 701 4444 5vth Underworld 020 7482 1932 MANCHESTER

Cold Cave Deaf Institute

0161 330 4019 MUNICACTIE

The Temper Trap 02 Academy

0870 771 2000 NORWICH

Example Waterfront 01603 632717 Gogol Bordello/Mariachi El Bronx LIFA (01603 505401

Jesca Hoop Arts Centre 01603 660352 NOTTINGHAM

Band Of Skulls/Thomas Tantrum Rescue Rooms 0115 958 8484 The Dead Lay Waiting Maze

011-2475-50 PORTSMOUTH

65daysofstatic Wedgewood Rooms

SHEPFICLD Jace Everett Boardwalk 0114 279 9090

Scouting For Girls 02 Academy 0870 771 2000 WA Stornoway University 0114 222 8777

STOKE ON TRENT **Underground Herces** Sugarmill

017%3 4991 TUNBRIDGE WELLS

84mm Tr + Forum 08712 777101 WOLVERHAMPTON Florence • The Machine Civic Hall

01902 5/121 Wooden Shilps Little Civic 0870 320 700

TUESDAY

May 11

Deez Nuts Warehouse 0844 847 2319 BELFAST

Metallica Odyssey 028 9073 9074 RIPHINGHAM

The Fall O2 Academy 2 0870 771 2300 WA Gogol Bordeilo O2 Academy

0870 771 '000 W COURNEMOUTH

Boyz II Men 02 Academy 01202 399922 WA

BRISTOL

Pennywise Q2 Academy 0870 771 2000 WA BUXTON

Joan Armatrading Opera House

01298 72190

CAMBRIDGE

The Trembling Bells Portland Arms 01223 357268

CARDIFF

The Elehties Matchhox B-Line Disaster Barffy 029 2066 7658 CHELMSFORD

Eradication Barhouse 0 245 356811

DERRY Philip Savce Flowerpot

01332 204955 DUBLIN

CocoRosie Button Factory

00 3531 670 9202 Dinosaur Jr/Built To Spill Vicar St 00 3531 889 4900

Rod Stewart The 02 01 819 8888 GLASCOW

Detroit Social Club King Tut's Walt Wah Hut 0141 221 5279 No Slogan 13th Note Cafe 01415531638

IPSWICH Ray Davies Regent Theatre 01473 433100

LEEDS

The Charlot Rios 0844 414 2182 Surfer Blood Cockoit 0113 244 3446

The Temper Tran 02 Academy 0870 771 2000 W

Shonen Knife Musician 0116 251 0080 LONDON

The Blockheads Dingwalls 020 7267 1577

Boredoms Forum 020 7344 0044 Class Actress 229 Club 020 7631 8310 **Boille Pronto Bull & Gate** G2D 7485 5358

Ed Harcourt The Pigalle Club 020 77348142

Eric Bibb Bloomsbury Theatre 020 7388 8822

The Graits/Philip Jeck/Invisible Bees Luminaire 030 7372 7123 Joanna Newsom/Roy Harper

John McLaughlin Barbican Hall 020 7638 8891 Kirk in Glass Houses Krikn

020 7388 32, 2 K's Choice Garage 020 7607 1818 Matthew Barley 100 Club

020 7636 0933 Mother Mother Social 020 7636 4992

Pavement O2 Academy Brixton 0870 771 2000 W/A Princeton/Harrys Gym White Heat @

Madame Jo Jo's 020 7734 2473 Raghu Dixit Monto Water Rats 020 7837 4412 Phino And The Ranters Slaughtered

Lamb 020 8682 4080 Rihanna The 02 Arena 0870 701 4444

The Rural Alberta Advantage The Lexington 020 7837 5387 Sandi Thom Sorderline

020 7734 5547 The Stits 02 Academy Islington 0870 **77**1 2000 WA

Taylor Hawkins And The Coattall Riders Scala 020 7833 2022 Torw Buck Cafe Oto 0871230 1094 MANCHESTER

The Big Pink Academy 2 0151 832 1111 La Roux Academy 0161 832 1111 The Ocean Bottom Nightmare Band

Roadhouse 0161 228 1789 NEWCASTLE

Mr Hudson 02 Academy 0670 771 4000 WA NORWICH

The Groanbox Boys Arts Centre 01603 660362

NME Radar Tour Hurts/Everything Everything/

Darwin Deez Waterfront 01603 632717

NOTTINGHAM Chase And Status Rock City

08713100000 Chuck Prophet Maze 0115 947 5650 Langhorne Slim Bodega Social Club

08713 100000 OXFORD

Duke Special O2 Academy

0870 77L2000 WA PLYMOUTH

65daysofstatic White Rabbit 01752 227522

PORTSMOUTH

Lightspeed Champion Wedgewood Rooms 023 9286 3911 Parachute Cellars 0871 230 1094

