23 APRIL 2011 £2.40

NME

NEW MUSICAL EXPRESS

RADIOHEAD
THE BACKLASH BEGINS P.12

THE LIBERTINES
THE MOVIE
"MAKING THIS HAS BEEN LIKE THERAPY"

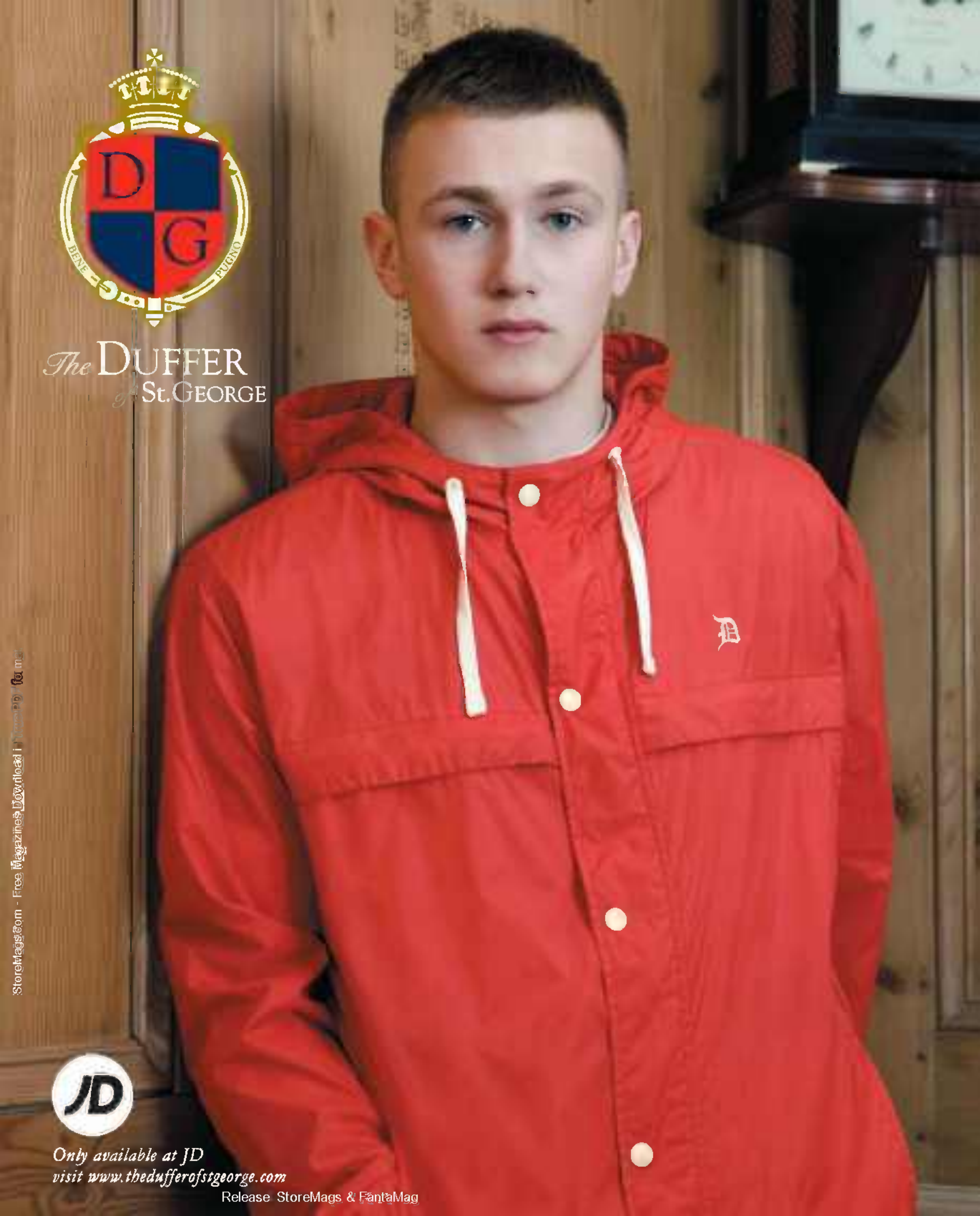
THE TRUTH! THE LIES! THE EDGE!
ALEX TURNER *on*
ARCTIC MONKEYS
NEW ALBUM

"I AM NOT FULL OF SH*T. ARE YOU?"

LADY GAGA
UNZIPPED

KATY B
ODD FUTURE
FRIENDLY FIRES
TOM VEK
BLACK FLAG
THE VIEW

£2.40 23 APRIL 20
US$7.99 | €5€3.75 | CN$6.70 www.nme.com
9 770028 636277 16



StoreMags.com - Free Magazines Download in PDF for mac
Release StoreMags & FantaMag

INSIDE THIS WEEK

23/04/2011

42

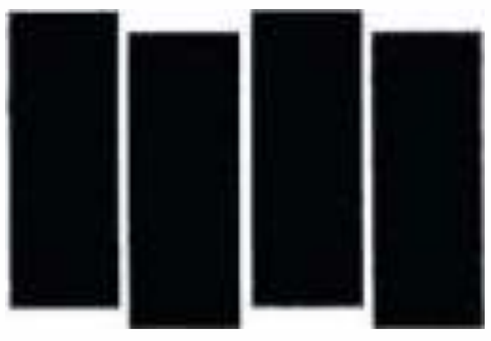
"I'M ACTUALLY ENJOYING THIS"

AND ED FROM FRIENDLY FIRES ISN'T ALONE...

46

"I'M CLEAN AS A WHISTLE!"

KYLE FROM THE VIEW GETS, UM, *TESTED*



28

"THE OPPOSITE OF A WHITE SURRENDER FLAG"

BLACK FLAG'S 'FOUR BARS', AND THE OTHER GREATEST BAND LOGOS EVER

34

"It's very British next to 'Raw Power' guitars"

ALEX TURNER GIVES US HIS PERSONAL GUIDE TO THE STORIES BEHIND THE SONGS ON THE NEW ARCTIC MONKEYS ALBUM, 'SUCK IT AND SEE'

12

"Everything Radiohead do is a marketing gimmick"

OH DEAR, ONE OF OUR WRITERS TAKES ISSUE WITH THE 'HEAD...

20

"I AM NOT CREATED"

LADY GAGA INSISTS SHE'S FOR REAL. TO PROVE IT, SHE TOOK US TO LAS 'DOWN TO EARTH' VEGAS

Plus

4 ON REPEAT
10 SPEED DIAL
14 PIECES OF ME
15 VERSUS
16 RADAR
20 FEATURES
38 REVIEWS
42 LIVE
57 BOOKING NOW
58 GIG GUIDE
64 FANMAIL
66 BRAINCELLS

6

"CARL WAS SPEECHLESS AFTER SEEING IT"

THE LIBERTINES FILM DOESN'T HOLD BACK

SUBSCRIBE TO NME AND PAY ONLY £1.49 AN ISSUE

Go to NME.COM/april or call 0844 848 0848 and quote code 12Q

COVER PHOTO: MARIO VIVARCO

ON REPEAT

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

TRACK OF THE WEEK

TOM VEK
A Chore

So, after six years supposedly spent in the basement, the clattery, shuffly, geeky great hope of 2005 that never quite was returns, having successfully reached Kevin Shields-levels of recluse-kudos. There are even Facebook groups dedicated to finding out what the hell he's been up to...

Aren't we getting a touch carried away here? Well, probably – if Londoner Vek had followed the much-hyped wonder career path mapped out for him by convention, he'd probably just have been dropped after his cheaply recorded middling third album limped to Number 149 in the charts one Sunday. But while absence has now certainly bulked Vek's suddenly whopping profile a tad beyond that which his promising debut album 'We Have Sound' ever warranted (at the time of writing, he's been trending on Twitter for two days), it's hard not to get excited by 'A Chore'.

Waves of quiver-quake vocals suggest Vek has used his time away wisely

If it's possible to pick up where you left off after six years then that's what he's done here – the enigmatic bin-lid smash drums skim over waves of 'ah-that's-why-we-liked-him-so-much' quiver-quake vocals to suggest he's been putting the 3,153,600 minutes (or thereabouts) he's been away from the public to good use. Admittedly, he's probably spent as much time toying with PlayStation pads as he has with FX pedals, but this unlikely return is still sounding as welcome as that of a heavy-coughing, will-wielding millionaire aunt.

Jamie Fullerton, News Editor
On tomvek.tv now

BLACK LIPS
Modern Art

Sounds like the boys are returning to core business after the dark detours of '200 Million Thousand'. And since Black Lips' core business is surly garage snarling, shagging, sweet-ass twanging and getting royally fried, that's good news all round, except for your daughters' honour.

Emily Mackay, Reviews Editor
On vbs.tv now

THE VAN DOOS
Is This The One?

Exploding from twitching guitars, the London/Yorkshire three-piece unleash an epic of CinemaScope proportions 'Is This The One?' boasts the driving expanse of a nascent Bunnymen steered by Coral-like innovation and an air-punching, anthemic chorus to make football terraces jealous.

Paul Stokes, Associate Editor
On youngandlostclub.com now

CASTROVALVA
Señorita

One minute, 22 seconds of noise-hop brilliance from one of Leeds' finest Taken from the Brew/Dance To The Radio split EP for Record Store Day, it was supposedly written to "honour the Royal Wedding" – though we're not sure it'll be the happy couple's first dance.

Abby Tayleure, Festivals Editor, *NME.COM*
Get it from NME's Daily Download now

2:54
Cold Front

In which London's most salacious she-devils up the ante and set the dial to freeze-fest. More intense than anything we've heard from them before, 'Cold Front' is the perfect antidote to all this lamo summer sheen that's been killing the nation's cool of late.

Matt Wilkinson, News Reporter
On abeano.com now

LADY GAGA
Judas

After the love-yourself-discoballs of last single 'Born This Way', 'Judas' summons RedOne to bring back 'Bad Romance' Gaga and her industrial pop hooks. In the process she may have coined 2011's best pop putdown in "*If you don't like it, wear an ear condom*". You heard: ear condom.

Laura Snapes, Assistant Reviews Editor
On ladygaga.com now

KATE BUSH
Deeper Understanding

Dame Kate has rebooted her 1989 ode to spending your night in front of a screen rather than talking to humans. "*As the people grow colder, I turn to my computer*", she still coos softly – only now, there's harmonica, vocoders and cold splinters of sound dragging it into the 21st century.

Ben Hewitt, writer
On pitchfork.com now

BEASTIE BOYS
Make Some Noise

It's the first serving from 'Hot Sauce Committee Part Two', left to simmer while Adam Yauch received treatment for cancer. And it's a goodie, a funk stew drizzled in melted-cheese Money Mark keys, with the MC trio reasserting their rap eminence. Party for your right to fight, indeed.

Louis Pattison, writer
On blog.beastieboys.com now

ROLO TOMASSI
Titanomachia

So Titanomachia was a massive ruck between the gods in Greek mythology, and this suitably epic six-minuter contains more fun than Ray Harryhausen's shed. Flitting between brooding military jazz and murderous screaming, the closing section will blow your Achilles off. Wow.

Martin Robinson, Deputy Editor
Get it from NME's Daily Download now

FIXERS
Crystals

The best track of the four on their forthcoming EP, 'Crystals' is an ecstatic future-freakbeat monster that mentions Haight-Ashbury with the requisite amount of sarcasm, and sounds like how all those over-the-top reviews promised 'Merriweather Post Pavilion' would

Hamish MacBain, Assistant Editor
On soundcloud.com/fixerstheband now

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

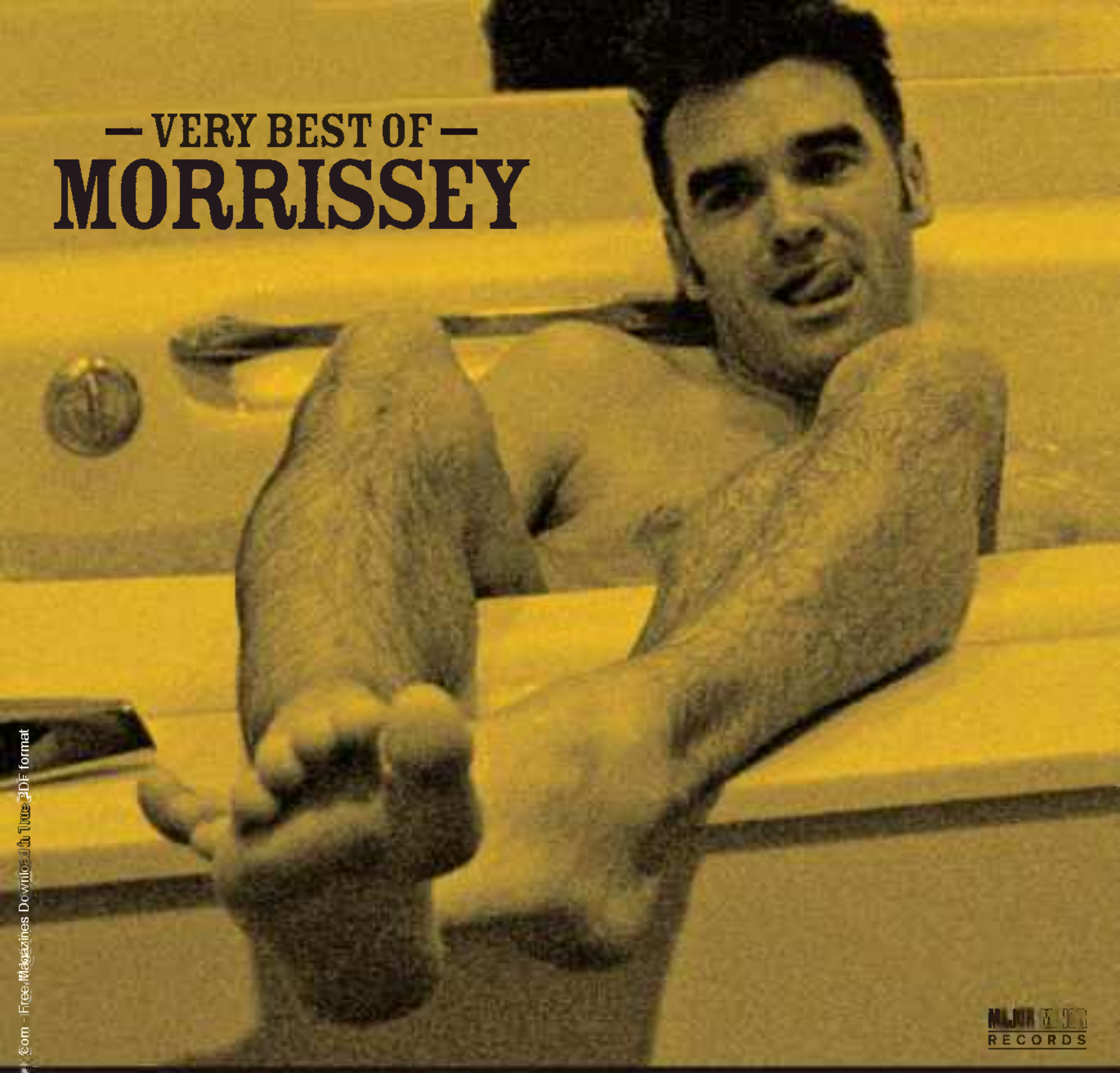
ANDY WILLSHER, MATT SALACUSE, SONIA MELOT

StoreMags.com - Free Magazines Download in True PDF format!

Release: StoreMags & FantaMag

— VERY BEST OF —

MORRISSEY



StoreMags.com - Free Magazines Download in True PDF format

MAJOR LABEL RECORDS

• THE REMASTERED CLASSIC HITS AND VIDEOS •

• PREVIOUSLY UNRELEASED VERSIONS AND LIVE PERFORMANCES •

DELUXE CD + DVD • HEAVYWEIGHT VINYL • DOWNLOAD

Available at: hmv hmv.com

OUT NOW

Release: StoreMags & FantaMag

Scan this code using a QR reader on your smartphone to access Morrissey online

Standkage.com

UPFRONT

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

Edited by Jamie Fullerton

THE LIBERTINES: THE MOVIE

As a new film chronicling The Libertines' past, present and future gets its premiere later this month, ***Matt Wilkinson*** *finds out why it has left the band speechless*

MAIN EVENT

Sitting in a room a few doors down from Pete Doherty's favourite central London hangout Jazz After Dark are five people, all staring at Carl Barât's 30 foot-wide forehead. "Make sure we get the lighting right on that," says one. Filmmaker and photographer Roger Sargent has been locked in darkened rooms like this for the best part of four months now, tweaking and honing his new feature-length documentary about The Libertines. He's called it *There Are No Innocent Bystanders*, a title that was coined after an exhaustive search for the perfect phrase to sum up everything brilliant about the band led him back to the start of it all: one of his earliest photographs of the foursome.

> ***"The key thing is it's about four people trying to work through their problems"***
>
> ROGER SARGENT

You know the shot we're on about [reprinted on the facing page] – they're dressed in long trenchcoats, looking shifty in London's East End (just along from Brick Lane's famous Beigel Bake shop, to be precise). The William Burroughs quote (aka the film's title) is seen scruffily graffitied behind them. "We didn't spray that on ourselves," Roger says now. "It was just there and it was perfect for them, for what they were about. Now, all these years later, using it as the film title seems even more apt. Its meaning is that we are all a part of the same story. And with The Libertines, it's true – we are."

The documentary was shot with complete co-operation from the band, who Roger has known since 1998 and photographed literally hundreds of times (many of them for *NME*). Filming took place before, during and after their reunion gigs last summer, but it goes much deeper than simply being a retrospective document of their somewhat short-lived 2010 jaunt around London, Reading and Leeds.

"The key thing, really, is about these four people trying to work through their problems," says Roger. "That's what I've tried to show here. And to find out why

those problems started in the first place."
It's also the most accurate historical film portrayal of the band *NME* has seen. Hence, we get them personally guiding us down memory lane, visiting old haunts in London including the dingy flats where Pete and Carl penned their best songs together and the so-called 'Up The Bracket' alley, location of the video shoot for the band's 2002 single and title track of their debut album, which has now become a sort of Abbey Road-style place of pilgrimage for fans. Turns out Carl didn't even know it existed.

"I'd just done a shoot with The Vaccines," explains Roger, "and we'd ended up walking down 'Up The Bracket' alley, as it's become known. I was amazed to see all this fan graffiti still there – even some fresh stuff about the reunion gigs – so I took Carl down. It's right near where they used to live, just off Teesdale Street where they had all the famous house parties. And he was genuinely blown away by it all."

While Roger stresses that he believes there is still "a great deal of love" between the bandmembers, he describes the filming process as "being like cathartic therapy" for everyone involved.

"I think after watching it you'll end up with a far greater understanding of what went wrong [regarding The Libertines' 2004 split]. And you get a great sense from Gary [Hassall], John [Powell] and Carl that they also realise what Pete was trying to do when he was kicking out at that time. He was absolutely obsessed with this band doing well and doing the right thing. He didn't feel that everybody was toeing the line, and that's why he started doing stuff like sacking Gary and John, which happened behind the scenes loads of times. We talk directly about that in the film."

Roger also confirmed that all four members of The Libertines are set to attend the film's red carpet premiere, along with 1,200 fans, at London's Troxy on April 27. However, he couldn't confirm the rumours *NME* has been hearing that the band are also planning to play live at the event.

"All I can say – and this is genuine – is that if they decide they want to play after the film, then there may be some sort of facility that will let them do that. But I've not asked them to. It may even be the case that they don't even want to be around each other directly afterwards, because the film is so raw emotionally. I played it to Carl the other day and he was pretty much speechless for about

Boys out on the town and (inset photo) Pete and Carl undergo a "cathartic experience"

half an hour afterwards. After that though, he said he loved it!"

Following the premiere, the film – along with footage from The Libertines' rollicking comeback gig at London's HMV Forum last August – is set to be shown in UK cinemas, with Carl also planning to attend a number of Q&A sessions. It will then be released on DVD and broadcast on TV.

"All I've tried to do is to show these four people as human beings rather than tabloid monsters," says Roger, "to try and explain to people why, for someone like myself, as well as millions of other people, being involved with this band for the last decade has been so exciting and fun. That's what seems to have been lost in this debacle of the last few years.."

Relive the band's reunion and more at NME.COM/artists/the-libertines

The Good Old Days: Roger Sargent's iconic Libs shot. (Beigels not pictured)

ROGER SARGENT

"PRETTY FUCKING GROSS!"

What you'll learn from There Are No Innocent Bystanders

THEIR EARLY BEGINNINGS

The first time Pete and Carl ever played each other their songs was at Mortlake train station. "I played him this song I'd written," explains Carl. "My original lyrics were *'John Lennon came down to me today'*, which is fucking laughable in hindsight..." Roger's film sees all four members of the band trace their history back to its earliest roots. It's soundtracked by music from across their career – released and unreleased – with a number of tracks taken from the band's pre-Rough Trade days making prominent appearances.

LIBS REHEARSALS ARE CHAOTIC

Roger says the band spent a grand total of four-and-a-half hours rehearsing for their comeback gigs. One clip shows them heroically messing up 'Horrorshow'. "YOU'RE playing the wrong chords!" Pete barks at Carl.

ALL ABOUT WHOREHOUSES

Carl explains in great detail how the band live next to a brothel. "They've cleaned it up a bit now," he says with a hint of disappointment. "I used to sleep in a big, black iron cage."

THEIR FAVOURITE COCKTAILS

The pub. Scene of the band's first *proper* meeting since 2004. "What an immense occasion," says Pete. "Carl's bought a round of drinks!" Cue the downing of piña coladas...

THAT BEIGELS ARE OVERRATED

Despite always being associated with east London's most famous takeaway merchant (thanks largely to Roger's photos of the band outside it), Carl's not too impressed with Brick Lane's beigel shop. "Pretty fucking gross, actually," is his opinion of their salt beef special.

Tyler's balaclava: how soon till it's the best-known face in hip-hop?

StoreMags.com - Free Magazines Download - Your True PDF format

CREATING CHAOS

Odd Future's Tyler, The Creator wreaks havoc in Coachella. Waterpistols, celeb fans and the hottest property in rap's first major festival is out the way – next stop: the UK

FRONT ROW

They're late. Obviously. They've banned all photographers. Obviously. The crowd is going absolutely nuts. We don't really need to state why, apart from saying that Odd Future are *here*, about to go on in a tent a million miles – aesthetically speaking – from the brash, headline-seeking, multicoloured, balloon-dropping main stage of. They don't need any of that shit. This is their going-overground moment – and man, don't they just know it. After two years of releasing free albums online and mere months of ruling the blogs, selling out tiny shows all over the place, taking Twitter by storm, obliterating scenester America with *that* Fallon performance, giving the word 'swag' a whole new meaning and definitively *winning*™ SXSW 2011, their sheltered heritage of computer games, skating and MP3 hip-hop nostalgia appears to have reached a peak at this show. "Wolf! Gang! Wolf! Gang!" The crowd chants are endless. Obviously.

When they finally slouch onstage, the most fierce and intense audience of Coachella 2011 nearly loses itself in wild excitement. Odd Future kick into 'Sandwitches', leader Tyler, The Creator's signature track, his gutteral drawl delivering the song rough, ragged and 200 per cent raw.

The show doesn't let up, reaching a climax when Tyler's latest bosom-buddy, Pharrell, appears onstage aiming to lift the roof off the place. He duets on 'Inside Of Clouds', bobbing around like he owns the show. But really he's background material here. What's clear as we take perspective of the whole weekend is that Odd Future command a loyalty and patronage that goes beyond any other act at Coachella – even an A-lister like Pharrell is sidelined by them. Old hat.

WORDS: CRAIG STEPHENS PHOTOS: JOEY MALONE, ICONIC PIX

Release: StoreMags & FantaMag

Costume changes, too? Is there nothing this man can't do?

Hodgy Beats shows LA how it's done

Tyler has friends and rivals licked

Elsewhere at Coachella, all seems calm...

As a collective, right now they have it all – apart, that is, from their juvenile delinquent member Earl, who's still missing in action after his mom (supposedly) banned him from the group on account of his obscenely lewd lyrics and, well, general persona. If you believe the latest reports, she sent him to boot camp in Samoa for seven months. Whatever. Coachella was rumoured to be his big comeback gig, but it doesn't happen. Instead, the news of his whereabouts leak online just before Odd Future take to the stage. Ever the storytellers, no-one in the band is actually willing to properly confirm or deny whether the info's right or not (Tyler says no, others in the band say yes...).

Never mind though – you get the impression that Earl will be back before too long. In short, he needs to be

Unsurprisingly, the band – Tyler specifically – have quite the post-show weekend at the festival. He tweets everything – obviously – and his adventure includes spraying everyone backstage with water pistols, getting thrown out for spraying a security guard with a water pistol, sneaking back in with Lil B, performing with Lil B, bigging up Odd Future's sole female member Syd as she DJs at a lamo hipster party, dissing the shit out of said lamo hipster party, sneaking into an over-21s' area (Tyler is 20), getting caught in the over-21s' area, being chased everywhere by mad Odd Future obsessives, pushing someone into a swimming pool and finally, after all the madness subsides, returning to his BlackBerry to state simply: "I Am A Really Pretty Table."

Gotta love him. And you've gotta love the band too. Hip-hop in the US has been in a flabby state of 'if it ain't broke don't fix it' for years. Judging by today's show, Odd Future – and their ever-growing legion of fanatical converts – are dead set on desecrating the corpse once and for all. Obviously. What's next? London.

Odd Future command more loyalty and patronage than any other act. Even Pharrell ends up sidelined by them

StoreMags.com - Free Mag Downloads in True PDF Format
Release: StoreMags & FantaMag

Speed Dial

NICK McCARTHY

The Franz Ferdinand guitarist finally reveals what he's been up to while the band have been sitting around doing bugger all (possibly)

Nick, you're releasing another Box Codax LP – a concept album about a character called Hellabuster...

"(*Laughing*) But it's not a concept album!"

It's not?
"No, it's about the life of this character called Hellabuster, his upbringing and the story of his.. I guess you could say coming-of-age. And the songs are all about the ups and downs of his life, really. But it's not a concept album!"

