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ALBEIT ONE WITHOUT THE UGLY BITS, ANNA CALVI

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ON REPEAT

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



NICKI MINAJ

Girls Fall Like Dominoes
In which Harajuku Barbie gives a masterclass in improving upon The Big Pink's classic: strip away unnecessary verses and leering sexism, replace with disco breakbeats, stoppy-starty vocal effects and an inverted message of pop sisterhood from MIA to Mariah. Fierce.
Dan Martin, writer
[On youtube.com now](#)

SONS & DAUGHTERS

Silver Spell
Sounds like it's a stark morning after the night before of 2008's shimmying, sequin hotpant-ed 'This Gift'. Produced by Optimo's JD Twitch, our first glimpse of fourth album 'Mirror Mirror' is black as hell, a vintage-synthed sonic hex.
Emily Mackay, Reviews Editor
[On soundcloud.com/dominorecordco now](#)

BOB

No Future
Hands up who thinks Tyler, The Creator is a prick? BoB docs. In fact, he hates him so much he's donated a couple of days of his life to writing and recording this diss. It's shit, but you knew that already. At least we got to namedrop Tyler again.
Mike Williams, Features Editor
[On soundcloud.com/hypetrak now](#)

BONNIE 'PRINCE' BILLY

All The Trees Of The Field Will Clap Their Hands (Sufjan Stevens cover)
The idea of Bonnie 'Prince' Billy covering Sufjan Stevens makes our folk side almost self-combust with excitement, leaving just the metal fan in us to clean up the shards. This is a soothing rendition.
Abby Tayleure, Festivals Editor, NME.COM
[On boyattractions.com now](#)

DESTROYER

Kaputt
"The sound of Smash Hits, Melody Maker, NME – all sound like a dream to me", Destroyer's Dan Bejar quips on 'Kaputt'. Thanks, Dan! Rightbackatcha – the title track of his 10th LP is the kind of unnervingly smooth sax patter that Patrick Bateman might kick back to

in between disembowelling hookers. (That's a good thing, by the way.)
Laura Snapes, Assistant Reviews Editor
[On youtube.com now](#)

TIMES NEW VIKING

Ways To Go
Semi-responsible for popularising indie's now-tiresome 'I said more reverb on the vocals, sheesh!' movement, Times New Viking have happily ditched the zeitgeist and cleaned themselves up, leaving a big hug of a scuzzy pop to snuggle up with.
Tom Edwards, writer
[On boyattractions.com now](#)

HYPE WILLIAMS

Bad Mind
Neither the acclaimed music video director, nor NME's Features Editor in a good mood, Hype Williams is (probably) Hackney via Estonia duo Roy Blunt and Inga Copeland, who have created something here that sounds like Baz Luhrmann and Throbbing Gristle.
Krissi Murison, Editor
[On abeano.com now](#)

FUCKED UP

The Other Shoe
So, Fucked Up have written a rock opera, 'David Comes To Life', and this is the first song – although they've linked an illegal download of the album on their blog too. Follow the trail – we're playing this more than 'American Idiot' already.
Jamie Fullerton, News Editor
[On lookingforgold.blogspot.com now](#)



WU LYF

LYF
Consider the myths about WU LYF dispelled: they're a real band about to tour and release an album. And listening to this first taster of it, you can appreciate why they hid themselves away: they're sitting on gold and it needs to be protected. They're The Stone Roses meets Spiritualized with Screamin' Jay Hawkins on vocals. Gritty euphoria.
Martin Robinson, Deputy Editor
[On youtube.com now](#)

Head to NME.COM from Monday for the On Repeat playlist

TRACK
OF
THE
WEEK

THE VIEW

I Need That Record

The message of Record Store Day is a simple one: records are ace, and the world will be a much shitter place when there are no shops you can walk in and buy them while talking to other folk doing the same. Few songs in the history of music have expressed this thrill quite as literally or directly as The Tweeds' chunk-pop '80s classic, hence it's been chosen as the official Record Store Day anthem. Couple that with The View, a band who, helpfully, are at their finest when they're direct (see their

brilliantly melodic last single 'Gracc'), and you have as good a reason imaginable to put down your iPhone and get the bus into town with three quid in your pocket. Kyle's voice is at its most angelic-

The boys make being in a band seem like the best way to spend your life

with-a-dirty-face irresistible, there are handclaps all the way through and a prevalent sense of joy at just making a record. When they get it right – as they do here – The View make being in a band seem like the best way to spend your life that there is, and making records the easiest and most fun part of this – so they're a fine choice to sum up the spirit of this occasion. And amid mentions of "picture discs", "orange vinyl" and "Rough Trade" comes the line, "the record keeps on spinning/And makes my life worth living". A-fucking-men to that.

Hamish MacBain, Assistant Editor
[On soundcloud.com/the-view now](#)

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UPFRONT

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

Edited by Jamie Fullerton



Clockwise from above: Morrissey; Rough Trade; East; The Killers' record stores – after a while? the vinyl comeback; The View's Kieran Morley; 'How To Handle A Rope' and QOTSA



SAVE OUR SINGLES

Following Arcade Fire and The Killers' label, Mercury, choosing to axe physical singles aside from rare one-offs, **Matt Wilkinson** argues we're losing a vital part of what makes great bands great

MAIN EVENT



"more cautious" with the move, but that one-off releases would appear "when there is a demand". That's a ray of light, at least – as I was pretty fond of my Arcade Fire singles. Ryan Adams, too. Hoie. Yuck. Giggs. Portishead. Oidies like Dexys, and even Macca, who's

I've been trying to find a positive in the announcement that Mercury is gearing down production on physical singles to save money. The only thing I can think of is: fewer Razorlight 45s.

A label spokesperson said they were being

kind of affiliated with the label at the moment. You never know, he *could* still churn out another 'Penny Lane'. Well, theoretically.

I like buying CDs and vinyl singles, I like playing them, I like poring over the songwriting credits written on

"The record shop experience adds a dimension I don't get from iTunes. It's important"

FREDDIE COWAN, THE VACCINES

them, I like holding them, smelling them (shurrup at the back!) and properly owning them. I hate it when they get scratched and I always feel stupid when I leave that slab of black

plastic in the sunlight so long it begins to warp and fuck up.

I had an ask-around, and thankfully no other labels have come out and said they'll follow Mercury's example yet. Which is a small relief at least, because it sucks that this could have a knock-on effect and I might not get the chance to do all the above for much longer – if a single isn't deemed 'big enough' for release. 'Supersonic' charted at Number 31.

'Popscore', Blur's gateway into the mainstream, a measly 32. Best of all? A little known ditty called 'This Charming Man', upon its first release in 1983, sailed in with the flailing stupor of

a frayed pub dart to the lofty heights of Number 25. Seismic in *sound*, all of them. Not so much in chart placement.

This is an important point, because what every record label in the world needs to realise right now is that, unless you're Justin Bieber, there is still a real importance in getting physical when it comes to singles. Labels should be working to meet that demand in order to grow their artists, big and small.

That's what QOTSA did in February with their 'How To Handle A Rope' seven-inch. Initially limited to 1,000 copies, the record sold out online in minutes, meaning that – if need be – another batch could be pressed up in the confidence it would probably sell out again. Supply and demand, innit. It's what everyone *out* of the industry loop – from WU LYF to John Lydon

—is embracing right now (the latter with his ludicrously priced biography, which he prints in batches so minuscule it's almost inconceivable for him to ever make a loss).

Of course, accountants could argue that Mercury's decision to shut up shop on physical singles makes financial sense. But it's also a worryingly unhealthy move for any act clever enough to believe in their own brilliance/hype/aesthetic. Whether you're U2 or Yuck, you depend on physical singles to keep your hardcore fanbase happy (incidentally Yuck say that they're in talks to set up their own label purely to release seven-inches, should they end up having to). And, still, great single releases can turn good bands into brilliant ones.

A lot of the time even the sleeve designs tell you almost everything you need to know about a band (Jamie Reid, Brian Cannon, Peter Saville, Morrissey, The Libertines, The White Stripes — all understood the magic held both on the inside and outside of a single). Meanwhile, name one genuinely great band who released awful B-sides. OK, apart from The Strokes, who just don't bother writing any.

While there's no surefire suggestion that this artform will shrivel up and die quite yet, you'd be hard-pushed not to wonder whether bands on Mercury will actually be *allowed* to approach the recording of B-sides. It'd be a crying shame if that is the case, because it'll only serve to curtail the number of times we get to hear something as mindblowing as 'Play With Fire', 'How Soon Is Now?', 'My Insatiable One', 'Maggie May', 'The Delaney' or 'The Masterplan'. Throwaway classics.

"I can see CDs being a thing of the past, but not vinyl," The View's Kieren Webster — whose band are releasing the official anthem for Record Store Day, which takes place on April 16 — conceded. "I think a lot of our fans buy our seven inches even if they don't even have a record player..."

As Kieren suggests, it seems clear that there most definitely is still a market for this stuff. With it enthusiastically attended events and releases, Record Store Day proves that. I was there last year, 7am, about 400 people deep in the queue to get into Rough Trade East in London. I waited a few hours, just like everybody else. I still go to Rough Trade East loads now. It's always busy there. And most people you see there are young music fans snapping up new releases — which seems to put paid to the suggestion that people hankering for physical singles are out-of-touch nostalgia-grabbers set to die out with natural selection. Freddie Cowan from The Vaccines agrees: "That whole experience adds a new dimension to the music, it's something I don't get anything from when I buy something from iTunes. It adds importance." And he's hardly an old fogie.

Labels shouldn't be ignoring stuff like that — they should be embracing it. 'Golden Touch'? Soft touch, more like.

Seven (Inch) Heaven

Seven releases and other things that would never exist without physical singles



Clockwise from top left: 'God Save The Queen', Sex Pistols; 'Mis-Shapes', Pulp; 'Popsene', Blur; 'Housewife', The Cribs; 'The Masterplan', Oasis; 'Bigmouth Strikes Again', The Smiths; 'Processed Beats', Kasabian

PULP'S 'MIS-SHAPES'/'SORTED FOR E'S & WIZZ' (CD + VINYL)

Notable for its brilliant artwork, which in 1995 gave buyers a lesson in how to make a wrap of speed. Led to a *Daily Mirror* hate campaign against Jarvis augmented by the brilliant headline: 'Ban This Sick Stunt'.

KASABIAN'S 'PROCESSED BEATS (DEMO)' (10-INCH VINYL)

Only 1,000 copies of this 2003 10-inch vinyl were ever made — it came wrapped in a guerrilla rebel-style flag bearing the band's moniker and logo.

THE SMITHS/MORRISSEY VINYL ETCHINGS

Practically every Moz-featuring seven-inch

features etchings (aka secret messages pencilled into the grooves). Some of the best include: 'Cook Bernard Matthews', 'Guy Fawkes was a genius' and 'I dreamed about stew last night'.

SEX PISTOLS' 'GOD SAVE THE QUEEN'

The ultimate twinning of shitkicking song and shitstirring sleeve image. And, therefore, a world-beating lesson in the pure aesthetics of great single production. You can hardly imagine it having the same impact if it was only available via iTunes, can you?

THE CRIBS: SINGLE JUNKIES

No-one in UK indie is more acutely aware of the beauty of a proper single than the

Jarmans (and Marr). The Cribbs have done loads — split-sevens, surprise releases (2010's 'Housewife'), and genius one-offs (2007's 'Don't You Wanna Be Relevant?').

OASIS B-SIDES

Many fans rate Oasis' 2000 B-sides album 'The Masterplan' as highly as their first two proper full-lengths. Many fans are completely right.

BLUR'S 'FOOL'S DAY' SEVEN-INCH

OK, it's true — this was released online as well as physically. But in truth, all everyone really wanted out of the ultimate Record Store Day release was a chance to get their grubby mitts on the shiny black plastic...

NEW YORK TIMES

Last week Thom Yorke ditched the day job to become a newspaper distributor, dishing out Radiohead freesheets in London. NME joined the queue to see how he coped with the inky fingers



BEHIND THE SCENES

In today's world of 24-hour news, the concept of waiting for three hours to collect a newspaper seems to be borderline

psychotic. But last Monday (March 28), in a narrow street off Brick Lane in east London, such a phenomenon occurred.

Of course, the newspaper in question wasn't a *Guardian* or a *Daily Star*, it was the latest Radiohead stunt: the band offering up a collection of scribbles and artwork entitled *The Universal Sigh* to tie in with the physical release of new album *The King Of Limbs*.

Following an announcement by the band that Rough Trade East would be one of the various pick-up points around the world for the limited-edition papers, a gaggle of attendees circled the shop. An orderly queue formed – pure British politeness at its best. The mild spring weather aided the friendly atmosphere, the day beginning with fans discussing what they thought the paper would contain. Some were on their holidays, some had bunked off



"Read all about it... house looks like Hitler... cat learns to waterski..."

It's like this every Wednesday when NME comes out

WORDS: OREN NICHOLES PHOTOS: DAVE WHEAT/GETTY, ZACHARIAN WILWOOD, DONALD TRIN

The
WOMBATS
ANTI-D



work or uni, but the truancy paid off when a figure made his way down the street, smiling to fans who greeted him with gawping mouths. This was no ordinary deliveryman – Thom Yorke had arrived to distribute the newspaper himself.

Cries of “We love you, Thom” filled the air, but the Great British Queue held its line. One fan by one, it steadily made its progress – nerves were replaced with relief as Radiohead disciples made it through the process of shaking hands with their hero, having their picture taken and attempting to spit out pleasantries without lapsing into embarrassed incoherence.



Out On A Limb

Radiohead's paper was big on cryptic articles, low on sport and sudoku. Here are the main talking points



After a lengthy period of meeting and greeting, Thom stepped out from his little kiosk and made his way down the line handing out the remaining copies, stopping occasionally to pose for more snaps. And then, just as suddenly as he'd arrived, he was off.

What had begun as a fairly typical – if geeky – Monday morning for Radiohead aficionados had ended in a ‘once in a lifetime’ fanboy/girl moment. Then everyone was off to work out which super-cryptic codes Thom had doubtless etched in hieroglyphics in reverse between the paper's sentences...



Branching out: plenty of trees in the ‘King Of Limbs’-related *Universal Sigh*, as well as some of the album's lyrics (left)

IS THOM GETTING SCRIBBLY?

The artwork is done by Zachariah Wildwood and Donald Twain – clearly pseudonyms, possibly for Radiohead's long-standing artworker Stanley Donwood and – possibly – Thom himself.

IT'S NOT ALL ANONYMOUS STUFF...

A piece called ‘Sell Your House And Buy Gold’ is written by Donwood, while another, ‘Forests Of The Mind’, is by Jay Griffiths – an author who's often

written about the transformative power of the environment and has previously contributed to some of Radiohead's podcasts. Author Robert Macfarlane has written ‘Tree Climbing’ about his personal relationship with flora.

RADIOHEAD: IN TOUCH WITH NATURE Plants feature in various drawings in the newspaper, echoing the lyrical themes of ‘The King Of Limbs’ – the album being named after a tree, of course. One is titled

‘Urpflanze’: the symbol of the beginning of all plant life in Norse mythology. Jay Griffiths told *NME* the band gave her a brief to “write about woods, trees and forests”.

IT'S MAKING SOME PEOPLE A PACKET

The newspaper is going for between a tenner and £20 on eBay – which is not bad for a freesheet.

Head to NME.COM/blogs for further analysis of *The Universal Sigh*

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SPEED DIAL RUSSELL LISSACK

Russell left Ash the other week, fuelling rumours of a Bloc Party reunion. We chatted about that. And about being bitten by a lion

Russell! The other day you left Ash – so what's going on with Bloc Party?

"Well, we met up at Christmas – that was really nice – and talked about doing another record. We've been meeting up quite a bit since then because all the guys live in London. Kele and I started working on Bloc Party stuff together and separately. We're having a bit of a break until the festivals are over, because people have commitments during the summer, but we're going to get back properly in September and sit in a rehearsal studio to work on new band material. That's how we worked on stuff when we first began, even before we had a record contract. We'd work on stuff separately then get together in a rehearsal studio for a jam."

So what's the plan? Will the new stuff be like your last effort, 'Intimacy'?

"I think it's too early to say..."

OK, then, is there any stuff that's influenced your new Bloc Party material?

"Well, I've been listening to a lot of electro, but that's not really made an impression on the guitar parts I've written. It takes a while for my influences to really show up, to be honest."

Did it feel weird playing the 'last' Bloc shows in 2009 when you didn't know when you'd return?

"They were great. The last one was in Bournemouth where Matt [Tong, drummer] is from, so that was really special. There was no sense these were the 'last shows ever', though, it just felt like it was the last shows of the tour and then we were going to take a bit of time off."

Are you a fan of Kele's solo album? And Gordon's Young Legionnaire stuff?



PET SOUNDS
Beyond Russ' lion fight, here's three more odd animal encounters in rock

CYNDI LAUPER FALLS FOUL
During a 2004 Massachusetts gig, a bird shat in the singer's mouth as she reached for a high note.

WINO'S MONKEY BUSINESS
Last November, Amy Winehouse befriended a monkey while on holiday in St Lucia. She apparently wanted to take it home on the plane.

LIAM: BUZZING
In 2009, Liam pledged unlikely support to the plight of the fast-disappearing honeybee, declaring "We've got to save them before they all buzz off."

what we have as a band. I've also really missed playing some of our songs again. The time away has really just reignited the passion I have for Bloc Party."

You've also been moonlighting with Ash, what was that like?

"I haven't really heard much of either. I've been on tour a lot, and when you're on the road you just live in a bubble, so you don't get to hear much new music."

What have you missed most about Bloc Party?

"I really missed hanging out with those guys. I've been friends with Kele since we were kids, but we've not really seen each other much since the break. In fact, I've not really seen a lot of the other guys either. And, not to bitch about other bands or anything, but in the time away playing festivals and stuff, I've noticed how nasty other bands can be with each other and it's made me appreciate

"Really fun, I really enjoyed it. I'm a big Ash fan and they're such fun guys to hang around with. The only band I've ever played with is Bloc Party, so it was nice to have the experience of playing with another group, and it helped that they were so nice."

Weren't you bitten by a lion while on tour with them...?

"Yes, but I'm fine now. We were on safari in South Africa and I was playing with a lion cub, we were wrestling on the ground and it ended up biting my leg and my chest. I was bleeding and had to go to hospital and get a tetanus jab, but I survived. Me and the lion cub were friends in the end."

We also heard that you've been working with a band in Japan?

"Yeah, they're two fans from Japan who got in touch with us and I'm producing their record. They're called Heavenstamp. I'm also going to make a cameo appearance when they play live and I'll be writing with them."

So they just messaged you out of the blue and you're now producing for them?

"Ha, yeah, they sent me their MySpace and I had a listen. I really liked it and offered to remix some songs and ended producing some stuff."

PINOCCHI-NOEL

There's stretching the truth and then there's porkies



There are many things to admire about Noel Gallagher, of course. But most recently it's been his ability to remain straight-faced when denying he's started work on his first solo album, despite a huge amount of evidence to the contrary.

"I am not recording new stuff. Not even started," he announced recently. This, of course, was quite a while after Myles Kane had already said he'd recorded a guitar part for the album. Then Josh Franceschi from You Me At Six told the world he "can hear Noel from Oasis blasting his new tunes from the studio next door" in L.A. Then the tabs confirmed that Noel was indeed in L.A. – and had demanded his hotel room was changed as it was overlooking a massive billboard poster of his mate Russell Brand.

So either he's going on the most indulgent holiday in the world ever or, yeah, he's started work on the album...

Meanwhile, our April Fool's joke on NME.COM – in which Beady Eye were said to be covering Blur's 'Country House' (Liam: "I love the bit in the video when Alex rides the pig") – was picked up as fact by Metro...



RIGHT PLACE NME offering placement for one top student critic

NME's getting involved in the Guardian Student Media Awards again this year, and we're offering up a placement for one star winner.

We're supporting the Critic Of The Year category for the awards, which you can enter at guardian.co.uk/student-media-awards-2011 (if you're a student,



natch). The winner in the category will bag a six-month regional blogging role for NME.COM. The shortlist for all categories will be finalised in September – see the link above for terms, conditions and further entry details.

You think she'd have
made a lot of an effort
for her own party...



BORN THIS DAY

With her new album just around the corner, Lady Gaga's birthday celebrations in Los Angeles went a touch further than 'a few drinks after work down the pub'

FRONT ROW

As the May arrival of the 'Born This Way' album hurtles closer, it's becoming increasingly difficult to get through a minute of the day without seeing or hearing Lady Gaga. Not that we'd want to.

And tonight (March 28), at her show at the Los Angeles Staples Center, she's once again demonstrating how she's rather happy with the limelight: sharing her 25th birthday with a few thousand

of her closest ticket-buying friends.

For two hours she repeatedly tells her Little Monsters to fuck the bullies, to be brave, to be whomever they want to be, and that her new album comes out on May 23. Also, that her family have offered her some advice. "My dad said, 'It's your birthday so lots of people are gonna throw things on the stage, be careful what you put in your mouth,'" she explains. The Little Monsters are duly in screaming, squealing heaven. The raunch continues when Gaga praises her bisexual dancer: "Because,

like Jesus, Michael loves *everybody*."

Tonight contains much more Jesus and love and blood and people not wearing much and things catching fire – just like the Bible. Sometimes, like during 'Born This Way', it's her piano that is in flames, while she hammers its keys with the ruby slippers that Judy Garland wore in *The Wizard Of Oz*, having been given them as a birthday present. During 'Alejandro', it's a Statue Of Liberty that burns. When she sings 'Paparazzi' it's her bosom that's alight. When she pulls out a phone and calls

a random audience member to invite him for a birthday drink, he bursts into tears and says he prayed to God for this to happen. "God answers prayers!" says Gaga, who continues her Catholic devotion with a nun's habit before donning a transparent latex dress.

At the end, her crew surprise her with a cake and a 'Happy Birthday' singalong from the crowd. And so she thanks everyone, weeping, for loving her so much. And for making her single Number One for a sixth week running over here.

BEHIND
THE
SCENES

BIRDS AND BEASTS

Not that they're jumping on the Black Swan bandwagon, but Wild Beasts recently enlisted some feathered friends and one (not two) dainty dancer for their new 'Albatross' video. NME headed on set with a big bag of worms



2 Eventually tiring of staring out from under sheets, the boys decide to train their gazes on a small selection of desktop lamps instead. For about half an hour. So, what are you thinking about while you're up there? "Correct posture," says drummer Chris Talbot. "You made me look dead small out there," complains Hayden. Someone get that man a box to stand on.



1 In the vid, the band are shown behind translucent plastic sheeting, which is meant to evoke a dream-like, edge-of-consciousness feeling. "We wanted to be a bit less '4-4-2' about things," says singer Hayden Thorpe. "Videos tend to be either performance or narrative-based and we weren't especially comfortable with either," adds bassist Tom Fleming. "We wanted something a little more abstract."



3 Caw blimey... It's a raven called Mr T! The beaky thesp is one of a selection of feathered friends who have a plum role in today's shoot. In the video he lords it about in his cage for the majority of the song before vanishing completely, leaving only a pile of feathers on the floor. According to the treatment blurb, this has something to do with the desire to be free.



5 Director Dave Ma talks guitarist Ben Little and Hayden through a scene playback. "There's something really egotistical about sitting listening to your own song publicly," says Hayden. "I find it weird, it's like there's this expectation for the band to be a bit more jazz hands, like 'Come on, the big guys are here now - do your stuff!' and it's just like, actually this isn't our natural arena." Watch the video from Thursday (April 7) at NME.COM/video

4 Key in the video's "representation of what the music sounds like" is its depiction of an interpretive dancer, with pro twirler Jacqui Hooper bringing that fashionable Black Swan feel to the set. "Dancing's the most natural thing you can do," says Hayden. "We chose our dancer more for her poise and the way she holds her body than for any specific style."



WORDS: ALEX DENNEY PHOTOS: RICHARD JOHNSON

PIECES OF ME

ALISA XAYALITH

The Naked And Famous' singer explains how her life and music were influenced by Gwen Stefani's 'mega cool' bindi, Tim Buckley's lyrics and a bunch of ex-cons

My first album

'TRAGIC KINGDOM' BY NO DOUBT

"I was in primary school when it was released. It was 1995; I purchased it on tape and used to play 'Just A Girl' over and over. I was part of a group that thought Gwen Stefani's bindis were mega cool. We used to take little stickers and put them on our foreheads and dance around."

My first gig

SILVERCHAIR

"My friend's parents chaperoned us to see them. They were touring the 'Neon Ballroom' album. We were sitting in seats that seemed like they were the furthest away from the stage. The band members looked like tiny toy figurines in the distance."

The first song I fell in love with

'TONIGHT, TONIGHT' BY THE SMASHING PUMPKINS

"I was about 12 or 13 years old when I first heard it. I think I fell in love with this song because it holds that universal nostalgic feeling you sometimes get from music. It just really resonated within me."

My favourite lyric

'SONG TO THE SIREN' BY TIM BUCKLEY

"It'd have to be 'I'm as puzzled as a newborn child/I'm as riddled as the tide/Should I stand amid the breakers?/Or shall I lie with death my bride?' I love the version by This Mortal Coil. The album 'It'll End in Tears' is the best kind of melancholy."

The book that changed me

STARDUST BY NEIL GAIMAN

"I've been racking my brain and realised that perhaps I don't read enough books. I can't quote a single one where I can honestly say that it's changed my life. I grew up reading fiction and I still do. I recently finished reading Stardust by Neil Gaiman. He also writes comic books. I like comic books. Maybe it's time to put away comics and start reading proper novels!"

My favourite artwork

THE KISS BY GUSTAV KLIMT

"I used to have this image on a postcard which sat by my mirror for years. I'd love to go and see the real one in the flesh. To me it's one of the most beautiful pieces of art ever created."

My favourite TV show

TRAILER PARK BOYS

"It's a mockumentary about these ex-cons who live in a trailer park. I watched one episode after another one night and it actually made me stupider by the minute. Not that this is a good thing. The whole band watch it, some

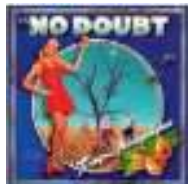


of the guys have watched all the seasons at least three or four times a piece."

My favourite film

WILD AT HEART

"Out of all of David Lynch's films this one is my favourite, along with Blue Velvet. I especially love his use of songs by Elvis. The closing scene of the film is so romantic and always makes me weak at the knees."



Clockwise from main: Alisa; snake-hipped, snake-jacketed, generally snakey Nic Cage in *Wild At Heart*; Aussie rockers Silverchair; U2 lookalikes the Trailer Park Boys; 'Tonight, Tonight' by The Smashing Pumpkins; 'It'll End in Tears' by This Mortal Coil; 'Tragic Kingdom' by No Doubt; Neil Gaiman's *Stardust*

VERSUS

PETER ROBINSON Vs CONRAD KEELY

The ...Trail Of Dead frontman gives us his romance tips and wonders who Gaga is



FYI

• So Conrad watched *Lost* until the very end

• But claims not to be aware of the work of two quite famous pop singers

• A LIKELY STORY. He has probably got the Britney singles box-set and everything

Hello, Conrad. What dramas have you had to encounter recently?

"Well, my landlord recently told me that I have to move within a month because he's selling the property... And at SXSW there was nearly a riot involving mounted police."

Horses in real life are bigger than you expect them to be. It's easy to forget how large a horse is.