CHEFFIELD The Cheek 02 Academy 2

0870 771 2000 WA **SWINDON**

Creatures Of Love The Vic 01793 535713

WOLVERHAMPTON Band Of Skulls/Thomas Tantrom Slade Room 0870 320 7000 Erland & The Carnival Little Civic

0870 320 700 Florence + The Machine Civic Hall 01902 552121

VORK Stornoway University 01904 433723



O₂ customers can get Priority Tickets to thousands of gigs nationwide up to 48 hours before general release. Just register at o2priority.co.uk When Priority Tickets are gone, they're gone. Terms apply.

HIS WEEK IN 1999

THE VERVE SPLIT, ELASTICA CHANGE, SUEDE GET BRUISED





FRISCHMANN'S **NEW FRIENDS**

Following the departure of guitarist Donna Matthews, a new configuration of Elastica arrives Keyboardist Dave Bush is now a permanent fixture, joined by guitarist Paul Jones and additional keyboardist/vocalist Mew. "We feel positive about what we've recorded," boasts Justine Frischmann.



SUEDE ANSWER BACK

In Fannish Inquisition, which remains a regular NME feature to this day, Suede are sat down and posed a number of questions sent in by their hardcore fanbase. Brett reveals that he used to suffer severe bruising from spanking his arse with a tambourine, and that for two years he held the school record for the 800 metres.

SECOND TIME UNLUCKY MEN

he Verve end months of speculation this week by confirming that they have mutually agreed to split," run the presrelease, "Richard Asherott is currently in the studio working on a new album, while the other members of the band are preparing their own projects."

This, of course, is neither the first time, nor is it to be the last. I he Verve first split in the afterm ith of '95' 'A Northern Soul'; having reunited two years after that for 'Urban Hymns', by the summer of 1998 guitarist Nick McCabe had one again quit, with Ashcroft ul quantly leading the other band memi i sugmented by pedal steel tran bl. sole – through a final handful of festival dates. Almost exactly a year after the 1 sue of NML, the first Ashcrott solo album 'Alone With Everybody', would be released, featuring the drumming of The Verve's Pete Salisbury. Bassist Simon Jones and some-time guitarist Simon Tong would go on to form The Shining Nick McCabe, meanwhile, remained elusive.

Then, in the summer of 2007, another (short lived) reunion is announced...

Also In The Issue That Week

· A two-page article charts "the dubious history of fascistic style and politics in rock: from Alex Harvey's 'jackboot-fun party' to right-wing thugs Skrewdriver's racist incitements"

. The album that will ultimately be awarded NME Album Of The Year, The Flaming Lips' 'The Soft Bulletin', is awarded 9/10. "The combination of the emotional and the experimental is more touching and wonderful than it's ever been," writes James Oldham

> · Single Of The Week is Super Furry Animals' 'Northern Lites'

· Harry Hill declares the song he would like played at his funeral to be Elvis Presley's 'Return To Sender'

NMB EDITORIAL

N.M.B. FLDT FOR I.A.Y

(Call 202 3148 - sext)

Editor (Frish Murison

Biftor Hame) Muchain (ext 6594)

Reviews Asafetta Hame) Muchain (ext 6666)

Reviews Biftor Jame) Full Murison

Biftor (Frish Murison

Bi

Art Oirector Joe Frost Deputy Art Editor Mr Hobbs Joulor Designer Wayne Hannon

Picture Director Marian Paterson (ext 6889) Leputy Picture Editor Zoe Capstick (ext 6889) Etura Rassancher Madeleine Macrae (ext 6888)

veduction Editor Marc Attaren (mrt 6876) inf Sub-Editor Sarah Lotherington (ext 6879) Semior Sub-Editors (Editors (Editors) Alan Woodhouse (ext 6887) Sub-Editors Nathaniel Cramp (ext 6881) Tom Panot

NML,COM

Group Digital Editor, Insulin Men & Minsik Anthony Thornto Editor David Mrynhan Deporty Editor Luke Lewis Assistant Editor Tim Chester District Editor Monica Chophan (ext 6852) Producer Will Hawner (ext 6909)