So what exactly is it?
"Well, I made it in collaboration with two other people. I wrote the music and they did all the lyric writing. We've tried to make each song sound like it's from a different era – that's how I imagine it, anyway. We were jumping between different styles, just trying to give each song whatever it asked for."

One of those collaborators is your wife, Manuela Gernedel. How did you find working together?
"It was good – she is my wife, after all! It turned out that she's actually an amazing lyricist. And I love her voice, obviously. She sounds like Yoko Ono would if she could actually sing. Or that girl from *The Rocky Horror Picture Show*, you know the one with the really high voice? She's got this sweet little mousy-sounding voice."

You were also writing with your friend, German poet Alexander Ragnew. What does he bring?
"Well, Manuela's lyrics have a tendency to be a little bit more romantic, whereas Alexander's are just ludicrous. I got to know Alexander in Germany. We meet up every Christmas to write new songs, then we don't see each other again until next Christmas. It's quite weird. I'll email him now and again, but that's the only contact. We work well together, though. It's a very clear divide – the music is my thing and the lyrics are his."

It's been five years since the first Box Codax album. Is this something you've been doing because Franz have been sitting bone idle for a while now?
"Well, Franz Ferdinand takes up a lot of time. Box Codax is basically something that I do inbetween, or to keep me busy when I'm feeling bored. It's what I do when I want to pull myself out of the whole tour bubble. So when we were waiting around in airports or whatever, that's what I'd be up to. I'd get my laptop out, plug in my headphones and get to work mixing the Box Codax album."

So it was made on-the-hoof, then?
"Well the first album was done really quickly, but I took more time with this one. I wanted it to be a bit more listenable. I didn't even bother mastering the first record, to be honest. Some of the recordings were pretty radical, but you couldn't really listen to them. With this one, you can just sort of delve in and get swept away by it."

You've also enlisted the help of Metronomy's Joe Mount as producer. How did that come about?
"When Joe was first starting out he did a really clever remix of a Box Codax song, and I got to know him through that, really. When I moved down to London he was still living there and he would come by the studio sometimes. Then it was Christmas, and Alex was here, and Joe just ended up recording the album with us. He plays some great stuff on it, too. His guitar solo on 'Sandy Moffat' is 'Hotel California'-esque!"

OK, so... you played a few 'secret' Spanish shows last year and ATP in December – what's happening with Franz? Are there plans to start work on a new album?
"Yeah, we are writing a new album, but I can't really say much more than that right now. There's nothing I can really tell you about it, like when it'll be out or anything like that."

Great.
"I'm sorry!"

Franz not reunited

What the other FF chaps have been up to recently

ALEX KAPRANOS
As well as designing fetching golf sweaters for Pringle alongside Nick (a snip at £350), last July Alex helped stage a songwriting masterclass for kids in London

PAUL THOMSON
Drummer Paul played some reunion shows with his old band The Yummy Fur last year

BOB HARDY
Forum reports suggesting Bob was working on a graphic novel about the development of the viaduct have sadly been officially denied

StoreMags.com - Free Magazines Download in True PDF format

INTERVIEW: BARRY NICOLSON PHOTO ANDY WILLSHER

Release: StoreMags & FantaMag

READING AND LEEDS LATEST

Miles, Mona and Yuck for NME/Radio 1 Stage

The latest line-up announcement for this year's Reading And Leeds Festivals (August 26-28) sees the likes of Yuck, Best Coast, Fucked Up, Miles Kane and Frankie & The Heartstrings among the acts added to the NME/Radio 1 Stage, while UNKLE and Simian Mobile Disco are new for the Dance Stage. Here's a full list of the new additions...

LEEDS 2011 READING 2011

READING: FRIDAY
LEEDS: SUNDAY
NME/RADIO 1 STAGE

Mona
Miles Kane
Frankie & The Heartstrings
Pulled Apart By Horses

DANCE STAGE

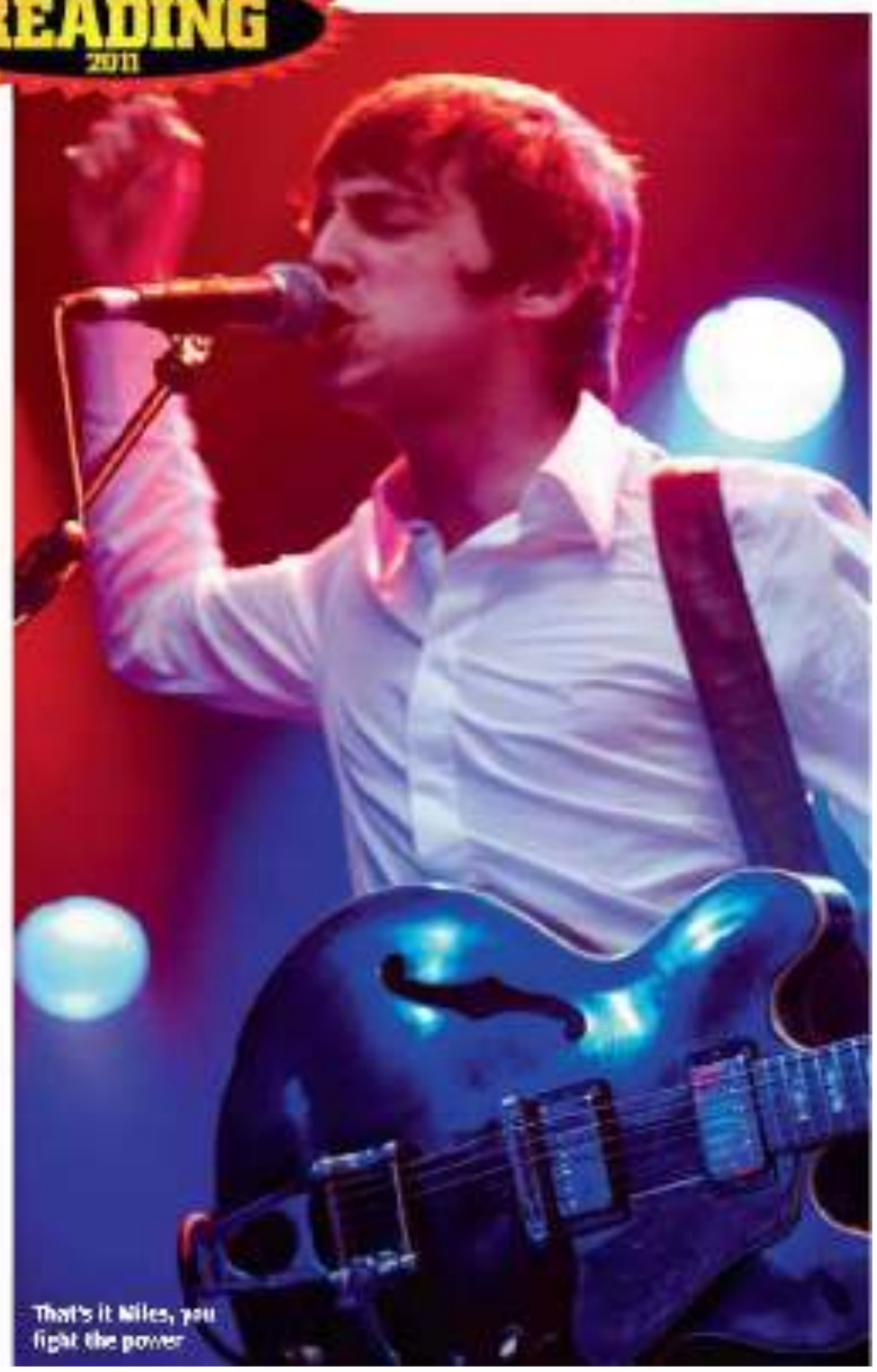
UNKLE (Sounds)
Simian Mobile Disco (Live)
Nero + SBTRKT (DJ sets)
Sub Focus
Devlin
Crystal Fighters
Mount Kimbie
Does It Offend You, Yeah?
Cold Cave
D/R/U/G/S

READING: SATURDAY
LEEDS: SUNDAY
NME/RADIO 1 STAGE

Edward Sharpe & The Magnetic Zeros
Yuck
Funeral Party

READING: SUNDAY
LEEDS: FRIDAY
NME/RADIO 1 STAGE

Best Coast
Fucked Up
Dananananaykroyd



That's it Miles, you fight the power

ED MILES, ANDREW WHITTON

You What?

"WE WENT INTO THE STUDIO LAST SPRING, BUT IT JUST WASN'T WORKING"

The Cribs' Jarman brothers on Johnny Marr's departure – but don't, ahem, 'Panic', they're already working on new stuff as a trio

Someone brought inappropriate footwear to the shoe shine salon

MONKEYVISION

New vid from Alex and the chaps available free on your smartphone

This week we're offering all *NME* readers with a smartphone* the opportunity to watch an exclusive video interview with Arctic Monkeys.

To gain access to the free video, zap the unique QR code on page 35 After that, let your smartphone unlock the video content – new interview footage of all four of the Sheffield chaps having a natter.

In the interview, the band talk about the making of their new album, 'Suck It And See', and the music that inspired it. The footage also sees the band – specifically, Matt Helders – reveal their favourite savoury treats. Helders also says how he came to sing lead vocals on comeback song 'Brick By Brick', before giving his thoughts on how Arctics' fans reacted to hearing his singing voice.

The video can be viewed on iOS and Android phones and some newer BlackBerrys. Full details and T&Cs on p35

OOPS!

Last week's Foo Fighters cover photo was incorrectly credited – it was in fact the work of Dean Chalkley Sorry, Dean

StoreMags.com - Free Magazines Downloaded in True PDF format

Release: StoreMags & FantaMag

TOMVEK.TV

TALKING HEADS

WHY RADIOHEAD CAN'T BE TRUSTED

After 'The King Of Limbs' becomes Radiohead's lowest charting album since 'Pablo Honey', NME's ***Hamish MacBain*** *argues that it's about time Thom and co came clean over one or two things...*

Here are some things that have been written about 'The King Of Limbs'. Apparently "it feels timely – released just as the country protested the privatisation of its own forests, but also in tune with the turn of the year, buzzing with fresh life right on the cusp of the vernal equinox". We've learnt that "it stops short intentionally, almost confrontationally, as if Radiohead are trying to ask a new kind of question about their music". One publication was moved to call it "a radical reinvention that fuses timeless langour with post-modern darkness over towering ziggurat electronica".

The last one of those is a spoof (not that you could tell) that ran in the week before the album landed, on *Vice*'s website. But it's not like you'd have to look hard to find more beyond-parodic musings. Another tells us we can take Thom merely singing the line "*Open your mouth wide*" as "shorthand for the primal self-expression and un-tethered imaginative possibilities that remain the source of great art and music, and which exist in their purest form in the free jazz, folk idioms and experimentation for its own sake that Radiohead seem to be looking to for inspiration".

But enough sniggering at over-analysis of Radiohead, fun as it is. The thing that all of these reviews have in common is that they all conclude that 'The King Of Limbs' is Radiohead treading water musically. All of them. Every single one There are excuses made for this: maybe this is just "throat clearing" for other soon-to-come releases. It might be "an attempt to deliberately downsize expectations" (a claim that mirrors Spinal Tap manager Ian Faith's claim in the film that his band's "appeal is becoming more selective"). Pitchfork awarded the album 7.9 out of 10. 7.9! What is that, a hi-hat sound away from 8?

Bottom line: that tree? If Thom chainsawed it down and built a fence, it would collapse under the weight of bums perched on it. A couple of weeks after the dust has settled – and 'The King Of Limbs' is available as a 'Man'-defying jewel-case CD in HMV – the simple truth is clear: Radiohead have made a crap album that no-one wants to say is crap. Or rather, no-one wants to believe the truth that the pioneering, sticking-it-to-the-man jig is up, and Radiohead are going to live out the rest of their existence putting out Flying Lotus/Four Tet impersonations. This is fine for them – why Liam G gets stick for putting out music that sounds a lot like the stuff he loves and they don't is a gripe for another day – but what does it mean for everyone else out there?

If the reviews of 'The King Of Limbs' show anything, it is that where Radiohead go, others will follow and believe, no matter what. The 'Radiohead Way' has been taken as modus operandi by a generation. Thou shalt always be "innovative". Thou shalt release thine records in an "innovative" fashion and not care about money or people taking it for free. Thou shalt hate The Man. So what happens when they're not doing any of this anymore? When they've effectively cut the apron strings, have led people into a war, and are – as 'The King Of Limbs' suggests and its reviews hint at – ducking out of it entirely, with the intention of becoming just a band, who make music they like and sell it?

To expand on an oft-repeated argument, Radiohead's views on the music biz are more than simplistic and insulting. They're dangerous. When you've had the luxury of a decade selling albums for £14.99 a pop, and the chance to take a couple of mil to headline V Festival, and encouraged people to 'pay what they like' for your album when your renegotiations with a (very) major label fail, it's easy to go around saying the industry is evil/fucked, and for Ed O'Brien to make wildly ill-informed claims like, "You've got to license out more music, more Spotifys, more websites selling more music. You've got to make it slightly cheaper to get music in order to compete with peer-to-peers."

Here are the facts: no-one has been paid anything significant for Spotify plays. Ask the numerous bands who are perceived as being big – I'll spare them the indignity of being named – but still work day jobs. Ed O'Brien wouldn't know this, because a) he doesn't really need to know, as his mortgage is covered by 'OK Computer'; and b) he has clearly done zero research. Saying it is up to the evil multinationals to find a way of monetising music is utter bullshit. Their whole 'Us Versus The Music Business Capitalists' schtick is paper-thin rhetoric with zero basis in reality, and boils down to nothing more than a marketing gimmick to help them sell more copies of Radiohead albums. Double pack, with a photograph, extra track, a tacky badge, and the feeling you are taking on the corporate evil

Will he hit back? No, he'll just be 'enigmatic'

Radiohead's views on the biz are more than just simplistic and insulting

CORBIS, GETTY, JAMES QUINTON, WIREIMAGE

Another fact: everything Radiohead do is a marketing gimmick, and not a selfless leading of the way for younger bands to follow. The 'pay what you like' 'In Rainbows' scheme was good for them, getting yet more bloggers championing their subversive ways. But the money they lost would have been spent on marketing anyway. Asked in 2009 whether he thought the 'honesty box' scheme worked, Thom Yorke said: "Oh, yeah. It worked on two or three different levels. The first level is just sort of getting a point across that we wanted to get across about music being valuable. It also worked as a way of using the internet to promote your record, without having to use iTunes or Google or whatever. You rely on the fact that you know a lot of people want to hear it. You don't want to have to go to the radio first and go through all that bullshit about 'What's the first single?', you don't want to have to go to the press. That was my thing, like, I am not giving it to the press two months early so they can tear it to shreds and destroy it for people before they've even heard it. And it worked on that level. And it also worked financially."

The key part there is: "rely on the fact you know a lot of people want to hear it".

For everyone else with a brain, the biggest, most-looked-to band in England doing this was cheapening music, and massively accelerating the process of making being in a band full-time impossible. Why, ask music fans, should I pay full whack for a Horrors album when Radiohead – the saviours, the overlords – are giving theirs away for next to nothing? This at a time when it is crucial people realise that the bands they have only just started to love will simply not exist without financial support. There is no way you can say that an honesty box scheme is a viable business plan for a new band nobody has yet heard of. Same thing with 'The King Of Limbs'. It's easy to stick a record out with no promotion for next to nothing when you're Radiohead. But who else can get away with it?

Radiohead, of course, are simply sticking to their boneheaded stance that "When the corporate industry dies it will be no great loss to the world", that the internet is brilliant, and that glitchy laptop beats give you a moral high ground over people with guitars

What they are certainly not doing is providing any answers – or going by the new album, any music – with any substance. If, for example, they had gone public with what went right and wrong with the honesty box thing, then talked about how they were going to improve it this time around, how it could work for others, then they would be heroes. But they don't. They remain silent – read "enigmatic" – save for a few vacuous and incomprehensible – read "mysterious" – soundbites, because they know this is what people want from them, what guarantees more fawning analysis, and sells their records

Ever get the feeling you've been cheated?

The truth is they have made a crap album no-one wants to say is crap

Here's one for the 'honesty box' Thom – your flat cap looks rubbish

DOLLAR$ AND ¢ENTS

The figures that really matter for the Oxford band

0

Figures released by the band concerning the 'honesty box' 'In Rainbows' system

10 MILLION

Amount of pounds Guy Hands claimed Radiohead were asking for to re-sign with EMI in 2006

14.99

Cost in pounds of 'OK Computer' CD in 1997. It's estimated to have sold over seven million copies worldwide to date

43.93

Minimum amount of pounds it costs to buy the three versions of 'The King Of Limbs' – the download, CD and 'newspaper album' – released in that order

33,469

Number of copies it took 'The King Of Limbs' to enter the UK album chart at Number Seven

5

Amount of years (plus a month and 11 days) between Radiohead's "no corporate sponsorship" outdoor show in Oxford's South Park and their headline set at V Festival

Pieces Of Me
JANELLE MONAE

The singer on the film she plans to write, on seeing spaceships – and how Malcolm X makes her feel like a revolutionary

My first album
LAURYN HILL – 'THE MISEDUCATION OF LAURYN HILL'

"I was about seven years old, and I just thought that she was speaking from so many angles – she tied in love, she tied in her love for hip-hop, and it was the first time I saw a black woman who was absolutely cheering to listen to, putting an album together that was classic, and that every young girl should listen to."

My first concert
THE SMOKIN' GROOVES TOUR WITH PARLIAMENT/FUNKADELIC AND GEORGE CLINTON, 1997

"They came to Kansas and my aunt took me. It blew my mind. The mothership was onstage, and I saw all these black people jumping around and getting out of spaceships. I thought it was the coolest thing ever. It was like my first look into absolute futurism and into creating worlds that people could want to be a part of."

The first song I fell in love with
EARTH, WIND AND FIRE – 'FANTASY'

"I think it was the harmonies. Just all the different elements coming together, and the melodies, and how you can just listen to it over and over and over again. It made me feel like on the top of the world when I was about eight or nine years old."

My favourite artist
RAY KURZWEIL

"He's a futurist. He has written lots of books, and he talks about singularity. It's something you should really listen to and watch out for; there's a wonderful film about him called *Transcendent Man*. I love Ray Kurzweil, I tell so many people about him."

Right now I love
ROMAN GIANARTHUR

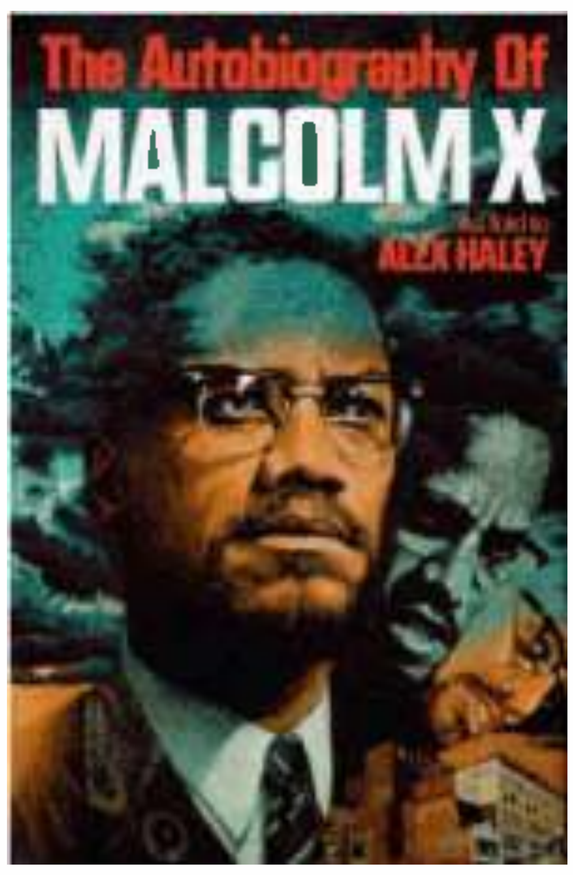
"He's an underground artist coming up. And Deep Cotton – they're a duo, and their music is absolutely brilliant. I love them so much that I want them to give some of their songs to me. But they're their songs, and no-one could perform them except them."

The book that changed me
***THE AUTOBIOGRAPHY OF MALCOLM X* AS TOLD TO ALEX HALEY**

"It brought forth the revolutionary in me. I think that Malcolm X represented a lot of authentic militarism during a time of integration and segregation in the '50s and '60s. So he just gave me a new perspective on how he felt about integration and human rights – not just African-American rights – and it was very interesting to hear his take. It inspired thoughts in my mind, it inspired things I didn't necessarily agree with as well. It changed my mind about what I thought of unity and how one can be a revolutionary today, the approach that one can take to spark some change in a very positive way."

My favourite film

"It would have to be the one I haven't written yet as part of the Emotion Picture Production Company. It will be about how I see the world and what I find interesting about life. That will be my favourite movie, but it hasn't been written yet."



Clockwise from main pic: Janelle looking sparkly; The Parliament/ Funkadelic live experience (spaceships not pictured); *The Autobiography Of Malcolm X*; the understated charms of Earth, Wind and Fire; *Transcendent Man* on DVD; 1998's 'The Miseducation Of Lauryn Hill'; Janelle with Atlanta duo Deep Cotton

TOM OXLEY, WIRE IMAGE, GETTY

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

VERSUS

Peter Robinson Vs KATY B

The dubstep queen crowns the king of fruits and apologises for the demise of print media

FYI

• Until a portion of our conversation that was TOO HOT TO PRINT, Katy B thought that Carlisle was in Scotland

• In her defence, it was part of Scotland before the Norman Conquest in 1066

• Perhaps Katy B believes that we are living in medieval times, and hopes to keep dancing with the lantern on. Perhaps not

Hello, Katy B.
"Hello!"

We last spoke 10 days ago. What have you done since then?
"Erm... my mind has gone blank. My memory is like a goldfish."

Is your memory actually like a goldfish, or is it more like a goldfish's memory?
"It is more like the memory of a goldfish. Basically, in the last 10 days I've been doing lots of interviews."

Exciting. What have people wanted to know from you?
"The main things are, 'What was it like working with Ms Dynamite?'"

BORING QUESTION ALERT. That was two singles ago!
"Well, yes. And also, 'How did you start singing?'"

Oh god...
"It's all good. People need to know the basics"

What are your thoughts on kiwi fruit?
"I like kiwi fruit."

Oh Christ.
"It's alright."

Really?
"It's a tricky fruit to eat so you don't eat it as much as you might eat, say, an apple An apple is easy. Banana, easy Kiwi fruit you've got a knife, you've got a spoon It's messy."

If you were to crown a King Of The Fruits, what would you pick?
"An apple. I know it's boring"

There's no such thing as boring when it comes to food. People say Rich Tea biscuits are boring, but you know where you are with a Rich Tea.
"I agree. But you don't want them when they're stale"

You don't want to be going there. Do you know the biscuit that offers the greatest gulf between 'nice when fresh' and 'unbearable when stale'?
"Tell me"

Jaffa Cakes. They go hard! They lose their tasty softness!
"That's awful"

How much would I have to pay you to stop singing forever?
"OH MY GOD. I've thought about this. If singing is what makes you happy, you should carry on, right? I'd have money but I'd be sad."

Are you a regular reader of *NME*?
"I have read it a few times, yes. I never really get round to reading magazines in general. I am definitely more of an internet girl."

It's people like YOU, with your 'internet', who are killing print. Although of course *NME* has an excellent online offering in the shape of *NME.COM*.
"I'm sorry about that."

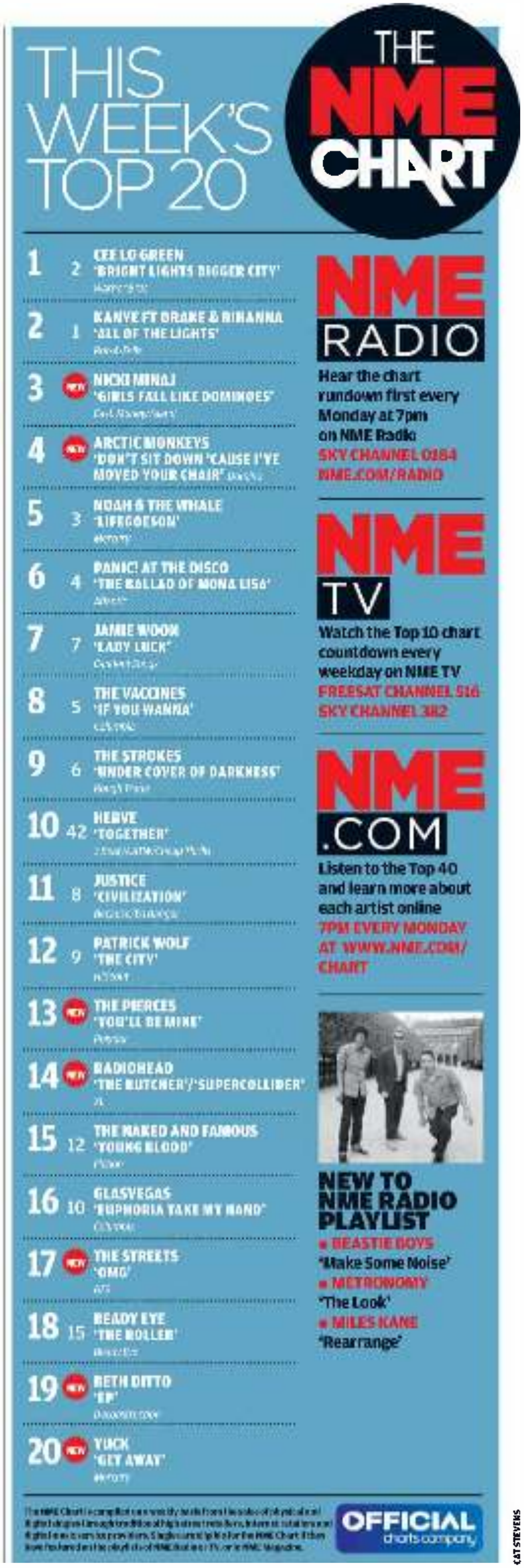
When was the last time you said sorry to someone and didn't mean it? Apart from just now.
"I think I say sorry quite a lot, but I usually mean it."