"Yes. Apparently it all started when someone threw a BOTTLE at one of the horses."

Most decent acts have done everything good they're ever likely to do within 10 years. What more have your lot got to give?

"Well, right now we're in the process of creating this overarching scene that is going to involve the upcoming two records but started with this last one."

So you don't know what the end is yet then?

"Well, where would be the fun in that? I also think the strength to the writer is knowing how to handle an ending. That's one of the things that struck me about the *Lost* TV series because I felt I could have written a better ending."

How would you have ended *Lost*?

"Well, I thought that the island was the main character in the show. I would have had the ultimate ending as the island just sinking beneath them into the ocean."

That would have been better. A LOT BETTER."

Is there a love scene in your story?

"There is a love subplot, for sure... It's literature! It's sci-fi! It's got to have that element of romance."

But slightly wonky romance?

"Hm. (Pause) All romance is wonky, eh?"

What are your love tips?

"Er, just, gosh. I don't think I'm the right person to ask that. Do whatever is easiest. That's my tip."

What about white goods?

Washing machine, dishwasher...
"I actually prefer to do my dishes by hand. I have old injuries from guitar playing and my doctor told me that using soap underwater is a really good way to help the hand."



If you could ask Lady Gaga one question what would it be?

"I would say to her, 'What did you say your name was again?' I can't say I really know anything about her at all. If you asked me what songs she did I really couldn't tell you. I'm *that* uninformed. I've become a very traditional music listener. Like old American folk music, a lot of fiddlers, that kind of stuff."

Do you have a popstar autograph for when you sign stuff for fans?
"Yes."

Britney Spears signed something for me. She put "Dear Peter" in quote marks so it looked like she was being sarcastic, but she did add a smiley face.

"Is that Britney Spears the singer?"

Yes, Britney Spears the singer.

"I'm sorry, again, I'm not... I don't know much about pop music. I think I saw something about her on TV once, saying, er, I can't remember. Anyway, the next thing for me is that I'm looking for a printer that will help me to print my stories, that I can sell on a tour in printed form."

Will there be pictures?

"I also want to illustrate it."

Perhaps if you were to mention some pictures you need, NME readers could do them for you.

"(Totally unimpressed) But then there wouldn't be any room for my illustrations. They'd be competing... With the master."

Maybe they could just send in some ideas for the cover.

"(Even more unimpressed) Hmm..."

THIS WEEK'S TOP 20

THE NME CHART

- 1 2 KANYE WEST FT DRAKE & RIHANNA 'ALL OF THE LIGHTS' Reprise
- 2 3 CEE LO GREEN 'BRIGHT LIGHTS BIGGER CITY' Warner Bros
- 3 1 NOAH & THE WHALE 'LIFEGOESON' Virgin
- 4 NEW PANIC! AT THE DISCO 'THE BALLAD OF MONA LISA' Atlantic
- 5 NEW JUSTICE 'CIVILIZATION' Domino/Interscope
- 6 4 THE STROKES 'UNDER COVER OF DARKNESS' Capitol
- 7 5 THE VACCINES 'IF YOU WANNA' Liberty
- 8 6 JAMIE WOOD 'LADY LUCK' Columbia
- 9 NEW GLASVEGAS 'EUPHORIA TAKE MY HAND' Columbia
- 10 7 THE NAKED AND FAMOUS 'YOUNG BLOOD' Island
- 11 14 PATRICK WOLF 'THE CITY' Nonesuch
- 12 NEW MILES KANE 'REARBRIDGE' Columbia
- 13 8 THE VACCINES 'POST BREAK-UP SEX' Liberty
- 14 11 THE WOMBATS 'JUMP INTO THE FOG' Arts & Crafts
- 15 10 CASSIUS 'I HEART U SO' Reprise
- 16 12 PLAIN B 'WRITING'S ON THE WALL' 50/50 Music
- 17 17 THE JOY FORMIDABLE 'WHIRRING' Liberty/Interscope
- 18 13 BEADY EYE 'THE ROLLER' Reprise
- 19 9 THE VIEW 'GRACE' Walt
- 20 NEW WOLF GANG 'DANCING WITH THE DEVIL' Atlantic

NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio
SKY CHANNEL 0184
NME.COM/RADIO

NME TV

Watch the Top 10 video chart countdown every weekday on NME TV
SKY CHANNEL 382
FREESAT CHANNEL 382

NME.COM

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



NEW TO NME RADIO PLAYLIST

- BEADY EYE 'Millionaire'
- ELBOW 'Open Arms'
- THE DEARS 'Thrones'
- GORILLAZ 'Revolving Doors'
- THE KING BLUES 'Set The World On Fire'

The NME Chart is compiled from a weekly chart from the radio, the album and digital sales through our website and is subject to change. It is not a reflection of the actual sales of the artists. The chart is compiled by the NME team and is not a reflection of the actual sales of the artists.

OFFICIAL
charts company

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

BIG DEAL

The anti-twee coupling putting the chemistry back into indie duos

You're a boy. I'm a girl. There's two of us." You can't fault Alice Costelloe's powers of observation, but offer up the idea that this equation, therefore, makes them a boy/girl duo and the fidgety blonde looks bemused. "When I see a boy/girl duo I just think 'Oh. Weird'. I think of us as a band. Whatever, I guess." It makes sense. Though their gender and number may group them with a plethora of other emerging couple duos – see Tennis, Cults, Summer Camp – Costelloe and bandmate KC Underwood's brooding musings are a million miles from cuteness. Armed with just an acoustic and electric guitar, the set-up may be sparse, but its bittersweet soundtrack certainly packs a punch. Let's dispel some more myths. The band formed not from the slightly inappropriate guitar teacher/pupil relationship that's been tagged onto them, but from a couple of casual, matey lessons and mutual musical loves ("You got me into Dinosaur Jr and stuff. What did I get you into? Trouble?")

Also untrue – or so they claim – is the common misconception that the pair's relationship extends to more than just a mutual appreciation of '90s slackers...

"Whether we were together or not, if you see a boy and a girl onstage singing about relationships, people will assume we are," explains Underwood. It's true – but the undeniable chemistry and penchant for a candidly lovecorn lyric certainly do nothing to quell the rumours. Even so, you get the feeling that Big Deal are all about the mystery. "I think people feel they have to give all of themselves to get people to listen," adds Costelloe. "But if I was on Twitter and saw my favourite band post a picture with like 'Lol, look at this jokes pizza', I'd think 'No, you're not cool! I want you to be a band, not a product.'" With The White Stripes' mystique, The Kills' chemistry and the nonchalant cool of Cat's Eyes, Big Deal have combined the best of boy/girl duos past and present, and the result is one of the most electrifying new combos around. **Lisa Wright**

NEED TO KNOW

- When the band first started, they were called Hard Cheese
- The only instruments on the forthcoming album are two guitars – except for one track that uses a GarageBand music typing feature to get the effect of a string quartet
- Big Deal are playing on the Emerge NME Radar Tour this May, alongside Anna Calvi and Grouplove. See p24 for full details



oOoOO, TEEBS AND DIMLITE

ELECTROWERKZ, LONDON

FRIDAY, MARCH 25

CAUGHT
LIVE

We're a few short hours away from the biggest protests the UK has witnessed since the Iraq War, and the anarchists' dream of laying

waste to the symbols of corporate Britain. But here it's hip-hop's crumbling state that's waiting to be overthrown, as some of the genre's most forward-thinking new talents gear up to do battle in Electrowerkz – an unlikely spot for upheaval of any shape or political hue, it has to be said.

Teebs is the latest wunderkind product of Flying Lotus' mercurial Brainfeeder imprint, and his music bears the unmistakable influence of his label boss – blunt-happy, freewheeling glitch-hop debris, like so much space junk orbiting the earth. Teebs' is a more chilled take on the master's latter-day psych sounds, though, shot through with hazy IDM hints and fleeting chillwave parallels. At times, it could do with being a little less dreamily abstracted, a feeling that's only accentuated by the odd rib-rattling, bass bin surge that jolts the set rudely into life.

Also twisting hip-hop into unpredictable new shapes – but arguably managing a bit more energy – is Swiss beatz architect Dimlite, a so-called 'producers' producer' who numbers very cool fans in the Gaslamp Killer and Ras G. Marrying brain-drain electro, industrial and dubstep sounds to his splintering, old-skool breaks, Dimlite performs with an unpredictability that's best summed up by his cheery admonishing of the audience for heralding the arrival of a drop that never happens. There's genuine surprise to be found here, from techno accents that sound like Decepticons transforming in 4/4 time, to the raving-mad interlude that punctuates one track. Tasty.

The venue's emptied a little by the time much talked-up witch-house ambassador oOoOO's Christopher Greenspan emerges blinking into the dark, looking miffed from under his regulation flat-brim baseball cap. Not that his DJ set suffers much, delivering as it does the expected pitched-down, R&B creepiness, trunk-rattling bass and the sound of a kidnap victim singing through several layers of duct tape. Witch-house? This guy's a hip-hop agitator. *Alex Denney*

**BAND
CRUSH**



*Honor Titus,
Cerebral Ballzy*

"We're taking Thrush Metal on tour with us in the UK real soon. They have the best drugs of anyone we've ever met in the UK, so we figured they were a good bet. Plus they're total slunx, so everyone's a winner. Oh yeah, and the songs are pretty decent too."

**RADAR
GLOSSARY**
*This week's
impenetrable
muso slang
decoded*

**FREESTYLE
HIP-HOP**

Originating from the template of sounds that gave birth to the genre in the '80s with artists such as Afrika Bambaataa and Fat Boys, freestyle hip-hop has come to allude to certain production techniques and sonics, specifically a nostalgic penchant for the original beats. Producers like San Francisco's Adeptus and nights like London's Top Nice sculpted a new era for the old style.

The Buzz

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



1 THE WEEKND'S 'HOUSE OF BALLOONS' MIXTAPE

While most folks are still trying to figure out who constitutes the group's line-up, Toronto-based R&B outfit The Weeknd have unleashed their debut mixtape. The nine-track release showcases the band's penchant for moody slow jams and has already got bloggers cartwheeling with delight. On 'The Party And The After Party', the group sample Beach House's 'Master Of None' and squeeze a soul-infused pop number from it. Siouxsie & The Banshees' 'Happy House' also gets a re-envisioning on the album's title track. On the strength of this, The Weeknd are shaping up to be the most exciting thing to happen to R&B in a long time. Do yourself a favour: get acquainted.



2 THE HISTORY OF APPLE PIE - 'YOU'RE SO COOL'

This rather lovely Yuck-endorsed five-piece first popped up on our radar at the tail-end of last year, when they released their split tape with fellow strummers Sweater Girls. On hearing the gorgeous harmonies in 'You're So Cool', you'll understand why we haven't stopped listening since.



3 DEPTFORD GOTH

Deptford Goth is proving to be pretty mysterious so far, but something tells us there's a strong chance the project is based out of Deptford (ahem) and is the product of a bored goth. Possibly. Joking aside, the only thing you need to know for the moment is precisely how awesome 'Real Love Fantasy' is. Fans of sinister synth-pop go listen.



4 WORLD CHAMPION - 'DREAM'

With so many Australian bands already worshipping at the altar of Peter Hook, surely there must be a point of diminishing returns. If there is, 'Dream's familiar thump will keep you in blissful denial all spring and summer long. "I fell in love/It felt like a dream". It always does.



5 SHINE 2009 - 'SO FREE'

Before she became America's favourite incoherent judge, Paula Abdul was, you may recall, a pop star. 'So Free' is alleged to feature Abdul's vocals, but you'd be hard pushed to tell. The two Scandinavian songsmiths who go by the name of Shine 2009 ensure their suave reimagining of early-'90s house nabs the spotlight. Well played.

SCENE
REPORT

BASS QUAKES AND RIB SHAKES

Journalist/sub-scientist Martin Clark
sends a missive from home bass



I wanna kick off this week's column by talking about Trim & TRC's 'I Am'. Built between grime wordsmith Trim and ex-bassline producer TRC, it was A&R'd by grime label of the moment Butterz, and is skippy and brittle like garage. It even manages to use a saxophone well. Sax... on a grime record?! Yes, Monkey Features, you 'card.

Next up, Teeth. If Oneman's been the hottest DJ on the planet in the last 12 months, then his label, 502, is increasingly stoking the flames. This floaty, twitchy gem comes straight outta Finland, from Desto's mate Teeth, who just got to play DMZ and Rinse FM. "Shawty, what your name is?" intones the sample, but by the end you won't be wondering what her damn name is, you'll be wondering where you put your damn mind.

If you're looking for the danceability of ruff UK funky, the rude attitude of grime and the impact of subby dubstep but can't decide on which one's right, then meet Walton, a 19-year-old rising star from Manchester. He recently gave up making bassline and we're not remotely sorry. Best of all are his 'eskifunk' remixes of grime classics by the likes of DJ Fastwood, Mondie and Wiley. Rudeness!

MARTIN'S TOP 5

TRIM & TRC
'I Am'

TEETH
'Shawty'

WALTON
'Miami Blues'

**FALTYDL FT LILY
MCKENZIE**
'Brazil'

KODE9 FT CHA CHA
'Neon Red Sign'

When Americans are doing two-step better than Brits, we should probably tool up and invade to reclaim our territory. But in the absence of a military arsenal, let's flex our (love) muscles to FaltyDL ft Lily MacKenzie's broken soul gem 'Brazil' instead.

Finally, Kode9. He's so much more than 'the man who discovered Bunal' (but yes, he did also do that in his spare time). 'Neon Red Sign' is a corrupted, sour UK funky nugget from his second album with Spaceape, 'Black Sun'. Continuing his dark art of pushing pleasure/pain boundaries while using only synths and voices, its infectious groove will completely overpower you.

NEXT WEEK'S COLUMNIST:
Trash Talk's Lee Spielman



5 TO SEE This week's unmissable new music shows

CLOUD CONTROL
Stiff Kitten,
Belfast,
April 6

FOE/GHOST POET
The Macbeth,
London,
April 8

MARCUS FOSTER
Captains Rest,
Glasgow
April 9

EAGULLS
The Old Blue Last,
London,
April 10

AUSTRA
The Islington Mill,
Manchester,
April 10



GAMES OVER

Synth pop duo ditch name to become become
Ford & Lopatin – and avoid gangster wrath



When notorious drone-synth explorer Daniel Lopatin (better known as Oncoatrix Point Never) and ex-Tigercity bassist

nothing felt as comfortable as Games for me so we figured we might as well just be ourselves. We're more Kruder & Dorfmeister than Hall & Oates..."

The pair have plans to take their newly renamed show on the road with a diverse array of gigs in the coming months from chin-stroke-fest Ether in London to hardcore punk-athon Chaos In Tejas in Austin, Texas. Lopatin explains that they are playing such contrasting shows "by design. These days the way people put together a playlist in iTunes or hit shuffle on their iPod prepares them for the experience of seeing two drastically different bands back to back."

The duo also have a busy release schedule and their own label to run. 'Channel Pressure', the highly anticipated Ford & Lopatin long player, is due on June 7 and Daniel couldn't be happier to be releasing it via the duo's own imprint: "We see

Software more as a production imprint than a label per se. Mexican Summer have some amazing studio facilities in Brooklyn that they have been kind enough to give us the run of to work on both our own material and with other bands. After the F&L album and the next Oncoatrix LP we'll initially be focusing on smaller 12-inches and EP releases for folks like Sleepover and Laurel Halo. But if the right artists come along we'll be looking to release LPs as well in the future."

Here's hoping that the release schedule is not cut short by enraged rappers or major label lawsuits. *James Knight*

Joel Ford fulfilled a childhood dream late last year by forming a synth-pop duo, the last thing they imagined would hamper the project would be a face-tatted ex-affiliate of 50 Cent.

However, on advice from their label the pair have had to lose the Games moniker that served them so well on last year's exceptionally excellent 'That We Can Play' EP. They were told that the Games alias could cause a stink with Interscope-signed thug-rap aficionado The Game, who has recently switched to being known as just plain old Game.

"We were told Game was a little too close for comfort," moans Lopatin over the phone from his new studio HQ in the bowels of the Mexican Summer complex in Brooklyn, New York. "It was kind of a pre-emptive strike to avoid the legal muscle of Interscope as opposed to us having the guy beat down our door yelling at us to cease and desist. That would not have been good".

With the Games alias swiped away, Ford and Lopatin have decided to become known as, well, Ford & Lopatin: "We actually wanted to come up with another band name but

TRACKLIST

- CHANNEL
PRESSURE**
- 'Scumsoft'
 - 'Channel Pressure'
 - 'Emergency Room'
 - 'Rock Center Paranoia'
 - 'Too Much MIDI (Please Forgive Me)'
 - 'New Planet'
 - 'The Voices'
 - 'Joey Rogers'
 - 'Dead Jammer'
 - 'Break Inside'
 - 'Surrender'
 - 'Green Fields'
 - 'World Of Regret'
 - 'G's Dream'

A 'riveting' band...
Arctic Monkeys (l-r):
Jamie Cook, Matt
Helders, Alex Turner,
Nick O'Malley



A photograph of James Bay, a member of the band Arctic Monkeys, standing in a technical room filled with racks of electronic equipment. He has long, dark, wavy hair and is wearing a dark jacket over a light-colored shirt. The racks behind him are filled with numerous circular components, possibly capacitors or connectors.

Steely DON'S

PHOTOS: ED MILES

From Sheffield to the desert, and then to LA, Arctic Monkeys have been on a journey – and as NME Editor Krissi Murison discovers, the result is a band that's more confident and determined than ever. Now they're back in Britain with a brand new record, and they're doing exactly what they've always done best

They don't let
him the Don
Corleone of indie
for nothing.

**"THERE'S A FEW
MORE GAGS ON
THIS ALBUM. A
BIT OF HUMOUR
IN THE FUZZ"**

Alex Turner

think," begins Alex Turner, uncharacteristically forthright for a frontman who's spent most of his interview career "hiding me face in me trackie top", "I think I wanted to have a crack at writing a bit more in a major key on this one. Because that was something I kind of left to the last minute on the last record and, yeah, I'd been copping out with the minor for too long. So I tried to..."

"Open the curtains a bit," Nick O'Malley offers.

"Yeah," grins Alex. "Exactly."

Sound the sirens: Arctic Monkeys are back. Back on form, back with tunes and, most tellingly of all, back with razorblades. On June 6 they will release their finely chiselled fourth album, 'Suck It And See'. Right now we're a few minutes' drive from Alex Turner's east London flat, sat around a table in the hotel that the three other newly shaven Monkeys (Jamie Cook, in particular, is almost unrecognisable from the hairy shots doing the rounds a few weeks ago) are staying while they're down from Sheffield for official band duties. It's the first time



"Putting that out first was us, for once, not trying not to be contrary," grins Alex. "Like, us playing 'Red Right Hand' first at Reading is definitely us being contrary, but 'Brick By Brick' just felt like the right thing to do. It's just fun and everyone we played it to really liked it, so we just thought, 'Fuck it.' And it's like new ground for us, we've not sort of had a tune like that before."

'Humbug' was a fairly heavy-going listen in places. So is this album a direct reaction to that?

that he composed the majority of 'Suck It And See'. "I realised yesterday it's the first time I've been, like, elevated," he points out. "It's the first time I haven't written on the ground floor." Once Alex had cracked how to make writing in major keys "not sound cheesy – y'know, like how the Velvets did it really well: poppy tunes but with a weird darkness", he invited Jamie Cook over for a long weekend where they worked out different ways of playing the songs.

"We had *Transformers* on telly on mute and started playing all this, like, chimney guitar," remembers Alex.

"How I describe it to people is that in them couple of days we found out how to play the other three strings. We stumbled across open strings and it was like, 'Oh wow, you can do this', and that's kind of given the guitars on this record a fresh twist."

"I think it were *Transformers* in HD," clarifies Jamie.

"Yeah, I'd love to tell you we were watching some French new wave cinema," says Alex. "But no, we were watching *Transformers*."

From there they brought the songs back to the UK

EVOLUTION OF THE MONKEYS

The Arctic adventures, album by album

THE ALL-CONQUERING 'CONCEPT' ONE

Whatever People Say I Am, That's What I'm Not (2006)
The band's huge-selling debut could



he viewed (by Alex Turner's own admission) as a quasi-concept album about a weekend in the life of a young English clubber.

The tunes, along with Turner's razor-sharp lyricism, certainly struck a chord, and encapsulated the band's extraordinary promise.

THE LOUDER, FASTER ONE

Favourite Worst Nightmare (2007)

Released just over a year after their debut, the Monkeys' first record with James Ford on production duties was a more aggressive beast than its predecessor, full of bone-crunching riffs and a much funkier rhythm section. Also notable for the first glimpse of Turner in crooner mode on the likes of 'Only Ones Who Know'.



Arctic Monkeys have got together to discuss this new album with anyone outside their inner circle and they are in good spirits, with good reason. While 'Suck It And See' might not succeed in getting "the 'Mardy Bum' crowd back in...well, we can keep hoping", as Matt Helders happily jokes, it's likely it will be welcomed with more warmth than the last one. For starters, it's immediately easier on the ear than 'Humbug'. Where that album took Arctic Monkeys on a sonic adventure that challenged them almost as much as it has challenged festival crowds trying to sing along to the Josh Homme-produced results ever since, 'Suck It And See' finds them safely back on terra firma.

At its heart, it's a record of reassuringly familiar British psych-pop inspired by the classic melodic craftsmanship of The Beach Boys, Leonard Cohen and John Cale. Within its 12 tracks you'll find love songs, nonsense poems and a few bits that sound a lot like The Stone Roses. Peel back the layers further and you might also hear Alex's newfound respect for country music and Jamie Cook's continued infatuation with Black Sabbath. Yes, it's poppy, yes, it's destined to be labelled 'a return to form' and yes – as you'll be sick of hearing by now – teaser 'Brick By Brick' is most definitely a red herring. But while that track's glam-stomp might not sound much like the rest of the record, it did drop one big clue about one major development: Arctic Monkeys have got their sense of humour back.

"There were times in the lyrics on 'Humbug' where, yeah, I went into some corners that I didn't need to," concedes Alex. "But, y'know, I went there and I think there's still some humour in that [album], but it's definitely more prominent on this. There's a few more gags. Not just in the words but in some of the guitar solos and that as well – a bit of humour in the fuzz."

And how do you rate 'Humbug' now?

Alex: "I really love it."

Nick: "There's always kids you bump into in the street who say that's their favourite and stuff."

Helders: "To try and reassure you!"

Alex: "Yeah, like, 'Alex! I actually like 'Humbug'!"

There's definitely a general lightness of being on this new one that makes it a more accessible album, though.

"Yeah," says Alex. "I think one thing we all wanted [this time round] was to make it a bit simpler. We put quite a lot on 'Humbug' in terms of overdubs... which is right for that, I've got no regrets about anything to do with that record, really. But, as you do with every record, you think where do you go from here?"

In mid-2009 his girlfriend's burgeoning US television career took Alex Turner to New York, where he set up home for just over a year in the city's arty-hipster capital of Williamsburg. It was there in his fourth floor apartment, while looking out of the window into New York's stifling sunshine and raging storms last summer,

and "back to the boys, who put it through this kinda mill where loads of other stuff they've been listening to a bit more comes into it," says Alex. Stuff – Matt, Jamie and Nick explain – like The Cramps, The Stooges' 'Raw Power', Pixies, The Stone Roses and Nirvana. In fact, their decision to record the album in LA with long-term producer James Ford was based less on the city and more on the impressive credentials of the studio they found there. "We wanted to try and record pretty live, and the drum room there is where they did 'Nevermind'. So that was a big draw," explains Alex. "But also, whereas with 'Humbug' Josh said, 'Come out and we'll go to the desert' and it was very much about that adventure, this time, it wasn't the same."

No losing your minds in the desert?

"Exactly."

So did you ever consider going back into the studio with Josh?

"I think we... I wanted to do this one with James definitely, yeah. But that's not saying we wouldn't do something with Josh again. He actually came and sang backing vocals on one of the tunes, 'All My Own Stunts'. Came down one night and did his very masculine falsetto that he manages to do somehow."

"Yeah," sighs Helders, "stole my harmony..."

If, as a group, Arctic Monkeys seem more relaxed and open to discussing themselves and their music than ever before, then nowhere is this transformation more

pronounced than in their singer. "Yeah, certainly we're a lot more comfortable than perhaps we were talking to you a few years ago," he agrees. "We've had a great time these last few months making this record and, yeah, maybe I understand it [why people are interested in him and his band] all a little more now. But never... I still don't think I've cracked it."

To set the scene: it's an hour later and our conversation with Alex is continuing away from the rest of the band, because experience has taught us that he tends to open up a bit more when he's by himself. During the course of it we will leave the hotel bar and Alex will drive us to the location of the *NME* photoshoot (a moored houseboat in London's industrial docklands) in his vintage Mini Cooper, with Matt Helders sat texting in the backseat and Radio 2 babbling away on the stereo.

At one point during the drive, Helders will stick his head through the two front seats to interrupt. "Alex! This is that 'Take That' song that you love, 'Kidz'. Turn it up!" Then Alex and Helders will sing along louder and louder, filling in for Gary Barlow as the car goes into a tunnel and we lose all radio reception.

"Did you watch that 'Take That' documentary that were on?" Alex asks once it's all over. "It were right good that. We love Gary Barlow. I think I really



(gestures to right shoulder). Then there's other things that are more like 'Black Treacle' (on 'Suck It And See') or 'Crying Lightning' from the last one, where it's much more vague, and I kind of want to keep it that way. I always think of some Bowie tunes that do that, things like 'Five Years' you're right there with him, and other things like that tune 'Lady Grinning Soul', it's sort of describing this woman, obviously, but you don't know where you are with it."

Fuzz Canyon' and 'The Blondo-Sonic Rape Alarm' were – *NME* can exclusively reveal – early contenders. "We were trying to think of like album titles all the time when we were in LA," starts Alex. "As a sort of exercise to try and stumble across something we thought we'd try and name something else and then steal that as our album title. So you know fuzz pedals for guitars? They usually have quite colourful names. So we were trying to think of fuzz pedal names in the hope it would lead us to an album title. So we got a load of them like the 'The Thunder-Suckle Fuzz Canyon', which is a lyric that did finally get in there [on 'Library Pictures']. It's right before I play a guitar solo. It goes, 'We're going riding through the Thunder-Suckle Fuzz Canyon' and then does a countdown to lift-off."

It seems apt then, as we approach the end of our journey with him, that we ask Alex Turner, while his head is full of guitar god poses, for his thoughts on the future of the genre. Much has been made in numerous newspaper articles in recent months about the so-called 'death of rock', after one commentator looked at the lack of rock songs in 2010's singles chart and declared the era over "in the same way the jazz era is over".

It's certainly true we haven't seen a guitar band galvanise a nation of music fans since that first Arctic Monkeys album was released five years ago. Will it happen again? "I hope so. It's hard to tell because there's loads going on, but it has been a while since something like that happened now. It would be nice, though, wouldn't it? Who's good? What else is going on?"



We talk about the new stuff dominating the *NME* stereo, with Alex naming Smith Westerns, Girls and Lykke Li as the things he's been getting into recently. Interestingly, despite growing up on a mix of indie rock and hip-hop, he says that – apart from Odd Future – his listening habits are guitar-based these days. We say that's surprising, in a time when everyone else's playlists seem to be getting more diverse.