ADVERTISING

ADVERTISING

Atth Floor, Blue Fin Building, 110 Southwark fibreet,
Leaden SEL 1984

Group Advertising Directors and nutrew Goldsmith (ext 6700)

Group Advertising Directors PA III films Smith (ext 6700)

Group Advertising Directors PA III films Smith (ext 6700)

Louis Selectors of the Common Control of the Control of th

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

PUBLISHING

PUBLISHING
Gramp Production Manager Becky Goode
Production Controller List Clay
Head of Marketung III Pearson (ext 6773)
Marketing Manager Elle Miles (ext 6773)
Marketing Manager Elle Miles (ext 6778)
Mend of PR, Inspire Nicola Woods (ext 6778)
Merrattonal Bidtisens Stiffly NavaRara (ext 5490)
Padalester Faith Hill (ext 6833)
Direction il Unicola Serve Stiffler and
Direction il Unicola Serve Stiffler and
Direction il Unicola Serve Stiffler and
Managing Director's PA Elizabeth Pledot (ext 6751)

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



TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR 60 YEARS

Compiled by Trevor Hungerford



A BAG OF NME SWAG



CLUES ACROSS
1 From out of 'The Chaos' comes a live number (9-4)

(9-4)
8+28A The 'Only Man' to come from this
electronic outfit (5-6)
9 An old Swede album is about to surface (6-2)
10+28D US band whose members include Patrick
Stump and Pete Wentz (4-3-3)

12 indle band who were chicken to 'Come Get Some' (7)

14 She was very well off being with both Gwen Stefan; and Eve (4-4)

16 Rapper who's part of the D12 collective (6) 17 (See 5 down)

18 Incorrect fold made by The Datsuns' vocalist

20 (See 26 down)

22+7D "It was ___ that held us together while we both came apart at the seams", Catatonia

25 A ha LP is reworked by '80s rock band Asia into their own album (5) 27 She took '19' to Number One (5)

27 Site took 17 to Nominer One (5)
28 (See 8 across)
31 Editors began with Friendly Fires' vocalist (2)
32 'Is It Any Wonder?' this was their last big hit?

33 Corny lot of arrangements made by Yeah Yeah Yeahs (1-7)

CLUES DOWN

1 Goldfrapp's rather reckless entry into the making of an album (4-5)

2 Miranda Luciano includes a new Doves' number

3+23D Ramones' album is meaty stuff - not at all tender, but with no expiry date (3.5.2-3) 4 Eric and Tex confused together about a Depeche Mode album (7)

5+17A Australian band who perform in certain 'Conditions' (6-4)

6 Rod Stewart indignantly denying in 1973 he was the father (2-2 3 2 4)

7 (See 22 across) 11 Americans banging on about 'Summertime' (5)

13 "We kiss in his room to a popular___", music to the ears of Suede in 'The Drowners' (4) 15+24D Nelly, all I can arrange is for a girl singer

18 London indie rock band who were 'Tuned To A

Different Station' (4)

19 Someone with The Raveonettes is a bit of a fool

21 Member of LCD Soundsystem and Hot Chip can also be found in The Fall (2)

23 (See 3 down) 24 (See 15 down)

26+20A Where The White Stripes were at for their first hit (5-5)

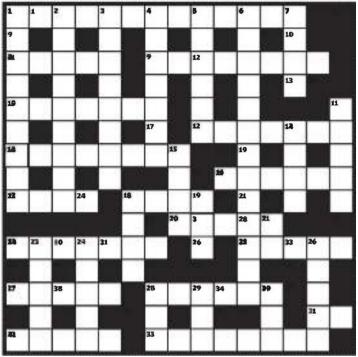
29 Big Pink bassist with ELO remix (3)

30 How to address Mick Jagger, Paul McCartney, and Elton John (3)

Normal NME terms and conditions apply, available at NME.COM/terms.

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, May 11, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building. 110 Southwark Street, London SE1 05U.