I'm starting to wonder if you are too polite for a pop star.
"I try."

What are your main three rules to live by?
"Definitely don't take yourself too seriously. Treat people as you'd like to be treated. And work hard, play hard."

If you had to choose working hard or playing hard...
"(*Immediately*) Playing hard, definitely."

No pause at all there. No pretence whatsoever that you were thinking about your answer. Amazing.
"Well, unfortunately you can't play hard all the time. Working hard is cool as well though."



StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson

ABOUT TO BREAK

REPTAR

Life is like one big cartoon for the band that slew SXSW and are heading this way

Reptar like to dance. And so do their fans. When the band played a house party in their native Athens, Georgia, the audience went apeshit, throwing shapes on counters and kitchen appliances while chanting "break the floor, break the floor, break the floor"; The house was trashed, but the gig firmly established the incandescent four-piece among America's most exciting young bands – so exciting that producer Ben H Allen (Animal Collective, Gnarls Barkley) agreed to put out their debut single on his own Make Records Not Bombs label.

"Ben was waiting on a friend at a bar across the street from where we were playing one night," frontman Graham Ulicny explains when asked how the band teamed up with the in-demand knob-twiddler. "He presumably got bored and walked into the venue and just happened to catch our set. Afterwards he approached me and said he dug the music and wanted to record with us. We had no idea who this guy was until he sent us an email later that night."

Behind the desk for the immaculately titled 'Oblange Fizz Y'All' EP (due to land shortly via Athens-based imprint Quality Faucet), Allen's taut production style is the perfect foil for Reptar's acid-drenched cartoon-wave. Crackling with lysergic energy, tracks like 'Stuck In My ID', 'Houseboat Babies' and 'Cannabis Canyon' reveal a band adept at shattering the conventions of contemporary electro-pop. "There's a lot more dialogue in the studio," says Ulicny about working with the producer. "A lot more sitting down and talking about the music."

Their association with Allen will inevitably lead to comparisons with Animal Collective, Passion Pit and MGMT, but Reptar are something else entirely. Instilling the kind of feverish fandom in their followers that's usually reserved for hardcore punk bands, the good-time psych-poppers are reinventing indie-dance for a new generation of Nickelodeon alumni. Radar first came across them at last year's CMJ conference in NYC, and by this year's SXSW they'd become the most synonymous name in Austin.

"Comparing us with other bands that have already established themselves seems premature," Ulicny says. "We never sat down and said this is what Reptar will be and this is what Reptar will not be. Because of that all we can do is keep making music that we like." Don't worry boys, we like it too. ***Toby Rogers***

Need To Know

- The band are named after the ubiquitous green Godzilla-a-like from 1990s Nickelodeon 'toon *Rugrats*
- They once played a Christmas gig dressed in oversize Santa suits and wrapped in fairy lights
- They recommend dancing very enthusiastically to their music in a Burger King Playland ball pit

MIMI CRAWFORD

The Buzz

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

1 JUST A NUMBER 05272011

Oi, Just A Number 05272011. If having that band name wasn't making life hard enough, also keeping things like your line-up and location quiet just about takes the proverbial biscuit. Still, we'll let you off seeing as you've impressed us with your Knifey mix of electro beats and bratty boy/girl vocals. Your 'Business' track in particular has had two-thirds of the blogosphere up in arms and makes us wish that we could find more info on you, you cryptic synthy lot. Until we can, the good folk that read our magazine will just have to make do with the above-mentioned track as well as your other two excellent and currently available cuts: 'The Pain' and 'He Didn't Want A Love Song'. Hurry up with more songs, please.

2 OUTFIT'S 'EVERY NIGHT I DRESS UP AS YOU'

Via the medium of pie chart (amazing!) these five Liverpudlians describe themselves as one-fifth "floating guitars" and a big chunk of "post-www identity". We'd describe the outstanding 'Every Night...' as Wild Beasts trading sauciness for noir and soundtracking a Merseyside new wave film.

3 GENUFLEX

An earth angel launches into outer orbit for this sci-fi lullaby. Based on the soaring descants of 'I'll Wander On', former White Rose Movement – yes, we'd forgotten they ever existed too – frontman Finn Vine has left the coldly terrestrial behind for good, to wind up right where he belongs: in the stars.

4 STRANGE TALK – 'CLIMBING WALLS'

Since Klaxons disappeared up their own navels, few have attempted – let alone managed – to fill the gaping void. Enter these slickly groomed Aussies armed with enough harmonised backing vocals to turn 'Golden Skans' platinum. The only strange thing is that no-one thought of it sooner.

5 PSYCHOLOGIST'S DEBUT EP

We mentioned Psychologist's 'Waves Of OK' EP a few weeks back on *NME.COM* and haven't been able to tear ourselves from its ghostly and subdued mix of late-night soul and fractured beats since. 'Waves Of Great', more like. The EP is out now on Not Even.

WORDS: JONATHAN GARRETT, LAURA SNAPES, SAM ELLIOTT-CONNOR PHOTOS: DIGBY HALL, GETTY

Band Crush

Odd Future's Tyler, The Creator on his favourite new act

"There's not many new MCs I rate, but Waka Flocka's one. Dude's swagged the fuck out. He may not say a whole lot, but what he does say hits you hard, man."

Radar Glossary

This week's impenetrable muso slang decoded

SPORTS METAL
A largely derogatory term referring to the culture stemming from '90s nu-metal (ie, rap- and sportswear-embracing metal), in 2011 it's employed for anyone seen as embracing its jocky spirit, for instance 30h!3 or Enter Shikari.

FOE

THE MACBETH, LONDON

FRIDAY, APRIL 8

CAUGHT LIVE

Tonight is only FOE's second show. Like, ever. Not that you'd know it. With her hair in a neon bob, and wearing a slim-fit suit that Miles Kane would kill to call his own, she stands in front of her all-male backing band, guitar low-slung. She's got no reason not to be confident. Her credentials are impeccable: signed to the fledgling label Stella Mortos, run by retired blogger Shattered Satellite, her new EP 'Hot New Trash' was produced by her boyfriend, labelmate and partner-in-crime, Entrepeneurs. Although personal details are sketchy, we know that FOE's from Hampshire, and that she was christened Hannah Clark. And judging from the YouTube clips, we're pretty sure that isn't her natural hair colour.

Audience interaction is sparse. Save for a brief "Hello, we're FOE", there's no chit-chat. Opener 'Genie In A Coke Can' showcases a different FOE to that of the recordings, the guitars grungier, the vocals fuzzier. The Courtney Love-via-Brit School snot-pop of the EP turns into Shirley Manson swagger when played live. Although FOE claims Frank Zappa and David Lynch as influences, there's a whiff of 'Odelay'-era Beck about her, too. On 'Ode To Janey Lou' and 'Just Like Magic', she almost raps her lines. Elsewhere, 'A Handsome Stranger Called Death' combines a baroque synth riff with a Cerys Matthews sneer. It's Britpop, but through a distortion pedal. It should sound dated, but lyrically it's fresh enough to keep ears wide open.

There's an unfortunate dip in quality half-way through, with 'Frankenstein''s chorus of "*Mary Shelley used to be my equal*" sung over jangly guitar sounds like a dud offcut from the *Empire Records* soundtrack. Luckily, on set-closer 'Tyrant Song', she returns to form. At once aggressively accusatory and sullenly disengaged, she sneers dismissively "*Are you ready for the next big thing?/Are you ready for a clown in a G-string?*" The truth is FOE's not the next big thing yet, but she's not too far off. ***Ailbhe Malone***

It's Britpop, but through a distortion pedal, and is fresh enough to keep ears open

photos/keef.com

SCENE REPORT

BEHIND THE SHEEN

Popjustice's Peter Robinson grabs the hit parade by the scruff of its neck

One of last year's more pleasant surprises was the reinvention of formerly slightly rubbish rapper Example as a sort of post-Girls Aloud one-man pop powerhouse His surprise for 2011 are two sassy lassies called **Oh My!** He's been working on songs with Alex and Jade and the results are already really exciting. Free download 'Run This Town' has some great hooks while 'Dirty Dancer' is a pleasingly bonkers, Patrick Swayze-themed banger, and the duo are already signed to 679 Recordings, home of Marina and Little Boots.

If absurd key changes are more your thing, you'll be pleased that Eurovision is on the horizon and this year's Swedish entry – 'Popular' by **Eric Saade** – is a great blast of high-octane Europop. They take the contest very seriously in Sweden, and each year run the huge Melodifestivalen competition over several weeks, starting off with 32 entries from some of the country's biggest pop acts. The standard is incredibly high - 23 of the Melodifestivalen entries are worth a listen, and 32 are better than Blue's pathetic UK entry. Highlights include **Le Kid**'s 'Oh My God' and **Love Generation**'s 'Dance Alone', which is produced by Lady Gaga collaborator RedOne.

At the cooler end of the Swedish pop spectrum, **Vanbot** are an exciting new duo whose male member doesn't appear in the promo material – sound the La Roux siren – and whose vocalist Ester Ideskog offers up a softer, sweeter version of Robyn's distinctive tones. The delicious 'Make Me, Break Me' is a free download ahead of a full album release in a couple of months.

And finally, well, finally there's **Stooshe**, a trio of south east London girls. They made a minor splash online last month when their single 'Fuck Me' appeared out of nowhere with the fun feel of Mutya-era Sugababes. They're unsigned and haven't put any more tunes online yet, but whatever they do next promises to be interesting

NEXT WEEK'S COLUMNIST: Jack Shankly from Transparent blog

PETER'S TOP 5

OH MY
'Run This Town'

ERIC SAADE
'Popular'

VANBOT
'Make Me, Break Me'

LE KID
'Oh My God'

STOOSHE
'Fuck Me'

Le Kid – definitely better than Blue

5 TO SEE

This week's unmissable new music shows

RACEHORSES/ SILVERY
Madame Jojo's, London
April 21

TENSNAKE/ D/R/U/G/S
Fabric, London
April 21

IS TROPICAL *(pictured below)*/ **TALKING PICTURES**
Start The Bus, Bristol
April 22

ZUN ZUN EGUI
Croft, Bristol
April 23

ALOE BLACC
HMV Institute, Birmingham
April 26

WHEN ONE TRIBES GOES TO WAR(ISH)

Tribes bring Camden Town to a standstill while shooting their debut video

RADAR NEWS

The problem with today's crop of navel-gazing bedroom musicians is that they don't really dream big enough.They seem to be content with reaching the few that really search. The closest thing you're currently likely to get to a PR stunt is if Gold Panda decided to lower his hood. Unless you're Tribes, that is – in which case you realise that if you're going to put on a gig, then you may as well base it on the best impromptu gigs in history – The Beatles' Savile Row performance in 1969, and the 'stop the traffic' video shot on the hoof in LA for U2's 1987 single 'Where The Streets Have No Name'. Big enough for you?

> *"The rooftop gig was fucking mental; the strangest day of my life"* **DAN WHITE**

Taking to a rooftop on Camden High Street in north London to film the video for debut single 'We Were Children', the London quartet managed to draw close to 1,000 revelling onlookers last weekend (April 3) before being shut down by police in just 10 minutes. "We've got photos and from where we were standing you could look either way down the street and not see the end of it," begins guitarist Dan White. "It was fucking mental; the strangest day of my life. We were gonna do a whole set but after three songs we started getting knocks on the door and security came round saying 'Please guys, you've gotta shut this down'."

With the Facebook event lasting a mere four hours before its rapidly swelling number of attendees started to become a worry, the propensity for carnage was always there. But the sheer level of mayhem involved (and on Mothering Sunday, no less) surely hints at the prospects the four-piece's brand of gutsy rock'n'roll holds in front of them. "People who were down there on the day will remember it as an event," continues White. "The buses couldn't get past and people were riding on the back of dustbin trucks and stuff; it was out of control. A massive carnival. It was awesome."

'We Were Children' (along with its riotous video) is due for release on June 6, and the band are set to grace the NME Radar stage at The Great Escape in Brighton next month, before heading out on tour with Funeral Party this summer. *Lisa Wright*

BEN MASSON OF MESSRS/DAN DENNISON

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

Samsung GALAXY Ace

SAMSUNG

LIVE LIFE IN TOUCH, IN THE KNOW, IN CONTROL.

LIVE LIFE ON YOUR TERMS.

SAMSUNG GALAXY ACE SMARTPHONE.

Latest Connectivity, 150,000 Android Apps, Stunning Design.

©2011 Samsung Electronics Co. Ltd. Screen image simulated. Google and Android are trademarks of Google, Inc. Black and white covers included.

samsung.com/uk/galaxyace

Samsung GALAXY Smartphones.
WHERE THE POSSIBLE BEGINS.

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

FREAK or FRAUD?

As new single 'Judas' proves, ***Lady Gaga*** *is undoubtedly the biggest, brashest, most controversial pop star of our times, but is she also the boundary-pushing visionary she claims to be? Peter Robinson heads to Las Vegas to seek some answers and, well, makes her cry*

PHOTO: MARIANO VIVANCO

As you fly in, Las Vegas appears, from nowhere, in the middle of the desert. Take a cab into the heart of the city and the intoxicating neon glow of Las Vegas Boulevard is pierced by a ludicrous, skyscraping replica of the Eiffel Tower. Streets are lined by huge boulders and palm trees. Get closer and its personality changes: the neon lights just advertise casinos where you'll spend your money and always lose. The Eiffel Tower is half the size of the real one; the rocks are plastic. The closer you get, the more you look beneath the surface, the more fake the whole thing is.

Here, *NME* meets the world's biggest pop star at the Odds On Recording Studios, half an hour outside Vegas. In a dimly lit studio behind three sets of doors, at the end of a very long, gold disc-lined corridor, we find Lady Gaga. She's sipping Coke Zero through a pink straw; at 4pm it's hard to tell whether the bottle of Patrón tequila resting on the mixing desk is a temptation or a warning. She is dressed, as one would hope, as Lady Gaga: a tiny skirt, stockings, bra top. She's wearing a pair of Noritaka Tatehana shoes, those black creations that look like six-inch platform heels without any actual heels. She'll spend the rest of our time together – into the early hours of tomorrow morning – balanced on her toes. The outfit is completed by a black leather jacket she picked up in a vintage Tokyo punk shop, customised with chains that jingle and tinkle whenever she waves her arms around. And she waves her arms around a lot. That's a noisily impractical garment to wear when recording vocals, *NME* notes. "Maybe it's the most practical," she says, "because it makes me feel like a star."

Tomorrow she'll play to 20,000 at the Vegas MGM Grand, but today she's with producers Fernando Garibay and DJ White Shadow recording the vocals for a country version of single 'Born This Way', which today celebrates its sixth week at Number One in the States. It is fascinating to watch her work: each vocal take sounds perfect, but she's dismissing almost every one. Suddenly a mobile is thrust into her hands and she's on the phone to talkshow host Ellen Degeneres, who's pre-recording one of next week's shows. What does Gaga want for her 25th birthday on Monday, Ellen asks. "I'd like a day off, but that probably won't happen," Gaga says. Later in the conversation she performs a complete about-turn. "I don't want any time off! I'm a beast in her cage, I wanna be set free so I can bring all this music to all of you!"

She is talking about her new album, which also goes by the name 'Born This Way'. It's widely expected, not least by Gaga herself, to smash the records set by its predecessors 'The Fame' and 'The Fame Monster'. Gaga first played *NME* rough demos from the album over a backstage glass or three of wine last spring, then again just before Christmas, when the tunes were more polished and the accompanying drink had progressed to Jameson's. *NME* experiences today's listening session sober, but it's just as surreal and electrifying as before. Gaga jumping to her feet, pumping the air, singing along at the top of her voice. The effect of hearing the whole thing at once, at earsplitting volume, is like being hit by a truck. There's 'Government Hooker', which reeks of Berlin sex clubs; 'Bloody Mary' sung from the perspective of Mary Magdalene – is a spooky rave ballad; 'Americano' sounds most fun, but is really a politicised song about immigration. Death, life and the bits in between are all here. The tunes are as good as 'Bad Romance', and this time the words mean something.

"I thought I was *the* cultural shitstorm," she admits. "I walk into a room, people write about me. It wasn't until I released [the single] 'Born This Way' that I realised how completely vacuous everything had been. I realise now what a small impact I've really had, and how massive the impact is that I'm about to have."

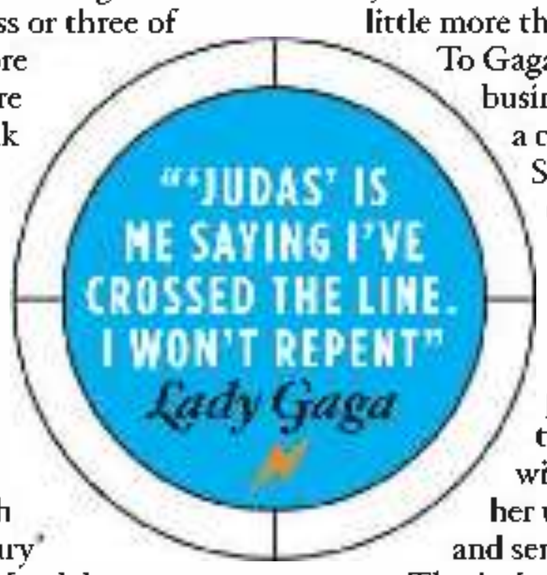
The next step forward is the release 'Judas', which Gaga describes today as "Bad Romance Version 7". If the success of its predecessor is any indication, it should already be Number One on iTunes stores around the planet. It's a bold single – the video, she says, will involve motorbikes, death and, in the final seconds, a strong spoken word sequence about Gaga being "beyond repentance".

"People say I am trashy or pretentious or this and that," she explains after blasting the song twice at *NME*. "This is my way of saying, 'I've already crossed the line. I won't even *try* to repent'. Nor should I."

She then explains that the song will be released the day after Easter Sunday (although following an online leak, the track was rush-released onto iTunes on Friday). So is this Gaga reborn, or is this latest album little more then a gaudily wrapped, hollow egg?

To Gaga's critics, she is a quasi-messianic businesswoman whose fanbase is just a carefully cultivated revenue stream. She'll put a sausage on her head, then spin a pseudo-intellectual explanation afterwards. She is the self-appointed spokesperson for subcultures who never asked for her to wade in. She is a Madonna plagiarist. All mouth and no trousers, she celebrates the outsider with a gym-toned body. Never mind her upcoming perfume smelling of blood and semen. Gaga takes the piss.

That's the easy explanation. The chances that Lady Gaga is for real would be a million to one.



***NME*: Have you made any mistakes recently?**

Gaga: "I don't know, I guess we'll find out. What defines a mistake?"

Something that, with hindsight, you'd choose to do differently.

"The worst mistake I could have made was not putting out 'Born This Way' as the first record. It's completely balls-to-the-wall, love-it-or-hate-it... Get in or get off the fucking boat. I gained a lot of new fans."

Really? What did people didn't like about this that they didn't like before?

"Young kids have got into it. They love the message."

FASHION DIRECTOR: NICOLA FORMICHETTI. HAIR: BOB RECINE. MAKE UP: BILLY B

gagadaily.com

Do young kids really want music with a message? Message-free stuff like Ke$ha songs sell loads.
"Kids do want a message, yes. The message is seated inside this super-forward production. so, it's very forward, it's got this sort of hard techno electro rock thing underneath it, but the words are so pop that everyone knows what it is about But immediately everyone raises their plagiarism hands up. 'Oh,' they say, 'it's from something else.'"
A bit of it does sound quite a lot like 'Express Yourself', though, doesn't it?
"I don't think... I swear to you I am not stupid enough to put out a record and be *that* moronic."
The reference seemed so obvious that it *had* to be intentional because, as you say, you're not stupid...
"No. Listen to me. Why the fuck...? I'm a songwriter. I've written loads of music. Why would I try to put out a song and think I'm getting one over on everybody? That's retarded. What a completely ridiculous thing to even question me about I will look you in your eyes and tell you that I am *not* dumb enough or moronic enough to think that *you* are dumb or moronic enough not to see that I would have stolen a melody If you put the songs next to each other, side by side, the only similarities are the chord progression. It's the same one that's been in disco music for the last 50 years. Just because I'm the first fucking artist in 25 years to think of putting it on Top 40 radio, it doesn't mean I'm a plagiarist, it means I'm fucking smart. Sorry."
The criticism did seem to take the wind out of the song's sails.
"There's a lot of people who want to see me fail. The minute they see something to shoot at, they shoot, and the bigger I become the bigger a target I am Nobody in this room at any point looked around and said, 'Oh my God, it's 'Express Yourself'.' Not once. Listen. I swear to you, I can only be honest with you about it."
What will people say about 'Judas'?
"I dunno .. I think they will really love it. (*Starting to well up*) I just don't want my fans.. I don't know This is exhausting. I just don't wanna perpetuate that shit I'm sure you want to address it but it's just so ridiculous I was fucking shellshocked by it It's so funny to hear you say, 'It must have been an homage', I'm like, NO. When I homage, I fucking homage with a big sign saying I've done it. Why would I not do that now? I need a fucking drink now. (*Sighs*) I just like .. I just have to say... (*Starts crying*) I feel like honestly that God sent me those lyrics and that melody. When you feel a message to give to the world and people are shooting arrows through it .. there's no way for something that pure to be wrong. (*Reaches for Marilyn Monroe lighter*) I need a cigarette"

By 8pm, the Country Road version of 'Born This Way' is finished, and we head outside to take a photo that'll accompany the tune when she uploads it to YouTube at midnight. The recording session has overrun, and we're in pitch darkness Gaga finds a stop sign and poses in the headlights of her black 4x4. She hands *NME* her BlackBerry and tells us to take her picture She tells us to stand on a boulder. "From above is more flattering," she says, although the boulder is hardly necessary, as even in those invisible six-inch heels she is still rather miniature It only takes five attempts before she seems happy with our work.

We jump in the car and head back to her hotel. In the last few hours she's also decided that, at 1am, she'll appear on stage at Krave, a Vegas club, to perform 'Born This Way' with dancers and a drag queen. As we hurtle down the freeway, *NME* senses that Gaga has now recovered her composure from the earlier tears so asks, with trademark tact and diplomacy, what would happen if our car were to swerve across the road and kill us all. There is a lengthy pause. "If I was to die in the next five seconds?" She looks a little upset.

Clockwise from above: fans get hands-on at Lollapalooza, Chicago, 2010; why was Gaga at the 'Don't Ask, Don't Tell' rally? We didn't ask; the Gaga-patented 'booby trap'; on the catwalk with Nicola Formichetti in Paris

What is there, we ask, in her album that the world would otherwise never find out about Lady Gaga? An even longer pause. "I suppose people would listen to the album and say, 'She was really fearless. And she was very brave. She was unafraid of what people thought about her. She was always herself and she always created the kind of music and said the kind of things that she truly believed in.'"

Gaga goes on to talk about how people still refuse to believe she writes her own songs. Writers continue to submit songs to her label, expecting she'll want to record them. "If you want me to be a manufactured act," she states, "you can fuck off."

For someone so plugged in, Gaga can be naive about how she is perceived. *NME* tries to explain that people are suspicious of pop acts who purport to write their own material because such claims are almost always bullshit. It doesn't seem to sink in, and then it becomes obvious that Gaga does not see herself as a pop act. She exists, in her mind, outside the pop cosmos. List her qualities on paper and she's certainly more Courtney than Britney, more Janis than Cheryl When we talk influences she says that one track on the album directly references a Kiss song, while, for another, called 'Edge Of Glory', she called in E-Street Band saxophonist Clarence Clemons for the feel of 'Thunder Road', the one song guaranteed to make her cry.

By the time we're in her suite at the MGM Grand, we're asking her to recommend some music and she goes for noisy Australian act Airbourne, because "I

GETTY, CORBIS, PA

StoreMags.com - Free Magazines Download In This PDF format!

Release: StoreMags & FantaMag

"I'VE HAD A SMALL IMPACT – BUT WHAT COMES NEXT IS MASSIVE"
Lady Gaga

swear to you they sound just like AC/DC and the songwriting is just as fucking good".

"I won't churn out what you expect," she says. "If you're looking for me to be something that isn't there, STOP LOOKING. I'm not that. I'm not created."

Gaga's publicist overhears our conversation and adds that, every day, he is deluged with requests from the media. Everyone, he says, intends to show the world "the 'real' Lady Gaga". The assumption is that the Lady Gaga we see in public cannot be everything she seems. "What are you *looking* for?" Gaga asks, waving her hands at *NME* like we're the representative of all media. Food has arrived; she picks at a plate of carb-free shirataki noodles with cauliflower sauce and mushrooms. She's ordered *NME* a plate too. It is, frankly, not very nice.

People want proof that you are fake, we say, because if you are fake it backs up traditional ideas of what divides a plastic, manufactured pop star from an authentic alt rocker. Having spent five hours in Gaga's company today, *NME* has been seduced into saying exactly what Gaga wants to hear. It's partly because we don't want her to burst into tears. Maybe this is why nobody prepared her for the 'Born This Way' backlash. But the point does stand: if you like to put your musicians into little boxes, Gaga must be deeply troubling. "That's RIGHT!" she roars. "They want me to admit to something that isn't real, to a fucking artifice. Gosh that would be fucking *exhausting*. Let me tell you something. If you fucking rip my hair bow and my wig off my fucking head, my shoes, my bra, every single thing on my body, and you throw me on a piano with a microphone I will fucking make you cry.

"Nobody knows the fucking bravery it took for me to be me with this fucking media. All of these interviews. All of these questions. I could have just woken up one day and put out my music in T-shirt and jeans and I never did that once. I endlessly found myself shouting, *'I am not full of shit! Are you?'*."

If she's so committed to her art, *NME* asks, why aren't the prosthetic horns she's sporting for the 'Born This Way' campaign real implants? "I did look into having them done permanently," she admits, "but decided against it." She laughs. "Mostly because of my boyfriend, if you want to know the truth."

NME wonders – thinking of the other homages she says she signposts so clearly, like the Ziggy-esque flash across her face when she first appeared in 2008 – if Gaga has heard of Orlan, the French artist whose permanent, surgically implanted facial modifications are very similar to Gaga's 'Born This Way' look. "Who's Orlan?" Gaga asks, grabbing her MacBook. "Do people think that's where I got it from?"