"Perhaps that's the problem," he says, jumping back to the earlier point. "Everyone thinks the next big thing has got to sound really modern and new, but to get something that sounds fresh, it can just be three kids with guitars and not a lot else. There's enough username-and-password music already, know what I mean? I hope it does happen again, though."

That another Arctic Monkeys come along and kickstart a grassroots indie-rock revolution?

"Yeah, because we'll never get that initial naivety back. You can't, like, fake that thing, like what's on that first record. It's just a time and a place," acknowledges Alex as we arrive at the boat for the photoshoot. "But it can sort of work both ways [getting older, getting a bigger record collection, he means] because you get turned on to stuff that opens other doors. But yeah, I'd love for a band to come through and turn the charts upside down for a couple of weeks."

He means it too. This is the Arctic Monkeys with their mojo back, and while the ship won't be sailing back towards the desert any time soon, there's still plenty of uncharted water to explore on their ever-evolving sonic odyssey.

Head to NME.COM for an exclusive video interview, plus tune into NME TV from 8pm on April 7 for an Alex Turner Time For Heroes special, and on April 8 for a rundown of the band's best videos. Pick up NME in two weeks when Alex delves deep into the meanings of the songs of 'Suck It And See'



"I'D LOVE IT IF ANOTHER BAND JUST CAME AND TURNED THE CHARTS UPSIDE DOWN"

Alex Turner

THE DESERT ONE

Humburg (2009)

The band decamped to Josh Homme's studio in Joshua Tree, California to conjure up their loosest, least immediate record to date, one whose charms take a while to reveal themselves. The influences are broader – there are elements of heavy metal, prog and spaghetti western soundtracks – and Turner's words are more obtuse, but it's the album's most straightforward song, 'Cornerstone' (produced by Ford), that's the highlight.

offended him a few years ago, though, which I'm, er, sorry about [he called Take That "a load of old bollocks" at an awards ceremony in 2006]. I didn't understand it then! Didn't know what were going on! Trying to ruffle some feathers. Anyway... back to us."

NME: Are there any themes in the lyrics you wrote for this album? In the same way that 'the weekend' was a loose theme on 'Whatever People Say I Am...?'

Alex: "Not intentionally, but I think there's quite a bit of weather and time going on in it. I don't know why. I mean I can put a sort of theory on that but I'm not sure I want to. They're not the most exciting themes you'd want to tell someone, are they? Time and weather is probably going to put everybody off it."

Some of the songs, though, like 'Library Pictures', seem deliberately opaque, almost nonsense poems...

Alex: "Yeah, that song is definitely like that. Something I've discovered as I've gone on is that it's cool to let the words sometimes take more of a back seat. I think there's like two types of songs [that I write] where some of them I want people to, like, understand where it is and almost be right there with you. So that would be something like 'Cornerstone', where I feel the person listening is right there with you

Something that's noticeable on this record is how much your voice has changed. On the first album it's full of spike and now you're a proper crooner.

Alex: "Yeah, spike is the word! Maybe that's good or bad, but it's certainly happened. Jamie and I, when he came out to New York, I got our first record and we sat through and played it and I noticed that."

It makes what you're saying sound less angry. Are you?

Alex: "Yeah, probably yeah. I think the sound of us trying to do that now would be awful. But we had a great time listening to it! I'd not played it for years. It used to be very uncomfortable when you'd kind of hear it coming on somewhere, but now it's come round where we could enjoy it. We just kept laughing. There's loads of bits we'd sort of forgotten, and lines even in some of the tunes that I'd forgotten about. There's a bit where, like, a fucking bongo comes in! And bits where it gets groovy and all that. Because we always wanted to try stuff out, like suck it and see, y'know. So whether it's a bongo or not, it's good to go down those roads."

Oh yes, that album title. "In America people will probably interpret it as quite rude, which is funny," is how Helders explained it to *NME* last month. The Americans should consider themselves lucky. 'The Rain-Shaped Shimmer Trap', 'The Thunder-Suckle



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**"IF ANYONE TRIED TO TELL ME
WHAT TO DO – EVEN DAVID
BOWIE, AND HE'S MY HERO – I'D
SMILE, BUT INSIDE I'D GO 'FUCK
OFF!' I KNOW WHAT I'M DOING"**

She's right
lippy, this one



Everyone who interviews Anna Calvi comes away saying, 'I can't believe how small and shy she is', surprised by the huge contrast with her supremely powerful stage presence. So here goes: Christ, you wouldn't believe just how small and shy Anna Calvi is! There she is on the *NME* photoshoot, warming her blue little hands on a radiator before timidly tip-toeing between make-up and studio floor. She barely seems able to speak, and when there's no other option but for her to do so, it's over with quickly, and virtually inaudibly. As a result, you find yourself over-compensating and talking to her as if she's two stairs short of the landing: 'HI-YA, ANNA. WOULD YOU LIKE A CUP OF TEA. YES?'

You can't help get the impression that the reason she's so quickly become surrounded by some of the elder statesmen of art-rock like Brian Eno and Nick Cave, is that they feel paternally protective over this

not like I judge anyone who gets into character onstage, but that's the opposite of what it is to me. It's about getting in touch with the person I really am rather than pretending to be something I'm not."

As such, it's an uncanny experience watching Anna Calvi live, her seductively powerful voice and visceral guitar-playing alchemically combining to transform her into a force of nature. She's come a long way from the girl who only sang for the first time five years ago, and was so phobic about trying that she'd "lock the doors, shut the curtains, go to the room with the most walls between it and the next flat, and stop singing if I thought I heard someone in the street outside".

With her hair slicked down, mouth rouged red, and male flamenco get-up, she's a wholly impressive sight. "I wanted to represent the passion in the music, which is why I went for a flamenco dancer style. They really express their passion visually." And why a male

she's complemented by a harmonium and drums – and the idea behind her music, what makes it so very different to anything else at the moment, is that it condenses the grand ebb and flow of classical compositions into three-minute songs. Well, four- or five-minute songs anyway. "In classical music you've got accessible melodies but they're taken to extremes, whereas in pop it's in bite-sized form. I'm stretching it out and seeing if you can apply the tension and release of classical music into pop. On 'The Devil', there's this guitar part that's like the strings in a Hitchcock film. It gets more and more intense until there's the explosion, as if the whole orchestra has come in."

Yep, she knows what she's doing, Mr Eno. And what's remarkable is that this control freak attention to detail only seems to accentuate the wild abandon in the music. It's all a bit unholy. *NME* puts it to her that the warnings of the Big Man arriving in 'The Devil' belie a sense of exultancy about his presence.

FACE OFF

Thought **Anna Calvi** was shy and timid? As **Martin Robinson** discovers, it's time to think again

young girl with fire at her fingertips. We've booked her in for our Emerge NME Radar Tour in May, and you fear for her alongside her raucous tourmates Grouplove and newcomers Big Deal.

Sit down with her to talk, though, and those first impressions steadily recede. You note the toughness of her profile, the steady confidence of her gaze, the clarity of her words, and realise that behind her delicate demeanour is a will of iron. To make a ridiculously appropriate comparison, she's like Vivien Leigh and Marlon Brando in *A Streetcar Named Desire*, melded into the same person.

For example, she enjoyed it when Eno visited the studio. "I got him to do backing vocals on 'Suzanne And I', she says. "It was really good to tell Brian Eno: 'Not good enough. Do it again!'" When we ask if it's annoying to have these old industry farts buzzing round her, she says, "No, because if anyone tried to tell me what to do – even David Bowie, and he's my absolute hero – I'd smile but then inside go 'Fuck off! I know what I'm doing.'"

You get the impression that, while her shyness is no put-on, it does conveniently allow her to avoid small talk. She can remain silent and smile politely in the face of *NME*'s bullshitting babble, while inside going, "What an ill-informed tool." Turns out that for Anna Calvi herself, the person you meet offstage is not the real Anna Calvi. To her, the real Anna Calvi is the fearsome vixen you see onstage, a chance for her to throw off social niceties and reveal her true desires.

"I'm not putting on a persona onstage. It's the opposite. It's

flamenco outfit? "I think everyone has a masculine and feminine side. Maybe it's just me but sometimes I feel like a boy and sometimes I feel girly, and I like the fluidity of that."

It's something which she explores on – yep – 'I'll Be Your Man', a standout track on her brilliant eponymous debut album, released earlier this year. That's no accident, apparently. It was designed to be a highly detailed, complicated work with many layers to unravel. "I like to tell stories through my music, and everything on the album is there for a reason. I like the idea of subliminal messages, of creating an unconscious picture which takes you into another world."

Hitting her stride and shedding the last vestiges of reticence to the degree where *NME* can't get a bloody word in edgeways, she continues: "On 'Desire' there's a melodic refrain to represent desire, and it's constantly getting bigger. It uses a leitmotif, which they use in classical music a lot, where a melody comes in and tells you about a character, or something terrible or wonderful that has happened."

She says she tries to create an orchestral feel with her band –



Anna Calvi heads up our new music tour

"I'm really excited," says Ms Calvi about her headline slot, and declares herself a fan of her "really cool" main support, LA pop-punkers Grouplove. Opening the shows will be Big Deal, a folk-rock two-piece set to win hordes of fans.

The schedule:

- May 1: Portsmouth Wedgewood Rooms
- May 2: Bristol Thekla
- May 3: Nottingham Rescue Rooms
- May 5: York Fibbers
- May 6: Hull University
- May 7: Manchester Academy 3
- May 9: Glasgow King Tut's Wah Wah Hut
- May 10: Liverpool O2 Academy2
- May 11: Birmingham O2 Academy2
- May 12: London KOKO
- Without Big Deal:**
- May 14: Cambridge Junction
- May 15: Norwich Waterfront
- May 16: Oxford O2 Academy2

"Interesting you should say that. It ends on a major chord as the devil comes, and it's maybe telling you it's not a bad thing. The lyrics tell you one thing and the music tells you something else. But when I talk about the devil it's a metaphor for being out of control. And that can feel amazing. I think the biggest fears are internal, not what's out there in the world."

It's this internal world of Anna Calvi that is unleashed onstage, and why it's so captivating. That and the fact she's an axe hero. Her unique playing style is a result of listening to the circular 'sweep picking' of west African guitarists, Django Reinhardt ("He digs into his strings") and Jimi Hendrix. Watching her play is exhilarating because it always feels on a knife-edge. "A lot of people play fast, but if you control it, it's more interesting. I won't do finger tapping Van Halen-style. It's not my vibe."

Those going along to the Emerge NME Radar Tour are in for a rare treat. Just don't make the mistake of labelling her as a goth as we did, and got a steely, fire-flecked stare back. "I don't feel like I'm inspired by darkness and evil. I get inspired by beauty, and by that I don't mean flowers and fields, anything tangible, it's about something painful but uplifting at the same time. But I'm not afraid of addressing things to be honest, so they can be dark."

Then she smiles shyly, while inwardly thinking, "Fuck off, yeah?"

Watch our two-part interview with Anna at NME.COM/video. Buy tickets to the Emerge NME Radar Tour at NME.COM/tickets

Sleazy

writer

PHOTOS: PIETER M VAN MATTEN

Cold Cave mainman Wesley Eisold loves the seedy underbelly of NYC almost as much as he loves hardcore pornography. **Luke Turner** discovers how vice has informed his new album

Tiddles had climbed the curtains for the last time

Set into the pavement outside many of Manhattan's town houses and shops are steel hatches covering delivery chutes and old coal cellars. On this warm spring evening, St Patrick's Day pissheads stagger around them, swerving drunkenly to avoid any left open. One of these, a few doors down from a Hells Angels clubhouse and the residence of the composer Philip Glass, is the entrance to the subterranean practice space of Cold Cave.

Upstairs is Hospital Productions, the record shop and label specialising in extreme music of many hues run by Dominick Fernow, musical partner of Cold Cave mainman (or rather, alter ego) Wesley Eisold. Tonight, Hospital is an oasis of black amid the lurid green of Irish celebration as Cold Cave and noise enthusiasts celebrate five years of the shop, which began life here as a secret concern underneath a now closed reggae store. The only way to get in was down the ladder that Eisold now uses to reach his practice space.

Hospital has a central place in the story of how Eisold ended up creating 'Cherish The Light Years', the follow up to Cold Cave's debut record 'Love Comes Close', his dark, synth-splattered and much-lauded love album released on Matador in 2009. He insists, however, that this second record is the one he always wanted to make. It began when "I was living in Philadelphia, going stir crazy," he says. "I'd just get in the car and come and buy a record and drive back."

"THE ALBUM SOUNDS LIKE A GUY IN THE RAIN WITH A GUN TO HIS HEAD, LAUGHING"

Wesley Eisold

It was a time of isolation and depression: "I tried medicine but that just felt terrible, like a bad E, so I stopped that – and of course then you get more depressed." Instead, he immersed himself in pornography and transgressive sexual experience: "I was doing whatever I wanted and totally ignoring the guilt. It was a dark time, all these things intertwined – sex, drugs and depression. They go hand in hand." He laughs. "If you find one, the others are not too far away. Which is pretty considerate of them."

It was then that Eisold started experimenting with electronics, far away from his roots as singer of hardcore punk groups such as American Nightmare. These introspective noise sketches, some made with sounds sampled from porn, ended up being released by Fernow via the Hospital label as the 'Cremations' compilation. "When I think about Cold Cave now I try not to forget that 'Cremations' was basically all

about pornography," Eisold explains. "It was all part of the inner world of what I wanted Cold Cave to be, and sexual fantasy comes into that."

This continues to be a driving theme of 'Cherish The Light Years', Eisold insisting it's an "honest" record "alluding to seediness, things I've done or said, or wanted to do or say". He's surprised more artists don't confront sexual taboos in their work. On the cover of the record, what looks like a beautiful woman peering alluringly out of the sleeve is in fact the indecently handsome Eisold in drag. A track like 'Villains Of The Moon' might sound like a synth-pop classic in the making, but Eisold says "it has this last day on Earth feel, that of the beautiful loser admitting defeat. To me it sounds like a guy in the rain with a gun to his head, laughing." It's also a tribute to "people I knew when I was living in Boston and running wild. We were bad people doing bad things. One night my house was broken into and my roommate was shot in the face."

The next evening, we meet once again at Hospital, and walk through the city towards the apartment where Wesley Eisold now lives. A tramp smoking a cigarette in an elegant holder is trying to bundle a huge sheet of AstroTurf into a shopping trolley. Eisold recalls arriving in New York during a winter blizzard and a man appearing out of the snow wearing just a shirt: no underwear, no shoes. "Dominick and I are always saying that New York

can't really be like this, like a film; then something like that happens."

During the recording of the album, Eisold would walk the streets listening to rough edits, and much of what he witnessed shaped its atmosphere. Even his apartment fits the sensuality of the record, with deep red walls, old prints and taxidermy everywhere. On the arm of the sofa there's a vicious looking cat's head and skin, a bear peers from the kitchen wall, and something else is prowling down the hall. A human skull

on the window ledge keeps an empty eye socket on the rowdy Friday night crowd at the bar below. "It's like Disneyland for adults round here," he says.

For Eisold, New York is no shallow playground, but perhaps the first place he feels relatively settled. Born into a strict, religious family with a father in the military, Eisold was constantly on the move, which, while making him adept at reinvention, also left him in a state of insecurity and worry. There's an apocalyptic feel to many of Cold Cave's lyrics, as if these city streets might not be here for much longer. This, he says, stems in part from this childhood on military bases, "growing up in an institution based around weaponry and fighting. When the first Gulf War happened [in 1991], I remember leaving school and reporters asking me what it was like having our parents out there killing people."

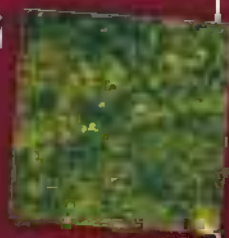
"Your memories exist, but nothing else," he continues. "The houses, the people are gone, all those points of reference are gone." It's the exact opposite to the current vogue for nostalgia that washes through the music of Cold Cave's American contemporaries: "Those lo-fi bands are just referencing the beach or an idea of music, this cheap aesthetic. Part of me thinks that our record won't be received as well because people aren't into effort in music at the moment." Eisold insists this isn't arrogance, saying that he doesn't feel superior to these largely Brooklyn-based groups, just that "I don't see how people can live in a world that's as crazy as this and not get into their music or their lives."

WES' WORLD

The records that shaped 'Cherish The Light Years'

FLOATING DI MOREL 'MORE MEMORY THAN NOW'

"This is beautiful melancholy with a Velvets-esque take on electronic minimalism by way of the German psychedelic underground. Somehow it enhances the sound of rain falling outside of a cluttered apartment."



MORRISSEY 'VAUXHALL AND I'

"Not a record I listened to in the recording of 'Cherish The Light Years', but an album I hold dearly. The perfection in the opening and closing songs is the standard I aspire to."



KAREN DALTON 'IN MY OWN TIME'

"She had a voice that understood hollowness while soothing it to affirmation. 'Something On Your Mind' is a song I can listen to over and over when I can't even tell myself how I'm feeling."



SIOUXSIE AND THE BANSHEES 'A KISS IN THE DREAMHOUSE'

"On constant rotation in the months before recording. It shaped the way I wanted the drums, guitar, bass and vocals to feel. The introduction of different instruments here influenced me to include more than the norms."



GENOCIDE ORGAN 'REMEMBER'

"In times of frustration I would listen to this on the roof of the Electric Lady Studio while writing, largely to drown out the sound of certain famous musicians butchering Hendrix solos."



'Cherish The Light Years', on the other hand, is in part about how a city, any city, captures the insanity of what's going on right now in **2011**. The dark streets and all their sordid temptations are places of escape from the past and your upbringing, where anonymity is liberating, yet where you're confronted by the prospect of all that ending, or turning in on you. As Fernow says, "It's a mix of vanity and self-hate – you're giving into indulgences and excesses and at the same time hating yourself for it." That sounds like Catholic guilt... "I think that has been a theme through a lot of the records I've been involved with," says Eisold. "Contradiction is a big part of what we do, and finding the line between hopefulness and hopelessness." He smiles, and adds, "Existentialism is always creeping around the corner."

Terminator 5:
The Search
For Porn



GOING OVERGROU

KATY B'S
10-STEP
GUIDE TO
BREAKING
BIG

PHOTOS: CAT STEVENS

Katy B's mission: to drag the underground into the mainstream. So how do you evolve from pirate radio protégé to record the pop debut of the year? **Sam Wolfson** hears the 10-point plan

It's the summer of 2009. Rinse FM, the most important new music station in Britain, remains outlawed, broadcasting from the top of any housing estate that isn't under police surveillance. In the wake of Dizzee Rascal's 'Bonkers', former grime MCs are queuing up to be vasectomised by the record-buying public. Dubstep, unable to storm the charts, is starting to suffocate itself in the weed-filled basement of Plastic People. And all over the internet folk are clicking 'publish' blogs about the death of UK 'urban' music.

Back then, no-one was looking to a 19-year-old student called Katie Brien, who had done a couple of vocal features on low-profile funky house tracks, to be the underground's breakthrough artist. But two years later, her debut single 'Katy On A Mission' broke the Top Five and she became just that. At the same time, Rinse got a community radio licence and started broadcasting legally for the first time in its 17-year history. Rinse signed Katy and together they led a surge of the underground into the mainstream.

So now, in the week that debut album 'On A Mission' is released, we're at Rinse's flash new headquarters in the nice bit of east London to meet Katy, along with Rinse station head and Katy's album producer Geeneus, to find out how they did it.

1 ENCOMPASS EVERY EXCITING MOMENT IN UNDERGROUND MUSIC FROM THE PAST DECADE

It's not just that she was in the right place at the right time. Katy's record is an amalgamation of everything that's been going on after hours in London: her beginnings in the UK funky scene, being forced on stage at Rinse's dubstep night FWD>>, her music course at Goldsmith's. "She's representing the whole underground instead of just a part of it," reckons Geeneus. "Some people see her as a dubstep artist. Some people see her as a funky artist. But if they all end up buying her music at the same time, it will peak up into the mainstream."

2 WHATEVER YOU DO, JUST MAKE SURE YOU DON'T LET YOUR CHEEKS TOUCH THE SEAT

Katy: "When you're listening to a radio station, even if it's pirate, you have this whole imagination of what it's going to be like. Then you get there and it's a tip. The first one I went to, Freeze FM, I was like 'Do you have a toilet?' and they showed me to this rusty bowl. There was mice all about too and I was like, 'Wow, it's time to squat!'"

3 BE REAL. BE HONEST. BECOME 'THE FEMALE MIKE SKINNER'

From the brushed limbs of 'Katy On A Mission' to the drunken refusal to go home on 'Lights Out', you can almost feel the dry mouth as Katy distills an entire night out into a few killer lines: "I sink into the tube, as I inhale the fume" or "I didn't have to turn around. I could feel him in the back of my brain". "These are things that happen to me," says Katy. "I dance and have jokes with my friends. I have a little flirt with someone here and there, it's just what I go through." 'Original Pirate Material' was the first honest album about fighting and playing Nintendo for polo-wearing lads. In the same way, Katy B's poetry about clubbing and snogging is a glimpse into the reality of being a young girl in London.

4 NEVER PHONE IT IN – NO MATTER HOW TEMPTING IT IS

Was she ever tempted to just bash out a couple of "shorty in the club, hands in the air" choruses? "I can't even bring myself to say that stuff. Even when I do PAs I always take an MC with me. I'd die before I asked people if they were 'feeling it'."

5 TRY TO FIND OUT WHAT REAL LOVE IS

"I haven't got a boyfriend because I'm too fussy, but some of the boys that I have seen in my life have been really nice people. It's not always heartbreak, I wanted to show that side too." Katy's record exposes every aspect of romance. From 'Perfect Stranger', a heart-wrenching love song about someone who is yet to say a word, to 'Easy Please Me', where Katy grumbles: "I love a bad boy mentality/ But I don't wanna be visiting no jail". Has that been a problem in the past? "Look, I don't want a guy who's got an attitude problem but I want them to be able to look after me. If anyone fits that bill then they should, er, write in."

6 DO SOMETHING NO-ONE IN THE HISTORY OF CLUB MUSIC HAS EVER DONE BEFORE

Try and think of another artist around right now who makes proper filthy bass'n'beats dance music fit for grimy jams, topped off with eloquent verses packed with the butterflies-in-your-stomach narratives delivered in crushing whispered lyrics like, "I could put your every wrong to right/I could be your sanctuary tonight". Exactly.

7 DON'T BE AFRAID TO GET ON THE NIGHT BUS

Katy: "This is gonna sound so necky, but when we all get on the bus after a show we stand up and try to surf it. We have bottles of wine and we fall over the place. Everyone gets well pissed off. But you've got to make fun when you're leaving your house to perform at 2am." Geeneus: "The other week she called me up, she'd fallen asleep on the Nrx, woken up in Dulwich. That's a shady bus, you know, you don't need to be getting the bus no more." Katy: "But I love it!"

8 HAVE 17 YEARS OF EXPERIENCE FIRMLY BEHIND YOU

Rinse's fly-postering connections alone mean you can't walk down any London high street without seeing Katy posters tacked to every flat surface. "Rinse played a massive part in making me," says Katy. "They're my label, my production, my promo. They're everything." And what does the boss man reckon? "I am going to be biased because it's our boy. We care about underground music, we care about British music, we care out the 15-year-old who just made a tune on his PlayStation as much as

KATY B Need To Know

Real name: Katie Brien
Age: 21

From: Peckham, London
First track: As vocalist on DJ NG's 'Tell Me'. "That was a huge club smash but no-one knew it was me. But I didn't mind that I wasn't getting all the recognition. I quite liked being this elusive character."

Breakthrough track: Magnetic Man's 'Perfect Stranger'.

"Scream and Benga, they've been ramming out raves for years. That was the music they listened to every day, even though it might not have been represented in the chart."

Favourite new artist: P-Money. He's Rinse's new signing and has been outwitting grime's finest for years. His meta-rap 'Ho! Riddim' was the most complex rap satire you're ever likely to hear – and Katy loves him.
Awkward face: Katy ends her album with a track thanking everyone involved. Save it for the Brits, babes.



ND

we care about Skream. By having that mentality we've managed to push a lot new artists up over the past 17 years and Katy's part of that."

9 MAKE THE MAINSTREAM COME ROUND TO YOU

Katy went to the Brit School where she had "a fucking wicked time". But unlike classmate Jessie J, she wasn't about to start remoulding herself to any random A&R's whims. Even working in a genre reliant on bikini-clad video girls, she never tried to whore it up to get on *MTV Base*.

Eventually it was the big time that came knocking on her door, not her who had to compromise to go commercial. "We didn't have anyone to tell us what to do. I didn't have a publishing company to ring up and be like, 'Give me a song. Tell me what to be.' If you're just writing with someone in their bedroom it's impossible to compromise because you don't know what people would want from you."

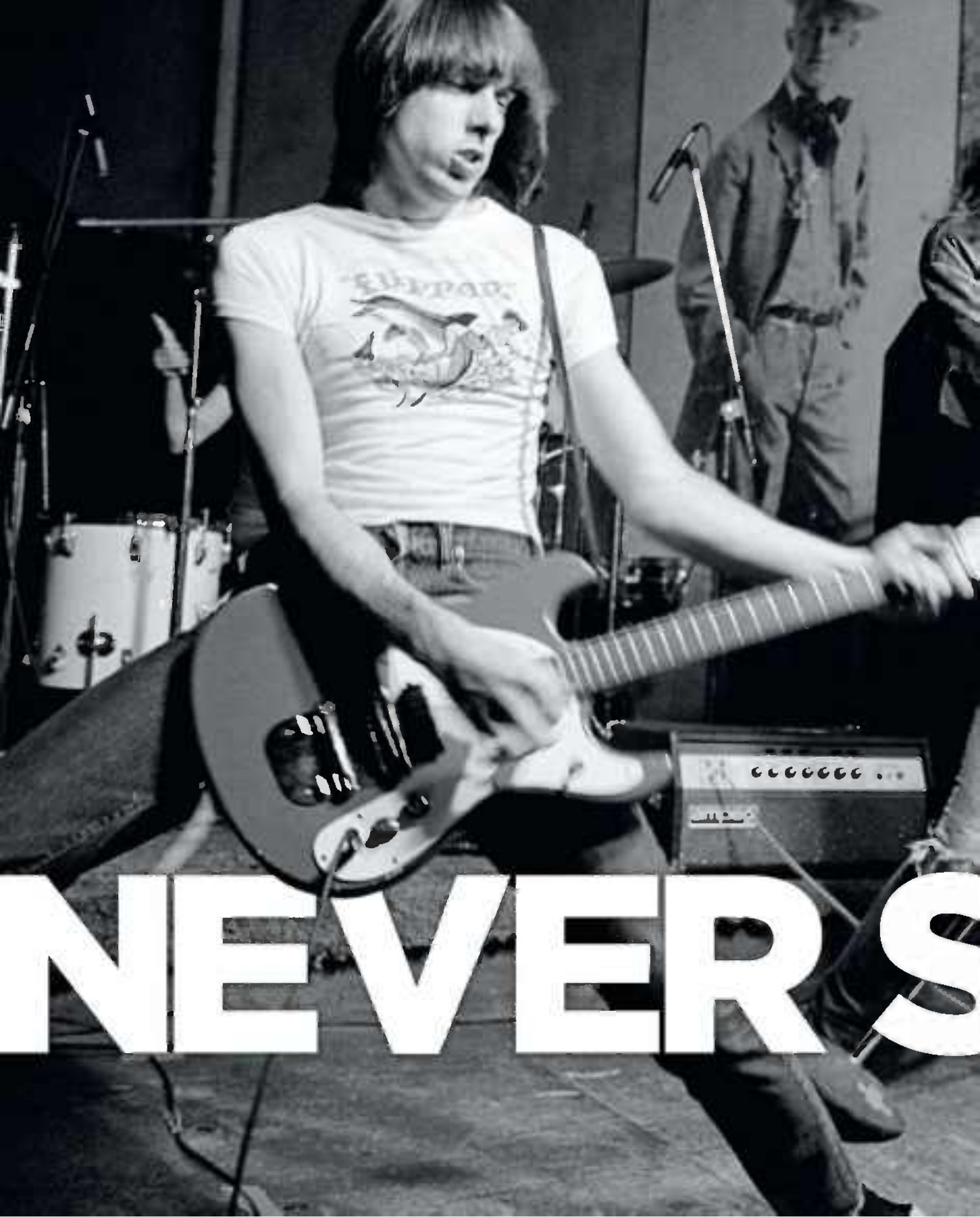
10 BE ON THE PRECIPICE OF A ONCE-IN-A-GENERATION SEISMIC SHIFT IN BRITISH MUSIC

Just like its namesake, the London underground is a sprawling mess you'd need a map to negotiate. Genres shoot off in every direction at lightning speed, splitting off and reconvening in unexpected places. Once every couple of decades, though, everything converges on a single point. "The last time that it happened was in 1990, when Kiss FM got a licence and dance music all came together," says Geeneus. "Jungle, hardcore, house, acid house: all of it comes together and that makes the giant wave." Now it's happening again.