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





APRIL 10 ANSWERS

1+28D | Speak Because | Can, 9 Tonight, 10+36A You're So Vain, 11 Encore, 13 Dron, 15 Garred, 18 Version, 21-3D Don't Look Back in Anger, 23 Ctd, 24 Sonny, 25 Rab, 27 Yield, 29 Drifters, 35 Envy

I+120 in The End. 2 Panic. 4 Bite. 5 Crv Like & Bahv. 6 U Turn. 7 Electronic. 8 Forth. 15 God is & D.L. 16 Run On, 17 Ed Lay, 19+34A Such A Fool, 20+14A Four Tet, 22 Nut, 26 Blood, 30 Jan, 31 Try, 32 Rey,

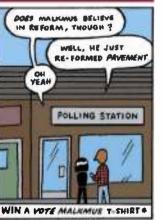


EVEN INCH STORIES BY PHILLIP MARSDEN









FANMAIL

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

Edited by Gavin Haynes







NME.COM/ FACEBOOK



TWITTER.COM/ NMEMAGAZINE



NME.COM/BLOGS



LOVE HATE RELATIONSHIP

From: Neil Renton To: NME

Oh, Courtney Love. What are we going to do with you (NME, April 2.0? Lorching into view like a refuger from Pimappin Dance Studies—with a million different things to say purely for effect, but having arrived at the point where people have stopped listening. It's quite sad. If you take away the whole grieving widow routine, it's clear Love is a brilliont musician. But while she dreams of being up there with The World's Best Band The White Stripes, she has more in common with Susan Boyle. Both have raw talent, but they're not stable enough to be in the limelight they deserve.

From: AWIII

To: Neil Renton

Why is everyone suddenly obsessed with Pincapule Dance Studios? Is it that good? I mean, it's always trending on Twitter, but how amazing can it possibly he? is it changing the face of TV? What do you think of those rumours about Graham Norton getting Jonathan Ross' show? — GH

From: Neil Renton To: NME

I've only witched snippets and it always seems to be the same episode. I can't work out it it's a documentary or a scripted show. Graham Norton's had his day. Give it to Simon Amatell'

From: MME

To: Nell Renton
People have been talking about the hiuming of the lines for years now. The realer than-real aspect that's the inevitable nest leap on our postmodern journey. This paradigm has a name that name is Pricapple Dance Shorlos. Maybe Courtney could send the Hole chaps in before the next tour? - GH

Get in touch at any of the above addresses, plus where should email letters@n/ve.com to claim their prize.

LAMBRITS VERSUS NME

From: Margaret Tombs To: NME

Vesterday I bought a copy of NME for the first time in a long while because I'd heard Adam Lambert was featured in an article (NME. April 24). I was quite surprised, however, when I saw the nature of the article and how deliberately confrontational and insulting it was. Most disturbing to me was the interviewer putting his opinion - 'Adam' Lambert will never be as good as Lady Gaga' - as fact. As a result of this, I have been totally put off from buying your magazine again and even from reading the rest of the one I have. I may consider looking again if there is another article about Adam, especially if it goes some way to putting things right.

From: Andrew MacCallum To: NME

Can someone kindly ask
Peter Robinson to stop being
such a massive prick?
I dunno if it's just me but his
Versus section is getting
steadily more insulting...
Case in point, in last week's
interview with Adam
Lambert he repeatedly tells
him he isn't as good as Lady
Gaga for reasons completely
unfathomable to me.

From: Marie Aulund To: *NME*

Peter Robinson: I know to take things I read in MME with a grain of salt, because you like picking on the 'mainstream' artists, then post about them in your next issue because you know they sell. But there is a rather big difference between being slightly judgmental and being downright rude. The interview with Adam

Lambert is one of the worst interviews I've ever read. I get that it is supposed to be 'upfront', but being rude just isn't necessary. Last, but not least, why is he even in NME? NME is the last magazine I thought I'd find anything to do with Adam Lambert.

From: NME To: Margaret Tombs CC: Andrew MacCallum, Marie Aulund

People, I'm a bit concerned. We've had a whole swaghag of letters about Lambert this week. None of which disclose the fact that they are part of a concerted letter-writing campaign which originated on the forums of Adam's fansite thelambrits.co.uk (yes, we have Google here at NME). And, at the risk of alienating the Adam Lambert brigade that are such a vital part of NME's reader demographic, I'm just wondering why a) you have all failed to mark the sardonic tone that Peter Rohinson uses EVERY SINGLE WEEK? And b) what stake you feel you have in a magazine which is basically only 1 per cent about American Idol pop-monkeys? Or perhaps you're not in fact regular readers, and have instead illegally scanned in this piece and posted it on the Lambrits webforum? Just saying - GH

From: Marie Aulund To: NME CC: Margaret Tombs, Andrew MacCallum I have certainly not heard of any letter-writing campaign, those campaigns annoy me, a) I see that Andrew MacCallum actually did mention that Peter Robinson's reviews are getting "steadily more insulting" so yes, he picked up on the tone of the



STALKER From: Super Evil To: NME Me and Steven from Blood Red Shoes at their Manchester Academy gig.

column. I used to be quite a regular reader of NME, but this is the first time I've read it in ages and this Versus page was new to me. If that's the tone he uses every time, I feel sorry for the artists you interview, b) Did I not ask what the hell is he doing in NME in the first place? Oh and Lambrits have nothing to do with why I wrote in. I bought the issue because Adam's people informed us he would be in it, and I didn't read it as a scan, nor did I scan it. There's a reason why you've got a whole swagbag of letters, and maybe you should take that into consideration before you alienate every fanbase there is out there.