After the debacle earlier, *NME* decides to let Google do the talking. Gaga hits the search button. "Oh my gosh. (*Gasps*) What *is* that? It's quite beautiful. That's *weird*! (*Thinks*) It's very fabulous. Well, I'm going to be inspired by her now, thank you!"

'BORN THIS WAY': FIRST LISTEN

Peter and Gaga dissect five choice cuts from the forthcoming album

GOVERNMENT HOOKER

Gregorian pop chants, pervy robot voices (courtesy of Gaga's bodyguard, Peter), window-rattling beats and the extraordinary line: *"Put your hands on me, JF Kennedy"*.

Gaga: "The humour is that a machine in tells me what to do and I happily do it as long as I get fucked. It relates to how our government fuck us over, but it makes fun of the plastic popstar – 'I'll do anything as long as you fuck me and pay me.'"

ROAD TO LOVE

With a soaring melody, nods to Springsteen and an industrial techno production represent the blueprint for 'Born This Way'. A unicorn is mentioned.

"The sax in this – and in 'Hair' and 'Edge Of Glory' – is not just there for no reason. I grew up listening to so much Bruce Springsteen and Billy Joel, so in a way it represents my innocence."

BLOODY MARY

A dark, pulsing and atmospheric, almost funereal electroballad, one of several tracks, including 'Judas', with religious references.

"I believe that Mary Magdalene was both fully divine and fully human. She has to be strong when Jesus fulfils the prophecy to die for everyone's sins, but she still has the moment of humanity where she's upset to let him go. She had to be a superstar, but she must have cried too."

MARRY THE NIGHT

Peak-era, Whitney Houston-esque pop euphoria up top, with churning techno grinding underneath.

"This is about me going back to New York. I wrote this about the courage it took for me to say, 'I hate Hollywood, I just wanna live in Brooklyn and make music.'"

AMERICANO

Told as a love story between Gaga and a girl from LA, this is an acid house-fuelled Mexican-themed footstomper.

"This was my first proper collaboration with Fernando [Garibay] and White Shadow. Labels had been telling Fernando to tone down his Mexican influences, but here we really brought them out. It was when Prop 8 was overturned in California. The immigration law was passed in Arizona, houses were being raided for immigrants, some of whom had been here for 20 years. America was once the land of the free, and now we're telling everyone to get the fuck out."

StoreMags.com - Free Magazines Download in true PDF format

Release: StoreMags & FantaMag

StoreMags.com

Got camera. Got rock. *NME*'s Peter Robinson makes his debut as a rock photographer

If Gaga had been influenced by Orlan, as some do claim, this is a very good performance but, as Gaga later says, her whole life's a performance. There are too many layers of bluff and double bluff to consider, but to *NME*'s eyes she seems genuinely surprised – and fascinated – by the existence of Orlan.

One thing is certain: *NME* has never encountered a pop personality quite like Gaga. In terms of both ambition and the scale of her success, she is taking things to another level. Her obsession is almost psychotic, and she admits that she has trouble letting go. After a disagreement over the artwork for 'The Fame Monster' her label, she says, don't tell her what to do ("well, not any more"), and she'll only listen to input from her manager, Troy. "He'll say, for example, 'Are you sure you want to give birth to a new race in your next video?' And I'll say, 'Yes!'" She's still thinking of adding songs to her new album and it's out in six weeks. It will only be finished, she half-jokes, "when you pry it from my cold dead hands". She might not get everything right, but Gaga certainly seems to call her own shots.

You're keen for people to take your work seriously. Do you regret any of the product placement in your videos?

"*No!* But actually, people thought things were product placement in the 'Telephone' video that weren't. They were me making a Warholian comment on commercialism in America in relation to the telephone, communications and the internet, and being inundated with information."

Sometimes it seems like you make stuff up as you go along, or make sense of stuff after it's happened then claim it was always the plan.

"I swear to you... The Coke cans, the Wonder Bread, I could name like five things from that video that I was not paid to put in. But I can, with hindsight, see... Like *Plentyoffish.com*, I can see that it was so overly product-placed. I don't regret it. I didn't have the money, but I won't do it again. There's no product placement happening ever on this album unless I'm going to shoot a movie for $355 million."

This morning's *USA Today* has a Liz Taylor obituary headlined "the biggest star ever". Is the fame you have the same sort as hers?

"I have no idea, objectively, what kind of attention I have. I would like you to explain it to me if you can."

Well, in the most basic sense, you understand that people you've never met are interested in you?

"Like they're interested in a flower blooming?"

A lot of people want to see it chopped down.

"I think back in those times the internet and the press and the paparazzi were not privy to the demise of the celebrity and now they are. I did a performance piece on this at the VMAs. I died and bled to death in front of everyone, because I suppose I thought that if I died on stage and showed everyone what it looked like, they wouldn't look for it. But they're still looking."

That wasn't ever really going to work, was it?

"I feel I have been probed endlessly about who the fuck I am, and I have been quite open about it, and still nobody seems to have a clue."

What about people who call you an icon?

"I can't prove to anyone that I am a legend after two albums. It's ridiculous. It's very kind and very sweet, but I don't need to be called an icon right now. I'm quite happy just making music. I'm way more concerned with cracking some massive historic moment when I put this record out. I get pitted against people who've been around for decades, and the expectation is for me to be as culturally important and successful as them. I have to keep that in mind and not rush things or age myself as an artist."

"I HAVE TO BE FUCKING BRAVE TO DEAL WITH THIS MEDIA"
Lady Gaga

So do the Little Monsters who demand that you're treated like an icon damage your reputation more than your critics do?

"I don't analyse it so heavily. You can't run towards or away from another artist. I just need to make brilliant music that will be fun and memorable and culturally relevant for a long time. I just have to have faith in me."

You say it's ridiculous for people to call you an icon or a legend, but you think it's reasonable to aim for a 'massive historic moment' or being culturally memorable... These are hardly modest aims.

"I think an album is one moment in time, whereas an icon is someone who has been around for decades. When you talk about an icon you're referring to an entire catalogue of music. But like with iTunes, the fact that 'Born This Way' is the most sold song ever, those things mean something to me."

At midnight we're upstairs in Gaga's split-level suite. It is quite large, in the same way that your average meat dress is quite meaty. In the office Gaga looks like a caricature of the modern, multitasking celebrity: sitting at her desk on her laptop, she is picking her outfit for tonight's club performance (one pair of stockings is dismissed – "BURN THEM!" – because a UK singer recently wore them in a video), plotting the promo for 'Judas' (she plans to get her finger pierced beforehand), co-ordinating the YouTube upload of this afternoon's country tune, and tweeting *NME*'s impromptu photo shoot to one million people. All the while, two members of the Haus of Gaga attend to her hair and makeup.

NME asks if, like many other artists, she has a fear that one day she will wake up and have no ideas left – especially as she already seems to have burned through a career's worth of reinventions in less than three years. She says that she doesn't have any such worries, but later tells us about a recurring nightmare. "The dream's occurring in the house I lived in until I was six," she says. "I have to find

Press scramble? She's having nun of it

REX FEATURES

POSITIVELY GAGA

Love her or hate her? ***Sam Wolfson*** *says the Lady's a champ*

I'VE NEVER understood how the same *NME* staffers who whinge that rock'n'roll hasn't got any new 'characters' are the same ones who'd rather see cock-rockers re-hash Liam Gallagher's 15-year-old shtick than a woman emerging from a giant foetus shooting fire from her bosom.

Gaga understands what made Jagger, Bowie and Madonna shine brighter than the money-grabbing music industry that spawned them. In a world where fans expect stars to reply to every tweet, Gaga has preserved her mystique. No shots of her falling out the club – just honest communication with her monsters, and a million photos of her in a meat dress.

Gaga rejects media training and just lets loose. She took *The Times*' Caitlin Moran to a Berlin sex club and continued the interview while she weed through her tights. She's an activist for gay rights, she talks about MDMA, cocaine and her sexuality – but she never flogs her personal life just to sell records.

Gaga is inspired by Quentin Tarantino and Francis Bacon, trying to emulate their impact in her medium, pop. No-one can stop her from being a star.

"She's very smart, she's not selling out, she's a great musician, she's a great singer, and she's laughing the same way I am." ***Marilyn Manson***

"I'd love to perform with [her]. She's wonderful. I appreciate her punkness, her tribute to style, being outrageous and playing around." ***Debbie Harry***

"She's helping teenagers realise they shouldn't feel like a freak. That's something." ***Rostam Batmanglij, Vampire Weekend***

StoreMags.com - Free Magazines Download
Released in True PDF format
Release: StoreMags & FantaMag

Video Gaga... clockwise from top left: the VMAs, 2009; two stills from 'Bad Romance'; 'Telephone' (with Diet Coke); 'Born This Way'; 'Born' again

something or complete something before a monster comes to the door. It's weird that I'm saying this right now because I've never thought about it in reference to my album ['The Fame Monster']. I have to have something finished, or the monster will come for me."

She had the dream years ago, she says, before she was Lady Gaga. Does the dream suggest a panic that she has too much to do before she dies? "That would be a wonderfully Freudian review of me. Maybe I am afraid of that. I think it has something to do with my creativity and delivering things to the world... I am perpetually unhappy with what I create. Even though I might tell you 'Edge Of Glory' is a pop masterpiece, when it's all said and finished there will be things I dread, and every time I listen to it I'll hear them."

It must be depressing, we say, knowing that however hard you work you'll never be happy. Gaga nods. "In John Lennon's *Playboy* interview he talked about how he hated certain songs because of the way they were finished. And they might be my favourite songs, but Lennon couldn't listen to them."

Is it a problem that you're so involved?
"Yes, it's a big problem."
Earlier, you told Ellen Degeneres you wanted a day off, and then said, 'Gaga doesn't take days off'... What's the truth?
"I'm a little bit tired. And I miss my family. But my fans are my family."
Do you get time off?
"Today's a day off."
But you've recorded a song, done this interview, done a phone interview for a TV show, had a photo taken, now you're planning a club show, then performing at 7am.
Well yes. I work myself into the ground. I've just got so many ideas, I just... Sometimes it's better for me to keep working."

NME asks whether, like other people who work too hard, she runs the risk of nervous exhaustion – or worse. She doesn't answer. Has it, perhaps, already happened? "I don't know if it's happening," she says. "Is it happening? (*Nervous laugh*) I don't believe in releasing a single and then just watching it."

With that, we're off to Krave for the 1am show. *NME* is jetlagged, a bit drunk, and exhausted by an eight-hour audience with Lady Gaga, but she shows no sign of flagging. The surprise performance, which causes a minor stampede at the club, appears on YouTube almost as soon as it's over. The fan videos show a Gaga who's in her element: relaxed, but focused. It's a full live vocal.

The following night's Vegas show – one of the last of the 200-date Monster Ball world tour – is most peculiar. When *NME* has seen the show in Manchester and London the crowd has been formed of a pleasingly deranged array of Little Monsters dressed up for a big night out – meat outfits, rotating orbs, the lot. Here in Vegas nobody is dressed up, and the audience seems completely straight. The environment should be Kryptonite to Gaga's schtick, particularly when she reels off her speeches about liberation (nobody in this audience seems to require validation) and how it doesn't matter if you have no money (cash seems no issue here). But the show still works. The performance is still breathtaking, the tunes – these multi-platinum international airplay hits – the sound of pop in the digital age hitting its stride.

In contrast to this city we've hung out in, the closer you get to Gaga, the more she genuinely starts to make sense. Granted, sometimes she talks nonsense so persuasively that you don't quite notice, but other times her words seem ridiculous on first listen and turn out to be completely rational. She sometimes seems in control, other times lost; her strength of character is breathtaking, but so is the ease with which minor criticism will send her into a tailspin of gloom and introspection. She hates being questioned about her integrity, but accepts that it is a necessary evil. "The minute people stop poking," she admits, "is the minute I'm not interesting anymore." She has a sharp business mind, for sure, but the commitment to her fans does feel genuine. Maybe the biggest contradiction at the heart of the Haus of Gaga is that she will be taken more seriously when she takes herself less seriously.

Completely confusing but never less than fascinating, Gaga will continue to baffle critics just as much as she inspires devotion in fans, but if pop, rock – whatever you want to call this noise she makes – is about meaning what you do, feeling it, living it, being prepared to die for your art, she's as real as they come.

"If you look at every single interview, every single television appearance, every single performance of my life, it's been devoted to who I am," she says. "Devoted to my identity, devoted to my craft. And if that isn't fucking art I don't know what is. END QUOTE."

Freak or fraud? For more on Lady Gaga check out NME.COM and NME TV

SHE'S A MONSTER

If this is music then count me out, says **Luke Lewis**

IT'S FITTING THAT Lady Gaga is named after a noise babies make – because there's something about her that turns otherwise intelligent adults into gurgling infants. "Look!" they drool. "A dress made of Kermit heads! No wait, she's a naughty nun! Ohmigodomigod! A BIKINI MADE OF SPAM!"

Jesus. Give it a rest. Who gives a shit what she's wearing? It's pop music, not a fancy dress party. But that's the thing – Gaga's not really a pop star, she's a *fashion icon*, with all the vanity and phoniness that entails.

Then there's her retinue of sycophants – sorry, "creative team" – the Haus of Gaga. Haus! *How* pretentious?! Plus, Gaga is the kind of appalling big-head who insists on telling interviewers how 'smart' she is.

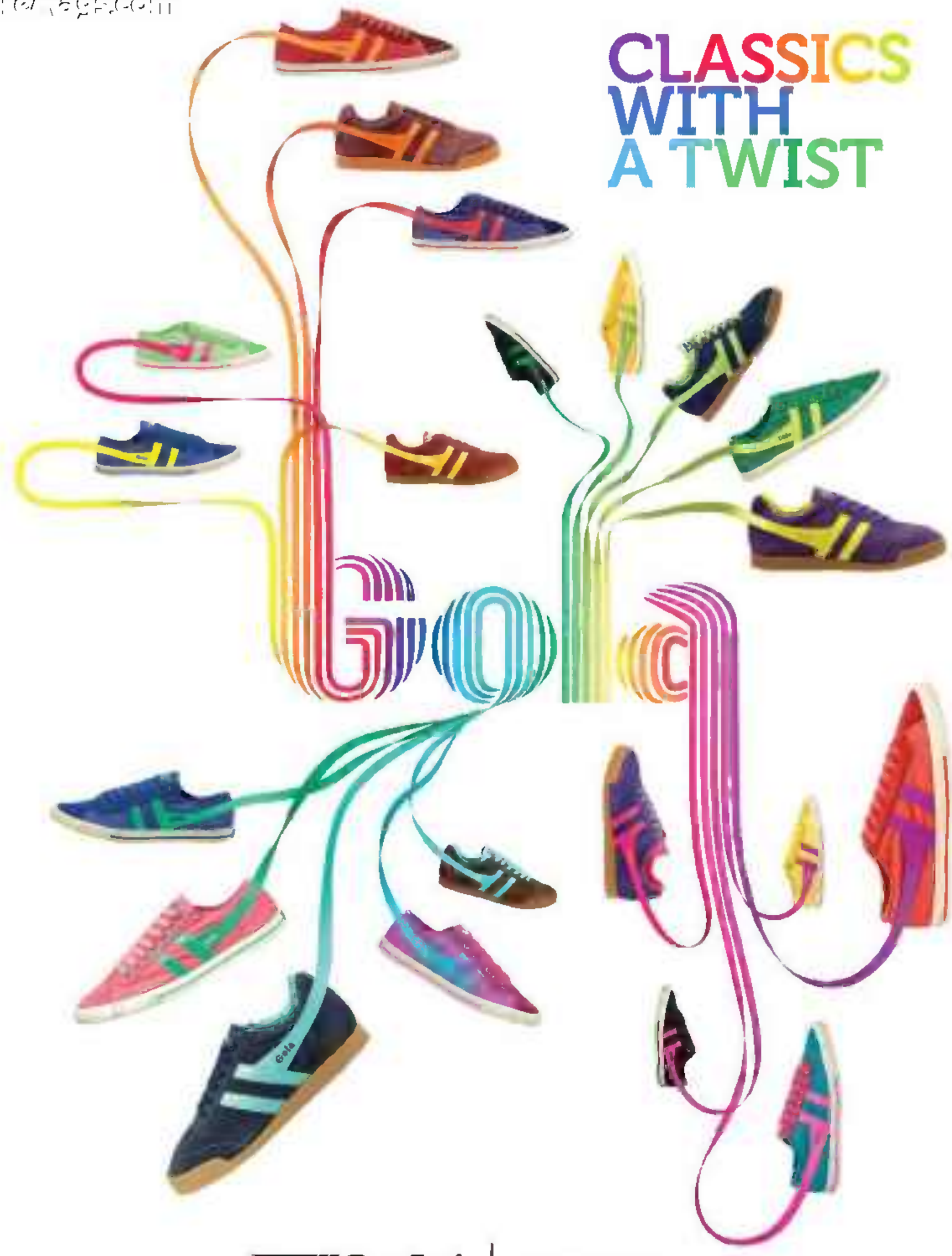
None of this would matter if her music moved you in any way. She's forever being compared with Bowie and Madonna – which is absurd. Whereas those artists have written songs that make the soul sing, Gaga's assembly-line robo-pop is spiritless, dead behind the eyes, and there's not a shred of humanity or soul in a single note of it.

Apart from that, I'm a massive fan.

"Lady Gaga? I may be showing my age but who's Lady Gaga? It made my teeth hurt! MY TEETH!"
Noel Gallagher

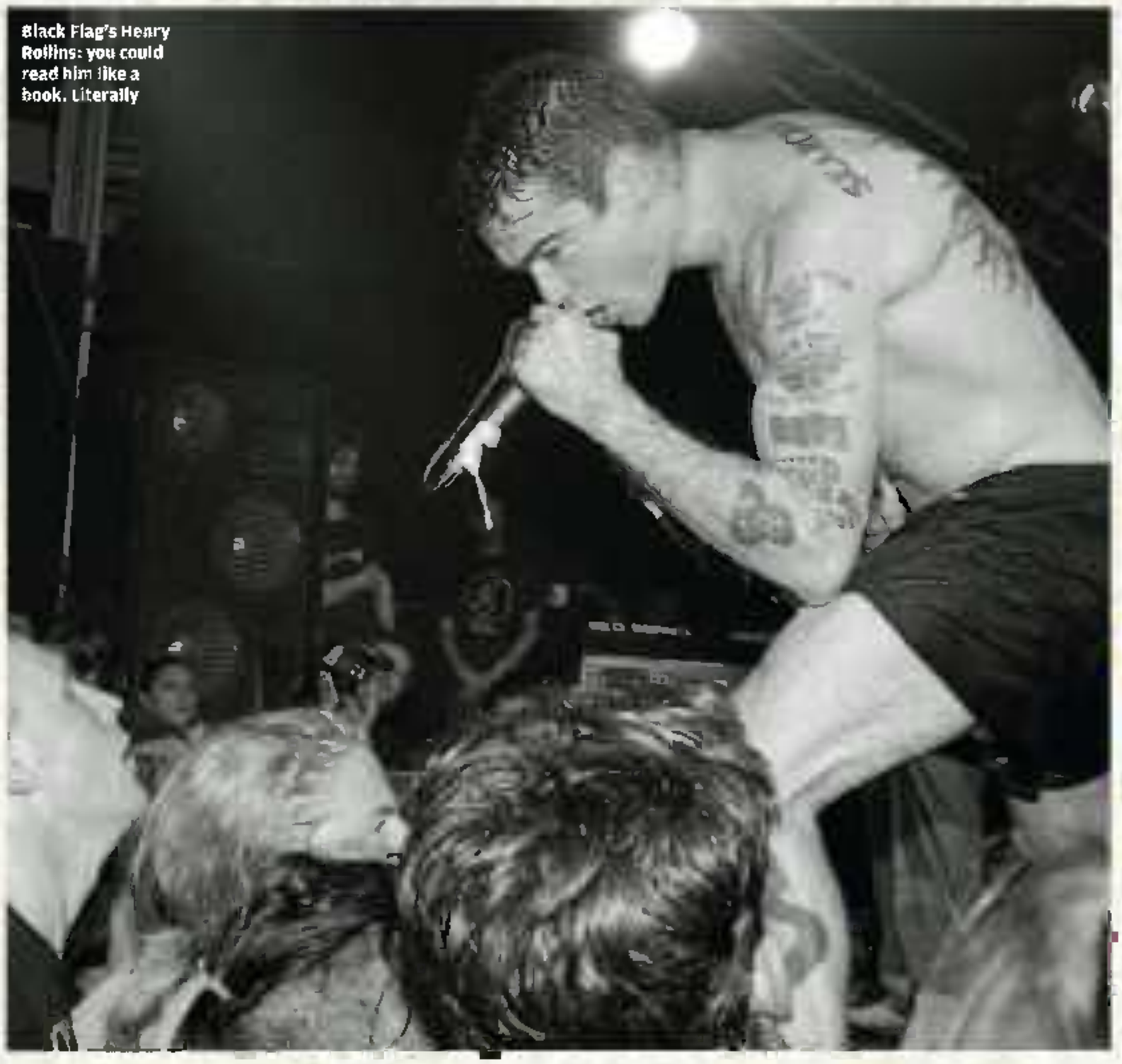
"I'm mystified by the laziness of people looking at how she presents herself, and somehow assuming that implies there's a high level of intelligence in the songwriting. Smart outlets for musical journalism give her all this credit, like she's the new Madonna. I'm like, fair enough: she is the new Madonna – but Madonna's a dumbass."
Joanna Newsom

StandAgg.com



The 25 greatest band logos

Black Flag's Henry Rollins: you could read him like a book. Quite literally



Black Flag's Henry Rollins: you could read him like a book. Literally

It's 25 years since Black Flag imploded, and while their music still sounds as vein-busting as ever, it's the imposing four-bar icon that has become their legacy. ***Gavin Haynes*** *looks at what makes a classic insignia, and runs down – in no particular order – the world's greatest ever band logos*

1 BLACK FLAG

They've been a long time gone, but they still hang around in bars. Four bars. Vertical ones. Two up. Two down. The Black Flag logo is a piece of pop culture iconography: simplicity itself, it can still be found adorning graffitied Los Angeles walls, student pencil cases, or, most commonly, the tattooed bodies of unwashed rocker gentlemen entering mid-life. When artist (and brother of Black Flag founder Greg Ginn) Raymond Pettibon first designed it in 1977, he envisaged it being "the opposite of a white flag of surrender – black, the colour of opposition, the colour of anarchy." Black Flag were formed in 1976 and spearheaded the political, hardcore punk scene for over a decade (as well as kickstarting the career of one Henry Rollins). Yet while most people would be hard-pressed to hum a few bars of, say, 'Rise Above', many still know what the four bars mean. The trend is still so prevalent that, in 2009, a book on the subject, *Barred For Life*, came out, cataloguing the wide variety of humans who have indelibly inked themselves with the logo. Evoking the spirit of anarchy that influenced the band, this is the epitome of the art-of-sound, and it still stands as the last word in rock'n'roll logo style.

2 CRASS

A pre-Naomi Klein apostle of branding, Crass' Penny Rimbaud perceived the power in how corporations bored their identities into your brain. So he asked his artist friend Dave King to come up with something similar to represent the band's ethic of anarchistic punk rock. King turned in a contradictory amalgamation of the Christian cross, the swastika, the Union Flag, and a two-headed snake eating its own tail (the Greek 'Ouroboros'), to symbolise the idea that power will eventually destroy itself. Family, church, state: these were all just differing levels of oppression, it said.

3 OASIS

Every '90s schoolboy's favourite pencil-case doodle was the work of Microdot and Creation design supremo Brian Cannon, who also rolled out album covers for Ash, Suede, The Verve, Super Furry Animals and many others. For the Gallaghers, Cannon chose something bold, simple and to the point. Can't think where he took his inspiration from...

4 MISFITS

The skull that signed all Misfits merchandise was culled from a 1946 sci-fi horror B-movie called *The Crimson Ghost* about a spectre determined to steal a counter-atomic device known as Cyclotrode X, which can short out any electrical technology. It was a perfect summation of the American band's horror punk beginnings in the late '70s and still resonates today.

5 THE WHO

The Who didn't simply appropriate the imagery of mod – they invented it. The target graphic that Brian Pike designed in 1964 to promote a gig at the Marquee Club in London soon became a universal mod banner: from T-shirts to scooter decals to badges. Incredibly, it has never actually appeared on an album by The Who.

6 GUNS N'ROSES

Fan of Matisse and inveterate doodler, Slash put together the original version of the .44 Magnums and snaking roses when the Gunners were still struggling to break it on LA's Sunset Strip. By the time of 'Chinese Democracy', Axl's psychotic hatred of his former bandmate had caused him to change it to the much less interesting 'big G, big R laurels' presently in use.

7 JUSTICE

Justice's Gaspard Augé didn't intend his band's logo to be sacrilegious, more as an affectionate tribute: "It came from a very simple idea in 'Waters Of Nazareth', which was to compare the energy you can have in a church, the kind of mystical vibe of it, and the energy you can find in a club. Everybody is gathering together and focusing at the same point."

8 RAMONES

It was NY artist Arturo Vega who ripped off The Great Seal of the President Of The United States. He put a baseball bat in the eagle's claw, then removed the olive branch in favour of an apple branch, because, he argued, "Ramones are as American as apple pie."

Either that's a massive button badge or the Ramones are really, really small

Many people were surprised that Flava wasn't more punctual

StoreMags.com - Free Magazines Download In True PDF Form

The 25 greatest album covers

"MAKING MONEY IS ART AND WORKING IS ART AND GOOD BUSINESS IS THE BEST ART"

Andy Warhol

9 PUBLIC ENEMY

What they had to say was so important, the crosshairs asserted, so government-quakingly unique, that these guys could be wiped out at any second for saying it. Ironic, then, that the Library Of Congress recently designated their albums of such cultural significance that they should be preserved for eternity in the country's vaults.