In the last 12 months there has been an undefinable but era-defining shift in British music. After Katy's initial chart success there was James Blake's bleepy-bloopy LP going Top 10, Jamie xx's production pedigree, Magnetic Man playing to rammed tents at the Reading Festival and Yasmin going from DJ to popstar. "The doors have been blown wide open now so everyone making good music has a much better chance. The overground and the underground has become the same world for a minute," enthuses Geeneus. He looks over at Katy who nods. "This is our time."

"I'D NEVER ASK A CROWD IF THEY WERE 'FEELING IT'. I'D RATHER DIE"

Katy B



NEVER S



SEDATED



Ten years since Joey's death, the **ramones**' raucous racket is as vital and influential as ever. **James Lee** investigates the legend of the punk-rock bruddas who played, partied and fought their way to oblivion

Band of bruddas:
Johnny, Joey, Tommy
and Dee Dee in Forest
Hills, New York

FOREST HILLS



Fact: the Ramones invented punk rock. Convincing arguments can be made it was The Stooges, New York Dolls or MC5, but that's a load of shit. The Ramones invented punk rock as we know it today. End of story. End of debate. They had a direct influence on and were the prototype for everyone that came after them. They were first. The first to adopt punk rock's contrary ethos where what's good is bad and what's bad is good. They were the first punk band to get a major record label deal. They were the first to release an album. They were the first to tour England and show the Brits how it's done.

Their UK debut at The Roundhouse in London on July 4, 1976, during America's Bicentennial, sold out immediately and ended with rioting in the streets. Members of The Clash, Sex Pistols and The Damned were in attendance. Pete Shelley of the Buzzcocks

called that evening a "rallying cry". A tabloid headline the following morning called it a 'Glue Sniff Shocker' and reported a mostly fictional tale.

"Shit," Dee Dee Ramone remarked at the time. "It's a good thing we split from these assholes 200 years ago. I hope they don't really think we sniff glue. I quit when I was eight."

Like Elvis in the '50s, The Beatles in the '60s and Nirvana in the '90s, the Ramones have the distinction of launching a thousand bands, inspiring many to pick up instruments – technical proficiency be damned – and play basic three-chord rock'n'roll. No other punk band is cited more in that respect.

Unlike most in the genre, they also had depth. The Ramones condensed a whole range of emotions into two-minute songs. Part comic book imagery with a 1950s sensibility, punctuated by a machine gun backbeat and chainsaw guitars, the Ramones were Gene Vincent meets Charles Manson. They understood how important they were to the outcasts. They gave a voice to and connected with the psyche of

frustrated teenagers everywhere who didn't fit in.

Dee Dee, their major songwriting force, contributed some ostensibly absurd Hitler imagery, and Joey brought the rock'n'roll fundamentalism of '50s girl groups to songs such as 'Do You Remember Rock'n'Roll Radio?' and '7-11', which were thematically analogous to classics like 'Teen Angel' and 'Last Kiss'. They were all love songs with a morbid twist: being in love, having the object of your affection die on you and the pain that results.

Joey's voice was chameleon-like. He was a crooner, not a screamer, and he had range. He was also a romantic, and the majority of his lyrics focused on that. Whether it was the cheerful 'She's A Sensation', the bleak hopelessness of 'I Don't Care' or the angst and desperation of unrequited love in 'Don't Go', he was a modern lover like Jonathan Richman.

The Ramones should've been Top 40 but only have one gold record to their credit – and that was for their greatest hits collection 'Mania', not one of their influential studio albums.

Phil Spector produced 'End Of The Century', the album that was supposed to be the big break for the Ramones, but it was overproduced, and demo tapes from the album confirm the suspicion that Spector

**"THE TRAGEDY IS, WHY
WEREN'T THEY BIGGER?"**

MONTE MELNICK, MANAGER



Joey with CBGB contemporary Debbie Harry



And you thought they didn't make mic stands that tall... (Below) The 'Rocket To Russia' and 'End Of The Century' sleeves



ruined those brilliant songs.

In the '70s milieu of disco and stadium rock, the Ramones were weird and threatening. "They picked up on songs like 'Beat On The Beat' and 'Now I Wanna Sniff Some Glue'," says Monte Melnick, their career-long road manager and author of *On The Road With The Ramones*. "With Sid Vicious grabbing headlines, they got lumped in there. Like they're dangerous and crazy. The Ramones could never get over that hump. But their peers were listening. They understood. The whole tragedy is, why weren't they bigger? Why didn't they become Green Day?"

Most importantly of all, the Ramones were egalitarian and accessible. They were for the people and their fans selfishly loved them for it. There were no delusions of grandeur. No 15-minute masturbatory drum or guitar solos. No stage outfits or fancy laser light shows. No fluff, no filler, just killer. So it was they did exactly that for 22 years, 2,263 shows and 14 studio albums. They were prolific.

"We just took it for granted," says George Tabb, *Maximum Rock'n'Roll* columnist and frontman for Furious George. Joey Ramone once called Tabb the

"professor of punk" and was among the small circle of Ramones insiders. He was also a Ramone for one day — more on that later.

"So many other punk bands imploded and others faded into obscurity or became new wave and horrible, but the Ramones were always there, always touring, always making records, and when it stopped there was a massive void. I miss them every day."

Let's forego the pedantic details about how four bored kids from Queens, NY started a band that defined the greatest youth culture. Or how they got their names from an assumed identity: Paul McCartney

used when checking into hotels. I won't fire off clichéd stories like Dee Dee dabbled in homosexual prostitution. Marky Ramone wears a toupee and so on and so forth. It's only a Google search away.

But you may not have known that New York Doll and Heartbreaker Johnny Thunders' greatest song, 'Chinese Rocks', was written by Dee Dee Ramone.

The Ramones probably hated each other, and they leave behind a clusterfuck of in-fighting and bad blood that continues to this day.

Johnny and Joey fought, presumably over a girl. Joey and Marky fought — very

NO ORDINARY JOEY

The life and death of a rock'n'roll icon

Joey Ramone, born Jeffrey Hyman in Forest Hills, Queens, died of lymphatic cancer on Easter Sunday, April 15, 2001 at New York Presbyterian Hospital. He was 49 years old. Surrounded by friends and family, Joey was listening to U2's 'In A Little While' when he quietly expired before the song finished. Tall, gangly and always looking slightly uncomfortable, Joey was the antithesis of a traditional rock'n'roll frontman. He quietly struggled with obsessive compulsive disorder for most of his life and despite trying his best to hide it, diehard fans knew about the cancer he battled for seven long years. It still came as a shock when he finally died. In Everett True's book, *Hey Ho Let's Go — The Story Of The Ramones*, Handsome Dick Manitoba of The Dictators remembers Joey's funeral, how stars like Joan Jett and Debbie Harry were weeping inconsolably.

ADIOS AMIGOS

A post-mortem birthday party was thrown to celebrate what should've been Joey's 50th. True to form there were some scandals. Joey's brother Mickey Leigh was accused of trying to front the Ramones. Fans were rightly annoyed with Leigh's request to have Eddie Vedder of Pearl Jam and Rob Zombie perform, when they had little to do with Joey's legacy. Years of bad blood made Johnny Ramone hesitant to attend.



months after his death, on November 11, 2001, the local community board approved a request for an honorary street sign be placed on East 2nd

street and Bowery, renaming it Joey Ramone Place in his memory. Filmmaker Jim Jarmusch pointed out to tour manager

Monte Melnick that, "Joey was the first rock'n'roll guy to get a street sign in New York." Duke Ellington has one, as does Count Basie, but Joey is the first and only rock'n'roll guy to hold that honour. At the unveiling, people were chanting the Ramones battle cry "hey ho, let's go". That street sign also has the distinction of being the most stolen sign in NYC.

I REMEMBER YOU

On February 19, 2002, Joey Ramone's first solo album dropped on Sanctuary Records. Over two decades in the making, 'Don't Worry About Me' featured Captain Sensible of The Damned and Andy Shernoff of The Dictators. Joey finished laying down his vocals just before he became gravely ill, and post-production wrapped after he died.

On March 18, 2002, the Ramones were inducted into the Rock And Roll Hall Of Fame.

"You know what the sad part is?" Melnick asks. "That Thanksgiving he was very healthy. But he fell down and had to get off the cancer medication to take medicine to heal his hip. He was doing well. I believe if he hadn't broken his hip he would still be around. The really sad part is that he would've been so happy — the Hall Of Fame, the street sign, the popularity. Johnny couldn't care less. Dee Dee too. I mean, Dee Dee was happy about the Hall Of Fame induction, but really he couldn't care less. Tommy appreciated it, but Joey's the one that would've loved it most. He talked about it all the time. What a sad fact. He had to die to become famous."



Tablecloths? At a punk gig...



“JOHNNY COULD BE A NAZI PRICK ASSHOLE. JOEY WAS FRIENDLY”

JEFF MAGNUM

publicly on Howard Stern's radio show. Everyone fought with Dee Dee because dope fiends with multiple personalities are difficult to deal with and Richie fought with everyone else, over a merchandise beef and songwriting credits.

Even after Joey, Dee Dee and Johnny's deaths, the fights continued. Some of the drama unfolded publicly on the gossip pages of the *New York Post* and on the internet. The estates of the departed and the various factions of the Ramones camp were accusing, slinging mud, threatening lawsuits, all grasping for their piece of the Ramones pie – and it's sure to get worse. But let's forget that and go back to 1977...

Mid- to late '70s New York was far different from today. 1977's was a sweltering summer. Serial killer David Berkowitz, the Son Of Sam, was on the loose and New York City was on the verge of complete fiscal collapse. Gentrification had yet to hit the Bowery, then still a very dangerous place. It was a home to the homeless. This is when CBGB still existed. Wines and junkies roamed the streets.

“Crackheads weren't invented yet,” says Jeff Magnum, bassist for the Dead Boys, a band intimately linked to CBGB (owner Hilly Kristal managed them) and the '70s punk scene. “It was so bad, bums were asking each other for change.” It was in this setting the Ramones hit their stride.

“I met Dee Dee once and he wasn't very nice to me,” continues Magnum. “I just got into town and Stiv Bators or Cheetah Chrome introduced me to him and Dee Dee was like, ‘Let's see how you can play’, and I was like ‘I can play fucking rings around you any day, junkie? But truth is I liked the way Dee Dee played. He re-wrote the book on playing bass and doesn't get enough credit for that. He simplified it down to nothing and all these kids learned from him. I learned from him. He just played simple notes. He wasn't technically flashy and I loved the way he moved around and jumped. Dee Dee always left a big sweat stain on the stage and I always thought that was great.”

Magnum wasn't so fond of Johnny Ramone, though. “He could be a real Nazi prick asshole scumbag,” Magnum says. The Dead Boys often shared the stage with the Ramones and “Johnny would see us at the soundchecks sitting there for an hour with our equipment waiting, but he had the power to be a prick and he used it. So he did. But Joey was a friendly guy. He helped us out a lot.”

Over the years the Ramones went through various line-up changes. They formed as a trio with Johnny (John Cummings) on guitar, Joey (Jeffrey Hyman) on drums and Dee Dee (Douglas Colvin) playing bass and providing lead vocals. But Dee Dee was having difficulty playing bass and singing simultaneously, so Tommy Ramone, born Thomas Erdelyi, suggested he play the drums, Joey sing and Dee Dee focus on the bass.

STROKES ON RAMONES



ALBERT HAMMOND JR

“There was a lot of tragedy to the Ramones. I'm not comparing them to him, but it's like how Van Gogh couldn't sell a painting: they couldn't get a hit on the radio, but now people have hits with the exact same song structure. You hear their songs now and you're like, ‘How was this not Number One?’ I get goosebumps just thinking about them.”

FABRIZIO MORETTI

“They are the quintessential band as a lifestyle. Rock'n'roll is like breathing to them. They weren't getting out of bed and becoming the Ramones at night, they just were. They were the awesomest, the dirt, the grit to the rock'n'roll lifestyle.”

NIKOLAI FRAITURE

“I listen to them all the time, and the more I do, the more I realise how important they were to the way that rock'n'roll developed. They are as important now, if not more so, than when they came out.”

Tommy would be the first to leave. He was replaced by Marc Bell, now known as Marky Ramone, ex of Richard Hell & The Voidoids – the same Richard Hell who booked punk at CBGB for the first time.

Fed up with being ordered around and told how to dress and how to cut his hair, Dee Dee left next to pursue a career in rap music as Dee Dee King. Dee Dee was replaced by an AWOI. Marine, Christopher Joseph Ward (CJ Ramone). Despite his departure Dee Dee would continue to contribute songs to the band over the years.

“Johnny called me and told me that Dee Dee quit the band,” says George Tabb. “He asked if I knew any good bass players. So I got to audition with John, Mark and Monte, and basically get the gig. Monte even calls me Georgie Ramone, as does Johnny. But in the end, they went with Chris [CJ]. But I was a Ramone for a day. Probably two or three.”

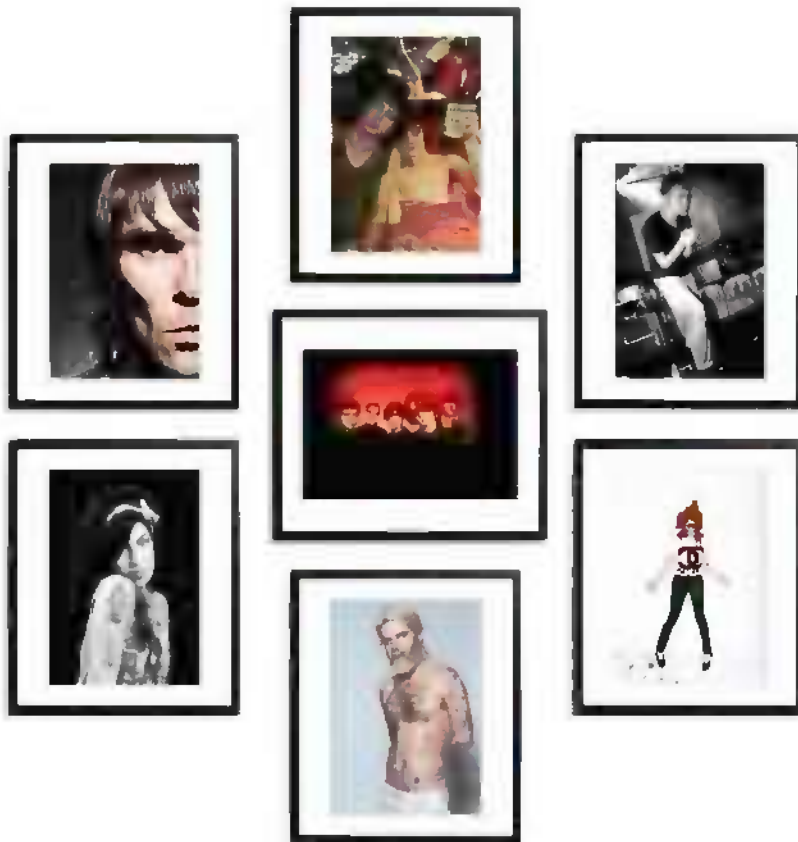
They went with CJ for a number of reasons. He was young and, as a former soldier, he could follow orders.

“I think John made the right decision,” says Tabb. “I think he felt uncomfortable giving me orders because we were friends. Knowing what I know now about the fighting and how bad it really was, I think John kept me out so I'd be a happier person. I'm glad and thankful every day I even knew the Ramones.”

Before long, Marky Ramone was on the way out due to his heavy drinking. He was replaced by Richard Reinhardt, later called Richie Ramone. Richie made some important contributions to four Ramones albums, writing a number of songs before having a falling-out over merchandising and songwriting credits. Richie was briefly replaced by Elvis Ramone – Clem Burke of Blondie fame – before Marky returned permanently. The Ramones kept this line up all the way to their final show at the Palace in Hollywood, California on August 6, 1996.

Since the Ramones disbanded, Johnny retired to Hollywood before succumbing to prostate cancer. Joey stayed in New York and kept busy with his solo album while quietly battling health problems. Dee Dee struggled with heroin addiction, wrote music and books, painted and continued to record, including his brilliant solo effort ‘Hop Around’, produced by the talented session musician and first producer of the Sex Pistols, Chris Spedding. A short two months after the Ramones' induction into the Rock And Roll Hall Of Fame, Dee Dee would be dead of an overdose. He is survived by his young wife, Barbara Zampini, a young Argentinean Ramones fanatic who got to marry her idol.

Tommy is still around. He's performing bluegrass music around the East Village under the name Uncle Monk. CJ is still performing and has released an album with his band Bad Chopper. Last I heard Marky Ramone was doing horrible things like prostituting his own brand of pasta sauce, participating in rock'n'roll fantasy camps and trying to launch a Ramones denim collection with Tommy Hilfiger's brother. Sweet merciful shit



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Edited by Emily Mackay



FOO FIGHTERS

WASTING LIGHT ROSWELL/RCA

If Grohl's gang were searching for their identity after nailing their stadium shows, they found it by heading back to the garage



The victory lap is almost as important for the soul as crossing the line first. Getting back to the base elements of what makes you *you* is the only way to stay sane and rein shirt in;

trying to rebottle the lightning is only going to end badly. You know who tries to do stuff like that? Johnny Borrell. And no-one likes that guy.

'Echoes, Silence, Patience & Grace' saw the Foos tip their grandest scale yet. A widescreen rock album embraced by mortals and gods alike (the 180,000 souls who crammed themselves into Wembley Stadium in June '08 represent the popular vote; Jimmy Page and John Paul Jones coming out to jam on old Zep tunes on the second night demonstrates the extent to which the very architects of the genre smile upon them), it confirmed beyond any doubt their status as one of the biggest bands in the world.

But what next, after the hugeness of those shows? Wake up hungover after a monstrous night – the sort of night that lasts for three days – and what do *you* most want to do? Take comfort: in food, in hot drinks, in warmth, in company. The Foos went back to what they know, taking comfort in familiarity. And what's more familiar than your own house?

"Back in the garage with my bullshit detector" goes 'Garageland', the last song on The Clash's first album, and if 'Wasting Light' had a mantra, it'd be that. Everything about the Foos' seventh album – at this point they've released as many as or more records than Oasis, Fugazi, Nirvana, The Clash, Black Flag, QOTSA, Soundgarden and Faith No More, among others, which is a quite staggering achievement – smacks of decisions made with the question 'Hey guys, does this suck?' used as the ultimate yardstick. And it's something of a pleasure to report that 'Wasting Light' does not suck, not even a little bit – it's both broad and focused enough to appeal to casuals and longhairs alike, and it's doubtless their best record since 'The Colour And The Shape'.

And, because they're answering to no-one except their own consciences, it makes perfect sense for the Foo Fighters to beat a partial retreat of sorts. That they committed it all to analogue tape in Grohl's own garage in Virginia with Butch Vig producing, the first time the two had worked together since Vig produced 'Nevermind' in '91, suggests a more casual, relaxed atmosphere (one imagines Grohl wandering around in a towel, scratching his balls and offering casual high

fives while guitarists Chris Shiflett and Pat Smear lay down takes). That doesn't tell the full story, though. A setup like that would have been phenomenally expensive, and working in this way all five Foos – bassist Nate Mendel and drummer Taylor Hawkins completing the set – would have had to have been strictly on point: no fixing fluffed solos or squeaky strings on this one.

It's a joy to report that it worked, gloriously. 'Wasting Light' is the pure sound of the band being the band, and through headphones or a decent system it sounds phenomenal. Yeah, they know everyone's going to be listening to it on shitty iPod earbuds or laptop speakers, but the point isn't to cater to the masses. The point is to make a rock album and let the masses subsequently bellow their approval.

It's testament to how comprehensively they succeeded that while Krist Novoselic's appearance on 'I Should Have Known' is, y'know, interesting, because it's Vig, Novoselic and Grohl all making music in a room together for the first time since, y'know, that other album, the abiding feeling after hearing it is admiration at what a great, old-fashioned torch song it is, rather than the calibre or backstory of the performers. It's the same deal with the quasi-duet with Bob Mould from Hüsker Dü/Sugar, 'Dear Rosemary', which is a brilliantly chiming, anthemic song of real restraint and grace that shows the parts themselves to be very much secondary to their sum. Moreover, Pat Smear makes a full-time return to the band for the first time since 'The Colour...' and it's conceivable that he's the fuel behind 'White Limo's' exhilarating thrash-punk fire (a digression: considering his CV contains stints with the Germs, Adolescents and Nirvana, a case could be made for Smear being one of the most badass of punk rock journeymen, second only to Brian Baker). Again, however, the song's so good, will anyone wipe the sweat from their eyes to even check the liner notes?

Elsewhere, 'Bridge Burning' is the sort of gutsy fist-pumper that will – *will*, no doubt about it – sound majestic ringing out over Milton Keynes at a million decibels. More than that, it's one of the best opening tracks on a mainstream rock album in years, while the likes of 'These Days' and 'A Matter Of Time' are more melodic but no less invigorating. The former in particular benefits from the painstaking production: you can hear fingertips brushing strings as the fretboard gently buzzes, before all manner of mahogany-rich guitars come crashing in and, as with 'Rope', it blossoms into the sort of song that will make people drive just that little bit faster the world over.

And, uniquely for late-period Foos albums, there's no real downtime, as 'Arlandria' and 'Miss The Misery' are big rock of the arms-aloft variety without losing any of the subtlety of the band's best work. And no, 'subtlety' isn't a typo – the best guitar music is a conflagration of worn clichés revitalised and re-energised by the deft touch of inventive, exciting musicians, and that's exactly what this album does.

'Wasting Light', and the mindset of 2011-era Foos, is effectively summed up by Grohl himself on closer 'Walk': "I never wanna die! I never wanna die!" he yells, and why would he? Sounds like his band are having too much fun. **Rob Parker**

8

DOWNLOAD: 'Bridge Burning', 'These Days', 'White Limo'

Take a guided tour of Dave Grohl's recording studio with the man himself at NME.COM/artists/foo-fighters

FOO LOVE THE FIRST SIX ALBUMS



'FOO FIGHTERS'
JULY 1995

Written and recorded solely by Dave Grohl, this saw him overcome the 'Grunge Ringo' tag. *NME* described it as "a clutch of fantastic rocking anthems to sweep Britpop off your local indie dancefloor".

LISTEN TO: 'This Is A Call'



'THE COLOUR AND THE SHAPE' MAY 1997

Their first album written as a band peaked at Number Three in the charts and crystallised their trademark sound. Best known for the singles 'Monkey Wrench', 'Everlong' and 'My Hero'.

LISTEN TO: 'My Hero'



'THERE IS NOTHING LEFT TO LOSE'
NOVEMBER 1999

The first Grohl record to feature Taylor Hawkins on drums, it wasn't as a radio-friendly as its predecessor, but earned plentiful praise for its emotional sincerity and melodies.

LISTEN TO: 'Learn to Fly'



'ONE BY ONE'
OCTOBER 2002

The first album to feature guitarist Chris Shiflett, and the Foos' first UK Number One. Grohl isn't its biggest fan: "Four of the songs were good, and the other seven I never played again in my life."

LISTEN TO: 'All My Life'



'IN YOUR HONOR'
JUNE 2005

A double-disc album, with the second side entirely acoustic. It was held off the top spot in the charts in both the UK and the US by Coldplay's 'X+Y'.

LISTEN TO: 'Best of You' (Disc 1), 'Friend of a Friend' (Disc 2)



'ECHOES, SILENCE, PATIENCE & GRACE'
SEPTEMBER 2007

"As bloody and primal as major-label stadium rock is allowed to get, and it's brilliant", *NME* said of the album that saw the Foos playing to their strengths.

LISTEN TO: 'The Pretender'

THIS IS HARDCORE
what our numbers add up to

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

THE HAXAN CLOAK

THE HAXAN CLOAK AURORA BOREALIS

As soon as Bobby Krilic's debut album begins, it has already entered a terminal state of distorted strings and primal drums corkscrewing their way through a landscape haunted by distant voices. When it actually ends, under the banner of 'The Universe Abandoned', all that's left are these parts floating in space, barely working together to form a song... Taking his mark from Scott Walker's later, discordant records, 'Tilt' and 'The Drift', Krilic has made frightening noise music for frightening times, its sheer visceral physicality presciently channelling the force of all recent grimness since he began writing it in his parents' shed in Leeds two years ago. **Jon Guignol**

DOWNLOAD: 'The Universe Abandoned'

8

ROBBIE ROBERTSON

HOW TO BECOME CLAIRVOYANT
MACROBIOTIC

Even in his 20s, Robbie Robertson dressed like a Civil War draftee and made albums with The Band that sounded beamed-in from an America that his grandparents would struggle to recall. Now in his 60s, equilibrium is restored - Robertson's fifth solo album is staunch Old Man Music. I actually like the grizzled Dylan-esque wheeze of 'Straight Down The Line' and 'When The Night Was Young's self-aggrandising baby-boomer lament. Sure, Eric Clapton pops up more often than is strictly necessary, and the whole thing is probably only of interest to Band completists, but I'm one of them and I say: rock on, granddad. **Barry Nicolson**

DOWNLOAD: 'Straight Down The Line'

5

TIMBER TIMBRE

CREEP ON CREEPIN' ON
FULL TIME HOBBY

Just as the most effective bollocking is employed with a controlled, forbidding tone, so this Canuck trio of Mika Posen, Simon Trottier and Taylor Kirk know how to carry out a quiet threat. They could turn even the hardest kids at school into pissy wrecks with the elegant dread-heart blues of this, their fourth album. For as soon as Kirk whispers "I found depravity convinced me, I may no longer care" on the opener, 'Bad Ritual', a fog descends and these glorious piano-led songs about infatuation - all sawing strings, lumbering bass and clang and twang - turn more gothic than Angelo Badalamenti's dreams. **Chris Parkin**

DOWNLOAD: 'Black Water'

7

THE RAVEONETTES

RAVEN IN THE GRAVE VICE

That title and the emblematic corvid on the sleeve might suggest a band reconnecting with their darkest core. So it's disappointing when 'Recharge & Revolt' invokes little more revolutionary than the wet spirit of TPOBPAH. It's only one misstep in what's an otherwise engrossing variation on The Raveonettes' sound: hazy, dark, Cure-ish dream pop with a Lynchian vibe. 'War in Heaven' sprinkles cold, starry twinkles of glockenspiel over brooding bass, spooky and simple. Sharin and Sune are showing the kids they own this hauntological shit, and the gorgeous 'Forget That You're Young' takes the spectral sweetness of Cults *et al* and gives it some leather-clad spine. Dead, but still vital. **Duncan Gillespie**

DOWNLOAD: 'Forget That You're Young'

6

FACES TO NAMES...