From: NME To: Marie Aulund CC: Margaret Tombs, Andrew MacCallum I would have more sympathy with you if your Twitter feeds weren't chiefly links to

HOOKY BROUGHT TO BOOKY

your horoscope - GH

From: Krls De Souza To: NME

I'm a keen fan of Joy Division. News that Hooky was having a shindig to remember lan wasn't shot down straight away by me and I did think how great a night it could be and I would even intend to travel up north to attend, especially if it included the rest of the Joy Division chaps, So I felt some of the comments out there were a bit barsh on his plans. That was until I read his side of things this week (NME, April 24). Surely a night like this deserves tributes paid by acts influenced by Ian Curtis and Joy Division rather than a has-been who never really was, like Rowetta. I now find

myself siding with Bernard Summer and Rick Martin.

From: NME To: Kris De Souza Hooky is a swell dude, Kris, and you shouldn't be so anti him 'cos it bums him out - GH

From: Kris De Souza To: NME

Know what? You're right. can you pass my apologies onto Hooky? Let me say this. however: you wouldn't get Accrington Stanley to play Bristol Rovers in a memorial match for the Busby Babes, would you?

From: NME To: Kris De Souza

Kris. I love you and your incomprehensible football metaphors - GH

THE NOT SO BEAUTIFUL SOUTH

From: Jhoe To: NME

Why do you never write about The Housemartins or The Beautiful South in NME? Paul Heaton is an excellent lyricist.

From: NME

To: thee Is that your name really, Ihoe? - GH

From: Jhoe To: NME

Unfortunately nay, but you've avoided my question.

From: NME

To: Jhoe

Well, I'm not going to let you dictate our lyricist coverage policy until you learn to spell your own name. Especially not towards Mr Heaton, He is not to my tastes - GH

BOMBAY BICYCLE CHAT

From: Jordan Cook To: NMF

I'm just emailing in about the Bombay Bicycle Club acoustic album news article (NME, April 10). There was a bit of text which got me foaming at the mouth. In the caption, it said Jack has a webcam in his room and that I should keep an eye on chatroulette.com, so I go straight to that website only to be greeted by middleaged ages flopping it out and going at it like the clappers. After a week of solid rouletteing I have seen more dodgy phalluses than if I'd watched Embarrassing

Web Slinging
The highlight of this week's NME.COM blogs

WHERETHE HINGSARE

It's a sad day when one of your childhood hands decides to kick the proverbial bucket. So it is with Idlewild who, after 15 years, six LPs and one mini-album, have decided to go "on hiatus".

True, they aren't as good as they used to be turning those Slint-esque influences of their debut into the MOR sixth-form poetry ramblings of 'Warnings Promises'.

But part of me wishes they'd go on forever - if only so that I could hear 'Satan Polaroid' and When I Argue I See Shapes' once more in all their glorious fury. Do you have fond memories? - Ash Dosanih, Assistant Reviews Editor READ Ash's full post on NME.com/blogs now

Best of the responses... Earthridge Junction, 2000.

touring their 100 Broken Windows' albom, Wade memorable by the growd. surge promptly followed by the crowd falling over during "Little Discourage". Andy

I'm a latecomer to idlewild's music, having finally been turned on to them through The Remote Part', That remains their album t listened to the most, though

I stuck with them through to the end. Each album had its share of fantastic songs, especially Post Electric Blues', of which I'm proud to say has my name in the liner notes because I participated in their impositive pre-order experiment, So Fm sad than they're taiding a break. Hasiet

Idlewiid were no better when they started. They evolved, they matured, And if I will truly miss them, it's not because of what they did 10 years ago but because I consider Post Electric Blues' to be their best altum. Charlie

its a sad, sad day... Fromember the first time I saw them live at Leeds in 1999. When they shared the stage with Symposium. Great memories. James



Bodies for the same amount of time. Yet no sign of Jack Steadman's David Mitchelllike appearance. You lied.