10 THE STROKES

Now dropped for the comeback in favour of Warren Fu's much less bold version, The Strokes' Jason Petrisko-penned logo seemed to perfectly capture their combination of retro and future, that seedy sexual glamour, and perfect polish. A totem of new wave design, it can be guaranteed to be spotted at any indie disco at any given time

11 NIRVANA

A Seattle rave-tavern called The Acid House (of all places) already had the smiley as their icon. Kurt and co saw it, appropriated it and messed it up a bit. Ten million jet-black hoodies later, it is grunge's *E Pluribus Unum*.

12 QUEEN

Oddly for someone who took his stage name from a planet and combined all the creatures that represented his act's star signs in order to self-design Queen's wryly self-aggrandising crest, Freddie Mercury didn't believe in astrology. He was very good at spotting a good typography opportunity however as is illustrated by the filching of the colours and emblems from the band's royal namesake.

13 IRON MAIDEN

The skeletal Eddie figure came about when Iron Maiden's management happened upon Derek Riggs' painting of 'Ed The Head' originally entitled 'Electric Matthew', a symbolic take on the raging spirit of punk – and decided it would be perfect for the band's debut album if Riggs made two changes. Firstly, could he add long hair to the character? And secondly... no 36-albums-and-going metal mascot could be called 'Matthew' now, could it?

14 THE VELVET UNDERGROUND

Before he even got into Pop Art, Andy Warhol began life as one of the most successful graphic designers on Madison Avenue, so he knew very well how to make a banana look iconic. His studio, 'The Factory', became a magnet for the outer fringes of New York society – drug addicts, fashionistas, rich girls – and so adding a rock group to his rota was a natural progression. With a hint of provocation, the original 'The Velvet Underground & Nico' album cover was peel off: remove the skin, and see a picture of the banana's flesh inside. "Making money is art and working is art and good business is the best art," Warhol famously said, but surely even he couldn't have predicted the impact of a cartoon fruit.

15 PIXIES

4AD was long the go-to label for iconic sleeve designs from the likes of Cocteau Twins, Throwing Muses and Belly thanks to the work of famed designer Vaughan Oliver. However, it was his collaborator Chris Bigg who came up with this wing-ding for the 'Alec Eiffel' European single.

16 THE ROLLING STONES

The daddy of rock logos, the Stones' tongue is a Pop Art masterclass that also managed to obliquely capture the sensual smug pout of Jagger's own legendary lips. John Pasche designed it based on the Hindu goddess Kali, and put it on the inside of 'Sucky Fingers', from where it took on a life of its own. Pasche only got £50 for his troubles, but managed to sell the original artwork for £400,000 in 2006

GETTY, RETNA, EYEVINE, CORBIS

Release: StoreMags & FantaMag

floridaegg.com

The Pistols' logo was great but their nose-kerchief never caught on

FAMOUS BEARERS OF THE BLACK FLAG BARS

Want to join the cool kids? Reach for the needle and ink

EDWARD NORTON FRANK TURNER JOHNNY DEPP

The 25 greatest logos

"BLACK FLAG'S LOGO IS THE OPPOSITE OF A SURRENDER FLAG. BLACK: THE COLOUR OF OPPOSITION, OF ANARCHY"

Raymond Pettibon, Designer

17 SEX PISTOLS

It was Malcolm McLaren's dwarf-actress friend, Helen Wellington Lloyd, who got talking to John Lydon about the Situationist art movement, then went home and on the floor of her apartment created the 'blackmail' font that accompanied their early posters. In 2001, she sold her trove of original Sex Pistols art at Sotheby's for a six-figure sum.

18 KLF

A typically narky reference to the All-Seeing Eye of Masonic lore, the KLF's Pyramid Blaster was included in all communications from Bill Drummond and Jim Cauty's multi-media empire. They also adapted it into their stage show, as a massive cardboard pyramid flanked by massive speakers. In 1997, they announced plans to build a real-life pyramid with old housebricks. They sadly never worked out.

19 PRINCE

The Artist Formerly Known As And Now Once Again Known As Prince sent '90s semioticians' hearts aflutter with his legendary intergender name-change following a dispute with his record company. Sadly, moving from being a sex symbol to being a sexual symbol seemed to suck the creativity right out of him: his career swan-dived immediately after.

20 PEARL JAM

Let the grunge stick-art wars commence! After Nirvana's smiley had hit big, Pearl Jam's Jeff Ament made a quick sketch to accompany the 'Alive' single, and it also stuck. Who says you need a fine art degree?

21 HIM

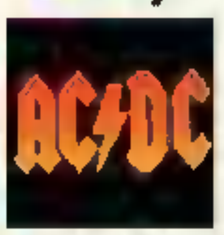
"A modern yin-yang," according to its creator, HIM vocalist Ville Valo, the heartagram has perhaps been largely responsible for the longevity of these hoary Finnish metallers. Certainly, it's quite socially awkward to stop liking a band whose logo you've got tatted on your inner thigh.

22 WU-TANG CLAN

"The mark consists of a highly stylised version of the letter 'W' resembling a bat with the words 'Wu-Tang' in the middle," says the patent application filed by one Robert Riggs, aka RZA. We thought it was more of a scimitar, no?

The logo made one band member feel quite nauseous

23 AC/DC



Gerard Huerta knocked up the logo for 1975's 'Let There Be Rock' while working in the design department of record label CBS. He researched religious typography, including the Gutenberg Bible, to arrive at an appropriately godly font, and added a heavenly lightning bolt for good measure. He's since gone on to become logo guru to the likes of Pepsi, HBO and Calvin Klein.

24 AEROSMITH

A childhood friend of Steven Tyler, Ray Tabano was a founder member of Aerosmith. But after only a year, he was fired by the 'Smith's management. They kept the winged 'A' he'd designed, though. Natch.

25 QUEENS OF THE STONE AGE

Represented by a more anatomically detailed, but less abstract version of Prince's 'sex symbol', Josh Homme's Queens got their biology lesson from long-time engineer Patrick Hutchinson. Like all good design, its simplicity is its success.

EARTH TO FIXERS

Oxford's newest space cadets, ***Fixers****, lecture* ***Mark Beaumont*** *on UFO cults, dinosaurs and Tom Cruise*

PHOTO: ANDY WILLSHER

"In 2001, a spacecraft from the star cluster Pleiades will arrive, and Earth will become the 33rd member of an inter-planetary confederation."

– Unarian propaganda film, pre-2001

"Here comes 2001: now let's all head for the sun!"

– Fixers, 'Uriel', 2011

We could start with the errant Unarian mothership of 2001. We could start with the dinosaurs with the heads of sharks. We could start with the woolly jumper addiction, the admiration of Mariah Carey's *Glitter* or the dark cult enigma of the Blessing Force

But no. Let's take our first tentative steps into the weird, wired and breathtaking world of Fixers with the time Tom Cruise bought them their Corn Flakes.

"We were out in LA," says guitarist Roo Bhasin who, as a teenager, tried to grow cress in his dreadlocks. "And I got up early to go and get some Corn Flakes from the grocery store, but I'd left my wallet back at the hotel and [Tom] was there and he bought my Corn Flakes for me."

"He bought my plane ticket to Berlin," adds singer Jack Goldstein. "He knew there was no way I was going to be able to afford it. It was just after Christmas. But Tom was like 'I know you want to go to Berlin, there you go'"

Pure, sparkle-toothed fantasy, of course – but at its heart is sheer, unfeigned adoration. "There's a real story where there was a hit and run," Jack says, soft-spoken but ebullient, with a hint of the *Heat* geek in his eye, "and Tom stopped and took the girl to hospital and then back to his house for a week and looked after her, paid all her hospital bills. Our stories are based on that story. They're not remotely true but he doesn't need to worry, they're all very flattering. Overly flattering. He's just incredible, he's so cool. He's the brilliant ideology of a celebrity. Everything about him is captivating."

'He's larger than life," adds Roo, "but much smaller than life at the same time"

We find Fixers gushing with Cruise love in the back room of a Crystal Palace pub, fresh from communing with the mutants of the famous 'Dinosaur Court' nearby. "Apparently, back when the Victorians or whoever started finding fossils, they put together these statues of what they assumed the dinosaurs would have looked like from the few bones they'd found," Roo explains. "They were way off. A lot of them are kinda chubby and goofy-looking. Not very ferocious. One's got a shark's head and one was pretty much a moose."

The dichotomies are blazingly apparent Though Fixers' music is an innovative yet catchy-as-cholera pop clash of MGMT, The Beach Boys, Vampire Weekend and Animal Collective (imagine Panda Bear writhing around in Brian Wilson's sandbox full of Haribo and severed body parts and you're almost there – and clearly mentally disturbed), they genuinely relish the polish of mainstream celebrity. They adore James Franco ("He's just wow") and Rebecca Black ("She's so sweet. She reminds me of Winnie Cooper from *The Wonder Years*").

And in practically the same breath that they're lauding the genius of disco legend Arthur Russell and Tyler, The Creator they're announcing they're soon to play a gig in a Manchester church with a big band and a backdrop of Mariah Carey's *Glitter*.

"Mariah's amazing," Jack effuses "The thing I like about *Glitter* is it's unashamed It's a simple, nice pop explosion for an hour and a half. The aesthetic is incredible. It's this real fantasy world, Mariah's fantasy. She's written herself a history that's not true. The only people that we follow on Twitter are Tyler, The Creator and Mariah, because they're the only two people who've got anything good to give to the world"

Ah, bless...

So Fixers, what is Oxford's Blessing Force?

Jack shrugs "It's a movement, I guess. It was originally meant to be a group of unambitious musicians – not musically unambitious, but they don't pander towards anything, like, 'We'd never go towards a burning sun because we want heat, and we'd never go towards London just because there's a scene.' But I don't think that's the case for our band, so that's one of the reasons why we didn't want to be associated with it. There's a separation in my opinion between every single band in Oxford. There's so many we wouldn't want to be linked with musically, because they're all so different. The fundamentals of Blessing Force don't apply to our band, we're not that."

What happens at the meetings?

"There was one we were invited to but none of us could make it," says Roo.

"It was probably to decide, 'What is Blessing Force?'" Jack chuckles. "Like a blank whiteboard and a spider diagram. It's not like *Eyes Wide Shut*, there are no real meetings."

Or are you just not allowed to tell us?

Jack: "I'd have to kill you if I did."

What's the password for the house?

Roo smirks. "It's not a word."

Are they a math-rock suicide death cult in the making?

"Maybe," Jack nods. "That'd be the most exciting thing that'd ever happened to Oxford music. I'd condone it"

When Fixers first emerged in the winter of 2009 out of the ashes of various Oxford punk and hardcore bands, Oxford lapped them up The Blessing Force press-ganged them on board and Yannis Foals – whom Fixers have never met – praised them for what he saw as their firm-rooted lack of pretence.

"To have Yannis championing our band is a great thing," says Jack. "The exposure was monumentally enlightening for us. But it borders on having people telling you what your band does. To have someone like that telling us we're ambitionless, to look within our band and pick such a small idiosyncrasy and not even know us, seems very strange. But he meant it in a very complimentary way."

As 2010 saw Fixers playing "non-event" word-of-mouth gigs, indulge in the odd Italo disco set, release Sylvia Plath-inspired 7-inch 'Iron Deer Dream' and integrate the spiky sparks of Animal Collective's 'Merriweather Post Pavilion' into their vision, Vertigo came a calling The band's first major release, 'Crystals EP' is a stunning, über-accessible slab of melodic esoterica From the dazzling laser-beam Beach Boys of 'Another Lost Apache' through the frenzied Foals-a-like title track and the escapist synth euphoria of 'Uriel', it takes in surreal lyrical references to a sunken planet, Nixon, Haight-Ashbury, time travel and suicide cults to tell the story of that Unarian mothership that never came.

"The EP was meant to be loosely based on space and UFO cults," Jack explains. "There was this UFO religion called Unarians and, Uriel is one of the pseudonyms for the woman that was the head of this religion. They did believe that in 2001 this fleet would land and there would be some kind of redemption, world peace. But it didn't happen."

Or, listening to Fixers, maybe they were a decade out. After all, what earthly pop singer would have such an unhealthy obsession with, um, outlandish jumpers?

"I do have an unnatural amount of jumpers," Jack agrees. "They're such unconventional things with weird patterns on You don't get that in anything else. It's like 'What can we put on this jumper? Anything!'"

We're sensing a metaphor for your music?

"Perhaps everything does stem from that," he says, seeing a kind of lint-filled light. "You always want to stand out, to see what's beyond 'normal' and what happens if you like the stuff no-one else likes."

Here comes 2011. let's all head for the thrum.

ADDITIONAL PHOTOS: GETTY

floralkeep.com

Star In the making
(clockwise from
top): Roo, Dawson,
Jason, Jack, Fish

StoneAge.com

"No more jokes about moving my chair. Wish I'd never written that bloody song"

BlankKage.com

"Everything's just barmy"

Westerns, scribbling on bus seats, The Edge and Bono: Alex Turner opens up to NME about his songs and lyrics to reveal the true meaning of ***Arctic Monkeys'*** *new album, 'Suck It And See'*

PHOTOS: ED MILES

Arctic Monkeys' fourth album, 'Suck It And See', is full of paradoxes. Firstly, it feels like a grown-up record, but, as frontman Alex Turner admits, "a few people have said it reminds them of like being younger. It's that sort of feeling. I don't know if that's the lyrics or it's more to do with the sound of it."

Then there's the fact that it was recorded in Los Angeles and, although there's some Queens Of The Stone Age-style atmospherics left over from 'Humbug' and some Byrdsian jangle on the likes of 'Love Is A Laserquest', the record feels like a homecoming. "I actually think this one probably sounds quite English, in terms of, like, the melodies and the bass," concurs Alex. "There are some really English bits of bass on it!"

'Suck It And See' also contains more first-person lyrics from Turner, rather than a set of characters, but it doesn't really sound that he's talking about himself specifically. He admits that, "I really enjoy hearing people's interpretations of things. That's one of the reasons I try not to – as much any more – talk as literally about what's going on. Especially when people in other countries hear it and they come back to you and put a spin on it and you're like, 'Wow, yeah, I'm glad it's become that for you.'"

Alex and the rest of the band like to go on about their dark music tastes like Nick Cave and The Stooges (Alex says that during the sessions, "We were listening to 'Raw Power' loads and wanted to do that shrill fuzzy guitar thing") but the record glows with a poppy sheen. Certainly far more than 'Humbug' did. "I think people expected us to go even further down the road than we did with 'Humbug'," drummer Matt Helders admits, before adding, "we might get some old fans back!"

But it's these contradictions that make 'Suck It And See' such a fascinating listen. Nothing is straightforward, but so intoxicating are the tunes that it demands repeated plays, during which something fresh will always leap out at you and make you love it all over again for an entirely different reason. So what's the story behind these songs? Well, who better to guide you through it, track-by-track, than Alex Turner...

1 SHE'S THUNDERSTORMS

"I remember writing this one when there was a storm going on. They get, like, mad storms over there [in New York], like, apocalyptic. I'm always trying to think of different interesting ways to like describe somebody but compliment them too. So, in that one you get.. well, I like the idea that she's not even a thunderstorm, she's more than one, she's plural. 'Thunderstorms' meaning just, y'know, awesome!"

2 [redacted]

"This was much later down the line I watched a couple of westerns when we were doing this, like *Butch Cassidy And The Sundance Kid* which gets a reference in there. I also just wanted to put *'belly-button piercings'* in a tune, I thought that would be good. I'd kind of wanted to do it for a couple of weeks and then managed to fit it in there. Why? I'd not thought about them for a while and they came on my radar somehow. And then I thought about this thing of them and the stars being juxtaposed."

3 [redacted]

"It's just a fucking laugh, isn't it? It's got, like, three *'rock'n'roll's* in it. We were in Miami on tour once and we just got off a long flight to there and we had an idea for a song called 'Brick By Brick' and so we wrote it that night just sorta in a bar. But it were quite loose, we thought about it as the concept of a song and all these things that you want to do – brick by brick – and we just made a list of them that was probably three times as long as what it ended up over that night and the next few weeks. It was probably the first tune we had for this. We're also working on 'Brick By Brick 2.0'. It's called 'IDST'. Do you remember that? When you'd write on a bus seat, or whatever, 'I love whoever IDST' – If Destroyed Still True? So that iron's in the fire now."

4 THE HELLCAT SPANGLED SHALALALA

"There's always a load of words in our tunes, isn't there. And I was trying to think of a way of being a bit more economical, so we thought the one way of doing that is having really simple choruses but quite complicated verses lyrically – and that were one of them. I mean, it's based on a place that I've been but I don't necessarily want that to be what the listener

Watch an exclusive video interview with Arctic Monkeys from your smartphone by scanning the QR code on this page.

Here's how:
1. Download any QR code reader onto your smartphone* (there are lots of free ones).
2. Open up the QR reader on your phone and scan the code.
3. Your mobile browser will be directed to an exclusive Arctic Monkeys video interview that can't be seen any other way.

*** This video can be viewed on iOS and Android phones. Any BlackBerry with Flash 10.1 installed (usually on the newer devices) will be able to support the video too, although older BlackBerrys may struggle.**

Mobile network and/or Wi Fi charges may apply. Contact your network provider for details.

WORDS: KRISSI MURISON, ALAN WOODHOUSE

The other three: (l-r) Nick O'Malley, Matt Helders, Jamie Cook

"WORDS ARE TAKING A BACK SEAT. IT'S JUST ABOUT CHAOS"

Alex Turner

associates it with. 'Cause maybe they can relate it to a place they've been I don't want to ruin that by giving them a map. Some great harmonies on this song too [Producer] James Ford's favourite bit of this record is on that song It goes "*uh-oh-uh-oh-wo*". Maybe it's because it sounds like the Klaxons. I always think he prefers them to us."

5 DON'T SIT DOWN 'CAUSE I'VE MOVED YOUR CHAIR

"Well, that's something somebody said. Oh, in fact I said it to somebody whose chair I'd moved and I didn't want them to hurt themselves. This was while we were in the studio doing the *Submarine* recording [Alex recorded the soundtrack to friend Richard Ayoade's debut film] and James said, 'Oh, that sounds like it could be like a '60s garage 'Nuggets' tune and be called that.' So then we thought, 'Well, OK if that's what you can't do [sit down because your chair has been moved], then what sort of ridiculous things can you do that are probably more dangerous than if you just sat down?' But also I quite like that it's, y'know... well, you don't want people to be sat down, do you? You want them to be up. That's going to be our first single."

6 LIBRARY PICTURES

"This is one where I definitely think the words are taking a back seat. It's just about chaos. Like, all the sound of it – all the music and guitars and drums – everything's just barmy and I'm trying to make the lyrics subscribe to that as well. Do I ever do that William Burroughs thing where you cut words up and arrange them randomly? No, I never actually do it physically, but maybe in my head a little bit and that's, yeah, that's probably a bit like that. We recorded it one day, like, really hungover and had a great day. It were a really good hangover, like a giddy one."

7 ALL MY OWN STUNTS

"Josh [Homme] comes and sings on this one. He's very dominant, his voice. When you record his voice it just sort of leaps out, it's great. What else can I tell you about that one? It's got another reference to cowboy films. It just says, '*I've been watching cowboy films on gloomy afternoons*' which were something I were doing at the time. It's also where we let ourselves have a bit of a wig-out. There's not as much wigging out on this [album] as the last one, we rationed it. Also at the end you hear a little snippet of this song we were making up while we were in the studio called 'I'm From High Green' which is where we're from. It was summat we were singing quite a lot, the four of us, while we were there. How does it go again? Oh yeah, so you've got to do it in a sort of Chris Cornell-style vocal: '*I lost my accent/ I live the dream/But I still like my ale/Because I'm from High Green*'. That sort of thing Look out for it."

8 RECKLESS SERENADE

"I think this sort of sounds the best. I really like the recording of this one, I think it's come out the best It's just a love song I suppose In terms of the sound I guess some of the stuff we were listening to was like the Pixies. And having the drums quite tough, that comes across on that tune a bit."

9 PILEDRIVER WALTZ

"This one is on the *Submarine* soundtrack, although I didn't write it specifically for that I had a couple of things lying around that were too quiet to be Monkeys tunes – well, that's what I thought anyway. So I said, 'What about these?' and Richard [Ayoade] liked them. But then we were putting this together and I really thought it might fit in with '... Thunderstorms' and 'Suck It And See' So we thought, 'Why not just do another version [recorded with the full band] because the one on 'Submarine' is just me and James, he played drums and there's some strings and stuff on it. I think doing that 'Submarine' album did lead me into some of the songs on this album too."

10 LOVE IS A LASERQUEST

"I've never listened to country music before, it was just something I totally didn't get until pretty recently. I've always been, 'Nah, not into that world,' but I've started to get something out of that now. The sort of sounds of that music I'm still not crazy about, but the words are really good. Hank Williams, George Jones, Roger Miller and even, like, Johnny Cash – they're just smart-arses, those guys, who write good country tunes, y'know. It's really funny or really sad. And they do that thing so well. This tune is the closest to that. Not like in the sound, but in the lyrics."

11 [redacted]

"That is something that I started writing when we were recording those 'Submarine' tracks. It just sort of came to me that melody and chorus, it's quite Beach Boys-y which is something I've been listening to a lot recently, and always have We decided to make it the title track, quite near the end. When we played it to someone earlier they were asking us about the fizzy drink reference in that, where it says '*dandelion and burdock*' – a lot of people don't realise what it is. Something I like the idea of is putting colloquialisms where they feel strange – it's funny when you can drop in something very British next to 'Raw Power' guitars."

12 [redacted]

"It were all about having the words not get in the way of this one. That were one of the last ones we did when we were in London before Christmas. We did it in one day. It's a bit like '505' – that tune on the second album, where it's just two chords all the way through and we'd wanted to do a tune like that again for a while. There's loads of good examples of that like that LCD Soundsystem 'All My Friends' tune. It's just the two chords that build and build. But for a while I didn't have words for that – I was just singing '*Edge and Bono*' There's a demo of it somewhere where it's mostly '*Edge and Bono*'. I dunno what else to say about that one It were a bit of a late runner that one, but it worked out "

Download in True PDF format
StoreMags.com - Free Magazines

Release: StoreMags & FantaMag

Emerge

STIMULATION DRINK

NME RADAR TOUR

ANNA CALVI

GROUPLOVE

big deal

THE HISTORY OF APPLE PIE

ON SALE NOW

www.myspace.com/annacalvi

www.myspace.com/groupmusic

www.myspace.com/weareabigdeal

www.myspace.com/thehistoryofapplepie

Tickets available from

www.nme.com/tickets

0871 230 1094

1-May	**Portsmouth Wedgewood Rooms**	0239 286 3911
2-May	**Bristol Thekla**	0845 413 4444
3-May	**Nottingham Rescue Rooms**	0845 413 4444
5-May	**York Fibbers**	0844 477 1000
6-May	**Hull University**	0844 477 1000
7-May	**Manchester Academy 3**	0161 275 2930
9-May	**Glasgow King Tuts**	0844 499 9990
10-May	**Liverpool O2 Academy2**	0844 477 2000
11-May	**Birmingham O2 Academy2**	0844 477 2000
14-May	**Cambridge Junction**	01223 511511
15-May	**Norwich Waterfront**	01603 508 050
16-May	**Oxford O2 Academy2**	0844 477 2000
17-May	**London KOKO**	0844 871 8803

KILIMANJARO

Presented by Kilimanjaro
www.kililive.com

www.seetickets.com or 0870 264 3333 / www.artistticket.com or 0844 871 8820

Release: StoreMags & FantaMag

StoreMags.com - Free Magazines Download in True PDF format

StoreKeeper.com

REVIEWS

THE WOMBATS, GUILLEMOTS

Edited by Emily Mackay

TUNE-YARDS

WHOKILL 4AD

Just because someone lets you make a second album doesn't mean you have to get all serious – Merrill Garbus doubles the fun

Progress is a funny thing. It's traditional for indie bands to follow their first colourless albums with one slate-grey record after another, only this time around sounding much bigger and more like U2. For this they are inevitably hailed for their – ugh – 'maturity'. *Maturity*. This isn't bloody cheese making. By all means learn a new instrument, start a Korg collection if you must, but once a band even thinks about consolidating on success they become as interesting as a variable rate mortgage.

Much more profitable than venture-capitalist rock is to do as they do on the fringes: refine and stretch and bend an idea with a near-demented single-mindedness, like New England's Merrill Garbus does on the follow-up to her homespun 2009 debut, 'Bird-Brains'

She's moved up in the world, has Merrill. Signing to the 4AD label – and the patronage of a mobile phone company – helped her move her enterprise from bedroom to studio, and swap a Dictaphone for proper 21st-century mics. But there's nothing in this freewheeling carnival of an album to suggest Garbus went all po-faced and followed any direction, save for the excitable, skittery beat of her heart. Reverb apart, even the technology afforded by the studio was overlooked in favour of Garbus clanging and thwacking stuff, employing something credited as 'group noise' on 'Riotriot', and, the joyful, flailing sound of 'Gangsta', swinging her ukulele, synths and horns about like a kid at Christmas.

'Whokill' is an eddying, rhythmic record stirred by joy, compassion and fury. Garbus is both intelligible and joyfully righteous, like she actually enjoys (gasp) living and making music, playing songs to soundtrack a defiant, flower-powered dance in the face of the world's most miserable reactionaries. Every influences – the wiry, tropical Ur-riot grrl of The Slits and The Raincoats, reverb-loaded dub, West African juju music, R&B, voodoo blues and the playful odd-pop of Micachu and Yoko – share a vitality and an inspirational voice of dissent 'Doorstep' has a party-terminating subject – what went on in Garbus' Oakland community after an unarmed black man was shot dead by police – but it's rendered as off-kilter gospel with fluid harmonies and a melodic sweetness so it sounds like a classic, politically motivated lover's rock anthem.

If we're being as honest as she is, the album does overstep the mark on 'You Yes You', in which Garbus yelps "*What's that about?*" like a bad sitcom catchphrase she desperately wants to catch on. But these songs, from their wry, provocative, OTT style to their cosmic hip-hop titles, including the creepy lullaby 'Wooly Wolly Gong', make Garbus a weird kindred spirit of MIA. And no-one's ever called her boring or mature.