What the reviewers are doing this week



JAMES MCMAHON

"This week I've been trying to spread the word about 'Chin In: Japan', a 90-track compilation of chiptune music with all proceeds in aid of Japan tsunami relief efforts. You can get your copy here: <http://bit.ly/ijTwd4>"



CHRIS PARKIN

"Don't all men wish they were as rugged and ruddy-faced as Theis from BBC4's *The Killing*? I do, and, if my wish were granted, I'd flex my new machismo by threatening The Strokes with broken hands if they even think of entering the studio again."



TOM PINNOCK

"This week I rediscovered The Olivia Tremor Control and found a caterpillar in my curry. So from now on it's hoomous only for every meal."



TV ON THE RADIO

NINE TYPES OF LIGHT INTERSCOPE

They might have seemed worthy in the past, but the US art rockers are clearly having fun this time around...



Woody Allen once exclaimed: "Man consists of two parts, his body and his mind. Only the body has more fun." It's an observation that could easily apply to TV On

The Radio's career. Yes, they make intelligent art-rock but... are they fun? "Of course they are," we hear you cry. But hear us out.

From their debut album, 'Desperate Youth, Blood Thirsty Babes', to the outstanding success of 'Dear Science' and subsequent elevation to major labeldom, many have fawned over their intricate musicianship but most have neglected to applaud how fucking groovy they are.

Come the end of their mammoth 2009 world tour, New York's Most Forward Thinking Band (© every music critic since 2004) were fed up with being respectable, intellectual, high-brow rockers, and called a short hiatus to concentrate on their own *fun* side-projects. Singer-guitarist Kyp Malone made a raw garage record under the guise of Rain Machine; lead singer Tunde Adebimpe and bassist Gerard Smith teamed up for Fake Male Voice, and producer extraordinaire Dave Sitek moved into an LA home-cum-studio and collaborated with a plethora of hip-cool artists with the dance-pop project Maximum Balloon. Recording in that same

studio, TVOTR return revitalised from their separate ventures as much as from Sitek's new recording techniques. 'Keep Your Heart' stuns with a 'Graceland'-era Paul Simon groove before dropping into a glorious space-age thrum, and 'Will Do' is a ballad that positively glistens.

Where 'Dear Science' was laden with political rhetoric, and rightly so, coming out in the lead-up to the 2008 US elections, 'Nine Types Of Light' picks its establishment targets more carefully. 'No Future Shock' is a mirror reflecting disillusionment with the world's corporate powerhouses. It's a fun, LCD Soundsystem-akin haymaker straight in the face of money-hoarding fat cats - with Malone belting "the bastards broke the world". The righteous good-times continue on 'New Cannonball Blues', the most glaring example of a Maximum Balloon influence, and the refreshingly dumb, post-rock joy of 'Repetition'. The most triumphant achievement lies in the dramatic whistle-pop of 'Forgotten'; a song that delves deep into the esoteric Beverly Hills culture.

'Nine Types...' will make those who over-contextualise TVOTR finally quit their chin-stroking and live a little. This really is the most fun you can have without laughing. **Jamie Crossan**

DOWNLOAD: 'No Future Shock', 'New Cannonball Blues', 'Forgotten'

8



CAT'S EYES

CAT'S EYES POLYDOR

If this unsettlingly melodic triumph is just a side-project, imagine how good the next Horrors record will be



Wander into any London basement playing tunes worth getting excited about in the last five years, and chances are you'd have tripped over a Horror.

Much like spiritual forefathers Primal Scream, The Horrors' enthusiasm for new influences bleeds into all they do, making for records that are triumphs of spirit over ability. Trust me: as a whole, or maybe from one of them, their 'Screamadelica' is coming.

This isn't it, but it's a mightily seductive step along the way. The product of Faris Badwan teaming up with Canadian soprano Rachel Zeffira to make mid-'60s girl-group-inspired songs, the twist comes when their enthusiasm for such things is teamed with his The Horrors' fetish for discordant Joe Meek noise. 'Not A Friend', in particular, is straight out of Joe's Holloway Road studio-cum-science lab. There are brilliant songs for

certain – 'Best Person I Know', 'I Knew It Was Over' – but the charm is in the delicacy. So many elements fall in and out of the mix: the pianos on 'I'm Not Stupid' are backed with a distant note of tremolo guitar and strings in the foreground; 'Sooner Or Later' is full of Spacemen 3 feedback; 'The Lull' is DIY Bacharach/David; 'Over You' contains a rubbery beat group bassline, and some strange instrument that only reveals itself after multiple listens – when there are flaws in the songwriting your attention is elsewhere.

Faris deserves for this to become more than just a curio in The Horrors' catalogue: it's warm, out-there pop that was worth all the care and attention that has been invested in it. **Hamish MacBain**

DOWNLOAD: 'Best Person I Know', 'I Knew It Was Over', 'Over You'

Download several Cat's Eyes MP3s at the Daily Download on NME.COM/blogs

THE PIGEON DETECTIVES

UP, GUARDS AND AT 'EM!
DANCE TO THE RADIO



The Pigeon Detectives are one of Britain's most fashionable bands. Faris Badwan will listen to little else. Kode 9 has dropped them mid-set. But they've

ballsed it up by putting that synth intro on the start of the first track here. Those three seconds of stuttering electronica simply take their reputation for leftfield experimentalism too far. Thankfully, such wilful pretension buggers off, and the rest is a more quality-controlled set than last time of big-chorus, Cribbs-riffing indie comfort food to spoon into your slothful mouth while telling your pals you only listen to Tune-Yards. They look set to outlast the indie boom years that spawned them. **Gavin Haynes**

DOWNLOAD: 'Done In Secret'

POLY STYRENE

GENERATION INDIGO
FUTURE NOISE PROJECT



Marian Joan Elliott-Said, Poly Styrene to you, is one of punk's great cult icons. Her band X-Ray Spex was one of the most inventive and fun of the era. Her first record in aeons, 'Generation Indigo' provides ample proof of both aforementioned claims. Now in her mid-fifties, she's made a record both defiant and full of grace and maturity. For one thing, it has a song entitled 'I Luv Ur Sneakers'. For another it has a song whose chorus repeats, "I'm a little bit kitsch/I'm a little bit kitsch" until Poly breaks into giggles. It's the sort of record that may make the singer's offspring wince "awww mum", but most others will be thrilled by the unbridled fun. **James McMahon**

DOWNLOAD: 'I Luv Ur Sneakers'

KEY NOTES

Best Sleeve
Of The Week



Timber Timbre – 'Creep On Creepin' On'

Keeping up Lykke Li's penchant for Anton Corbijn-esque monochrome enigma, Timber Timbre's Illuminati-style pyramid is as spooky-dooky as their album.

Worst (well, scariest) Sleeve Of The Week



Robbie Robertson – 'How To Become Clairvoyant'

We don't know what his prognostications are, but we'd cross his palm with silver to keep Creepy Uncle Robbie from whispering them in our ear.

REVIEWED NEXT WEEK...

• Metronomy – 'The English Riviera'
• Panda Bear – 'Tomboy'
• Jamie Woon – 'Mirrorwriting'

HYPE WILLIAMS

ONE NATION HIPPOS IN TANKS

Even Kasabian must be dimly aware that hauntology isn't the study of things that go bump in the night by now, but Hype Williams make hay with the

past-bothering shtick better than most. The Berlin-based duo's second album of pink-eyed, pitched-down aural smush takes in melted R&B jams ('Your Girl Smells Chung When She Wears Dior'), queasy pop ('Businesslike') and tetchy IDM ('Warlord'). But, lacking as it does the songwriting spark of Ariel Pink, the record lacks cohesion. Like making a time capsule and filling it full of junk, 'One Nation's oddball ephemera might seem more intriguing to good citizens of the future than it does to us. **Alex Denney**

DOWNLOAD: 'Businesslike'

6

BEARDYMAN

I DONE A ALBUM
SUNDAY BEST



Beatboxer Darren 'Beardyman' Foreman has made a good living with his comedy-tinged shows on the industry awards ceremony and festival circuit. But extending the party trick over an album is an idea that, on paper at least, has the artistic merit of someone making a Broadway show out of pushing their willy between their legs so it looks like a lady bit. To be fair he's worked hard on expanding the sound beyond his dextrous tongue noises, but the dodgy dance-tent drum'n'bass, jazzy interludes and unfunny skits about Justin Bieber that bulks it out are hardly enough to get the tastebuds fizzing.

Jamie Fullerton

DOWNLOAD: Buy a drum machine instead

4

...AND YOU WILL KNOW US BY THE TRAIL OF DEAD

TAO OF THE DEAD CENTURY MEDIA



Another ...Trail Of Dead record, another album adorned with artwork fit for a 4x4's spare wheel cover. Fortunately, that matters zilch given the Texans

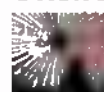
continue the scintillating form rediscovered on preceding opus 'The Century Of Self'. As their Punk Floyd brio dictates, 'Tao...' is replete with numerous concurrent running concepts, split into two thematic parts. Potential pretension is blown to tiny slithers of lacerating prog come 'Summer Of All Dead Souls', though, while even tempo drops like 'Spiral Jetty' bristle with scarcely contained crackle. Sounding as vital as they ever have seven LPs down the track, there's life in them yet. **David Westle**

DOWNLOAD: 'Summer Of All Dead Souls'

7

LOW

C'MON SUB POP



Most bands mining the coalface of their own glorious indulgences eventually pull back from the brink. And so with Low, 'C'Mon' is their version of Sonic Youth's 'Murray Street' or Radiohead's 'Hail To The Thief', their cosy sojourn back to more familiar ground. So it might be lacking 'Drums And Guns' left-field loops, but the Minnesota trio's ninth is no cynical shift to the mainstream – it finds them swept up in lush, profoundly pretty soundscapes. Opener 'Try To Sleep' is all twinkling xylophone, while 'You See Everything' is bittersweet in the way Alan Sparhawk does best. They might be heading back towards accessibility, but this journey is all Low's own. **Tom Pincock**

DOWNLOAD: 'You See Everything'

7



CRYSTAL STILTS

IN LOVE WITH OBLIVION FORTUNA POP!

Welding shimmering melodies to joyous nihilism, the Brooklyn noise-poppers' second shines, darkly



Load 'In Love With Oblivion' into iTunes and it labels it as post-punk. But, though there's certainly a reverb-drenched darkness to Crystal Stilts' second

effort, the offerings here are just as much post-garage, post-Velvets or post-Spector as they are indebted to the dark wanderings of the late '70s. Where 2008 debut *'Alight Of Night'* swooned in on a wave of surf-tinged guitars and a simple, rhythmic swagger, *'ILWO'* capitalises on the band's melodic talents and embraces them tenfold. It's not so much a departure as just, well, *better*. For every one of Brad Hargett's nonchalantly droning vocals, there's a melody that shimmers and sparkles with all the pop nous of any '60s great; Crystal Stilts, like The Cure or The Jesus And Mary Chain before them, understand that the beauty is in the balance.

Lead single and highlight 'Shake The Shackles' epitomises this with gorgeous ease. Its opening gambit may read like an excerpt

from Elliott Smith's most tortured diary ("When will we discover the place that we buried love/And resurrect all of the lovers?/We cried so long for one another"), but the fuzzy layers of infectious riffs, organs and tambourine shakes gloom clear with a hopeful, dappled-sunlight brilliance. 'Through The Floor' stomps along like Bowie hitting the West Coast, while 'Half A Moon' is all Hammond organs and acid-soaked exuberance, and 'Death Is What We Live For' is part Iggy, part Lou, part Brian Jonestown and all genius. 'In Love With Oblivion' dips its toe in cross-continental waters from Warhol's Factory to Manchester's, but from start to finish Crystal Stilts have produced something that's defiantly, distinctively ruled only by itself. Take out the vocals on 'Silver Sun' or 'Invisible City' and the last 40 years might as well not have happened; add them back in, however, and you've got the kind of glorious contradiction that's post-nothing. *Lisa Wright*

8

DOWNLOAD: 'Shake The Shackles', 'Death Is What We Live For', 'Through The Floor'

THE HUMAN LEAGUE

CREDO WALL OF SOUND



Now here's a thing. A band from the '80s seeking present-day salvation from the '90s. But Wall Of Sound and

The All Seeing I's joint bid to rescue The Human League from Here And Now Tour obscurity is triumphant, chiefly because (save the odd production respray and re-upholstered vocal), they've let the Sheffield trio get on with exactly what they do best. Which is to epitomise the most robotic, glamorous reaches of pop alongside its most grubby and provincial. And in turn embodying all that is barmy, British and completely nonsensical about pop music. But this time with their best songs since 'Tell Me When' in 1995. In more ways than one, timeless. *Dan Martin*.

DOWNLOAD: 'Never Let Me Go'

7

HOLY GHOST!

HOLY GHOST! DFA



The debut album by NYC duo Holy Ghost! is probably the closest James Murphy's DFA label has come to releasing unfettered pop music. You could see them as performing a kind of surrogate role: LCD Soundsystem are (were?) a shade too archly detached to seriously explore the Pet Shop Boys pulse, as Alex Frankel and Nick Millhiser do here on songs like 'Jam With Jerry'. Synth-heavy disco and boogie, sleek Italo and plenty of New Order course equally through their veins; the duo spin a heavily thumbd vinyl library into something largely fresh, and even coax '70s smooove-rocker Michael McDonald into guesting at the end.

Noel Gardner
DOWNLOAD: 'Hold On'

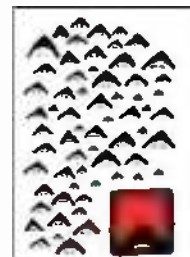
7

THE RIDER
What we're watching and binging on this week



DVD
Brian Eno 1971-1977: The Man Who Fell To Earth

If that name means nothing more than 'he who twists knobs for Coldplay', come and be educated under the ferrule of a spangle-clad, bald-boned ambient genius...



BOOK
Anika In London
Photographer, cartoonist, promoter, Twitter heroine and all-round-goddess Anika Mottershaw has a book of her fervid genius out via Something In Construction, including a CD featuring The Antlers, Darwin Deez, Sea Of Bees and more. Buy it. Be enlightened.



BOOK
This Is Gonna Hurt: Music, Photography And Life Through The Distorted Lens Of Nikki Sixx
Mötley Crüe biogs have form, and following on from *The Dirt* and Sixx's own *The Heroin Diaries*, this promises to tell the bassist's story with no soft-focus.

SINGLES
This week reviewed by
KEVIN BAIRD
Two Door Cinema Club



THE WOMBATS

ANTI-D 14TH FLOOR



A song is never going to be cool if the words "antidepressant" and "decongestant" are used in the same phrase. This attempt at a stadium ballad fails miserably - the 'oohs' and 'ahhs' are the best

lyrics. Still, I'm sure it'll have the 12-year-old girls crying and holding up phone backlights in lieu of being old enough to buy a lighter.

COLOURMUSIC

YOU FOR LEAVING ME MEMPHIS INDUSTRIES



This one is much better. Contains a great mix of church organ, industrial guitars and piercing vocals. It definitely makes me want to draw comparisons to These New Puritans and Battles, but this is not a bad thing by any means! I love it.

DEERHUNTER

MEMORY BOY 4AD



I'm a massive Deerhunter fan. I think 'Halcyon Digest' is almost flawless and 'Memory Boy' has that commercial appeal to win over some new fans. It reminds me of old-school Spinto Band in

some ways, but feels unique at the same time. Counterpoint melodies float nicely on jangly guitars, bedding the soft-tone vocals. It's a just-over-two-minutes perfect alt-pop song.

METRONOMY

THE LOOK BECAUSE



You can hear that there is a definite sonic progression from anything they've done before - you're certainly not getting the minimalist bedroom production you've come to expect. This is a simple but great song. The statement is: "We've teased you before, now it's time to make people notice." And it's about time they did.

JOAN AS POLICE WOMAN

NERVOUS PIAS



Bit of a disappointing effort, this one. The two-chord progression is punctuated by the same bass stabs, and the whole thing meanders on for over six minutes. After songs like 'Magic', I've come

to expect plenty of catchy melodies, but they don't feature at all here. Nervous? I think the bloggers who labelled her the coolest new thing could be after this.

EMIKA

COUNT BACKWARDS NINJA TUNE



A great song, and an incredible mix of styles and genres. It sounds like it could soundtrack an indie horror film. The dubstep-esque drums pound, while the eerie synths drive it

forward in the same style as Mount Kimble or James Blake. Emika's vocals fit perfectly.

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LIVE

PATRICK WOLF, WARPAINT, BROTHER

Edited by Emily Mackay



NOAH & THE WHALE

THE MOD CLUB, TORONTO THURSDAY, MARCH 24

The smartly dressed band's poppy new direction is a world away from their old stuff – but this devoted Canadian crowd are determined to lap it ALL up...

The lights dim, the crowd screams and the first notes of 'Bohemian Rhapsody' signal what should be the start of an evening spent watching teens hurl themselves at the stage and fight for fleeting glances from lead singers. After all, wherever the Queen goes, clichés should follow, especially in a Commonwealth country in a royal wedding year. The sight of five polite and well-brought-up young men in three-piece suits isn't quite the bombastic and monarchical entrance we're expecting. That is, unless you've actually read your ticket stub.

But if their opening music's a little incongruous, when frontman Charlie Fink announces "We are Noah & The

Whale," we get our hysterical rush to the stage – but only a *slight* hysterical rush. This is Toronto, after all.

This show marks the end of a short North American venture that's taken the Twickenham band from Los Angeles, Austin and New York to the snowy landscape of Canada's south. Opening with 'Blue Skies' and the fitting 'Tonight's The Kind Of Night', they aim to shake the previous day's snowstorm from their Ontarian audience and embrace those elusive first days of spring.

"One thing I love about Canada is how much people love being from Canada," gushes Fink. The Canada-loving crowd swoons. Clad in well-

tailored, dapper-looking ensembles, the band take to their instruments with terrifying enthusiasm, and if Canadians love Canada, they're also more than willing to over-romanticise the Union Jack. Noah & The Whale's victory over the cruel Atlantic is driven less by Anglophilia and more by sheer maniacal momentum, as witnessed in violinist Tom Hobden's zealous commitment to setting the song soaring.

"We've never had this many crowd-rousing songs in our set," Hobden claims later, sitting in the venue's tiny dressing room and offering *NME* a drink. Water, soft drinks, a couple of beers – no wonder the gig seems defined by a unique sense of professionalism. "We're not quite sure," he adds. "I think it's going well."

Indeed it is, Tom. Even in the lulls of the slower tracks, the notoriously passive Toronto crowd adjusts its attitude and embraces Fink's every word, whether heartbroken or triumphant, as songs

from second album 'The First Days Of Spring' edge their way into the 'Last Night On Earth'-heavy set. But despite the precipice between albums – both in sound and in content – each track is lapped up with an unquenchable thirst. Toronto wants more, and the band wants to give it.

"It's funny because we haven't been to North America for a year and a half to play," Fink reflects post-gig, fedora on head. "And when we came back, the first show we did was The Troubadour, and it was totally *insane* – it was amazing. Relative to touring the last album, this time feels much more exciting."

"It's felt natural to us," Hobden says. "We pride ourselves on our live shows, and we feel we can meld the sounds of the albums together. Old songs get a makeover to make room for new ones."

THE SETLIST

- Blue Skies
- Tonight's The Kind Of Night
- Give A Little Love
- Give It All Back
- Love Of An Orchestra
- Life Is Life
- Just Before We Met
- The Line
- I Have Nothing
- My Door Is Always Open
- Wild Thing
- Stranger
- Rocks And Daggers
- Shape Of My Heart
- Waiting For My Chance To Come
- The First Days Of Spring
- Old Joy
- LIFE GOES ON
- 5 Years Time

The group's ambition to keep pushing forward is obvious, especially in a live setting



"Which I think suits them quite well," concludes Fink. "It makes you want to go back and re-record them."

The group's ambition to keep pushing forward is obvious, especially in a live setting. 'Love Of An Orchestra' precedes a relative downtime for the likes of 'I Have Nothing' and 'Stranger', but a spirited take on oldie 'Shape Of My Heart' stays true to the boys' determination to adapt their old material for 2011. The 2000s are over, and they're not the same band any more – just ask the pop music gurus who've clung to their new record (despite mediocre reviews from some of the more highbrow US critics) with a passion similar to that of the girl in the front row who keeps reaching for Tom's legs.

Casually removing his suit coat and slowly rolling up his sleeves, Fink then announces that it's time to "lose one layer of clothing for the fun part of the night", as the young ladies delight at the thought of such intimacy. As Matt 'Urby Whale' Owens rips on guitar, Fred Abbott quietly rotates between

instruments with seamless perfection, and 'Waiting For My Chance To Come' and 'First Days Of Spring' erupt before the set come to a close.

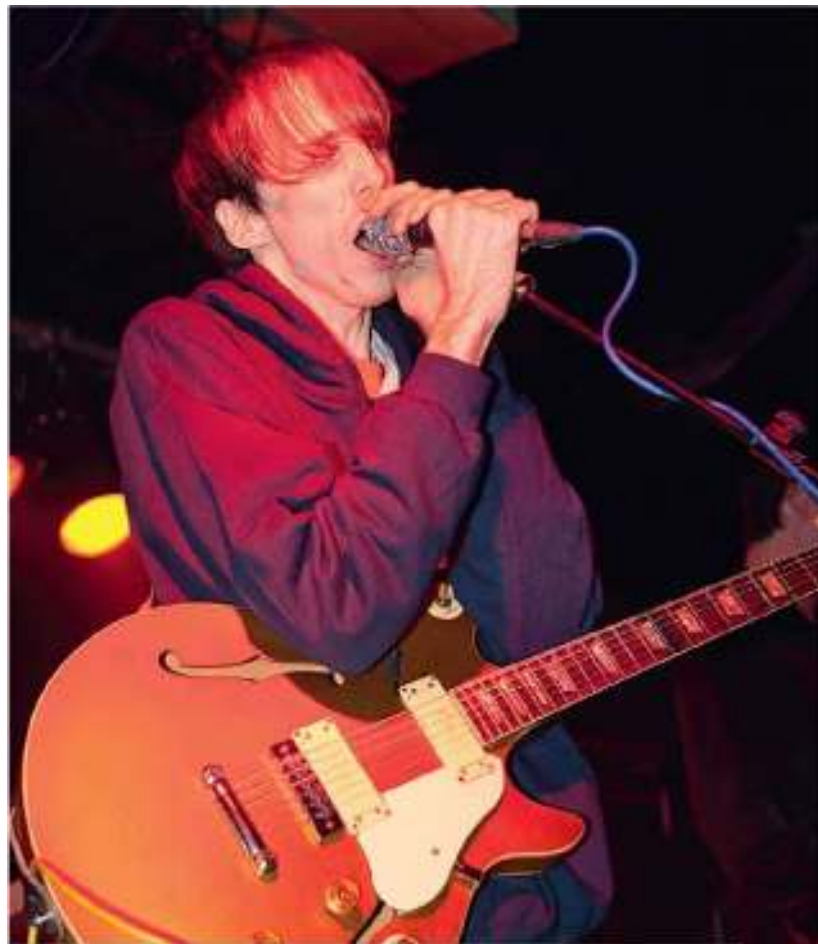
But they won't be allowed to bow out that easy. With drinks raised and allegiance declared, this audience worships at the throne of Noah & The Whale and they need more time to genuflect. The lads graciously return and lead us through favourites 'Old Joy', 'LIFEGOESON' and '5 Years Time' before they finally make their exit.

"Rock'n'roll," Fink laughs backstage. "It was a beautiful show tonight – beautiful crowd. I love playing Canada." And Canada loves them, seemingly even more than it loves being Canada. "We gave them a glimpse of the majesty" Hobden reflects. Fink smiles: "No-one knows what that means, but it means something to Tom."

And to their subjects, no doubt. God save Noah & The Whale, indeed.

Anne T Donahue

Stream the album 'Last Night On Earth' at NME.COM/blogs



DEERHUNTER

STIFF KITTEN, BELFAST SATURDAY, MARCH 26

Bradford Cox may be the most awkward frontman around – but he's totally loved for it...

"Last time I was in Belfast, I met a man..." drawls gangling Deerhunter frontman Bradford Cox, purring lasciviously and flicking his fringe from his razor-sharp cheekbones. "He told me about something called 'the Celtic length'." Cue a lewd assortment of hoots and caterwauls from the Belfast crowd. "He turned out to be a liar. But I didn't mind. Oh no! I didn't mind at all..."

Atlanta post-punkers Deerhunter may be best known for their angelic ambient punk, but tonight their stage banter is pure *Carry On* smut, with Bradford flailing his limbs and giggling in a quick, nervy drawl like an overgrown Michael Cera with a reverb pedal and the collected discography of My Bloody Valentine.

Luckily, the music isn't half as crass – after an echo-drenched opening jam, the band segue neatly into the low-lit anthemics of 'Desire Lines' with its rumbling guitar and vague "woahs". 'Don't Cry' is lo-fi pop at its finest – Bradford's yearning croon of "C'mon little boy, you don't have to cry" set against a backdrop of wan, bone-rattling bass and pretty, slightly off-kilter xylophone. Hazed-up and faded-out is what Deerhunter do best, and 'Helicopter' is the undisputed set

highlight, all ticking, spooling guitar cadences shot through a reverb prism, until dispersing languorously into a glassy, shivering mirage.

A man near the front tilts his head back, closes his eyes and raises his arms in silent, devout adoration, as though momentarily possessed by the spirit of a teenage stoner rather than the soul of a 45-year-old graphic designer with a beer gut and a crippling mortgage. And isn't that what music is about? Making your life seem slightly less shit for a few, blissed-out moments?

As the last, sumptuous chords of 'He Would Have Laughed' wisp and curl and fade, and the rest of the band troop off before the inevitable encore, Bradford remains rooted on the stage. "I can't be bothered going," he mutters. "I'm just going to stand here for a while." And what follows is the single most awkward moment *NME* has ever witnessed at a gig – Bradford standing, blinking at the crowd, occasionally waving stiffly, his face contorted into a 'Please god, let this be over' rictus. He may be a god with his foot on the guitar pedal, but with both trainers planted firmly on the ground, he's just an average, painfully awkward guy. And we love him all the more for it. **Katherine Rodgers**



PATRICK WOLF

RESCUE ROOMS, NOTTINGHAM THURSDAY, MARCH 24

Surrounded by his adoring wolfpack, our eclectic pop hero shows his true colours

If you'd wandered into Nottingham's Rescue Rooms during Patrick Wolf's anthemic rendition of 'Tristan' tonight, you'd be forgiven for mistaking it for some kind of New Romantic Zombie Apocalypse. The pretty-boy singer, trussed up in a deep red pussy-bow shirt, is sinking into a sea of desperate fans, clawing hands grasping for the life-blood from his face and neck. The Little Pet Shop Boy Of Horror, however, bounces effortlessly away, freeing himself from their glitter-haired adoration and blood-hungry digits.