From: NME To: Jordan Cook Philosophical question: on chatroulette.com, what happens when a penis meets a penis? It is surely an

insurmountable impasse - GH **FREE SPEECH**

From: Billy H To: NMF

MIA kinda blows John McClure out of the water on being a political activist: I just watched the 'Born Free' video and it is probably the most intense and disturbing one I've ever seen; all thuggish riot police storming into buildings beating people, rounding up ginger kids and eventually shooting and blowing them up, MIA is such a role model to the youth to ask questions and let your voice be heard about the shit

going on across the world. Hopefully the new album will sound like this too!

From: NME To: Billy H

Yeah, but have you seen Maya down four pints of pissy lager and spit in your ear for about half an hour about how there's 'NO REAL FACKING BANDS IN THE CHARTS ANYMORE'. There's just so little conviction there... - GH



STALKER From: Rachel To: NME Here's me with The Reverend after a gig in Wrexham.

WANT TO GET **NME** FOR THE BEST PRICE POSSIBLE?

To subscribe, go to www.nine.com/aproffer or call 0844 848 0848 and quote 10W For full T&Cs call 0844 848 0848







DOES ROCK'N'ROLL KILL BRAIN CELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

QUESTION 1

What was the name of the white label single with no band name on it that Blur released prior to 'Think Tank'²

"'Don't Bomb When You're The Bomb'. I was thinking about that the other day, it's kind of like a Julian Cope-y kind of thing. Tune."



QUESTION 2

Complete the following lyric from Fat Les' "Naughty Christmas (Goblin In The Office)": "Excuse me, you're boozy..." "The not, i'm just a little jucy'. Excellent! I met somebody the other day who said that was her favourite record ever. I imagine that's a very small club of people but I'm glad it hit the mark for somebody. It was great fun but what a ridiculous band. There were about a thousand people in it by the end, it was like an old-fashioned marching band."

Carrect



QUESTION 3

What three dishes are you served at the dinner table in the video for Blur's "There's No Other Way'?

"Oh, tomato soup, then there was a Quorn pie, and I'd completely lost the will to live by the time we got to pudding. It should've been cheese but it probably wasn't. It took ages to do the first scene because the head of the record company was directing the video and he'd never done it before. So the tomato soup course took all morning then



the main course took all afternoon and it was time to go home by the time the trifle came out,"

Correct. Soup, pie then trifle

QUESTION 4

At which London venue did you play so drunk in 1992 that Food Records almost dropped you?

"The Town & Country Club in Kentish Town,
There were several actually, but that was the
worst one, that was really close! But
everyone was drunk, we were just
committed to our audience."

Correct

QUESTION 5

Which band did you support on your first ever tour as Blur?

"I thought we were quite sniffy about supporting bands, although I remember The Cramps at Brixton Academy. Their tour manager said to us, 'Don't speak to the band, awight?"

Current

QUESTION 6

What was the name of Graham Coxon's first solo album? "'The Sky Is Too High'." Correct

QUESTION 7

In addition to yourself, Keith Allen and Damien Hirst, there were six other celebrities in the video for 'Vindaloo'. Name five of them.

"Did you spot Eddie Tudor-Pole? I've been Istening to [Tenpole Tudor's 1983 hit] 'Swords Of A Thousand Men', it's a great tune, it should be re-worked for a football song, get the WAGs doing it. Lucas and Walliams. Was Sarah Stockbridge in it? No, she was in the video for 'Country House'. Paul Kaye before I forget him and... oh, Lily [Allen]! She actually sang on that and was really good!"

Correct. Alex only missed out comedian Malcolm Hardee. ("He gatecrashed!" apparently)



QUESTION 8

To the nearest 10,000, how many more copies did 'Country House' sell than Oasis' 'Roll With It'?' "Ahout 50,000?"

Correct. It was \$8,000

QUESTION 9

What was pictured on the single sleeve of "To The End"? "A gun and a rose. Excellent!"

QUESTION 10

Name all four singles from 'The Great Escape' in order of release. "It was 'Country House', 'The Universal', 'Charmless Man' and 'Stereotypes'." Incorrect. 'Country House', 'The Universal', 'Stereotypes', 'Charmless Man'



"I'm so pleased, I'm thrilled to bits, so close! It hasn't sunk in yet. I'd just like to thank my manager, etc..." LETTER BY MAINT REAL MACHINES BRICH 1990



Xtreme Protection Xtreme Freshness

NEW:

Anti-perspirant with anti-bacterial silver molecules fights body odour at its source for 48 hours.

Shower gel, washes away odour causing bacteria.

START YOUR DAY RIGHT!