Almost in spite of everything that's going on in the majority of these irrepressible, irresistible songs – from 'Powa', with its huge, warm soul voice, to 'Bizness', an Afro-pop cacophony that could blow down a high-rise – they groove preternaturally. It's as if Garbus is powered by primal, wrong-righting spirits that click like a force of nature. Here's to never growing up, because this is the opposite of maturity, the true raw state of childhood, more *Where The Wild Things Are* than CBeebies: fierce, feral and fun. ***Chris Parkin***

8

PAMELA LITTKY

DOWNLOAD: 'Doorstep', 'Powa', 'Riotriot'

THIS IS HARDSCORE
what our numbers add up to

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

DUTCH UNCLES
CADENZA
MEMPHIS INDUSTRIES

Shut up about time signatures! So bands can have multiple thoughts simultaneously? Whoopty-doo! There's more to a good record than besting the listener and this one is baffling. Despite sounding like two Dartz! albums playing at the same time, 'Cadenza' somehow manages to come off completely underdeveloped and sometimes just plain odd. The title track falls somewhere between an overfussy Your Twenties track and a Foals live session, recorded at gunpoint. As an instrumental album it's vaguely impressive, but overall it's incomplete and lacks the pop touch to transform things from cerebral to listenable. ***Rebecca Robinson*** **5**

DOWNLOAD: 'Cadenza'

THE AIRBORNE TOXIC EVENT
ALL AT ONCE MERCURY

Shocker! The long-awaited (it says here) follow-up to a sublimely average debut is another half-arsed muppet show executed with the charisma of a terminally ill sloth. Singer Mikel groans and splutters like a man performing something my – ahem – mate's last girlfriend dubbed 'thirsty dog cunnilingus'. Then again, this lot probably can't be bothered to engage in that practice, either. Don't just take our word for it – go download 'Numb', indie-rock stadium baiting so deeply uninspiring you would need to send a SWAT team down to Ineptitude just to drag it within sniping range of Decent Music. I'm too old for this, and so are they. ***Jazz Monroe*** **3**

DOWNLOAD: Er, no

GYRATORY SYSTEM
NEW HARMONY
ANGULAR

The work of trumpet-toting squelch-skronker Andrew Blick ferrets round bedroom production's less poppy corners, and there are all sort of things jiving about in his excellent second album, from The Normal, Cabaret Voltaire, free jazz, Fuck Buttons-ish synth-ravin' to William Blake, 19th-century socialist communes and sonic psychogeography. Over-intellectualising would kind of miss the fun, though. You could ponder on the meaning of 'Un-sound''s oh-so-ambiguous title, or you could kick your shoes off and jump around in your socks to its giddy, shonky, maddening bleeps and shuffles. More demonic than harmonic, and all the better for it. ***Emily Mackay*** **6**

DOWNLOAD: 'Un-sound'

CASS McCOMBS
WIT'S END DOMINO

'The Lonely Doll' is the second track on Cass McCombs' sixth album of miserable American folk, and a song that acts as a key to both the album and his beatnik worldview. Beginning as a subtle tribute to an unhappy doll that he drunkenly spied on last summer, it builds, via the symbol of the poppet, into a portrait of modernity as obsessed with images of real life, rather than real life itself. No prizes for guessing who's been reading Guy Debord then, but it's these touches as well as his reverb-laden sound that makes him vaguely modern, unlike some folk artists who'd be happier pretending the 20th century never even happened. ***Jon Guignol*** **7**

DOWNLOAD: 'The Lonely Doll'

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

JOHN DORAN
"I lost a bet to the editor of *Metal Hammer* when I failed to say the word 'sphincter' live on Lauren Laverne's 6 Music show, but I did 'win' a mention in *Private Eye*'s Pseud's Corner for being pretentious. The award has left me unable to stop using the expression 'sui generis'."

AILBHE MALONE
"I've been borderline obsessed with Nerina Pallot's Bernard-Butler-produced 'Put Your Hands Up'. I've also taken the sunshine outside as a sign that it's totally OK to survive solely on ice-cream floats and houmous for the foreseeable future."

REBECCA ROBINSON
"I've mostly been listening to Holy Mammoth. They've got a Northern (and ergo less serious) take on the Wavves/No Age sound. Like if Blink 182 rode fixie bikes."

TIMES NEW VIKING
DANCER EQUIRED MERGE/WICHITA

The Ohio lo-lo-lo-fi trio follow up four thrilling albums with this resigned, disappointing offering

Is it possible to be shitgaze superstars? For a while in 2008 it looked like Times New Viking might be. It was April, and their first release on Matador, 'Rip It Off', was released in the UK. Up to this point, only diehard shitters (© me) could hand-on-heart lay claim to being "down", but by the time follow-up 'Born Again Revisited' landed, they'd elbowed themselves out of the niche enough for non-shitters (again, my term) to be interested too.

Shitgaze, of course, is a bit of a joke on itself – a more lo-fi and crappy version of shoegaze, which is, to be fair, itself a bit of a pisstake genre. The main difference between the two is ambition – where shoegaze's was minimal, shitgaze's is completely non-existent.

Steve Lamacq once distilled shoegaze brilliantly in these very pages when he likened Ride to "The House Of Love with chainsaws" TNV sound more like Los Campesinos! with headaches. Maybe this is intentional After all, the bands are mates, having co-headlined the 2008 Shred Yr Face tour. Perhaps that's the riddle to this album unravelled Perhaps it's a biographical concept album based upon the career of that Cardiff eight – it certainly plays out in the same way, veering quickly from early promise into the steep ravine of really fucking annoying before plateauing somewhere around the 'is anyone still listening?' mark. And like Los Campesinos!, that's where it gets good again – at the point when no-one cares anymore What a shame.

So how have the Ohio three-piece achieved this magnificent feat? Certainly not through laziness – five albums in six years says they're massive workaholics. Nor self-indulgence neither – only one track clocks in at over three minutes ('Downtown Eastern Bloc' at a whopping 3 38) Nope, it's more a sense of going through the motions. Where the first four records (and particularly the Matador releases) sounded like a band fighting for their lives – or at least pretty keen to make you listen – this is the sound of a band struggling to muster the energy to go on. And this is the exact emotion it evokes. Word of advice: don't listen near sharp objects.

But, for those who persist, a light awaits 'Fuck Her Tears', with its jolly nonsense couplet of "*My heart it beats yes, to your cigarette*" sounds as good as anything from 'Rip It Off', and it's here that the hope arrives that this is just a blip, and that TNV's next record will buzz with the exuberance of the last two. But maybe leave it a couple more years this time, eh? Time, as they say, is a healer ***Mike Williams*** **5**

DOWNLOAD: 'Fuck Her Tears', 'No Good', 'Ever Falling In Love'

THE WOMBATS
PROUDLY PRESENT THIS MODERN GLITCH WARNER

We tried, really we did – but unfortunately it doesn't sound like the band put in the same amount of effort

While out promoting some latter-day U2 album or other, Bono once proclaimed (likely with a straight face) that, "We're reapplying for the position of best band in the world". Limitation-aware young scamps that they are, The Wombats' ambition for their second album is far more modest: '.. This Modern Glitch' finds them aspiring to nothing loftier than nightwatchmen at the indie landfill. Congratulations boys, the job is yours. Now, when can you stop?

OK, that's cruel. The Liverpudlian trio's debut was possessed of a certain hummable charm that made them 2007's guilty pleasure du jour. Trouble is, most of '...This Modern Glitch' – despite trying hard to replicate that charm by making everything faster and synthier – is fit only for padding out mid-afternoon festival sets. Listen to 'Walking Disasters' or 'Techno Fan', and you can almost see the bucket-hatted drunk dozing by the sound desk, hear the sobs of a 16-year-old who's lost her friends, and smell the rained-on chips.

There are a few exceptions. In spite – or perhaps because – of its deeply awful lyrics ("*Please allow me to be your antidepressant/I too am prescribed as freely/As any decongestant*") the string-laden Britpop balladry of 'Anti-D' is certainly one. 'Jump Into The Fog's sleazy synth-pop and the nagging 'Tokyo (Vampires And Wolves)' are the others. Those three songs recapture the melodic nous of the band's early singles, but the rest of the album sounds like it was written to soundtrack the opening montage of a particularly loathsome *Hollyoaks*.

Still, let's not feel too sorry for them. The Wombats have aimed low, and in its own special way, '.. This Modern Glitch' is a triumph for mediocrity.

Barry Nicolson

4

DOWNLOAD: 'Anti-D', 'Jump Into The Fog', 'Tokyo (Vampires And Wolves)'

DARK DARK DARK
WILD GO/BRIGHT BRIGHT BRIGHT MELODIC

History is littered with solipsistic, bourgeois, theatrical bohemians who can afford to diarise every tedious thought they have. Add D3 to that slagheap. Effortlessly middle of class, brow and road, they churn out student revue cabaret with deodorised Americana trappings and pretensions to Eastern European folk. Wheedling vocalist Nona Marie Invie's MO is to sing a line of blistering inanity and then to repeat it until it becomes an affront to your intelligence. And then, just as you're starting to see light at the end of the tunnel, you realise that there's another five-track EP by these self-absorbed, boring, aesthetically bankrupt bellends still to go. Double bummer. ***John Doran***

3

DOWNLOAD: I think not

GUILLEMOTS
WALK THE RIVER POLYDOR

On this, their third album proper, Guillemots have walked away from their twinkly, twee, typewriter-sampling former selves, instead going for Flaming Lips electro swooshes ('The Basket') and 'Melancholy Hill' refrains ('I Must Be A Lover'). The voice of lead singer Fyfe Dangerfield (yes, he of that John Lewis advert) is husky and doleful – the anti-Chris Martin. Neil Young-indebted, the band have described the tracks as needing to sound like they were "sleepwalking their way onto tape". However, with two songs playing out at over nine minutes long, one feels that a decent edit would change things from somnambulant to plain dreamy.

Ailbhe Malone

5

DOWNLOAD: 'Walk The River'

THE RIDER
What we're doing, reading and baking this week

Event
A Wake For Peter 'Sleazy' Christopherson

Sleazy was involved in more daring post-punk acts than you've had hot dinners: notably Throbbing Gristle and Coil. He died last year, and in honour, Bristol's Cube Cinema are holding a wake, a mix of music and madness introduced by *The Wire*'s Rob Young. Bristol Cube Cinema, April 23

Book
Reelin' In The Years by Mark Radcliffe

Forget the 30-Day Song Challenge, Mark Radcliffe has written a book plucking a record from each year of his life – a mix of autobiography, British cultural history, and amazing stories.

Exhibition
The Royal Wedding Cake Exhibition

You giggle, but what hotter date is there this week than the chance of meeting a "butter sculptor" and moulding sugar into rude shapes? Wellington Arch, from April 22

SINGLES
This week reviewed by **OLLY MURS**

STEVE MASON
ALL COME DOWN DOUBLE SIX

This track grabbed me straight away. Even though it sounds like it should be on the soundtrack to *The OC*, it's stunning and it's going straight on my iPod ready for the summer. I'm loving the choral side to it too. I'd definitely put this on my summer playlist – it's perfect for chilling out in the garden to.

SMITH WESTERNS
WEEKEND PRODUCER

If I'm honest, I've never heard of these guys. It kinda sounds like something The Beach Boys would have recorded back in the day. It really got me tapping my foot though, it's a good tune. The "oohs" and "ahhs" put a massive smile on your face, it's a really happy track. Cool name as well, Smith Westerns.

ELBOW
OPEN ARMS FICTION

Wow. What can I say. These guys are geniuses. The new stuff from Elbow is just exceptional. The fact they're playing arenas now says it all really. I know you guys think Dave Grohl is the nicest man in rock, but I reckon Guy Garvey is, and such an amazing voice. I haven't actually seen the band live yet. This is going to be top of my list this summer, and they're doing the main stage at Reading – wicked, shame I can't make it.

BROTHER
STILL HERE GEFFEN

What an absolute tune. I can imagine this being a bit of a festival anthem. There's been some buzz on Brother, and if they can keep delivering catchy tracks like this, then I reckon these boys have a huge future ahead of them. The video's pretty cool too and I love the old-school guitar riffs. Can't wait to get their album when it's out and I'm definitely going to catch them play live this year. Top marks.

ALICE GOLD
RUNAWAY LOVE FICTION

The video for this is pretty steamy! And the song isn't too bad either. I can see myself having a few mates round in the evening, lighting the BBQ and putting this track on repeat. I reckon Alice could be up there with the likes of Jessie J and all those new acts for 2011. She's awesome. I'd really like to hear some more tracks of hers. Would love to hear this done acoustically as well.

EVERYTHING EVERYTHING
FINAL FORM GEFFEN

I'm a massive fan of the last single Everything Everything put out. This track isn't quite up there, but it's nice to chill out to, I suppose. Wouldn't mind seeing these guys play live actually, the lead singer's voice is impressive. I've had the album on repeat in my car for a few days now, and it's not getting old. I'd really like to see these guys pull their tracks off live, reckon it would be a pretty impressive show, with all those harmonies to contend with.

REX

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

THE ORIGINAL
★SAILOR JERRY™★
PRESENTS

gigs kick off in brighton and glasgow

With a rep for supporting new music in the UK, Sailor Jerry spiced rum announces the first two headliners of 2011 – and fans of raucous rock'n'roll will not be disappointed...

pulled apart by horses
28 april
brighton [jam]

pete and the pirates
27 may
glasgow [stereo bar]

The amazing Pulled Apart By Horses, probably the best live act in the country right now, will be supported in Brighton by punky newcomers Young Legionnaire, making it an unmissably loud and brash night. Pulled Apart's inked-up, no BS attitude would no doubt have been approved by Norman 'Sailor Jerry' Collins, the father of old school tattooing, after whom the rum takes its name.

Sailor Jerry Presents Pete And The Pirates will hit Glasgow in May and is not to be missed. The boys have spent the last few years building up a word-of-mouth reputation for graft and independence with some hardcore touring. The buzz around their second album is reaching fever pitch, and this show will undoubtedly be a wild one.

Tickets to each show cost just £5 (with no booking fee) from www.sailorjerry.co.uk and will be made available on the door for £6. Sailor Jerry Presents will also be visiting London, Manchester and Bristol in 2011, details of which will soon be announced.

WIN A SIGNED GUITAR!

Those wanting the chance to win a signed guitar by one of the bands playing at Sailor Jerry Presents should visit *www.facebook.com/sailorjerryuk*, where regular giveaways will be announced throughout the year.

www.sailorjerry.co.uk

StoreMags.com - Free Magazines as an Instant PDF for...!

LIVE

THE VACCINES, JAMIE WOON, THE VIEW

Edited by Emily Mackay

FRIENDLY FIRES

XOYO, LONDON THURSDAY, APRIL 7

Electronic youth grow up in public – and bring emotive Utopia to the dancefloor

XOYO's small stage is swamped in equipment. There's a drumkit and some guitars – naturally. There's a percussion stand, complete with prerequisite cowbell. And to the left sits a compact horn section in glittery gold T shirts proclaiming 'Live Those Days Tonight'. There's also a large screen behind the stage, where projections of parrots' wings play on a loop, and strobe lights wait to be switched on. Sure, XOYO'S concrete walls and exposed pipes might not look much like Utopia, but some music makes its own paradise in the here and now.

It has been three years in the making, but 'Pala' (named from a doomed earthly philosophical wonderland in an Aldous Huxley novel) is worth the wait. Just as their debut was made for the festival crowd, with its cowbell, samba funk, and lyrics about friendship and love for all, so Friendly Fires' second album was written for nightclubs – its straight-talking choruses were made to be shouted across darkened cloakrooms, while feet make their way to the dancefloor. The sensitive young 'un of 'Skeleton Boy' ("*I close my eyes on the dancefloor/Forget about you/I lose myself in flashing colours/I've gotta see it through*") has blossomed into a confident adult, ready to chase down what he wants ("*You claim your history is beyond a man like me/But I'll live, I'll live, I'll live/I live those days tonight*...").

Strolling onstage, the group launch straight into 'Lovesick'. Typically tropical, they're punchy and tight. The first 'Pala' number, 'Blue Cassette', follows immediately. Luckily, the newer tracks segue well into their debut, despite lyrical and musical differences. Echoing classic louche frontmen like Roxy Music's Bryan Ferry and Spandau Ballet's Tony Hadley, lead singer Ed MacFarlane is in his element on 'True Love', unashamed to be grandiose, emoting. Sweetly surprising himself, he exclaims "I'm actually enjoying this", as the group segue into 'Chimes', another cut from 'Pala'. Old favourites 'On Board' and 'Jump In The Pool' set the crowd alight, but so does current single 'Live Those Days Tonight'. 'Skeleton Boy' is a treat, with an extended drum breakdown bordering on euphoric. The crowd surges forward in joy, and Ed leans out over the stage, spilling into the floor. He briefly apologises – "for taking so long on our second record, but now it's done" – and all is forgiven as the intro to 'Show Me Lights' builds into a slick early-'00s jam (think Another Level or East 17). Friendly Fires are almost in boyband mode – although it would challenge the most limber-limbed member of The Wanted or JLS to mimic Ed's dance routines. "This is my favourite track off the record," he proclaims, before 'Hurting' opens with *EastEnders* drums and 'Straight Up'-era Paula Abdul horns. While the recorded version channels Talking Heads via The

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

Avalanches, live it's a bit like Ace Of Base – and in the best way possible

Saving the newest tracks for the end of the set, Ed introduces 'Hawaiian Air' by saying that "this song was only written two weeks ago". It's psychedelic, with synthy burps and chugging cymbals. With Ed singing of "*leaving the world down beneath the clouds*" and "*an ache in my leg from a broken seat*" it's a companion piece to 'Paris', which follows hot on its heels. At this stage, it's the band's calling card – bittersweet and wistful, the lyrics sing of running away together to find true love – in a charming and vibrant new city. The music swells and throbs, the crowd bump into each other and spill pints in their exuberance. But there's a distant look in Ed's eyes and the lyrics seem naive in light of the seize-the-day, live-in-the-moment spirit of the likes of 'Live Those Days Tonight'. Rather than running away to a new place, it increasingly seems like the wiser option is to stay and face up to problems at home, even if, as he sings in 'Hurting', "*I can't keep on feeling the pain of your touch*".

The best dance music should make a communal experience feel like a personal one, and vice versa It should be simple enough to sing along to, but complex enough to stand up to repeated listens. While support band (and previous Friendly Fires collaborators) Azari & III echo the hardcore rave end of the '90s, with looped broken beats and soulful crooning, tonight Friendly Fires are bringing back the decade in the way that most of the crowd here have experienced it – as young adults, yearning and dreaming and listening to boybands – or through the rush of hormones, going clubbing with friends for the first time. Although it's a mixed crowd tonight – BBC 6Music listeners mixing with girls who've heard 'Paris' on a mixtape, Shoreditch staples standing next to groups of after-work gig-goers – it's all one room, one pair of feet stamping on the floor, one set of hands clapping. No separation, only elation.

By the time that set-closer 'Kiss Of Life' has come around, the band have become part of that modest stage set-up, and merge into the spinning strobes and flickering rainbow prism lights, as they urge the crowd to "*rub that line out of the sand*" and start anew. ***Ailbhe Malone***

Check NME.COM soon for an exclusive interview with Friendly Fires

The Setlist

- Lovesick
- Blue Cassette
- True Love
- On Board
- Chimes
- Skeleton Boy
- Show Me Lights
- Live Those Days Tonight
- Hurting
- Jump In The Pool
- Pull Me Back To Earth
- Paris
- Hawaiian Air
- Kiss Of Life

DAN DENNISON AARON FARLEY

HUNX AND HIS PUNX

THE ECHO, LOS ANGELES THURSDAY, MARCH 31

All camp theatre and bubblegum garage, these San Fran hipsters are a slippery proposition

Infantile, crass, homoerotic and truly delightful – Hunx And His Punx are an irresistible train wreck hybrid of high-camp '60s bubblegum and brash garage-rock Hailing from Berkeley, San Francisco, the university town where all the smart kids live, they are of course sharply schooled in punk sensibility and brattish hipsterism – think John Waters' larger-than-life drag queen associate Divine times three, performing with a spasming Lux Interior in new duds.

Not just lookers, though, Hunx truly deliver for their sold-out show at The Echo, which also serves as the debut of their spring US tour (a European tour is to follow later in 2011). Sparking with infectious energy, it's less a gig, more like an explosion in a secret meth lab hidden beneath an amusement park

Hunx And His Punx are at least as much about theatrical display as they are dextrous musicianship. Sneering, pouting and contorting, they call to mind the cast of Waters' debut film *Hag In A Black Leather Jacket*, an acting troupe called The Dreamlanders, whom the director stipulated must all be convicted shoplifters. But while things might sometimes stray musically from pristine Ronettes structure, Hunx's reinterpreted recklessness is truly endearing, and their honey-sweet harmonies always endure. The deft hand of '90s LA punk rock veteran Michelle Santamaria (of Loli & The Chones and The Pinkz) on guitar offers reliable grounding for Amy Blaustein's organ warblings, while skinsperson Erin Emslie is a veritable machine.

With an impressive portfolio of previous bands, including San Francisco legends Panty Raid and Gravy Train, main man Hunx – aka Seth Bogart – is a brazen exhibitionist with a penchant for pantyhose and shirtlessness Still a part-time hairdresser in an Oakland beauty parlour, he cites some diverse influences, including Danzig, Ronnie Spector and The Chipmunks. Despite this, his singing is still pretty good.

And who could resist such enchanting lines as those from 'You Don't Like Rock'n'Roll'? "*It's not that you aren't nice looking/It's not that I don't like your cooking/What the heck is wrong with you/I think you sniff too much glue/You don't like rock'n'roll and I don't like you*". Yeah, baby.. .

Beyond the charm and the style, there are ultimately two sides to the coin Hunx And His Punx nonchalantly flip, leather-jacketed on the street corner. On one side they're a postmodern pastiche prodding at sociological reference points around body image, sexual preference and gender role. On the other they're an infectiously fun soundtrack for binge-drinking and reckless dancing But then, why choose? ***Craig Stephens***

Download in True PDF format - Free Magazines - StoreMags.com

Release: StoreMags & FantaMag

THE VACCINES

ELECTRIC BALLROOM, LONDON FRIDAY, APRIL 8

Rock'n'roll as it should be: snarling good fun

A fear of the dark. The need to procreate. The urge to punch Bruno Mars until you're wearing his eyeballs for sovereign rings. And, now, a love of The Vaccines. It's a primal thing, rooted deep in the prehistoric brain stem, and right now, as 'Wreckin' Bar (Ra Ra Ra)' buzzes to a squealing halt after only 82 seconds, it's making the Electric Ballroom indulge in that other natural instinct of the rocking classes – throwing lager.

"It's good to know we've got some friends in our home town," says Justin Hayward-Young, while bassist Árni Hjörvar peruses the crowd with an icy Icelandic aloofness and guitarist Freddie Cowan leaps from the drum riser like a red-shirted Marty McFly. *NME* suspects he's been taking understatement lessons from the Labour National Debt Assessment Department. Vaccines fever has swept the nation and there's clearly no cure. It's because they're firing up the most fundamental elements of rock'n'roll, yet delivering them with the passion, snarl and jubilance of punk's infancy. 'Under Your Thumb', the flawless 'If You Wanna' and 'Wreckin' Bar (Ra Ra Ra)' are rip-snorting Ramones surf-punk right down to the gang-chant choruses and two-minute curfew. 'Blow It Up' taps into the same Velvet Underground-demolishing-the-Wall Of Sound majesty as prime Glasvegas, but uses it to knock out a chiming pop charmer that sounds like The Beatles caught in an industrial rock crusher. And why did you immediately love 'Post Break-Up Sex' as if it's a song you were rocking out to in the cradle? Because you were – it's 'The Winner Takes It All' crossed with Keane's 'Somewhere Only We Know'. Only faster, played by The Crickets and – crucially – about shagging.

The question is, how does a band so rooted in the base ore of '50s prom rock *develop?* The grandiose and moving 'Wetsuit' proves they can do elegance, but when they stray from the three-chord furrow – when, for example, 'All In White' goes for the goth Kings Of Leon 'dollar' or 'A Lack Of Understanding' pulls a full-on White Lies – they slam the brakes on what should be a drag-race gig, and expose Justin's voice as a bellow that's about as seductive as a donkey punch.

Their 'virtually impossible' second album will tell; for now Justin's riveting enough when he's wrapping his teenage Dennis Wilson aesthetic around a grit-'60s gallop like 'Nørgaard' and using the phrase *"go steady"* in a pop song for the first time since 1956. Who's put the ram in the ramalama ding-dong? That'll be The Vaccines, and they're driving it home *hard*. ***Mark Beaumont***

Watch an interview with the band at NME.COM/video

VIEW FROM THE CROWD

Alfie Jackson, The Holloways

How was it?
"When they came on there was a massive buzz. I think they're at their best time for a band, where they're new and everything's exciting. For the first five songs it was absolutely buzzing, particularly 'If You Wanna' and 'Wetsuit'."

You used to play gigs with Justin – did you ever think he had it in him?
"Well, no. He was just our mate, but when I heard the demos I thought, 'Bloody hell!'"

THE VICTORIAN ENGLISH GENTLEMENS CLUB

THE LEXINGTON, LONDON
FRIDAY, APRIL 8

There's a slight possibility that this Cardiff-based male/female trio have taken things a little too far. But, how far is too far? Onstage microphones are festooned with flowers and a telephone receiver, the drumkit has a ringing bell attached to it, and instruments are swapped at will, as TVEGC, dressed as medieval wizards, go through complicated time-signatures. Still, angular rhythms, attached to short, sharp, songs, refuse to quit. TVEGC are masters of their own internal, non-linear logic. The long-forgotten dawn of independence – not indie – has just been brought back to life by this unconventional blast. ***Dele Fadele***

EARTH

MILLENNIUM MUSIC HALL, CARDIFF MONDAY, APRIL 11

Dylan Carlson, Earth's sole constant member since their days on the extremities of Seattle grunge, now fully rocks the hair-slicked'n'waistcoated Johnny Cash look. As a survivor of narcotic troughs and personal traumas on a Cash scale, it's fitting. Earth's latter-day sound allows you to lose yourself in such ponderings, being a graceful, measured and wholly instrumental marriage of spaghetti western music, Neil Young axe scrawl and Pentangle-ish jazzy folking. Their set draws chiefly from recent albums, especially the new 'Angels Of Darkness, Demons Of Light 1' – but dips into their '90s catalogue for a couple of ecstatically greeted examples of their ultra zonked doom experiments. ***Noel Gardner***

TORO Y MOI/ BRAIDS

MUSIC HALL OF WILLIAMSBURG, NEW YORK
SUNDAY, APRIL 10

Chaz's new bedroom pop – now with added sexy!