Transforming stage to stadium, with drumbeats like gunfire and a voice to rouse the most cynical of souls, Patrick skips over genre boundaries with cool

enthusiasm. From Lloyd Cole vocals to goth-pop Germanic beats, he owns every note and commands every chord. Most audiences wouldn't tolerate such a disparate aural melange. You wonder, as a bit of an outsider to the pack, whether he simply gets away with it because they are so blindly devoted, drugged by his gospel.

But as Euro-pop bombast and ukulele-driven, wistful ballads are sewn together with a thread of inimitable cocksure campiness, it becomes apparent that he's not 'getting away with it' at all. He is well and truly owning 'it'. All of it.

The new songs from his next album,

'Lupercalia', are greeted with the same reverence as old favourites. 'House' elicits a monumental howl from the fans – already ahead of the game and up on the new material – as an empowering dance track, a paean to contentedness

When Patrick reappears the very notion of euphoria breaks its glass ceiling

and quite possibly a future karaoke classic. Patrick introduces 'Together' as the track that set 'Lupercalia' rolling. Written en route to Berlin and produced by Alec Empire, its continental efficiency and brooding chug leave the perspiring throng

besotted. If they weren't so busy pogoing, they would surely be on their knees.

Patrick sings from the wings for the encore, and when he reappears, resplendent in his now-emerald green suit, the very notion of euphoria breaks its glass ceiling. When he launches into his latest radio-bothering single, 'The City', Patrick Wolf becomes a preacher, a pop star supreme, posturing and punching the air. He never misses a beat: the band never falter and his passion is totally contagious.

But 'passion' doesn't quite cover it. There is a man onstage looking like he invented emotion and he's coming back to claim his royalties. If you're a pretender in his path, you'd best step aside now. *Hayley Avron*



WARPAINT

BROOKLYN BOWL
WEDNESDAY, MARCH 30

Without so much as breaking sweat, the girls reduce the boys to simpering superfans

This is Brooklyn. For all the many exotic nightlife sights it can hold, it's not generally the kind of place to see grown men dancing like fools to music that's not altogether danceable. Nor is it the environment in which they'll normally drape their arms around each other and sway as if holding up lighters for a touching hair-metal ballad. Yet that's exactly what's unfolding as Warpaint take to the stage at the Bowl. It's quite the role reversal to see an all-female band turn otherwise stoic dudes into squealing teens, but it seems that's what beautifully atmospheric, slightly psychedelic jams will do to a person. Without even trying.

Because, despite the warm response, Warpaint don't really have to try that hard to impress this sold-out crowd. No small talk, minimal dance moves, three lonely light bulbs as set decorations. Except for Stella Mozgawa, whose smile while drumming is beamingly contagious, the girls remain mellow, letting the music speak for itself. Hardly stopping between songs, they play an even mix of tunes from their 2009 EP, 'Exquisite Corpse' and debut 'The Fool', opening with 'Set Your Arms Down' and 'Warpaint'.

Even if their onstage personas are more corpses than fools, Warpaint do have moments of playfulness. Their mic checks sound like dolphin impressions and during 'Composure', singer Emily Kokal finally loses hers, dancing freely

around onstage in her plaid flannel/spring dress combo. Anyway, flash-banging theatrics aren't necessary when your music is the main event. Cadaverous in demeanour they may be, but Warpaint's hypnotic, avant-garde soundscapes are indeed exquisite in their expressive lyrical yelps and lingering jam band rhythms.

'Stars', 'Beetles' and particularly 'Billie Holiday' are ecstatically embraced by the city hipsters. The latter not only dramatically increases the intensity of the aforementioned swaying, but also inspires a man in front of me to frantically text the chord changes to himself: "A minor, G, D minor..." He will, of course, need more than that blueprint to replicate the strange success of this very underground band that are not only making hit records, but filling über-large venues (/bowling alleys) like this one.

By the time Warpaint have finished their one-song encore of 'Elephants', the crowd have gotten their fix of head banging, foot stomping, and tender embracing. "Ohmygod, I'm so happy right now," breathes one man in front of us. No flash-in-the-pan, their easy, head-down charms mean this band have Brooklyn around their little fingers, without even needing to wiggle them. *Stephanie Price*

Watch a video interview with the band at NME.COM/artists/warpaint

WHAT'S ON YOUR RIDER?



Glasvegas

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GIG MOUTH

This week's best banter

Stevie Wonder

"Am I going to have to take these glasses off and do it myself?"

The great man gets tetchy over technical problems at Yas Arena, Abu Dhabi

I SLEEP WITH YOUR TOWEL



Send us pics of your stalky gig souvenirs and we'll print the best ones

James Simpson, Leeds

"I got Lee from Brother's plectrum and finished the beer he left on stage at Manchester. Unfortunately I don't have the beer can"

ERLAND & THE CARNIVAL

JERICHO TAVERN, OXFORD THURSDAY, MARCH 24

On paper, Erland & The Carnival read like they've sprung from a chemically assisted dream. There's their penchant for William Blake, TS Eliot and ancient poems of Albion, plus a singer from the northern wilds of the Orkneys. But sounding wyrd isn't that easy, and *The Wicker Man* vibes, twit-twooing electronics, medieval freakbeat and other mystical embellishments rarely make themselves heard here. Not one member even wears a donkey mask from *A Midsummer's Night Dream*, and the band's galloping indie-rock isn't any more mind-bending than the album it sounds like they're aping, The Coral's debut.

Obviously, it's a tough task bringing the past alive, but support act Hannah Peel couldn't have given clearer instructions on how to do so. Like an auburn-haired Delia Derbyshire, she takes to the stage with a Korg to sing tragic tales in her crystalline voice, accompanying one traditional song with a ravey pulse that sounds so natural it could be 500 years old rather than 20. In contrast, Erland & The Carnival's cover of Jackson C Frank's 'My Name Is Carnival' only sounds like the ruddy Doors. Their finest moments have nothing to do with psych-folk but post-punky indie that, at its catchiest, sounds like REM or Blur, and, at its most curious, the blue-sky pop of The Shortwave Set. *Chris Parkin*

THE CHAPMAN FAMILY

KOYO, LONDON WEDNESDAY, MARCH 23

Hello London. We are dirty, stinking Northerners." The recent release of debut 'Burn Your Town' may have shown a marked expansion to the Stockton-on-Tees four-piece's customary roomph angst, but it's clear the Chapmans have lost none of their tongue-in-cheek vitriol.

From the almost shoegazey atmospherics of 'A Certain Degree', the band tonight are a class above their promising posturing of old. Presiding over the likes of 'The Sound Of The Radio's almost (whisper it) hopeful soar and 'She Didn't Know's crashing wall of sound with the jerking intensity of



a more gothy Ian Curtis, vocalist Kingsley is utterly magnetic, spitting out existential rhymes with a thrillingly bitter snarl. It's genuinely exciting stuff – so much so, that when they end with 'A Million Dollars' customary mic-lead-round-the-neck shtick, it almost seems a shame to still be peddling the party tricks of old. *Lisa Wright*

JAPANESE VOYEURS

HOXTON SQUARE BAR AND KITCHEN, LONDON THURSDAY, MARCH 24

You're most likely already bored of journalists old enough to remember the sweaty days of grunge smirking at the wave of bands now donning its threads and flirting with its pet themes. So we'll bypass all that. We'll even grit our teeth and overcome the urge to chuckle as we point out singer Romily Alice's PENTAGRAM NECKLACE FF's and just inform you that Japanese Voyeurs are pretty fucking heavy. That's both in the musical sense and the hippy-mark-of-approval sense. There's a grooving, sensual, grindcore brutality to their undeniably '90s-shaped racket that fully manifests itself live. Grunge wasn't all starry-eyed slacktardom, after all, and if we're going to do this revival thing, someone needs to tap, as Japanese Voyeurs are, into its darker sounds, the likes of Smashing Pumpkins, Soundgarden and the divine Veruca Salt, with half an eye on Pantera's 'Far Beyond Driven'. More than anything, though, Japanese Voyeurs are immense amounts of fun. The depraved and sexy 'You're So Cool', a bratty sister to Sonic Youth's 'Drunken Butterfly', the melodrama of 'Smother Me'... nothing outstays its welcome or takes itself too seriously. I mean, no-one wearing a pentagram necklace could be taking themselves that seriously, right? *Emily Mackay*

ON THE ROAD WITH BROTHER

Slough's gobbiest ride in to the Big Apple in a blur of sambuca, big claims and sordid tales that'll make your hair stand on end. New York is smitten...

MERCURY LOUNGE, MANHATTAN, MARCH 23

"NEW YORK! DAY ONE OF THE REVOLUTION! BROTHER ARRIVES!" World: meet Lee Newell, Slough native and one-time Yellow Pages employee. Currently specialising, as he puts it, in "looking like an ageing Japanese man crying when I sing". This is Brother's first ever visit to the Big Apple, and Lee is working the crowd. "It's fucking sweet to be playing a BlackBerry convention," he tells them. We should probably point out that Brother are actually onstage at one of New York's top venues (The Strokes practically formed here), playing to an audience heaving with record company flunkies, press and hardcore hipsters, all of whom have their phones out. It's a sucky vibe, kinda, but no-one onstage is bothered about that. "It's alright! Not a problem!" Lee barks at everyone. "You can tell your people we're good!"

He is flanked to his left by guitarist Sam Jackson – wholeheartedly embodying the ultimate Keef/Slash/Steve Jones rock god demeanour by playing his instrument "like it's an extension of his cock", as their manager Nick succinctly says later on – and to his right by bassist Josh Ward. In total, this trip will see Josh very nearly get denied entry into the US (for missing his embassy visa appointment), leave his passport on the plane, lose his wallet, ruin about a billion amazing *NME* photos by blinking at the exact moment the camera flashes, express genuine concern about how one would have a wank if in a body cast, and, without any warning whatsoever, freak out a sizable portion of midtown NYC by ambling along the street while pretending to be an ostrich. The guy is a whole bundle of human catastrophes – Ringo, Bonehead and John Cleese rolled into one.

Post-show, and Lee sidles up to *NME*. "Oi. You're coming with me if I fucking have to drag you by the head." Twisted our arm, then. We're headed to an afterparty that Brother's label have laid on. Funny stuff



Mercury Lounge, Wednesday, 9pm
Lee recalls the pain of getting those tats done



Backstage at The Rock Shop, Thursday, 8.43pm
Lee, Frank, Grace and Josh limber up with lunges

when they're pissed is a journalist's dream, whether it's describing last night's trip to sleazefest du jour The Box (where some members may or may not have "ended up helping a transvestite pull a wine bottle out of his asshole...") or casually throwing a tale so libellous about a Welsh metal band into the mix that we have to melt our Dictaphone in order to feel truly safe from repercussions. Anyhow, sam rolls around and barely anyone can walk, let alone talk. Somehow nobody gets mugged as we split from the venue.

THE ROCK SHOP, BROOKLYN, MARCH 24

While in Britain, Brother are probably the most contentious new band going (one support act actually tried to stab Lee recently), America seems rather taken by their wideboy persona. In May they'll return to do *Late Show With David Letterman* – a massive deal here. This virginal trip is filled with radio appearances, free clothes, record company lunches and video sessions. As *NME* walks into The Rock Shop, the band are banging out an acoustic version of 'Darling Buds Of May' for one such recording. There's been loads said about their live shows back home, but hardly any of it mentions how tight they are. Aided by Rowetta-style backing singer Grace and touring buddy Sean, the six-piece are a way more harmonious bunch than you'd expect from the tabloid tittle-tattle.

Tonight's show is the best of the three; an audience of proper fans go properly mental to the tunes and everyone laps up the piss-take banter. "I feel like this is one of those gigs," Lee says sardonically at one point, "you'll look back on and go, 'I was there.'" The person standing behind *NME*, who incidentally looks exactly like Comic Book Guy, utters, quite authentically, the following words: "This is fucking incredible! I feel as if I'm stood watching Oasis play one of their first ever shows!" ►



Mercury Lounge, Wednesday, 10pm
Duelling, banjoed...



Blank & White Bar, Thursday, 1.12am
Lee and Ellie G. being cheeky



Mercury Lounge, Wednesday, 11.30pm
Sam grabs a corn nap



Mercury Lounge, Wednesday, 11pm
Lee makes a spectacle of himself – and not for the first time...

happens. We detour and call in at Katz's Deli – location of the famous orgasm scene in *When Harry Met Sally* – to eat Vanessa Feltz's bodyweight in meat. Then, out of the blue, it starts snowing and everyone falls over. Later, as the Bowery Electric DJs spin The Smiths, early New Order and The La's, we plough our way through \$1,500 worth of alcohol. Brother don't seem to have riders over here. Instead, they have tabs, which tonight means:

champers, margaritas, White Russians (no milk, quadruple the Kahlúa), hundreds of sambucas, bottles of whiskey and copious Coronas. Party time.

Pretty much everything the band say





The Rock Shop, Thursday, 9.47pm
Gene Simmons: "Oh, sorry, that's Sam again"



Radio session, Thursday, 12.20pm
"So, how does it feel to have the most punchable face in rock?"

The band celebrate in fine style by ripping up another label tab at Black & White, the bar directly under Ryan Gentles' Wiz Kid Management offices. In no way does one of them end up comparing biceps with Ellie Goulding (in town on her way to Philadelphia for a show the next day), while discussing how to "get her back in the pages of NME" (erm, mission accomplished, maybe?). And another absolutely does not lose all control of his facial muscles, practically fall asleep while standing at the bar, have to be ferried back home in a cab, only to crawl into a sofa-bed with a fellow bandmate and begin caressing his hair while simultaneously exposing himself in front of the entire party. Absolutely not.

MAXWELL'S, NEW JERSEY, MARCH 25

"I haven't spent a dollar in three days," muses Lee with a hint of real astonishment. "I'm living the dream, and I tell you, mate, it's fucking weird. I'm here in a bar in New Jersey. It's fucking mental."

Lee again, a short while later: "Don't tortoises live for, like, 700,000 years or something? They must be fucking bored out of their minds." Drummer



Brooklyn, Thursday, 4.44pm
"Oi, mate, this is my pitch, get your own spot!"
Busker wars can get brutal sometimes



On the subway, Friday, 12.30pm
Josh oblivious to Sam's super-gravity guitar hell



Brooklyn, Friday, 2.15pm
Look at the skyline on that

Frank's pet has, he's just been told, awoken from hibernation. Lee's on a roll now, though, having just been shown an online vote to find the 10 most punchable faces in rock. "That, I'm into," he says while picking out Tom Clarke (number nine). "Agree with that [Pete Doherty], agree with that [Liam Gallagher], agree with all of them actually. Until you come to..." And there he is. Number One.

At this stage, we decide it's only fair to point out that he's not doing *that* badly. After all, we have just been chauffeur-driven to New Jersey in two blacked-out, TV-laden SUVs (again laid on by the record company). Furthermore, he's actually playing here, on the other side of the world from Slough, in a toilet venue that counts Nirvana and Oasis as previous headline acts. "S'pose you're right."



Brooklyn, Thursday, 5.25pm
A masterclass in perfecting that '12.45' swaggering angle from Josh, Sam and Frank



Live bed show, Thursday, 2.30am
Groupies: be warned about the bedsheet thief



Katz's Deli, Wednesday, 12.28am
Gherkin hell... Frank gets fruity (yes, it is a fruit)



Radio session, Friday, 4.48pm
Oh god, it's the dreaded acoustic stool moment. Still, we can't see any mouth organs, so they can all live for now

His face brightens up "Most of my mates are either in prison or they're drug dealers now. Bloody good ones, though, mind you."

The gig itself has an air of tension about it. During 'David', Lee bounds into Sam and knocks his guitar clean out of tune. "Bellend," comes the

"I'm living the dream, and it's fucking weird"

LEE NEWELL

response, to which the singer – sounding more like Russell Brand than ever – quips: "A good workman never blames his tools. But a tool always blames his good workmen." A craggy smile spreads across Sam's face. "How the fuck do you do that?"

Showtime tonight isn't actually until 11pm, though, so before the gig we decide to get the money shot of the band posing in front of NYC's skyline. It's fucking freezing, but what a view. "Just think," sighs Sam as the greatest cityscape of them all glistens

in the distance. "That river in front of us has got all of New York's shit floating through it right now. Amazing." Oh, Brother. This

is one revolution that should *so* be televised.. **Matt Wilkinson**

Head to NME.COM/artists/brother for a series of video chats with the band, including behind the scenes footage from their US shows



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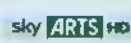
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9-May Liverpool O₂ Academy2 0844 477 2000
10-May Birmingham O₂ Academy2 0844 477 2000
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BAND AID

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



ALL SPACED OUT

Does anybody even bother using MySpace anymore? I kind of think we're wasting our time maintaining our page.

NoSpace, Swansea

I was reading the other day how the only people who still use MySpace are Los Angeles gang members, so you may find that keeping your page running may lead to some interesting gig attendees. It is, of course, all about Twitter nowadays, where you can update your fans as to your activities in an instant, post works in progress for criticism, or, if you are The Vaccines, be pointlessly mean about bands who are not as successful as you. *Uncle Pete*

SHOULD WE SUIT UP?

How do you feel about the all-band-members-in-matching-suits look? We're thinking of giving it a go.

Whistle And Flutes, London

Ah, you're asking me about 'doing a Kraftwerk'. Well, I don't mind a bit of elegant tailoring, but I'll be honest, in a few words' time I'll be wrapping up this column for good so I'd like to move on to my leaving speech. *Uncle Pete*

WHAT'S IT ALL ABOUT?

Is this really the last Band Aid? Thank God for that. But what would you say you have learned during your time as Britain's foremost rock advice uncle?

Patently Made Up, Wolverhampton

What have I learned? Do any of us ever truly learn anything? I like to think not. But if I take anything away from this – and I don't – then I think it is the knowledge that being snarky about Mumford & Sons is a truly heartening thing, and that whenever you are in doubt, you can bail yourself out by suggesting that The Unthanks might be into unseemly toilet practices for comic effect. And I have learned that it is considered better in this day and age to actually table your work when you are asked to – who'd have thunk it? I leave you now to take up my new gig, offering flip, vaguely surreal advice about ponies in *Pony World* magazine. Thank you for having me, NME. Uncle Pete signing off. *Uncle Pete*

It's true – this is the end of Uncle Pete's tenure. But if you're a band with a problem, all is not lost. Email letters@nme.com and we can still provide an unhelpful, sarcastic and possibly libellous response

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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



2:54

STARTS: Manchester Castle, April 13

DON'T MISS

London duo 2:54 might not say a lot in person, but as they've probably learned from pals The xx, why bother when your music speaks volumes on its own? Both sides of Hannah and Colette Thurlow's debut single, 'On A Wire' (released on House Anxiety at the end of last month, though you'll have a job finding it now), glower menacingly as guitars are restrained from crashing into unabated doomy grunge. Having opened for Warpaint, Melissa Aufder Maur and Yuck, now they're stepping up to headline a string of UK dives, the perfect dark enclaves in which to showcase their molten smoulder. Support comes from Echo Lake, and snotty Leeds punks Eagulls. 2:54 might not want to talk about it, but you'll be telling everyone you were there... NME.COM/newmusic



THESE NEW PURITANS

STARTS: London Garage, April 14

That was quick! TNPs are previewing new material with an expanded band. NME.COM/artists/these-new-puritans



THE KILLS

STARTS: Manchester Central Methodist Hall, May 27

Now they've chucked the nicknames, Alison and Jamie tour new album 'Blood Pressure'. NME.COM/artists/the-kills



THE SUBWAYS

STARTS: Gloucester Guildhall, June 3

Yep, they're still going, despite Billy and Charlotte's break-up, and are returning to preview their new album. NME.COM/artists/the-subways



THE HORRORS

STARTS: Glasgow Oran Mor, June 15

Faris and co dig out the black boot polish to premiere songs from their forthcoming third album. NME.COM/artists/the-horrors



MORRISSEY

STARTS: Perth City Hall, June 15

Morrissey invites Flats, Brother and Mona to support him before he graces July's Hop Farm festival. NME.COM/artists/morrissey



SHORT CIRCUIT

STARTS: London Roundhouse, May 13

Richie Hawtin, Moby, Maps, Polly Scattergood and Beth Jeans Houghton are just some of the acts joining in with the geeky fun at Mute Records' flagship festival. NME.COM/festivals



WEEZER

STARTS: O2 Academy Brixton, July 6

Those lovable dweebs Weezer prepare to get their heads extensively dunked down the loos by the mightiest big boys of rock at Sonisphere. NME.COM/artists/weezer



ERYKAH BADU

STARTS: O2 Academy Brixton, July 17

You've seen her fully exposed in that NSFW video, but to get the whole picture of Ms Badu, you've got to catch her live. NME.COM/artists/erykah-badu



TRUCK FESTIVAL

STARTS: Stevenon Hill Farm, July 22

Gruff Rhys, Bellowhead, Fixers, Saint Etienne, Johnny Flynn, John Grant and Caitlin Rose hop on the side of an Oxford flatbed. NME.COM/festivals



END OF THE ROAD

STARTS: Dorset Larmer Tree Gardens, Sept 2

Joanna Newsom's been announced as the final headliner - with Lykke Li, Emmy The Great and Best Coast added too. NME.COM/festivals



BESTIVAL

STARTS: Robin Hill Country Park, Isle Of Wight, Sept 8

Get your fancy dress on for PJ Harvey, The Maccabees, The Cure, Mogwai, Public Enemy and more. NME.COM/festivals



ECHO & THE BUNNYMEN

STARTS: Manchester Palace Theatre, Sept 24

McCulloch and co return to play 1984's 'Ocean Rain' in all its portentous glory. NME.COM/artists/echo-and-the-bunnymen

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PICK of the WEEK

What to see this week? Let us help



DAZED LIVE

STARTS: London various venues, April 9

NME
PICK

Some people look forward to Christmas. Others to their birthday. Us? We look forward to the moment we can scrub the mud off last year's welly boots and Febreze the must from our tents for those glorious – if only in sentiment, not weather – few months of festivals. And while a trudge around east London doesn't really warrant getting gung ho with the waterproofs, Dazed Live makes a nimbler start to the festival season. Headlining this year are Gang Gang Dance, who return with a tribal, psychotropic wind tunnel of a first record on 4AD. Then there's Factory Floor – the only band to warrant use of the word 'excoriating' – Toronto's divinely dark Austra, Aidan Moffat being delightfully grumbly and all sorts of guest speakers. *This* is the season to be jolly, no mistaking. NME.COM/festivals



Everyone's Talking About KATE NASH

STARTS: Newcastle Cluny, April 6

All too many musicians say one thing onstage and act quite the opposite off it. Not Ms Nash, who's taken the speeches she gives about women getting into music and set up after-school music clubs just for girls. Happily, though, she's not giving up the day job just yet.

NME.COM/artists/kate-nash



Don't Miss EARTH

STARTS: Belfast Auntie Annie's, April 7

Leave the old lore about Dylan Carlson and Kurt Cobain in the past; over the past 22 years, Carlson's doomy drone band Earth have forged their own legend. Impossibly, their new album is even darker than its predecessor, and makes Nirvana sound about as foreboding as a Disney OST.

NME.COM/artists/earth



Radar Stars MARQUES TOLIVER

STARTS: London St Giles In The Fields, April 7

Not content with gracing stages with his violin-pop, this former busker is also likely to be found cawing in the carpark and ululating next to the urinals. The only thing that could stop him is the size of his burgeoning street-side crowds.