Neither of tonight's attractions have any particular links to New York City, but their inventiveness has struck such a nerve locally that this show feels like a homecoming anyway. Canada's Braids are so adored by Brooklyn's blogosphere that the venue is already virtually full for their performance, and their rhythmic dream-pop doesn't disappoint. They might not be engaging to look at, but Raphaelle Standell-Preston's crystalline yodels on songs like 'In Kind' more than makes up for any visual shortcomings.

Chazwick Bundick of Toro Y Moi, meanwhile, appears to have become something of a hipster sex symbol in recent times, if the swooning girl next to *NME* is any indication. We always thought he kind of looked like Penfold from *Danger Mouse* to be honest, but the South Carolina native certainly boasts a seductive line in psych-pop. The polished disco-groove of 'New Beat' or the fully fledged funk that drives 'Still Sound' hits the punters in their erogenous zones early on, and with the multi-coloured backdrop adding a further level of lasciviousness, the stage frequently seems to be one shag-pile rug away from doubling as the set of a '70s porn flick.

It was barely a year ago that Bundick was being considered the epitome of chillwave, but those wishy-washy days of adolescent bedroom noodling are long gone – Toro Y Moi are quickly becoming a far slicker and sexier proposition. ***Hardeep Phull***

RICHARD JOHNSON, BEN ROWLAND

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

Even Gaga would never dare to don Woon's double-grey combo

SNOWBOMBING

MAYRHOFEN, AUSTRIA MONDAY, APRIL 4–SATURDAY, APRIL 9

The après-ski base camp turns bone-shaking bass camp as Magnetic Man and Jamie Woon bring dubstep to a riotously piste-up crowd

Sure, Pendulum and The **Prodigy** might be setting the hills alive with their thrashing aggro-beats while pink-gimp-suit-clad brass bands trump out 'Paradise City' and 'Copacabana' on the high street, but this pastoral paradise set sports-fest can do cutting edge as well as après-ski mood-killer. Welcome to Snowbombing 2011, the year dubstep came to Mayrhofen. Bringing the avalanche-starting bass are the genre's bona fide superstars, **Magnetic Man**, whose bleak but phenomenally textured sound tonight balances between the terrific and the apocalyptic. There might be only so much three guys in a row tied to laptops can do in the world of live music, but dry ice, a trippy lightshow and the fact that everyone here is utterly smashed on Jägerbombs go some way to making sure that isn't an issue. The dancehall-flavoured 'Fire' gets an airing, but oddly the song's vocalist, **Ms Dynamite**, is on at exactly the same time at a different venue across town. So as she performs a karaoke version of the track to a backing CD, Magnetic Man play out an altogether heftier version featuring her disembodied voice. Hmm.

Bringing some heart and soul to dubstep is **Jamie** 'Swoon' **Woon**, as, hopefully, a few people are calling him by now. After he correctly introduces 'Shoulda' as "the first ballad of Snowbombing", its soulful Burial-goes-to-the-prom vibe proves that he's actually got more in common with The Commodores and Jamie Lidell than Skream and Benga. The gloomy groove of 'Night Air' sees this shuffling, bedsit Justin Timberlake fiddling with his desk of sonic tricks, rolling into its viscous, fidget funk finale before the bouncy, Bontempi beats of 'Lady Luck' and Michael Jackson-style slow jam 'Spirits'.

There's more to these Tyrol nights than just subsonic beats, however, as proven by **Summer Camp**, for whom Alpine air brings out their Europop side and a Donna Summer disco 'I Want You'. The duo also showcase a new song that delves into Brit 1980s indie, with a gorgeous Smiths and Lloyd Cole-indebted jangle which plays out behind Elizabeth Sankey's "*Better off without you*" refrain.

Accompanied by a stand-in Lily Allen who warbles in euphoric house fashion throughout his set, **Professor Green** makes the mistake of being backed by a live pub-rocking band that lack the slick tautness of his recorded material. 'I Need You Tonight' might pack a pop punch, but 'Monster' feels unnecessarily weighed down. Luckily, the Jägers make sure no-one notices – everyone is well and truly Snowbombed. ***Leonie Cooper***

Head to NME.COM/festivals for full coverage of all this year's festivals

Prof Green: "If you got sunburnt on the slopes today say 'Owwwww'"

Magnetic Man whiled away the time playing head-to-head Pokémon

DANNY NORTH

On The Road With THE VIEW

Whisky, parties, hangovers, "cock swabs"... C'mon, what did you expect when Dundee's finest clamber onboard the tourbus?

LEADMILL, SHEFFIELD SATURDAY, APRIL 9

"DON'T WRITE ANYTHING MENTAL ABOUT ME, LIKE." So says drummer Steven Morrison, as he wrestles with the vacuum cleaner he is squatting upon on the top floor of the tourbus. The scuffle gradually eases into a sort of erotic snake dance, as Steven – 'Crazy Mo' – wiggles the hose seductively around his mouth, crooning sweet nothings and waggling his tongue at its opening. It is 2am, and The View's tourbus has finally come to life. To our left, sniggers arise as the absurdity of Mo's predicament begins to crystallise. "If you're gonna do stuff like that in front of the journalist you're just asking for trouble, aye?!" observes Kyle Falconer, who, while a little cagey since *NME*'s arrival, is in high spirits tonight.

Earlier on this afternoon, our journey is almost over before it has begun. After disappearing into H&M to try on a pair of (yes) jeans, Kyle goes missing in action, the sweaty bustle of Sheffield city centre on a Saturday afternoon threatening to swallow the slight 23-year-old whole. Much to the dismay of the accompanying tour assistant, he has been left in charge of the band's bank card. "I gave it to him for TWO MINUTES, man," he wails.

Once Kyle has finally trotted back – denying all knowledge of the bank card, of course – he is ordered first to undertake numerous pocket rummages, then feel inside his new shoes (just in case, like) and take a worthy beating from the fuming boss man ("are you sure it's not tangled up in yer hair, Kyle?") before we jump into a cab, defeated, to go watch the Grand National back at the Leadmill. Almost every band, support and crew member has a bet on. Everyone loses save for the smug tour manager, naturally but nobody seems to care much.

Tonight's sold out show will mark the longest setlist of The View's career to date. Earlier on, provisional support act Twist pulled out, sparking a brief uproar as band and crew tried to adapt to the situation. The verdict? "They're a bunch of fannies." All worries fly out the window, however, as the band proceed to furiously tear through a sharp set of tunes old and new. Bassist Kieren Webster wiggles around the stage like the middle ground between Talking Heads' David Byrne and a Slinky that we never knew existed. After an hour-and-a-half of pogoing, singing, mouthing, screaming, and 'that chant', the heavy air of disappointment at the lack of an encore is a resounding testament to the loyalty of their army of fans.

But it's not until we hit the tourbus that the night transcends rollicking, balls-out rock'n'roll vigour, and dives blindly into the plain weird. This is partially down to the wealth of whisky on board, which turns the previously unthinkable trick of rendering Kieren's thick Dundonian accent even less coherent than usual. Nonetheless, the universal language of melody helps communicate an admiration for The Cure ("Godlike Genius couldn't have gone to a better person"), The Clash ("We need a band like that, with the Tory government at the moment, aye?") and The Pogues ("ararallanaarahhththscotclch klajjjjifhhl").

After Mo, Kyle and Kieren spontaneously cover a handful of songs off support band Sound Of Guns' new album, Kyle buggers off, only to reappear in a pair of pants and a blanket and resume his seat. Mo, meanwhile, is happy to rant about ▶

Jumbo Records, Leeds, Sunday afternoon
Stand well back, people, those jeans need changing

On the bus, Saturday night
"Alcohol? Us? Nah, never touch the stuff"

Sheffield, Saturday
Pete, a superstar tradesman in action

Leeds, Sunday evening
Pete sees a spider running across the stage

Leeds, Sunday afternoon
The View's 'rider' is delivered

AMY BRAMWELL

Full frontal! V... Mo, Kieren, Kyl...

Release: StoreMags & FantaMag
...Magazines Downloaded in True PDF format

Leeds, Sunday evening
The View do the *Countdown* Conundrum backstage

Leeds, Sunday morning
Kyle succumbs to that terrible, unforgiving illness: hangoveritis

Leeds, Sunday morning
The view of The View from the side of the stage at The Cockpit

Leeds, Sunday evening
Kyle composes 'Cock Swab Blues' at, appropriately, The Cockpit before (below) a beautiful moment onstage

On the bus, Saturday
Kieren goes flat out for rehearsals

Sheffield, Saturday afternoon
"I've always wanted to meet someone as cool and good-looking as you. My name's Kyle Falconer by the way"

Leeds, Sunday
In the pub Kyle shows off his new trick: pool cue balancing

wild nights on the road drugs, fans and growing up: "We used to do that stuff every night. But we've got a responsibility to the fans now, we've gotta put on a good show." What about the instore performance scheduled for tomorrow? "Aye, we've gotta do that. Two hundred screaming kids, there's nothing that makes you whitey like – you know what I mean by whitey, aye? Aye." Looking forward to it then? "Aye, like a hole in the head."

COCKPIT, LEEDS SUNDAY, APRIL 10

Mo, who found his bunk at roam this morning, is bed-ridden with "food poisoning" and won't make it to the instore. The rest of us trudge down to Jumbo Records, nursing dreary hangovers. Easing in with a stripped-back recital of 'Grace', Kyle and Pete effortlessly command the admiration of this young audience, who mouth silently along, unfazed by the band's arrival half-an-hour behind schedule. They are treated to renditions of fan favourites 'Face For The Radio' and 'Superstar Tradesman', before Kyle cuts the set short, making his excuses with a flurry of indecipherable grunts, and a bustling signing session gets underway.

Hungry work calls for good food. Relocating to a local pub Kyle orders sausage, beans and chips, and sings along at the top of his lungs to a sentimental cover of 'Sweet Child O' Mine' playing on the pub stereo, drawing not so casual glances from behind the bar. "It's some fucking weird music, aye? Candlelit dinner sorta thing," Kyle jests loudly, dribbling Amstel on his denim jacket. "*"Ooooh, sweet child o' mine!"*" Hmm.

Needless to say, the evening's dressing room warm-ups are somewhat easier on the ear. Going through his pre-gig ritual of clambering over and perching atop chairs, to help overcome "wee man syndrome', as Pete puts it, Kyle is loudly discussing his luck with the ladies. "I'm clean as a whistle. Just got checked, didn't I? Pure.. proper cock swab like!" He declares, puffing his wee chest out. There you go ladies – who wouldn't want that?

The gig is perhaps even more intense than the previous night in Sheffield – a lapping tide of hands electrifies the dingy venue, setting off a chain reaction that takes hold as the band play oldie 'Wasteland' towards the end of another pincer-tight set. For a band who seem to live most of their lives like schoolboys let off the leash, their onstage discipline is something to behold.

Seeking out Mo, who has barely made it out of bed save for the evening's gig, *NME* vows to get the most important question answered once and for all – how did you get the nickname Crazy Mo?

"It's got better since I had my two kids," says the drummer, "but I've just like, in general, always been a mad bastard since pure.. day one. Just getting stupid tattoos and piercing myself.. I was always the last one sitting at the back of the bus, drinking in the morning and that. I'm a crazy bastard, yeah."

Glad that's cleared up. Just as well we didn't write anything mental about him... ***Jazz Monroe***

View From The Crew

Kevin Smith, sound engineer

"The tour's been wicked! They're a punk band so you've gotta get that punk sound out of the instruments, but when they're that tight and you've got an amazing crowd, that's all that matters, right?"

StoreMags.com - Free Magazines Downloads in True PDF format

Release StoreMags & FantaMag

THURSDAY 04 / FRIDAY 05 / SATURDAY 06 / SUNDAY 07 AUGUST — Festival Republic presents — EASTNOR CASTLE DEER PARK / MALVERN HILLS / HEREFORDSHIRE

DEER PARK STAGE

chemical brothers

KANYE WEST

rodrigo y gabriela

SPECIAL GUESTS

NENEH CHERRY
WILD BEASTS
ARIEL PINK'S HAUNTED GRAFFITI
ELECTRELANE
MAHALA RAÏ BANDA

METRONOMY
JANELLE MONÁE
CRYSTAL FIGHTERS
THE KNOCKS
CLOSING THE DEER PARK STAGE

ROBERT PLANT & THE BAND OF JOY

WARPAINT
FEMI KUTI & THE POSITIVE FORCE

STEEL PULSE • ABOUT GROUP

THE REVELLERS' STAGE

THE MONK

ALOE BLACC
HERCULES AND LOVE AFFAIR
HORACE ANDY • LADI6
FENECH-SOLER
CUBIC ZIRCONIA
CLOSING THE REVELLERS STAGE: PLASTICIAN

HARRIS

EXAMPLE
THE MIDNIGHT BEAST
KATY B • DEVLIN
THE BRANDT BRAUER FRICK ENSEMBLE

JONES AND THE DAP-KINGS

QUANTIC & HIS COMBO BÁRBARO
MULATU ASTATKE & THE BLACK JESUS EXPERIENCE
JAMIE WOON • LIAM BAILEY

THE PEOPLE'S EAR STAGE

FLYING LOTUS (LIVE)
XXXY • SCUBA
CLOSING THE PEOPLE'S EAR STAGE:
ARIYA ASTROBEAT ARKESTRA
MATHEW HALSAL REMIXED
THE STEPKIDS • GHOSTPOET
ELECTRIC WIRE HUSTLE

BURAKA SOM SISTEMA
LIL SILVA • GENTLEMAN'S DUB CLUB
CONGO NATTY & TENOR FLY
CLOSING THE PEOPLE'S EAR STAGE:
ANDREYA TRIANA
SUBMOTION ORCHESTRA
SPOEK MATHAMBO

FOUR TET
JAMIE XX

CLOSING THE PEOPLE'S EAR STAGE:
EAST PARK REGGAE COLLECTIVE
PRINCE FATTY SOUNDSYSTEM

STARBURST STAGE

GLOBAL COMMUNICATION (DJ SET)
LUKE VIBERT
JIMMY EDGAR
DJ FOOD

KISSY SELL OUT
SYMPHONY OF LIGHT
JAYMO & ANDY GEORGE
CRAIG CHARLES' FUNK & SOUL SHOW
JUST JACK • FUTURE BOOGIE DJS

MR. SCRUFF
DIRTYPHONICS
DJ DEREK
FANTASTIC MR FOX

ALSO APPEARING ACROSS THE FESTIVAL

THE LITTLE CHILL KIDS' AREA • MR. SCRUFF'S TEA TENT • BODY & SOUL • ART TRAIL • COMEDY • CABARET • FILM
BIG CHILL RADIO • TOM MIDDLETON • THE STARBURST CUBES LIGHT SCULPTURE • SHH HEADPHONE PARTY
BODY & SOUL AMBIENT STAGE • WHITE RABBIT LOUNGE • GLOBAL LOCAL TENT • COCKTAIL BAR

TICKETS AVAILABLE FROM:
TICKETLINE.CO.UK/THE-BIG-CHILL-TICKETS OR 0844 888 4411

PLUS MUCH MORE TO COME!
CHECK OUT BIGCHILL.NET/FESTIVAL
FOR THE LATEST LINE-UP ANNOUNCEMENTS

vodafone · Spotify · Resident Advisor · TUBORG & FantaMag · Magners · Golden Brau Light · vlagogo · actionaid · KOP

Festival Republic PROUDLY PRESENTS

IT'S MORE THAN JUST A MUSIC FESTIVAL

LATITUDE 2011

THURSDAY 14th - SUNDAY 17th JULY • HENHAM PARK, SOUTHWOLD, SUNRISE COAST, SUFFOLK

THE NATIONAL

PALOMA FAITH
BRIGHT EYES
KT TUNSTALL

Paolo Nutini

MY MORNING JACKET
THE CRIBS
SEASICK STEVE • RUMER
THEY MIGHT BE GIANTS

HEADLINING THE WORD ARE

FOALS

ECHO & THE BUNNYMEN
I AM KLOOT

suede

HURTS
GLASVEGAS
IRON & WINE
THE WATERBOYS

EELS

LYKKE LI
OMD
OS MUTANTES

Bombay Bicycle Club

THE VACCINES
LYLE LOVETT & HIS ACOUSTIC GROUP
CARIBOU

APPEARING ACROSS ALL MUSIC AREAS

ANNA CALVI • AVI BUFFALO • THE BEES • BELLOWHEAD • BRITISH SEA POWER • CAITLIN ROSE • CHAPEL CLUB
CROCODILES • CRYSTAL FIGHTERS • C.W. STONEKING • DEERHUNTER • DOG IS DEAD • THE DUKE & THE KING
ED SHEERAN • EDWYN COLLINS • EDWARD SHARPE & THE MAGNETIC ZEROS • ESBEN & THE WITCH
EVERYTHING EVERYTHING • FIGHT LIKE APES • FOSTER THE PEOPLE • GLASSER • GOLD PANDA • GRAFFITI 6
ISOBEL CAMPBELL & MARK LANEGAN • JENNY AND JOHNNY • KELE • THE LEISURE SOCIETY • THE LLOYD COLE SMALL ENSEMBLE
MARQUES TOLIVER • THE NAKED AND FAMOUS • PHILDEL • THE RAGHU DIXIT PROJECT • THEA GILMORE • TRIPWIRES
TROPHY WIFE • VILLAGERS • VIOLENS • WANDA JACKSON • YANN TIERSEN • AND MANY MORE TO BE ANNOUNCED...

THE COMEDY AREA

ALAN CARR • OMID DJALILI • NEVER MIND THE BUZZCOCKS
MARCUS BRIGSTOCKE & ANDRE VINCENT'S EARLY EDITION
JASON BYRNE • ANGELOS EPITHEMIOU • JON RICHARDSON • GREG DAVIES • DAVID O'DOHERTY
MARK WATSON • DANNY BHOY • BRENDON BURNS • RICHARD HERRING • PHIL NICHOL
CHARLIE BAKER • TOM WRIGGLESWORTH • ROB ROUSE • SEANN WALSH • JOHN SHUTTLEWORTH
ROISIN CONATY • CHRIS RAMSEY • DOC BROWN • JOSH WIDDICOMBE • NICK HELM

THE CABARET AREA

WILL ADAMSDALE • DAVID SCHNEIDER & FRIENDS
JONNY SWEET • FRISKY AND MANNISH • BOURGEOIS & MAURICE
IDIOTS OF ANTS & POPCORN COMEDY • CARDINAL BURNS
LADYGARDEN • LATE NIGHT GIMP FIGHT • COLIN HOULT
SARA PASCOE • DR BROWN BECAUSE • KATHERINE RYAN
RICHARD DEDOMENICI • BRYONY KIMMINGS • SHIRLEY & SHIRLEY
TIFFANY STEVENSON • THE UNEXPECTED ITEMS
THE FERAL PIGEONS • MAX AND IVAN

PANDORA'S PLAYGROUND

MODERN TOSS ACTIVITY CENTRE
DANCE EAST • DISCO SHED
JENNY EDBROOKE

THE FARAWAY FOREST

THE WINTER'S BALL
LES ENFANTS TERRIBLES

THE LITERARY AREA

ANDY PUDDICOMBE, HEADSPACE

IN THE WOODS

DERMOT O'LEARY'S
INDIE DISCO

FILM AND MUSIC AREA

BAFTA: 'THE TRIP' Q&A WITH
STEVE COOGAN & ROB BRYDON
MARK LAMARR'S GODS JUKEBOX WITH SKA CUBANO,
BARRENCE WHITFIELD, KALAKUTA MILLIONAIRES & THE ZIZANIQUES
REVEREND BILLY & THE STOP SHOPPING GOSPEL CHOIR

THE LITERARY AREA

THE SCHOOL OF LIFE • WORDTHEATRE
ALAN HOLLINGHURST • LOUIS DE BERNIÈRES • MARK BILLINGHAM
ANDREW SMITH • SARAH DUNANT • DAVE GORMAN • MARK THOMAS
ESTHER FREUD • DANNY DORLING • JOHN BURNSIDE
ALEXEI SAYLE • LOUISE WENER • RUPERT THOMSON • ANDREW MILLER
KIM NEWMAN • STUART MACONIE • RORY McGRATH • BRENDON BURNS
HENRY WORSLEY • TOM CLEMPSON • EMMA KENNEDY • MIKE CARTER • SIMONE FELICE
BRYAN TALBOT • JULIAN HANSHAW • NICK HAYES • WILLIAM GOLDSMITH
PAPPY'S • GUY PRATT • LUCY EDGE & JEFF PHENIX • JOSIE CURRAN

THE POETRY AREA

LINTON KWESI JOHNSON • TIM KEY □ JO SHAPCOTT
SIMON ARMITAGE • SAUL WILLIAMS • SOPHIE HANNAH JOHN BURNSIDE • KATE TEMPEST □ LUKE WRIGHT
DIZRAELI & THE SMALL GODS • KATE FOX NEWS • MR B THE GENTLEMAN RHYMER • TIM CLARE • JOEL STICKLEY
LUKE KENNARD •YANNY MAC • CLARE POLLARD • MARK GRIST • TIM TURNBULL • RACHEL RANTECHNICON • THE CAPTAIN'S TOWER • CHRIS REDMOND
HANNAH SILVA • ELVIS McGONAGALL • SALENA GODDEN • NATHAN PENLINGTON • MICHELLE MADSEN • ADAM O'RIORDAN • SAM RIVIERE • HANNAH WALKER
JOHN BERKAVITCH • JOHN OSBORNE • SIMON MOLE • BRIGITTE APHRODITE • SABRINA MAHFOUZ • SIDDHARTHA BOSE • ETT

THE THEATRE AREA

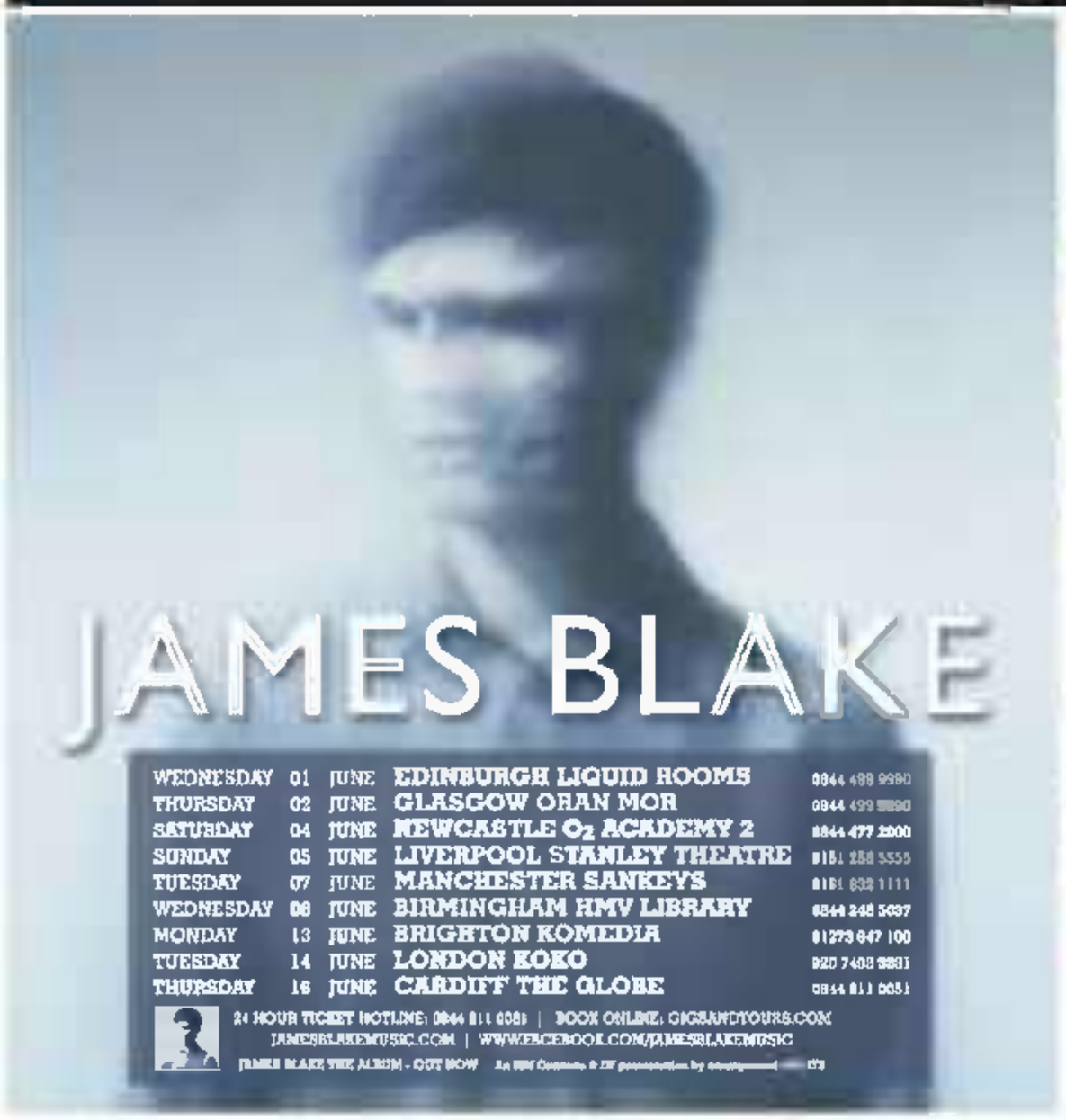
GATE • THE BUSH THEATRE • LYRIC HAMMERSMITH IN ASSOC WITH SPYMONKEY & PEEPOLYKUS
NATIONAL THEATRE OF SCOTLAND • BATTERSEA ARTS CENTRE • FUEL • PAINES PLOUGH
CLEAN BREAK • NABOKOV • NORTHERN STAGE • HIGH TIDE • COMPANY OF ANGELS • BRISTOL OLD VIC • THEATRE 503
TIM CROUCH • THE PLEASANCE • THEATRE DELICATESSEN • FOREST FRINGE • FORWARD THEATRE PROJECT • RED SHIFT • OUT OF CHAOS • TRIGGER • NON ZERO ONE
ELLA HICKSON • THEATRE UNCUT • SHLOMO - MOUTHTRONICA • PENTABUS • IL PIXEL ROSSO • THE LAB COLLECTIVE • WHIPPET PRODUCTIONS • NSDF