NME.COM/newmusic

WEDNESDAY

April 6

ABERDEEN

The Xcerts Cafe Drummond
01224 624642

BATH

Larkin Poe/Adam Klein Chapel Arts
Centre 01225 540445
Professor No Hair & The Wigglers
Bell 01225 460426

BELFAST

Cloud Control Stiff Kitten
028 90238700

Krista Deter Emigle Inn
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BIRMINGHAM

For Abel/Carousel Circus/Kill Pages
O2 Academy 3 0870 771 2000
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Hounds 0121 444 2081

The Unthanks Town Hall
0121 605 6666

BRIGHTON

Dum Dum Girls Komedia
01273 647100

BRISTOL

The Crookes Louisiana
0117 926 5978

Jeff & Vlada Band Prom
0117 942 7319

Kyuss Livest O2 Academy
0870 771 2000

Lonely Tourist Grounded
0117 923 1000

Orestea/Vier Croft 0117 987 4144
Sandi Thom Fleeces 0117 945 0996

Willie Nile St Bonaventure
0117 929 9008

CARDIFF

Beans On Toast Gwdihw Cafe Bar
029 2039 7933

The Ped & Joe Show/Lori Campbell
Arts Institute 0871 230 1094

EDINBURGH

The Blackout/The Swellers/Hyro
Da Hero Liquid Room 0131 225 2564

My Tiny Robots/Ghost Ride The
Whip Electric Circus 0131 226 4224

Polly & The Billets Doux Voodoo
Rooms 0131 556 7060

EXETER

Michael Chapman/William Tyler
Phoenix 01392 667080

Michael Monroe/New York
Alcoholic Anxiety Attack Phoenix
01392 667080

Son Of Dave Timepiece 01392 425309

FOLKESTONE

Mistiksln/Trip Rush/The Level
Lanterns 07941 979665

GLASGOW

The Airborne Toxic Event Queen
Margaret Union 0141 339 9784

McFlannels/Jimmie MacGregor/
David Hayman Oran Mor
0141 552 9224

Strawberry Ocean Sea Bar Bloc
0141 574 6066

The View/Sound Of Guns
Barrowlands 0141 552 4601

LEEDS

Crippled Black Phoenix/Gallops
Brudenell Social Club 0113 243 5866

Esben And The Witch Cockpit
0113 244 3446

LEICESTER

Little Miss Higgins Musician
0116 251 0080

LONDON

Amy Smith/Martin Klein/Heidi
Vogel The Forge 020 7383 7808

Anarchistwood/The Education
MacBeth 020 7739 5095

Colin Devaney Band/Madcap
Stranger Elixir Bar 020 7383 0925

db Band Monto Water Rats
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De Staat/Death Letters/Long Dead
Signal Barfly 0870 907 0999

Ghostcat/In Flight Safety/Chloe
Charles Garage 020 7607 1818

Go Go Buffalo/Five Fathoms Deep/
The Bambinos Hope & Anchor
020 7354 1312

Greg Holden/Jay Nash Old Queen's
Head 020 7354 9993

Jackie Leven Half Moon
020 7274 2733

Keren Ann/The Roads Jazz Cafe
020 7916 6060

Lost Minute Troubadour Club
020 7370 1434

Manimal Club Bull & Gate
020 7485 5358

The Meds Collective Rhythm Factory
020 7247 9386

Melodica Melody And Me Jamim
020 7274 5537

Our Time Down Here Purple Turtle
020 7383 4976

The Palpitations/Wild Moccasins/
The Inevitable Pinhole Burns Old
Blue Last 020 7613 2478

Public Service Broadcasting 93 Feet
East 020 7247 6095

Shugo Tokumaru Cafe Oto
0871 230 1094

Sightings Grosvenor 0871 223 7992

Star Rats/Falling Red Boston Music
Room 020 7272 8153

Tim Exile Purcell Room
020 7960 4242

Turbowebend Borderline
020 7734 5547

Vices Nambucca 020 7272 7366

Will Kevans Slaughtered Lamb
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Yasmin Levy/Melingo Barbican
Centre 020 7638 8891

Young Knives/Bear Driver/To Kill
A King XOYO 020 7729 5959

MANCHESTER

Carl Barat Academy 2 0161 832 1111

Heather Peace/Nil Jackson Sound
Control 0161 236 0340

The Kinetic/Nikki Lang/Kathryn
Edwards Academy 3 0161 832 1111

Ruarri Joseph Jabez Clegg
0161 272 8612

Treefight For Sunlight Deaf Institute
0161 330 4019

Young Rebel Set FAC 251
0161 27 27 251

NEWCASTLE

Kate Nash/Brightie Aphrodite & The
VOBs Cluny 0191 230 4474

White Bear Experiment Head Of
Steam 0191 232 4379

Wiley O2 Academy 0870 771 2000

NORWICH

Eliza Doolittle UEA 01603 505401

Kit Downes Arts Centre 01603 660352

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Big Audio Dynamite Rock City
08713 100000

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Corporation 0114 276 0262

SOUTHAMPTON

Thea Gilmore Brook 023 8055 5366

ST ALBANS

Little Wolf/Kindred Skins/The
Mischiefs Horn 01727 853143

SWANSEA

10CC Grand Theatre 01792 475715

Wolverhampton
Paul Heaton Slade Room
0870 320 7000

YORK

What Would Jesus Drive? Stereo
01904 612237



THURSDAY

April 7

ABERDEEN

Dividing The Silence The Tunnels
01224 211121

BATH

Hold Fire Komedia 0845 293 8480

BELFAST

Earth Auntie Annie's 028 9050 1660

BIRMINGHAM

Bad For Lazarus Rainbow
0121 772 8174

Dark Retreat/Betty & The ID/Cities
Prepare For Attack Actress & Bishop
0121 236 7426

Eyes Of The Raven/Seventh
Horizon/Shallow Tides O2 Academy
3 0870 771 2000

BOURNEMOUTH

Mikey Ball/Hooligan Choir
Champions 01202 757 000

BRIGHTON

Fighting Fiction Hobgoblin
01273 602519

BRISTOL

Becoming Rome/Novix & The
Astronauts O2 Academy 2

0870 771 2000
Daylight Fireworks/The Splinters/
Bite The Buffalo Louisiana

0117 926 5978
Elizabeth Kenny St George's Hall

0117 923 0359
King Midas Sound/Oneohtrix Point

Never/Games/Some Truths Start
The Bus 0117 930 4370

Marcus Foster/Bears Den/Milk
White White Teeth Mr Wolf's

0117 927 3221
The Motherload/The Relay

Rips/Menage A Trois Fleece
0117 945 0996

Mouthwash Croft Room 2

0117 987 4144
Poppy & The Jezebels Thekla

08713 100000
Show It Off/I Met Nature/Beyond

Recall Croft 0117 987 4144
Thomas Truax/Filipron Thunderbolt

07791 319 614
CHILSTER

Catfish & The Bottlemen Telford's

Warehouse 01244 390090

EDINBURGH

Carl Barât Liquid Room

0131 225 2564
Klin Richey Bongo Club

0131 558 7604
GATESHEAD

Harlot/State Mind/Columbus
Dixon Three Tuns 0191 487 0666

Hugh Cornwell Sage Arena

0870 703 4555
GLASGOW

Annie Stevenson/The Echoes/
Seminole 13th Note Cafe

0141 553 1638
Crippled Black Phoenix Stereo

0141 576 5018
Larkin Poe Ferry 01698 360085

The Low Anthem/The Head And
The Heart Oran Mor 0141 552 9224

Sucloperro The Arches

0141 565 1000
Today Is The Day/Retrox King Tut's

Wah Wah Hut 0141 221 5279
The View/Sound Of Guns

Barrowlands 0141 552 4601
LEEDS

Big Audio Dynamite O2 Academy

0870 771 2000
Bowling For Soup Cockpit

0113 244 3446
Heather Peace/Jill Jackson

Brudenell Social Club 0113 243 5866
Horace Andy/The Dub Asante Band

Wardrobe 0113 222 3434
LEICESTER

Kyrb Grinder Soundhouse

07830 425555



Willie Nile Musician 0116 251 0080
LIVERPOOL

The Unthanks/Trembling Bells
University 0151 256 5555

Young Rebel Set Masque

0151 707 6171
LONDON

A Thousand Yells/Woe To
The Conquered Bridgehouse 2

020 3490 4857
Bethia Beadman/DMTNS/Sabbatta

The Alleycat 020 7836 1451
Claire Nicolson The Wheelbarrow

Dels Hoxton Square Bar and Kitchen

020 7613 0709
Edan/Paten Locke Jazz Cafe

020 7916 6060
Errors Bethnal Green Working Men's

Club 020 7739 2772
Faithless O2 Academy Brixton

0870 771 2000
Gallops/Arcane Roots Old Blue Last

020 7613 2478
Gentlemen's Pistols/Incredible

Hog/Admiral Sir Cloudesley Shovel
Borderline 020 7734 5547

Goldheart Assembly/The Crookes/
Kurran & Tim Scala 020 7833 2022

Heart Kill Giants/Pretty Guts New
Cross Inn 020 8692 1866

Jim Paynes/Fergus O'Byrne Cecil

Sharp House 020 7485 2206
Joana & The Wolf/Gingo Da

Parada/Shirlersald 229 Club

020 7631 8310
Kylie Minogue The O2 Arena

0870 701 4444
Life In Film CAMP Basement

0871 230 1094
Marques Tolliver St Giles In The Fields

020 7240 2532
Meat Beat Manifesto Purple Turtle

020 7383 4976
No Guts No Glory/Your Other

Lover/Severin Garage (Upstairs)

0871 230 1094
Plaid/Leafcutter John Village

Underground 020 7422 7505
Portugal The Man The Lexington

020 7837 5387
Richard Walters Inspiral Lounge

020 7428 5875
Rodeo Massacre Bull & Gate

020 7485 5358
Sam Amidon The Victoria

0871 230 1094
Selfish Cunt MacBeth 020 7739 5095

The Spires/The Ideals Barfly

0870 907 0999

The Tollhouse Drovers/Pirate Video
Company/The Fallen Drakes Hope &

Anchor 020 7354 1312
The Vaccines/The Caezars Electric

Ballroom 020 7485 9006
William Howard The Forge

020 7383 7808
MANCHESTER

Blackfield Academy 4 0161 832 1111

De Staat/Pocketknife/Geevor Deaf

Institute 0161 330 4019
In Flight Safety Night And Day Cafe

0161 236 1822
MC Dizraeli/The Small Gods Band On

The Wall 0161 832 6625
Shield Your Eyes/Nikki Louder

Academy 3 0161 832 1111
NEWCASTLE

The Blackout University Of

Northumbria 0191 232 6002
Holy Mammoth/Young Liar/The

Lake Poets Cluny 0191 230 4474
Paul Heaton O2 Academy 2

0870 771 2000
The UFO Club/Vintage Revolution/

Crossbow Sanchez Head Of Steam

0191 232 4379
NORWICH

Alabama 3 Waterfront 01603 632717

Rachel Harrington Arts Centre

01603 660352
NOTTINGHAM

Children Of Bodom Rock City

08713 100000
The Undertones/Doyle & The Four

Fathers Rescue Rooms 0115 958 8484
OXFORD

Spring Offensive Bullingdon Arms

01865 244516
PORTSMOUTH

Michael Monroe/New York Alcoholic

Anxiety Attack Wedgewood Rooms

023 9286 3911
SALFORD

Esben & The Witch St Philip's Church

0161 834 2041
SHEFFIELD

Wiley/JME/Fugative Plug

0114 276 7093
SOUTHAMPTON

James Walsh Brook 023 8055 5366

Soweto Kinch Guildhall

023 8063 2601
YORK

Katriona Gilmore & Jamie Roberts

Black Swan Inn 01904 686 911

Star Rats Stereo 01904 612237

The Virginmays Fibbers

01904 651 250

FRIDAY

April 8

ABERDEEN

Jake & Enwood Music Hall

01224 641122
BELFAST

Today Is The Day Spring & Airbrake

028 9032 5968
BIRMINGHAM

Children Of Bodom O2 Academy

0870 771 2000
Butch Cousin Sunflower Lounge

0121 632 6756
One Ton Bullet HMV Institute

0844 248 5037
Shoot The Dead Actress & Bishop

0121 236 7426
Spunge O2 Academy 2 0870 771 2000

BLACKBURN
Catfish & The Bottlemen Live Lounge

0871 230 1094
BOURNEMOUTH

The Pigeon Detectives Old Fire

Station 01202 503888
BRIGHTON

The Blue Hearts Prince Albert

01273 730499
Errors The Hope 01273 723 568

E Double D Audio 01273 624343
BRISTOL

Eliza Doolittle O2 Academy

0870 771 2000
Jon Sinnott Louisiana 0117 926 5978

The Mob Fleece 0117 945 0996
Pigbag Fiddlers 0117 987 3403

Psycho-Delia Smith Old Tavern

0117 965 3035
Stringer Bessant Thunderbolt

07791 319 614
Zang Tang Mr Wolf's 0117 927 3221

CAMBRIDGE
Alabama 3 Junction 01223 511511

The Animals & Friends Corn

Exchange 01223 357851
White Sunday Portland Arms

01223 357268
CARDIFF

Above & Beyond Millennium Music

Hall 029 2040 2000
The Oil Brown Band The Globe

07738 983947
Paper Aeroplanes Clwb Ifor Bach

029 2023 2199
Truckers Of Husk Arts Institute

0871 230 1094
CHELMSFORD

Guilt Colins Barhouse 01245 356811

EDINBURGH
The Deadly Winters The One Below

0131 229 3402
Diving The Silence The Store

0131 220 2987
Martin Andrews Whisk 01315 563095

Moving Pictures Liquid Room

0131 225 2564
Scrap Brain Maggie's Chamber

0131 622 6801
Sucloperro Sneaky Pete's

0131 225 1757
The Xcerts Studio 24 0131 558 3758

GLASGOW
Afrock The Arches 0141 565 1000

The Late Call Flying Duck

0141 564 1450
Louise McVeety & Cracks In The

Concrete Liquid Ship 0141 331 1901

Mustard Gunn La Cheetaah

0141 221 4851
Thousands Victoria Bar

0141 562 6040
Whitechapel Cathouse 0141 248 6606

Young Rebel Set King Tut's Wah Wah

Hut 0141 221 5279
LEEDS

The Airborne Toxic Event Cockpit

0113 244 3446
Lady Luck & The Crouplers Wardrobe

0113 222 3434
MC Dizraeli Brudenell Social Club

0113 243 5866

Ruari Joseph Cockpit Room 2

0113 244 3446
LEICESTER

Ann Duggan Musician 0116 251 0080

Mike Fantastic Lock 42

LIVERPOOL
Heather Peace/Jill Jackson Mojo

0844 549 9090
Sick Circus Masque 0151 707 6171

LONDON
The Boys Garage 020 7607 1818

The Cycle Breaks Arch 635

020 7720 7343
Danny Fontaine & The Horns Of Fury

100 Club 020 7636 0933
Entrepreneurs MacBeth

020 7739 5095
Esperanza Spalding Barbican Centre

020 7638 8891
Faithless O2 Academy Brixton

0870 771 2000
Human Error 93 Feet East

020 7247 6095
Islington Boys Club Old Blue Last

020 7613 2478
Jasper Erkens Constitution

020 7387 4805
CLUB

NME

LONDON

ADAM KESHER

KOKO

0844 847 2258

Jonnygonehome Dublin Castle

020 7485 1773
The King Blues KOKO 020 7388 3222

Kylie Minogue The O2 Arena

0870 701 4444
Library Tapes Cafe Oto 0871 230 1094

The Mad Cows Club Colosseum

020 7627 1283
Marcus Bon

SATURDAY

April 9

BELFAST

Esben & The Witch Queen's University
028 9024 5133

Jessie J Queen's University

028 9024 5133

Katy B Stiff Kitten 028 90238700

Napoleon Hird Auntie Annie's

028 9050 1660

Paul Heaton LimeLight 028 9032 5942

BIRMINGHAM

The Blackout HMV Institute

0844 248 5037

Gorod/The Argent Dawn/For

Untold Reasons 02 Academy 3

0870 771 2000

Gundogs HMV Institute

0844 248 5037

On Screen Heroes/Broken Glass/

Faye Bagley Actress & Bishop

0121 444 4126

Talons Flapper 0121 236 2421

The Vaccines HMV Institute

0844 248 5037

BOURNEMOUTH

Beth Orton/Sam Amidon 02

Academy 01202 399922

BRIGHTON

The Stash The Hope 01273 723 568

Thomas White/Tandy Hard The

Basement 01273 699733

BRISTOL

Able Mable The Oxford 0117 977 6494

Big Audio Dynamite 02 Academy

0870 771 2000

De Staat/The Transpersonals/Dead

Lieutenant Louisia 0117 926 5978

Dizraeli & The Small Gods Thekla

08713 100000

Gandalf Murphy & The Slambovian

Circus of Dreams Fleace

0117 945 0996

Katey Brooks/Ruth Royall

Thunderbolt 07791 319 614

Maps And Legends/The Black Rats/

The Show Croft 0117 987 4144

Psycho-Delia Smith Fire Engine

07521 974070

Renaissance Man/Bronski Start The

Bus 0117 930 4370

Sam & Henry Cube Cinema

0117 907 4190

The Wild Galloos Mr Wolf's

0117 927 3221

CAMBRIDGE

The Singing Adams Haymakers

01223 367417

Warning Junction 01223 511511

CARDIFF

Land Of Bingo/Dau Cefn/Twrwador

Clwb Ifor Bach 029 2023 2199

Willey/JME/A-List Millennium Music

Hall 029 2040 2000

CHELMSFORD

We Are Embassy Barhouse

01245 356811

DERBY

BB Black Dog/Moon Bullet Victoria

Inn 01332 740091

DUNDEE

The Killing Floor Doghouse

01382 227080

EDINBURGH

Jacob's Pillow Counting House

0131 667 4268

GLASGOW

The Boycotts/Otherpeople King Tut's

Wah Wah Hut 0141 221 5279

Elf Kesler/Usurper Nice'n'Sleazy

0141 444 4126

Hugh Cornwell 02 ABC

0870 903 3444

Marcus Foster Captain's Rest

0141 331 2722

Rachel Lightbody Quintet Brel

0141 342 4966

The Scottish Enlightenment/Miaoux

Miaoux/Male Pattern Band Admiral

0141 221 7705

HULL

Horse Guards Parade Adelphi

01482 348216

LEEDS

Joe Driscoll/The Drop Wardrobe

0113 222 3434

Michael Monroe/New York Alcoholic

Anxiety Attack TJ's 0871 230 1094

These Monsters/Normal Man/False

Flags Santiago 0113 244 4472

Tom McRae Holy Trinity Church

01132 454268

Tom Williams & The Boat Brudenell

Social Club 0113 243 5866

Treeflight For Sunlight Cockpit

0113 244 3446

Young Rebel Set Nation Of

Shopkeepers 0113 203 1831

LIVERPOOL

Mark Delaney Capstone Theatre

0151 491 4578

Ruarri Joseph Shipping Forecast

0871 230 1094

Thousands Mello Mello 0151 707 0898

Turin Brakes Kazimier 0871 230 1094

LONDON

Anaam Purple Turtle 020 7383 4976

Capdown/Mouthwash/Knock Out

Udenworld 020 7482 1932

Carol Grimes Vortex 020 7439 7250

Children Of Bodom HMV Forum

020 7344 0044

City Surrender/Forever August

Barfly 0870 907 0999

Crocodiles/SCUM Garage

020 7607 1818

Eddi Reader Union Chapel

020 7226 1686

Flashback Club Colosseum

020 7627 1283

Gang Gang Dance/Austra/SBTRKT/

Aidan John Moffat/Factory Floor/

Numbers Dazed Live dazedlive.com

Insect Guide Underbelly

0207 613 3105

Jake Bullitt/Francobollo/Kelsey

Traynor Silver Bullet 020 7619 3639

Katy Perry Wembley Arena

0870 060 0870

Kellji Haino Cafe Oto 0871 230 1094

Kibbo Kift/Supermundane/Jim

Stoten The Victoria 0871 230 1094

Kit Downes Kings Place

020 7520 1485

Les Mistons/Rough Kittens The

Alleycat 020 7836 1451

Lights Out Ace Cafe 020 8961 1000

Mechanical Cabaret/The Gaa

Gaas/1914's Roadtrip 020 7253 6787

No Flash Dublin Castle 020 7485 1773

No Friends/Tony Foresta/Moral

Dilemma The Bowery 020 7580 3057

Oneohtrix Point Never Queen

Elizabeth Hall 020 7960 4242

Para One/Autokratz/Paul Chambers

Scala 020 7833 2022

Paris Is Burning The Lexington

020 7837 5287

Please/Cymbals/Way Through Old

Blue Last 020 7613 2478

The Primevals/The Lysergics/The

Guilty Ones 229 Club 020 7631 8310

The Surf Rats The Gaff

020 7609 3063



The View,
Leadmill,
Sheffield

The Wicked Whispers Queen Of
Hoxton 020 7422 0958

Wolfsbane Borderline 020 7734 5547

MANCHESTER

Bowling For Soup Academy 2

0161 832 1111

Crippled Black Phoenix Islington Mill

0871 230 1094

Detroit Social Club Night And Day

Cafe 0161 236 1822

Errors Joshua Brooks

07790 060562

The Heartbreaks Deaf Institute

0161 330 4019

Horace Andy/The Dub Asante Band

Band On The Wall 0161 832 6625

Kings X Academy 3 0161 832 1111

MIDDLESBROUGH

Vinyl Jacket/British Lichen Society

Uncle Albert's 01642 230472

NEWCASTLE

Abduction Of Margaret 02 Academy

2 0870 771 2000

The Albino Crocodiles Black Bull

0191 414 2846

The Arcadian Kicks Old Brown Jug

0191 478 6204

Ben Butler & Mousepad Star And

Shadow Cinema 0191 2610066

The Honest Johns Riverside

0191 261 4386

Pareto Venue 0191 232 1111

The Woven Project/The Acrobatic

Society/Rainfalldown Cluny

0191 230 4474

NORWICH

Flatpack Saturday/Polly & The

Billets Doux/Rachael Dadd Arts

Centre 01603 660352

NOTTINGHAM

Cloud Control Bodega Social Club

08713 100000

Count Us Out/The Struts/Atticus

Anthem Stealth 08713 100000

Heavy Metal Kids Half Moon

0115 953 0238

Joe Strange Band The Approach

0115 950 6149

Orestea/Vier Chameleon

0115 9505097

Spunge Rock City 08713 100000

OLDHAM

Michael Chapman/William Tyler

The Castle 0161 345 6623

OXFORD

Is Tropical/Kismet Cellar

01865 244761

Skalets Cricketer's Arms

01865 726264

PORTSMOUTH

The Pigeon Detectives Wedgewood

Rooms 023 9286 3911

PRESTON

Bikini! Black Special Mad Ferret

07919 896 636

READING

The Circus Sands Plug'n'Play

0118 958 1447

Our Lost Infantry/Johnny Arrow

& The Cheap Day Returns/Amy's

Ghost Rising Sun Arts Centre

0118 986 4744

SHEFFIELD

David Rodigan/Gappy Ranks 02

Academy 2 0870 771 2000

The View Leadmill 0114 221 2828

Whitechapel/The Acacia Strain/

Impending Doom Corporation

0114 271 0262

SOUTHAMPTON

Rufus Stone Brook 023 8055 5366

ST ALBANS

Waiting For Katherine Horn

01727 853143

SWINDON

The Killertones The Rolleston

01793 534238

YORK

Dr Feelgood The Duchess

01904 641 413

The Fallen/Sworn To Oath 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

SUNDAY

April 10

BATH

Autumn Red Bell 01225 460426

BELFAST

The Beat Spring & Airbrake

028 9032 5968

Professor Green Queen's University
028 9024 5133

BIRMINGHAM

Action Replay/The 2.20s/David Ellis
Actress & Bishop 0121 236 7426Paper Aeroplanes Kitchen Garden
Cafe 0121 443 4725

BRISTOL

Alice Russell Centre 0870 900 9100
It's A Sprint, Not A Marathon Latest
Music Bar 01273 687 171Jeff & Vida Band Green Door Store
08794 267 053

BRISTOL

Crippled Black Phoenix/John E
Vistic Fleece 0117 945 0996Flash Harry Coronation Tap
0117 973 9617The Pigeon Detectives Trinity
01179 351 200The Undertones/Doyle & The Four
Fathers Thekla 08713 100000

CAMBRIDGE

Tom McRae Junction 01223 511511

CARDIFF

Heather Peace/Jill Jackson Glee
Club 0870 241 5093Huwie Price Gwdihw Cafe Bar
029 2039 7933Mike Fantastic Millennium Music Hall
029 2040 2000The Patterns Buffalo Bar
02920 310312The Singing Adams 10 Feet Tall
02920 228883

EDINBURGH

Kate Nash/Bri Aphrodite Cabaret
Voltaire 0131 220 6176The Late Call/The Japanese War
Effort Wee Red Bar 0131 229 1442Marcus Foster Sneaky Pete's
0131 225 1757

GLASGOW

The Ray Summers/Mass Consensus
King Tut's Wah Wah Hut 0141 221 5279Tom Williams & The Boat Captain's
Rest 0141 331 2722

LEEDS

Thousands Nation Of Shopkeepers
0113 203 1831The View/Sound Of Guns Cockpit
0113 244 3446

LEKESTER

The Crookes Lock 42

Marina Celeste Musician
0116 251 0080

LONDON

Astillero Barbican Centre
020 7638 8891Astrapal/One Win Choice/Deathskulls
Purple Turtle 020 7383 4976

Blial Dublin Castle 020 7485 1773

Bo Ningen/Comanachi/The Catcher
Nine Hoxton Square Bar & Kitchen
020 7613 0709Eagulls/Grand Pocket Orchestra/
Keston Cobblers Club Old Blue Last
020 7613 2478

Fugitive Garage 020 7607 1818

Gandalf Murphy & The Slambovian
Circus Of Dreams Dingwalls
020 7267 1577In Flight Safety Windmill
020 8671 0700Jess Roberts/Scarlett Moss/Vets In
Hong Kong Enterprise 020 7485 2659

Keiji Haino Cafe Oto 0871 230 1094

Klak Tik/Happy Mammoth/Jack
Cheshire Book Club 020 7684 8618Lauren Klinsella's Thought-Fox
North London Tavern 020 7625 6634Malevolent Creation/BTK/Neuroma
Underworld 020 7482 1932

Pink Freud Cargo 0207 749 7840

Polly & The Billets Doux Slaughtered
Lamb 020 8682 4080Township Comets Vortex
020 7439 7250

MANCHESTER

Austra Islington Mill 0871 230 1094

Trash Kit Gullivers 0161 832 5899

Whitechapel Academy 2 0161 832 1111

NEWCASTLE

Chronicity/France & The Habsburgs
Cumberland Arms 0191 265 6151The Troubleshooters The Tyne
0191 265 2550William Tyler/Michael Chapman/
Richard Dawson Cluny 0191 230 4474

NORWICH

The Blackout/The Swellers/Hyra Da
Hero Waterfront 01603 632717

NOTTINGHAM

Beth Orton Glee Club 0871 472 0400

Saxon/Wolfsbane/Fury UK Rock City
08713 100000

OXFORD

Big Country O2 Academy
0870 771 2000

PORTSMOUTH

The Airborne Toxic Event
Wedgewood Rooms 023 9286 3911

READING

The Cockney Rejects Sub89
0871 230 1094

SHEFFIELD

Hugh Cornwell O2 Academy 2
0870 771 2000Today Is The Day/Retox Corporation
0114 276 0262

SWINDON

Kids Can't Fly/Mimi Soya The
Furnace 01793 534238

WOLVERHAMPTON

Kings X Wulfrun Hall 0870 320 7000

YORK

David McAlmont Fibbers
01904 651 250

Jeuce The Duchess 01904 641 413

Professor Green,
Queen's University,
Belfast

MONDAY

April 11

Smith Westerns,
Cargo, London

BATH

Vince Lee & The Big Combo Bell
01225 460426

BIRMINGHAM

Beth Orton Glee Club 0870 241 5093

Whitechapel O2 Academy 3
0870 771 2000

Wiley HMV Institute 0844 248 5037

BRISTOL

Marina Celeste The Hydrant
01273 608313

Willie Nile The Greys 01273 680734

BRISTOL

Cloud Control The Cooler
0117 945 0999

No Friends Croft 0117 987 4144

The Pushy Doctors Coronation Tap
0117 973 9617The Singing Adams Louisiana
0117 926 5978

CAMBRIDGE

Big Country Junction 01223 511511

CARDIFF

Earth/Sabbath Assembly Millennium
Music Hall 029 2040 2000Emilie Layla Lovaine/Mowbird/Ezra
Gwdihw Cafe Bar 029 2039 7933

EDINBURGH

Cattle & Cane Sneaky Pete's
0131 225 1757

GLASGOW

Brooke Fraser Oran Mor
0141 552 9224Dividing The Silence/Sacred
Betrayal Classic Grand 0141 847 0820Laura Wilkie/Sarah Hayes Brel
0141 342 4966

Tom McRae The Arches 0141 565 1000

LONDON

Treetop Flyers/Spirit Of John/The
Sweetness Oporto 0113 245 4444

We Are Animal Milo 0113 245 7101

LIVERPOOL

GinLits Mojo 0844 549 9090

LONDON

Adam Keshner Old Blue Last
020 7613 2478Alexi Murdoch Borderline
020 7734 5547Bullet/Enforcer/Skull Fist
Underworld 020 7482 1932

Dwele Jazz Cafe 020 7916 6060

Gael's Daughter/New Cassettes/
Voodoo Rays Barfly 0870 907 0999Glen Matlock & The Phillistines
Monto Water Rats 020 7837 4412I'm From Barcelona Tabernacle
020 7243 4343Jenniferever The Lexington
020 7837 5387Jose Gonzalez/The Göteborg
String Theory Barbican Centre
020 7682 8891Kylie Minogue The O2 Arena
0870 701 4444The Low Anthem/The Head And
The Heart Queen Elizabeth Hall
020 7960 4242Mammal Club Bull & Gate
020 7485 5358Rachel Harrington Slaughtered Lamb
020 8682 4080

Smith Westerns Cargo 0207 749 7840

MANCHESTER

Marcus Foster/Bears Den Night And
Day Cafe 0161 236 1822Mike Fantastic Academy 2
0161 832 1111The View/Sound Of Guns Academy
0161 832 1111

NEWCASTLE

My Forever/A Day Overdue Head Of
Steam 0191 232 4379Save Your Breath Trillians
0191 232 1619

NORWICH

Bad For Lazarus Project
01603 766524Michael Monroe/Voodoo Six/New
York Alcoholic Anxiety Attack

Waterfront 01603 632717

NOTTINGHAM

Beady Eye Rock City 08713 100000

OXFORD

The Clare Free Band Bullingdon Arms
01865 244516

READING

Brother Plug'n'Play 0118 958 1447

Mash Attack Face Bar 0118 956 8188

SOUTHAMPTON

Pete & The Pirates Joiners
023 8022 5612

SUNDERLAND

Tom Williams & The Boat
Independent 0191 565 8947

WREXHAM

Malevolent Creation Central Station
01978 358780

YORK

Misty Miller/Alice Ostapjuk/David
McCaftrey Basement 01904 612940

Toy Horses Fibbers 01904 651250

TUESDAY

April 12

ABERDEEN

The Ideals Cafe Drummond
01224 624642

BELFAST

The View Queen's University
028 9024 5133

BIRMINGHAM

The Barlights/Hello Bear Actress &
Bishop 0121 236 7426Brooke Fraser Glee Club
0870 241 5093I'm From Barcelona HMV Institute
0844 248 5037Marina Celeste Hare & Hounds
0121 444 2081

Velvet Engine Yardbird 0121 212 2524

The Xcerts/You Animals/Brontide
Flapper 0121 236 2421

BOURNEMOUTH

Eliza Doolittle O2 Academy
01202 399922

BRISTOL

Dirty Leaves/Michael A Grammer/
Groucho Prince Albert 01273 730499Pete & The Pirates Audio
01273 624343Wiley/JME/Gracious K Concorde 2
01273 673311

BRISTOL

As Gods/Brown In Entropy/
BlackWaters Croft 0117 987 4144

Fugitive Fleece 0117 945 0996

Heather Peace/Jill Jackson The
Tunnels 0117 929 9008The Jim Jones Revue/Lewis Floyd
Henry Thekla 08713 100000

Lykkee Li Trinity 01179 351 200

Muff Said/Suzy Conrad Mr Wolf's
0117 927 3221Simone Felice St Bonaventure
0117 929 9008

Spunge O2 Academy 2 0870 771 2000

Underoath/Deaf Havana/Devil Sold
His Soul Bierkeller 0117 926 8514

CARDIFF

Not Advised/Reaper In Strictly/
Pegasus Bridge Clwb Ifor Bach
029 2023 2199Rowan Liggett Gwdihw Cafe Bar
029 2039 7933Voodoo Johnson/Brother
Steve Clwb Ifor Bach (Upstairs)
029 2023 2199

CHELMSFORD

Bloom Barhouse 01245 356811

CHESTER

The Fevers/Statement Haircut The
Laugh Inn 01244401626

DUNDEE

The Twist Doghouse 01382 227080

EDINBURGH

Josh Ritter/The Royal City Band/Tift
Merritt Liquid Room 0131 225 2564

Palge The Store 0131 220 2987

EXETER

A Hawk & A Hacksaw Phoenix
01392 667080

GATESHEAD

Ball Of Mayhem/Aces & Eights/
Amphora Three Tuns 0191 487 0666

GLASGOW

Dinosaur Pile-Up King Tut's Wah Wah
Hut 0141 221 5279Malevolent Creation Ivory Blacks
0141 221 7871

LEEDS

Immanu El The Well 0113 2440474

Kid Congo & The Pink Monkey Birds
Brudenell Social Club 0113 243 5866The Pigeon Detectives Metropolitan
University 0113 283 2600

LEICESTER

Bowling For Soup O2 Academy
0844 477 2000

TOY HORSES LOCK 42

LIVERPOOL

Beady Eye University 0151 256 5555

LONDON

Architecture In Helsinki XOYO
020 7729 5959

Austra Corsica Studios 0207 703 4760

The Blackout/The Swellers/Hyro
Da Hero KOKO 020 7388 3222Brown Brogues/Masters In France/
Tall Ships Social 020 7636 4992The Cheek Of Her 229 Club
020 7631 8310The Death Set/Tripplle Nipples
Old Blue Last 020 7613 2478Earth/Beak/Sabbath Assembly
Scala 020 7833 2022Eljah At Sea/Joseph Coward Old
Queen's Head 020 7354 9993Ensemble Amorphia The Forge
020 7383 7808

Fick As Fieves Barfly 0870 907 0999

Florence Joelle's Kiss Of Fire
Fiddler's Elbow 020 7485 3269The Head And The Heart Hoxton
Square Bar & Kitchen 020 7613 0709Kings X/Klone Electric Ballroom
020 7485 9006Kylie Minogue The O2 Arena
0870 701 4444The Oscillation/Alexander Tucker
Madame JoJo's 020 7734 2473The Pioneers Jazz Cafe
020 7916 6060Rotten Sound/Trap Them/Gaza
Underworld 020 7482 1932Shapes & Colours/Kush Monarch
0871 230 1094

Shoji Hano Cafe Oto 0871 230 1094

Whitechapel/The Acacia Strain O2
Academy Islington 0870 771 2000The Wykus Slaughtered Lamb
020 8682 4080Young Rebel Set The Lexington
020 7837 5387

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Boy George Ritz 0161 236 4355

Michael Weston King Band On The
Wall 0161 832 6625Steve Mason Deaf Institute
0161 330 4019Today Is The Day Moho Live
0161 834 8180

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0870 771 2000

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Big Country/Mike Martin Waterfront
01603 632717Dogan Mehmen & The Deerhunters
Arts Centre 01603 660352

PRESTON

THIS WEEK IN 2001

DANCE REIGNS, BLACK METAL AIMS FOR THE MAINSTREAM



SEX, DRUGS & DANCE ANTHEMS

THE TUNES! THE MIXES! THE SLEAZE!

ALL THE CARNAGE FROM THE MIAMI DANCE CONFERENCE

CRAZY TOWN, VICTOR CRUZ CONTINUES THE AVALANCHES
DEF JAM, THE NEW SKOOL, STRENGTHS, ALFIE
AND MORE! FRODO BAGGINS, SIR BOMBÉ 'PRINCE' BILLY BOB

MICHAEL VERSUS MARSHALL

REM are on the verge of releasing 12th album 'Reveal', and their singer has got the knives out. "One of the great things about being around for so long is you watch stuff come and go," Michael Stipe says. "I really like the disposable pop music on the radio: Backstreet Boys and Britney Spears and Christina Aguilera and Eminem." Asked if he really thinks Backstreet Boys and Shady belong in the same bracket, he replies: "Very much. It's no less packaged."



MAKING UP IS HARD TO DO

In the *On* section this week are Norse black metalers Dimmu Borgir, plugging their seventh album, 'Puritanical Euphoric Misanthropy', and they are claiming that, on being accused of church arson, they "were picked up because of the way we looked, and of course we were acquitted. Some people took the extremes of their so-called beliefs too far." Their aim now is to get their music "into more mainstream consciousness". Best of luck, chaps!

THE REAL MIAMI VICE

There may be a story in the News section on the closure of enormous London superclub Home ("after open drug dealing was uncovered"), but dance music is in fine, decadent fettle on the other side of the globe at the Miami Winter Music Conference. With guitar music in lean times – the lead news item is "a glimpse of Travis' 'The Invisible Band'" – it seems wise for *NME* to head over there.

"This year there are a reported 900 parties scheduled to happen in assorted locations in only seven days," writes Piers Martin, before adding, "the constant heat and exotic surroundings are not exactly conducive to work, which is why the majority of industry insiders visit Miami to lounge by the pool in the daytime, then lose their minds in the evening."

Sounds nice, but... what's the point of all this? "I'd argue that the records which labels choose to launch here would probably go on to be successful anyway," admits Judge Jules. "It serves more of a kind of social purpose. I really do think that if Miami didn't exist there would be dance records that would be big anyway."

However, there are those who do see a purpose here. Young San Diego DJs Rigel and Tobaloke say: "It's not just about the drugs, it's about the music. I came to listen to good music and DJs. Seriously, we don't care about the drugs. We can hear great artists totally sober. Although," he admits, "we are probably the exception."

ALSO IN THE ISSUE THAT WEEK

• A Steven Wells piece on stalkers is headlined with a quote from Sex Pistols biographer Fred Vermorel: "We buy their records. They claim to love us: haven't we the right to be stalkers?"

• Dandy Warhols are caught live at London Astoria: "It's half an hour of hard to get, then they're out the door without leaving a number. Ahh, but it was still the shag of our lives"

• Muse are Pick Of The Week in the Gig Guide, playing a tour in support of their forthcoming second album, which begins at Southampton Guildhall (capacity: 1,749)

• Steve Sutherland reviews Stereophonics' 'Just Enough Education To Perform'. "Mr Jones has missed that most of us use music to be transported from our daily lives," he writes

• The next week page promises "six months in the rise of the most exciting new band in Britain". Or, as they are otherwise known, Starsailor

NME

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CLUES ACROSS

- 1+10A From 'The Suburbs'? Don't kid yourselves here, it's urban (4-4-2 8)
6+21A Frenchmen who got themselves 'Derezzed' (4 4)
8 "I'm not a man, I'm a _____/Chisel me down until I am clean", from Maximo Park's 'Our Velocity' (7)
9 (See 22 down)
10 (See 1 across)
12 Ed _____, guitarist with Radiohead (1-5)
13+18D Satellite TV is as far as Notorious BIG got to performing this number (4-3 5)
16 "_____ you for my mum, at least I'll get my washing done", The Who (10)
19+20A "Just call me _____/I'll squeeze and unfold ya", 2011 (3-6)
21 (See 6 across)
22 (See 27 down)
24 Gorillaz live album recorded during autumn in America (3-4)
25 'This Charming _____' by The Smiths or 'The _____ Don't Give A Fuck' by Super Furry Animals (3)
26+15D New Yorkers who danced the 'Cape Cod Kwassa Kwassa' (7-7)
28 She makes a dodgy deal heading east (5)
29 US nu metal band with Grammy Award winning numbers 'Freak On A Leash' and 'Here To Stay' (4)
30 Singer/songwriter _____ Lakeman who was nominated for 2005 Mercury Music Prize with album 'Kitty Jay' (4)

CLUES DOWN

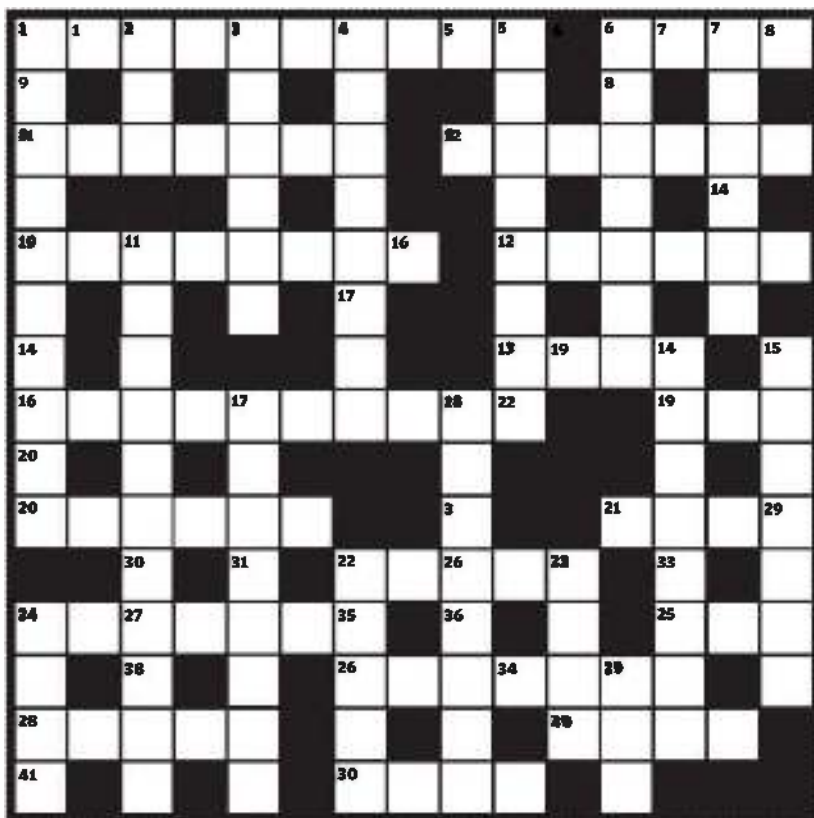
- 1 Miles from Kane? Move nearer (4-6)
2 Group that has comprised T-Boz, Chilli and Left Eye (1-1-1)
3 Do Wire turn up to play a Charlatans number? (6)
4 (See 6 down)
5 "Father wears his Sunday best, mother's tired she needs a rest", 1982 (3-5)
6+4D Organ with a beat is ruin of The House Of Love (7-3-5)
7 Their albums include 'Renegades' and 'Comfort In Sound' (6)
11 "What's the use in tryin', all you get is pain/When I needed sunshine I got rain", 1967 (2 1-8)
14 Someone playing guitar in basic way with The Clash (8)
15 (See 26 across)

- 17 "When you're young, when you're young/Yeah, you're just a _____", 2011 (8)
18 (See 13 across)
22+9A A band leader once advised him to stick to truck driving because "you're never going to make it as a singer" (5-7)
23 Midge Ure's band that had a '70s Number One with 'Forever And Ever' before he moved on to Ultravox (4)
24 They got on board the slowcore movement and headed for 'High Ground' (4)
27+22A Bill Rose turns up with producer and drummer for PJ Harvey (3-5)

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MARCH 19 ANSWERS

ACROSS
1+26D Sensations In The Dark, 9 Retreat, 10 Low-Life, 11 Noisettes, 12 Smith, 13 Evergreen, 16 Train, 17 Stereo, 22 Angles, 28 As Is, 29 Alex Kapranos, 31 Epic, 32 Kids

DOWN
1 Strangers, 2+18A Not Nineteen Forever, 3 Adele, 4+21D Into The Music, 5 Nilsson, 6 It Wasn't Me, 7+24A This Is A Call, 8 Elephant, 14 Greg Lake, 15 EMF, 19 RDC, 20 Eels, 23+33A Super Trouper, 25 Laser, 27 TATU, 30 End.



POP - A COMPLETE HISTORY!

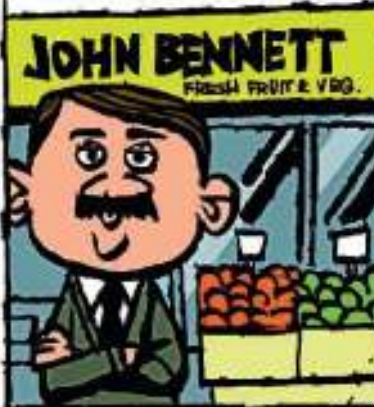
CHUCK BERRY IS THE PSEUDO-
NYM OF CHARLES ANDERSON.
GUITAR VIRTUOSO AND RESIDENT
OF BURY, GREATER MANCHESTER.



HIS FIRST HIT - "MAYBE IT'S
MAYBELLE" - WAS WRITTEN
TO WOO SANDRA, THE GIRL
ON THE MAKE-UP COUNTER
IN HIS LOCAL BOOTS...



... "JOHNNY B GOODE" WAS
A SONG ABOUT A PROMINENT
ROTARIAN AND GREEN GROCER
FROM RADCLIFFE...



.. AND "ROUTE 66" WAS A
PAEAN TO LOCAL TRANSPORT
REFERENCING TOTTINGTON,
NORDEN AND HEYWOOD.



FANMAIL

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

Edited by Jamie Crossan



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THE UNIVERSE SIGHS IN COLLECTIVE RELIEF

From: Robert Mitchell
To: NME

I must take my hat off to Radiohead for the genius way they are promoting their fantastic new album 'The King Of Limbs'. There's no other band around at the moment who have the smarts to make a music release as exciting as this. I'm all for puzzles in music. I love it when a band place hidden meanings in songs or have mysterious artwork. 'The King Of Limbs' is littered with intriguing messages and for the past few weeks I have pored over it for hours on end. Thankfully, just when I was beginning to lag with my exhaustive investigation, they up the excitement by bloody well printing a newspaper. I was intrigued to discover that the artwork was done by a Donald Twain. As I recall, that was one of the names Withnail considered as a stage name in *Withnail And I*. Now, what's the relation with that name and *The Universal Sigh*? I think my head is going to explode.

NME's response...

From: NME

To: Robert Mitchell

It's a pretty neat way to promote a new album, isn't it Robert? With all the moaning about the

state of the music industry, it's rather refreshing to see it turned on its head like this.

People will inevitably read into *The Universal Sigh* in

the hope they discover a David Icke-like premonition of our future planet, but really it's just a clever publicity stunt.

And don't worry that you

never managed to get your hands on a copy, Robert. There's plenty for sale on eBay at extortionate prices. Just don't tell Yorkey, he'll be fuming - JC.

READING AND LEEDS RANT

From: Emily Broncz

To: NME

I can't believe some of the negativity that has been floating around on internet forums regarding the Reading And Leeds Festivals. Critics are just spouting off about how bad the line-up is. How can anyone not be satisfied? It's the best it has been in ages, there's three talented headliners: Muse, The Strokes and My Chemical Romance! I am extremely annoyed at the fact that some people are moaning about how the line-up is just "recycled acts from the past decade".

The point of having a large festival is that the headliners are acts that have pushed and stretched the boundaries of music and are also extremely popular and talented. You aren't exactly going to turn up to Reading and Leeds (having already dished out £200 for a ticket) solely to see an underground act from the suburbs of London? So what if Muse have headlined before? They have grown up since 2006, with a stronger and better sound, and their show is said to be pretty spectacular too!

Also, it'll be the first time we'll get to see Beady Eye, so nothing to complain about there... surely?

From: NME

To: Emily Broncz

Just ignore all the nay-sayers, Emily. I don't think there's ever been a line-up announcement that hasn't been greeted with jeers from the oh-so-cool brigade, who think that by dissing the festival they will ultimately seem more hip than you. Then there are those boring festival veterans who compare every festival to

the golden year of 2002, or whatever year was more than likely their first.

I for one can't wait to get fucked up watching OFWGKTA, seeing our reptilian overlords descend from the moon during Muse's supermassive set and The Strokes shitting on those who doubt them.

And that's just for starters. There's still a whole host of amazing bands yet to be announced on the smaller stages, so it'll only get better and better. Bring on Reading and Leeds, I say! - JC

KASSIDY SHITSTORM

From: Anni McKenzie

To: NME

I am writing to complain about the unprofessional content within Jamie Crossan's review of Kassidy's new album 'Hope St' (NME, March 26). While I understand that not everyone is going to like the album, Mr Crossan's personal attack on the band and how they look was disgusting. I wonder if he even listened to a single track, his obvious personal agenda focused more on the length of their hair and appearance. I always thought NME was a serious music magazine and not a tabloid rag. The least you can do is to print an apology to the band and their fans.

From: Burton

To: NME

Like a good many others I was shocked to read the disgrace of a review for 'Hope St' by Kassidy. Personally I think the album is fantastic but that's beside the point, NME should be ashamed of itself for giving a cretin like Jamie Crossan a platform to vent what is clearly a personal issue with either the folk-rock genre or

the band itself. There should be no place for this amateur journalism anywhere in your publication. What's worse, I can't help getting the feeling that perhaps Jamie's missus has a thing for Barrie James.

From: Anni Cariad

To: NME

Today I read the shocking "review" of Cassidy's album, 'Hope St', in NME. I was appalled at the spite-filled tone this 'reviewer' took, hardly mentioning the music, but filling his review with vitriol about the way the band look, for god's sake. I bought 'Hope St' when it was released and really enjoyed it, as did most of my friends who are all musicians too. Why not employ Kerry Katona or Katie Price to write your reviews in future? I really thought NME was a serious music paper.

PS: I also took the time to Google Jamie Crossan and he is hardly Johnny Depp himself.

From: NME

To: Anni McKenzie, Burton, Anni Cariad

First up, I've never likened myself to the rugged good looks of Johnny Depp. I'm more of an unholy cross between Anne Robinson and Prince Harry, if I'm being honest. Secondly, it seems like Cassidy have a well-organised street team as these emails were just the pick of a very large bunch. I'm cool with receiving hate mail from music fans as it means, like me, they're passionate about their favourite band. But when messages of support flood through our mailbox for a band who sound so tortuous, you've really gotta question the sanity of some people. I mentioned their highly questionable dress sense because I felt it was imperative to the understanding of the band and how their music is rooted in their appearance. It's certainly not a personal attack as I've, thankfully, never met them before. Oh, and Burton? I'm an NME writer. You actually think we have girlfriends? More fool you - JC

SINGLE NO MORE

From: Neil Renton

To: NME

I can't believe Mercury



STALKER

From: Daisy

To: NME

"Me with Paul Smith from Maximo Park. I met him at an instore at Rough Trade, despite missing the gig!"

Records are going to stop producing singles and concentrate on downloads. Not all of us download music and sometimes we enjoy the thrill of waiting for a song to hit the shops and going out to buy it. You know, in public. Speaking to people in record shops. The old-fashioned way. I grew up on Oasis and their B-sides, which were every bit as good as the A-sides. How can we encourage real talent to emerge in an industry which has become so disposable? With the advent of stopping singles being released in physical forms, we should be worried about the future of music in more ways than one.

From: NME

To: Neil Renton

Have you tried speaking to someone in a record shop, Neil? On my most recent visit, the man behind the counter grunted at me so much that I ended up buying 'Fan-Dabi-Dozi' by The Krankies just to end the brutal noise terrorism on my ears. It's saddening, really, if labels take Mercury's lead - there won't be any more novelty singles clogging up record stores which one could buy to shut up the inane dribbling of a shop owner - JC

THE YOLK'S OVER, WOLF

From: Paddy

To: NME

Please stop giving page space to Patrick Wolf (NME, March 26). He is just so bad, it's painful. I'm sorry, I don't want to be mean to him but he's just not good at his job. Anyone in the world can dress up like an idiot and his songs are just so boring. Stop reporting things that he does, it's such

THE MUSO TRICKS EVERYONE USES

It must piss you off being a punk pioneer: you slave away making an album as good as 'New York Dolls' (or 'Never Mind The Bollocks...') or 'The Clash' or whatever) and your entire legacy gets reduced to: "They couldn't play, but it didn't matter, it was all about the attitude!" Chancers have been given a free pass for years off the back of this misconception. The fact is, anyone with a brain who listens to any of those albums knows there is serious musicianship going on. The attitude is all-important, yes, but so's the middle eight in 'God Save The Queen'. There are no rules. Muso stuff can be a good thing, just as long as you ain't wearing a cape. What ones make your heart soar?

Read Hamish MacBain's full blog on NME.COM/blogs now

Best of the responses...

Three-part harmonies, if you're counting vocal stuff. The Beatles used them; The Beach Boys used them, plus 'Bucket Shop' by The Libertines: it's what makes it one of their best songs. Max Wheeler

If you think you're too punk to understand music terminology, YOU'RE A FAKER! A-Bomb Music

Anyone who says, "I'm a punk" is a clown. It's just rebel music. Rage Against The Machine, Johnny Cash and Bob Marley are just as 'punk' as the Sex Pistols and The Clash. Enzo De Santis

Harmonised guitar solos can be orgasmic. Prime example: 'Shoplifters Of The World Unite'. Martyn Hannant



a waste of trees. Patrick Wolf doesn't know how to cook an egg. WHAT THE FUCK!? Are you being serious? Please NME, there are so many better bands and artists you could be telling us about.

It would be different if he was original and breaking the mould for either trailblazing fashion or some sort of musical talent, but he has neither. Get over yourself and wear some Converse, man.

From: NME

To: Paddy

Gosh, are you for real? Fair enough, you don't like Patrick Wolf's music or style but to suggest he should wear Converse? That's almost blasphemous. It's the indie equivalent of telling the Pope to wear a pair of jeans for a change. And so what if he can't cook an egg, he's too busy making totally rad albums to bother with fiddly food science - JC

DIFFERENT STROKES

From: Emily Schofield

To: NME

Come on, NME, surely you could have pushed 'Angles' up to an eight at least?

From: NME

To: Emily Schofield

I agree wholeheartedly with you. And not just because your dad knows Gordon The Gopher - JC



STALKER

From: Luis

To: NME

"Me with Feist in Mexico City. Someone counted '1, 2, 3, 4' before taking this pic."

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

DEBBIE HARRY

QUESTION 1

You were inducted into the Rock And Roll Hall Of Fame in 2006, but can you name any other artists who were honoured in the same year?

"Yeah, I think Metallica was one... Oh, hang on, I know Metallica played in place of someone, or something like that?"

Wrong. Metallica inducted Black Sabbath and performed. Miles Davis, Lynyrd Skynyrd and Sex Pistols were also inducted in 2006

QUESTION 2

Which of your songs has featured in two different episodes of Glee?

"What?!" (Surprised laugh) I would have no idea in a million years. Would I care to take a guess? 'One Way Or Another' or 'Call Me'?"

Wrong. It was 'Heart Of Glass'

"Ah, well fancy that (laughs)."

QUESTION 3

In which UK city did you kick off Blondie's first ever European tour?

"I know it must have been in the north. Glasgow. Those were very wild days. Everyone was anarchistic and it was all pretty party-hard back then, so I do well to remember."

Correct

QUESTION 4

You have a bit-part in the videogame Grand Theft Auto: Vice City, but who voiced protagonist Tommy Vercetti?

"That was the car thing, right? Grand Theft Auto. I worked alone on it and never met any of the other talent. They wanted me to be the dispatcher lady at a taxi company, so I just went into a box, did my thing, and left. I had nothing else to do with it."

Wrong. It was Ray Liotta

"Oh, I love him! I worked with him once on a TV show years ago, possibly one produced by Michael Mann, I think. Ray is so gorgeous! He can play anyone. A fine actor."

QUESTION 5

Can you name any of your fellow vocal contributors on 'Jazz Passengers' 1994 album 'In Love'?

"Yeah, sure. [Jeff] Buckley, Mavis [Staples]. That's off the top of my head, I'm sure I could name them all but I'd have to sit down and think hard."

Correct. We would also have accepted Jimmy Scott and Bob Dorrough



QUESTION 6

You were once voted the '12th greatest woman in rock'n'roll', but who came in at number one?

"I know it was Aretha Franklin."

Correct

"I dunno, they confuse me when they say rock n'roll and put Aretha in. I'd



always associate her more with R&B, but they still lump us together under this rock'n'roll umbrella."

QUESTION 7

What are you wearing on Blondie's 1979 cover of Rolling Stone magazine?

"Yeah, some red stuff. Y'know, red shirt and red pants and red stilettos. Those were the days!"

Correct. And you've still got it, Debbie

"Oooh, thank you (laughs)."



QUESTION 8

Why did London Underground bosses ban posters for your 1981 debut solo album 'Koo Koo' from Tube stations?

"(Laughs) Oh yeah, because it was me with some skewers through my face. I guess they considered it S&M or something and didn't want to upset the people going to work. I was too hardcore for commuters."

Correct. You didn't really have your face skewered, then?

"For the record? No. Nudity is fine, but needles are not cool."

QUESTION 9

Which company has twice used Blondie's 'Atomic' in its global marketing campaigns?

"I think it was Coca-Cola for two different World Cups. Yeah, we were very excited about that. Really cool stuff."

Correct

QUESTION 10

Can you name the Californian heavy metal outfit who covered your song 'Call Me' in 2009?

"That I don't know."

Wrong. It was In This Moment

"Oh god, I wouldn't know that." Well, for a bonus point, which British band covered the track for a War Child charity album in the same year?

"Shit! I should definitely know that one."

(Long pause) Was it, um, Franz Ferdinand?" **Correct.** They went on to perform it at the NME Awards that year, too

Total Score
7/10

"Thank you! Clem Burke [Blondie drummer] should have taken this. He would have passed with flying colours. Thank you anyway, that was fun!"

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