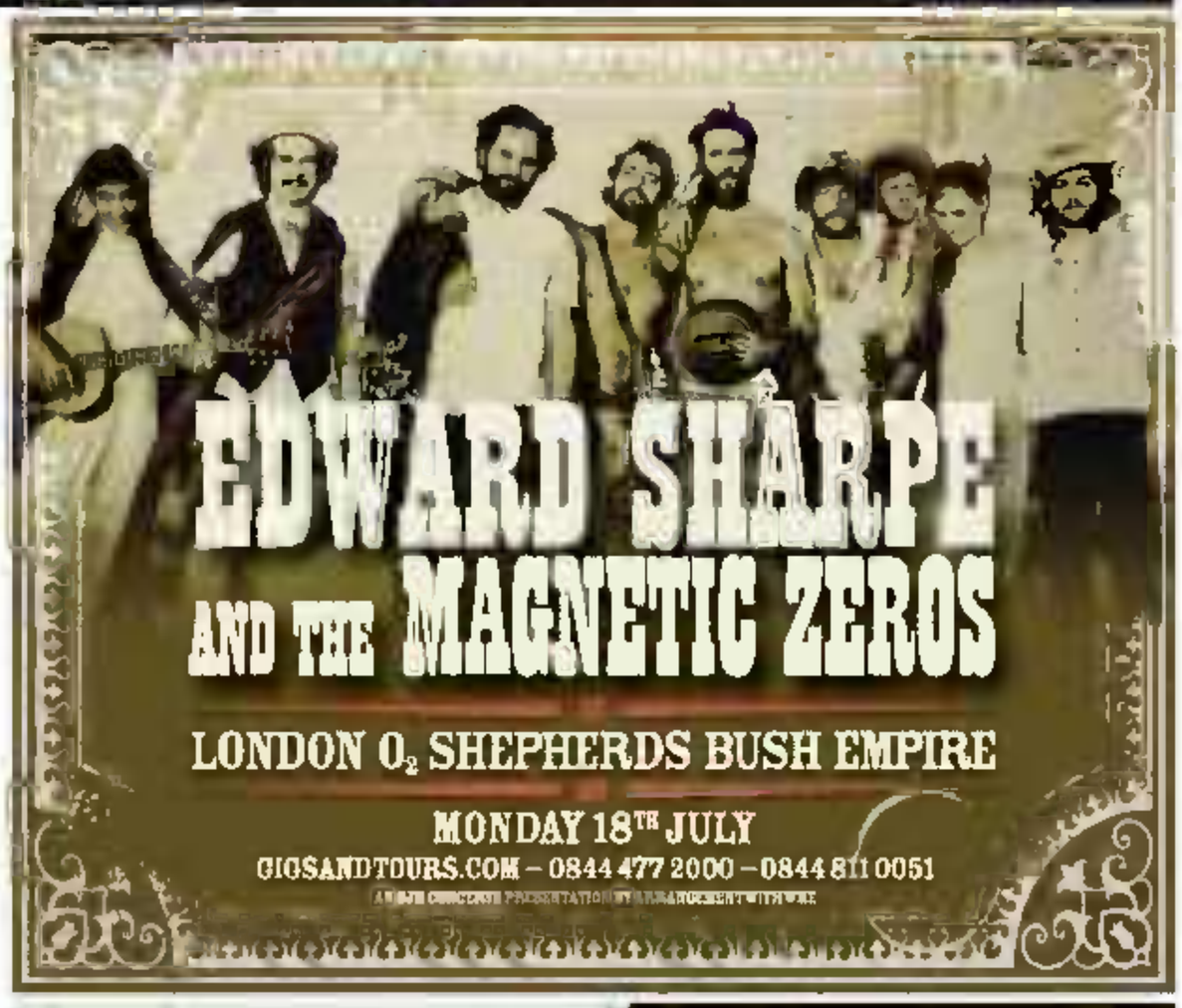
PLUS MANY MORE ACTS TO BE ANNOUNCED ACROSS 17 ARENAS

TICKETS & INFORMATION FROM: **WWW.LATITUDEFESTIVAL.CO.UK** AND **0871 231 0821**

vodafone · The Sunday Times · sky ARTS HD · Absolute Radio · WORD · TUBORG · Golden Beaugh · Vingogo

SJM CONCERTS PRESENT





SJM Concerts by arrangement with The Agency Group presents
FOSTERTHEPEOPLE
TUESDAY 17 MAY
LONDON KCLSU
020 7403 3331
buy online at gigsandtours.com
24hr cc hotline 0844 811 0051
www.fosterthepeople.com
Debut single 'Houdini' Out Now

TOMVEK
JUNE 2011 UK TOUR

Mon	13	Manchester	Ruby Lounge 0161 832 1111
Tue	14	Glasgow	Classic Grand 0844 999 990
Wed	15	Birmingham	hmv Institute Library 0844 248 5037
Thu	16	London	Heaven 0207 403 3331
Sat	18	Brighton	Concorde 2 01273 673 311

gigsandtours.com gigsinscotland.com tomvek.tv

EXTRA DATES JUST ADDED
SATURDAY 28 MAY
0845 413 4444
SUNDAY 29 MAY
0845 413 4444
MONDAY 30 MAY
0845 413 4444
TUESDAY 31 MAY
0845 413 4444

WEDNESDAY 01 JUNE
01392 425 309
MONDAY 13 JUNE
01642 247 755
TUESDAY 14 JUNE
0844 811 0051
WEDNESDAY 15 JUNE
0844 847 2258
FRIDAY 17 JUNE
01273 673 311

GIGSANDTOURS.COM EXCLUSIVE ANNOUNCEMENTS AND PRIORITY BOOKING GIGSANDTOURS.COM
StoreMags.com - Free Magazines Downloads in True PDF format
Release: StoreMags & FanzaMag

StoreYags.com

Wild Beasts

MAY		
5	GATESHEAD OLD TOWN HALL	SOLD OUT
6	GLASGOW ORAN MOR	0141 357 6200
7	ULVERSTON CORONATION HALL	0122 958 7140
8	LEEDS BRUDENELL SOCIAL CLUB (EVENING AND MATINEE)	SOLD OUT
9	LEICESTER Y THEATRE	0870 264 3333
11	LONDON WILTON'S MUSIC HALL	SOLD OUT
12	LONDON WILTON'S MUSIC HALL	SOLD OUT
13	GLOUCESTER GUILDHALL	0870 264 3333
14	SHEFFIELD CITY HALL GRAND BALLROOM	0114 278 9789

Buy online at Livenation.co.uk

A Live Nation presentation in association with CODA Agency

www.wild-beasts.co.uk

METROPOLIS MUSIC
BY ARRANGEMENT WITH NOMANIS PRESENTS

FRANKIE & THE HEARTSTRINGS

PLUS GUESTS LET'S BUY HAPPINESS (MAY ONLY)

MONDAY 09 MAY*
BRISTOL FLEECE
0117 929 9008

THURSDAY 12 MAY*
OXFORD CELLAR
0844 811 0051

TUESDAY 10 MAY*
BIRMINGHAM HARE & HOUNDS
0871 230 0010

FRIDAY 23 SEPTEMBER
NEW SHOW
LONDON ULU
020 7734 8932

24 HOUR TICKET HOTLINE: 0844 811 0051 / G4SANDTOURS.COM

*DENOTES RESCHEDULED DATES. ORIGINAL DATES REMAIN V...

MOUNT KIMBIE

PLUS SPECIAL GUESTS
CREEP* + SAMPHA^
BECOMING REAL (LIVE > / DJ SET+)

APRIL
21 GLASGOW STEREO^
22 EDINBURGH BONGO CLUB*
23 NORWICH ARTS CENTRE*
24 BEXHIL-ON-SEA DE LA WARR PAVILLION*
26 BRIGHTON AUDIO*>
27 BRISTOL THELKA*>
28 LONDON HEAVEN*^~
29 MANCHESTER DEAF INSTITUTE>

Tickets available from: seetickets.com | 0870 264 3333
ticketweb.co.uk | 0844 477 1000
crbsticket.com | 0871 230 0333
myspace.com/mountkimbie eatyourowneas.com

An Eat Your Own Ears Presentation
by arrangement with Primary Talent

eden project

eden sessions

'The most sublime summer music festival you could ever hope to experience' Time Out

THURSDAY 23 JUNE
primal scream
present screamadelica live
PLUS
THE HORRORS

SATURDAY 25 JUNE
PENDULUM
PLUS
SPECIAL GUESTS

THURSDAY 30 JUNE
THE FLAMING LIPS
PLUS
THE GO! TEAM
OK GO

FRIDAY 1 JULY
FLEET FOXES
PLUS
THE BEES
VILLAGERS

TUESDAY 12 JULY
BRANDON FLOWERS
PLUS MYSTERY JETS

BOOK VIA OUR WEBSITE
OR CALL US ON 01726 811972

www.edensessions.com

The Eden Project is a registered charity number 1093070

WARPAINT

Plus Special Guests CONNAN MOCKASIN (May dates only) and CRYSTAL STILTS (June dates only)

MAY

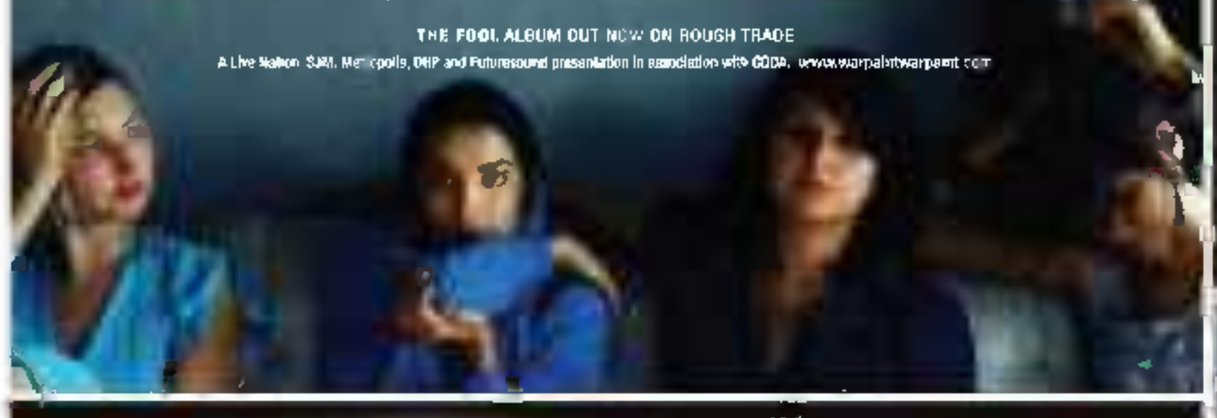
11 CAMBRIDGE JUNCTION — livenation.co.uk / 0844 844 0444
13 OXFORD O2 ACADEMY — livenation.co.uk / 0844 844 0444
14 MANCHESTER GORILLA — seetickets.com / 0870 264 3333
17 BRISTOL O2 ACADEMY — o2academybristol.co.uk / 0845 413 4444
18 BIRMINGHAM HMV INSTITUTE THE LIBRARY — gigsandtours.com / 0844 811 0051
19 LEEDS MET STUDENTS' UNION — thecockpit.co.uk / 0113 245 4650
20 LANCASTER LIBRARY — gigsandtours.com / 0844 477 2000
23 NEWCASTLE O2 ACADEMY — gigsandtours.com / 01142 212 828
24 SHEFFIELD LEADMILL — livenation.co.uk / 0844 847 2405
25 LONDON HMV FORUM

JUNE

22 PORTSMOUTH WEDGEWOOD ROOMS — seetickets.com / 0239 286 3911
23 CARDIFF MILLENIUM MUSIC HALL — ticketline.co.uk / 02920 230 130

THE FOOL ALBUM OUT NOW ON ROUGH TRADE

A Live Nation SJM, Metropolis, DHP and Futuresound presentation in association with CODA. www.warpaintwarpaint.com



Seasick Steve

Plus Guests

STREETS OF LONDON

THURSDAY 26 MAY
LONDON ELECTRIC BALLROOM

Buy online at Streetsoflondon.org.uk

A Live Nation presentation by arrangement with W M I

WALK THE MOON

MAY

09 LONDON NOTTING HILL ARTS CLUB 020 7460 4459
10 LONDON MONTO WATER RATS 08444 771 000
11 LONDON OLD QUEENS HEAD 020 7354 9993
14 SOUTHAMPTON UNIT 023 8055 5366

CHECK MYSPACE.COM/WALKTHEMOONBAND FOR FURTHER GREAT ESCAPE DATES

LIVE NATION IN ASSOCIATION WITH PRIMARY TALENT INTERNATIONAL PRESENTS

DIGITALISM

PLUS SPECIAL GUESTS
HOUSSE DE RACKET

MONDAY 13 JUNE
LONDON XOYO

BUY ONLINE AT LIVENATION.CO.UK

NEW ALBUM "I LOVE YOU, DUDE" RELEASED 20TH JUNE 2011

KILIMANJARO PRESENTS

KILIMANJARO BY ARRANGEMENT WITH ITB PRESENT

COLD WAR KIDS

PLUS GUESTS
ROYAL BANGS

MONDAY 16 MAY
LONDON O2 SHEPHERDS BUSH EMPIRE

0844 477 2000 • KILILIVE.COM • 0844 871 8803

NEW ALBUM 'MINE IS YOURS' OUT NOW
WWW.COLDWARKIDS.COM

SIMONE FELICE

Monday 02 May
London Bush Hall

0844 871 8803

Kilimanjaro & Friends by Arrangement with X Ray presents

FIXERS

May 2011//

02	Fruit//HULL	0844 477 100
03	Cluny//NEWCASTLE	0191 230 [illegible]74
04	Drummonds//ABERDEEN	0844 477 1000
06	King Tut's//GLASGOW	08[illegible] 499 9990
07	Fibbers//YORK	0190 465 1250
08	Harley//SHEFFIELD	0114 275 2288
09	Sugarmill//STOKE	0115 945 4593
11	Lock 42//LEICESTER	0115 912 9000
12	The Great Escape//BRIGHTON	0870 264 3333
18	Cargo//LONDON	0841 871 8803
21	Sound City//LIVERPOOL	0844 477 2000
25	Hare and Hounds//BIRM[illegible]NGHAM	0844 871 8803
26	Undertone//CARDIFF	wegottickets.com
28	Dot to Dot//BRISTOL	www.alt-tickets.co.uk
29	Dot to Dot//NOTTINGHAM	www.alt-tickets.co.uk
30	Dot to Dot//MANCHESTER	www.alt-tickets.co.uk

Tickets available from//kililive.com, 0844 871 8803 & usual outlets
myspace.com/fixersistheband
The new ep 'Here Comes 2001 So Lets All Head for the Sun' out may 9 on vertigo

SPARROW AND THE WORKSHOP

MAY

12 OXFORD BULLINGDON 0186 524 4516
13 BRIGHTON THE GREAT ESCAPE AT ABOVE AUDIO SEETICKETS.COM
23 GLASGOW KING TUTS 0844 499 9990
24 EDINBURGH SNEAKY PETES 0844 847 2487
26 NEWCASTLE CLUNY 2 0191 230 4474
27 BIRMINGHAM RAINBOW 0870 264 333
29 MANCHESTER ROADHOUSE 0161 832 1111
30 LIVERPOOL O2 ACADEMY2 0844 477 2000

JUNE

1 SHEFFIELD THE FORUM 0114 241 3040
2 READING SOUTH STREET ARTS CENTRE 0118 960 6060
3 CARDIFF CLWB IFOR BACH 0292 023 2198
4 BRISTOL LOUISIANA 0117 929 9008
6 LONDON HOXTON BAR AND KITCHEN 0844 871 8803
7 WOLVERHAMPTON SLADE ROOM 0870 320 7000

Plus Special Guests
Ingrid Olava (London)
Meursault (Newcastle to Bristol)
Haight Ashbury (Edinburgh & Glasgow)

TICKETS AVAILABLE FROM WWW.KILILIVE.COM, 0844 871 8803
FACEBOOK.COM/SPARROWANDTHEWORKSHOP SPARROWANDTHEWORKSHOP.CO.UK
SPITTING DAGGERS OUT MAY 23RD 'ETHEREAL AND ELECTRIC' - THE GUARDIAN
A KILIMANJARO PRESENTATION BY ARRANGEMENT WITH ITB

StoreMags.com - Free Magazines Download in True PDF format
Release: StoreMags & FantaMag

"beautiful, captivating stuff, a perfectly formed festival" - **The Guardian** ★★★★★

END OF THE ROAD FESTIVAL 2011

2nd - 4th September at the **Larmer Tree Gardens, North Dorset**

JOANNA NEWSOM MOGWAI BEIRUT
MIDLAKE LAURA MARLING LYKKE LI

The Walkmen Wild Beasts The Fall Tinariwen Gruff Rhys John Grant Best Coast White Denim
Joan As Police Woman Wooden Shjips Jolie Holland Josh T Pearson Kurt Vile TUnE-YArDs
The Leisure Society Willy Mason Micah P Hinson Emmy The Great James Yorkston Gordon Gano & The Ryans Caitlin Rose
Sam Amidon The Black Angels Bob Log III Bo Ningen Cambodian Space Project Dan Mangan The Deadly Syndrome Dry The River Darren Hanlon Drunk Eyes The Fresh & Onlys HEALTH La Sera
Lanterns on the Lake Lia Ices Lightning Dust Megafaun Cass McCombs Doug Paisley Perfume Genius The Secret Sisters She Keeps Bees The Staves Timber Timbre Treefight for Sunlight Twin Shadow
Wild Nothing Woods Young Man & many more. Plus comedy workshops cinema tent real ale bars organic food, childrens area piano stage, enchanted forest art installations, somerset cider bus,
games area and much more £145 including camping For tickets full lineup and more information visit www.endoftheroadfestival.com - Tickets also available from TicketWeb 01344 771 000

FIGHT LIKE APES

MAY
2 SHEFFIELD O2 ACADEMY2 0844 477 2000
3 NEWCASTLE O2 ACADEMY2 0844 477 2000
4 LIVERPOOL O2 ACADEMY2 0844 477 2000
8 BIRMINGHAM O2 ACADEMY3 0844 477 2000
9 BRISTOL O2 ACADEMY 0844 477 2000
0844 477 2000 | WWW.TICKETWEB.CO.UK

PENNYWISE
FRIDAY 05 AUGUST
SATURDAY 06 AUGUST
SUNDAY 07 AUGUST
TICKETS: 0844 477 2000 • TICKETWEB.CO.UK

THE EASTERN BALL
TOTALLY ENORMOUS EXTINCT DINOSAURS
FRIDAY 22ND APRIL
KOKO
EVERY FRIDAY
CLUB NME
COMING SOON
ICE BLACK BIRDS 29 APR
DIMBLEBY & CAPPER
FITZ & THE TANTRUMS 6 MAY
BORN BLONDE
THE SOUNDS 13 MAY
TICKETS 0844 847 2[illegible]

ACADEMY EVENTS BY ARRANGEMENT WITH ITB PRESENT
In SEARCH of ELUSIVE LITTLE COMETS
TUESDAY 10 MAY
O2 ACADEMY2 BIRMINGHAM
0844 477 2000 | WWW.TICKETWEB.CO.UK
NEW SINGLE ONE NIGHT IN OCTOBER OUT NOW
IN SEARCH OF ELUSIVE LITTLE COMETS DEBUT ALBUM OUT NOW

Academy Events by arrangement with the Agency Group present
FRANCESQA
MONDAY 30 MAY
O2 Academy2 Bristol
0844 477 2000 | WWW.TICKETWEB.CO.UK
facebook.com/francesqa Show 14+

UNCUT
NICK CAVE
FREE CD EVERY MONTH
Unavailable to readers in Europe.
NEVER MISS AN ISSUE OF UNCUT
ONLY £8.95 BY QUARTERLY DIRECT DEBIT
CALL 0844 848 0848
www.uncutsubs.co.uk/subsoffer
Subscribe from £8.95 every five months, that's a saving of 35%. Direct Debit is only available to new UK subscribers. Please allow up to 6 weeks for your first issue to arrive. If Uncut changes frequency per annum, we will honour the number of issues published at the time of the subscription. For enquiries and overseas rates call +44 (0)870 3890 283, or email ipcsubs@quadrantsubs.com.

StoreMags.com - Free Magazines Download in True PDF format

BAND SERVICES

DIZZYJAM.COM/NME

1 UPLOAD YOUR LOGO

2 CREATE YOUR MERCH

3 SELL TO YOUR FANS

Create your free online shop.
Sell to your fans worldwide.
Make 25% direct on every sale.

dizzyjam

MANUFACTURING

SOUND PERFORMANCE

The UK's leading CD & Vinyl Manufacturer

- In-house mastering facilities
- In-house design team to help with your artwork

Contact our sales team now on 020 8691 2121

QUOTE 'NME' WHEN PLACING YOUR ORDER FOR A SPECIAL DISCOUNT

www.soundperformance.co.uk | sales@soundperformance.co.uk

VENUES FOR HIRE

Woolwich Grand Theatre
Music Venue

- 85 - 1400 Capacity
- 100 yards away from all major tube stations
- Suitable for artists and bands
- Opportunities for bands, groups and artists to rehearse
- In house restaurant and bar

info@thewoolwichgrandtheatre.com
www.thewoolwichgrandtheatre.com

NME

TUITION

LEADING VOCAL COACH

To the famous

www.punk2opera.com

Tel: 020 8958 9323

RECORDING STUDIOS

Mill Hill Music Complex
0208 906 9991
London NW7

Established 1979
Rehearsals from £3.50-£18 per hr (inc PA and full backline)
Recordings: Large live rooms, great drum sound. Apple Mac G5 & Soundtrax desk all from £16-25 per hour
PA's, & Backline for hire
Main Dealers for Fender, Ibanez, Laney + many more at great prices
Storage available – cupboards to shipping containers
Free Strings, Drumsticks, Soft Drinks or Pringles for New Customers (Check website for full details of offer)
10 Minutes from M1/M25
5 mins walk from Mill Hill Bway
Thameslink, 20 mins by Train from Kings Cross, No stairs & Ample Parking
www.millhillmusic.co.uk

BonaFideStudio
recording and rehearsal studio
London EC2; open 24/7
demos + singles + albums + voice overs + SE tutorials + Live and midi + Production + Mixing + Red book mastering + more...
Recording from £12.50 p/h incl engineer
Rehearsals from £5 p/h incl b/l
www.bonafidestudio.co.uk
020 7684 6350 or 020 7684 6351

Momentum

- Professional Recording Studio and Rehearsal Room
- Recording, Mixing and Mastering Services
- Inspiring Country Surroundings
- Set Amongst Inspiring Country Surroundings in Devon
- £15 an hour or £120 a day

www.momentum-studios.com
TEL: 07775 710396

CHAT

DATE CHAT
MEN: 0871 908 9919
GAY: 0871 908 9944
18+. Helpline 0844 844 0844. 0871 = 10p per min. Network extras apply. Live calls recorded. SP: 4D.
WOMEN CALL FREE*
0800 075 9128
*Calls free from BT Landline

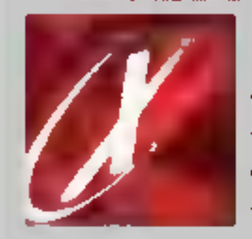
TEXTCHAT
£1.50 for 1st 15 msgs sent/rcvd
£1.50 per 6 msgs sent/rcvd thereafter
Men: Text 'mmme' to 88199
Women: Text 'wmme' to 88199
Gay: Text 'gmme' to 88199
18+ only. 08 prices 0844 844 0022. Standard network charges apply. Msgs from/to charged at 25p. STOP to 88199 to Stop. P-XCIs

COLLECTORS' CORNER

FOO FIGHTERS

Call yourself a super fan? Here are the five things no Foo Fighters obsessive should be without

'THE X FILES: THE ALBUM'



Notable because it features a 'full band' version of 'The Colour And The Shape''s 'Walking After You', Dave Grohl having recorded virtually all of the original himself. The song is played over the end credit sequence of the movie and, when released as a stand-alone single from this 1998 LP, became a UK Top 20 hit.

'SKIN AND BONES'

Live 2006 acoustic album recorded in LA with an expanded eight-piece line-up and featuring songs from the acoustic side of 2005 double album 'In Your Honor'. There's a version of 'Marigold', the song Grohl wrote as a B-side for Nirvana.

'THE COLOUR AND THE SHAPE: 10TH ANNIVERSARY EDITION'

This 2007 reissue of the band's second and most loved record contains some of their setlist staples, including 'My Hero', 'Everlong' and 'Monkey Wrench'. There's a host of extras, notably covers of Gary Numan's 'Down In The Park', Killing Joke's 'Requiem' and Gerry Rafferty's 'Baker Street'.

'COLLECTOR'S BOX'

Made up of two parts, this extensive 2007 DVD boxset digs deep into Dave Grohl's career. Going back even before his Nirvana fame, the set contains rare interviews, live footage, performances and insight from friends and journalists.

'FOO FIGHTERS LIVE AT WEMBLEY STADIUM'

A 2008 DVD of the Foos' biggest ever shows, this item should be a mandatory purchase for that fact alone. But when you factor in the guest appearances from Led Zeppelin pair Jimmy Page and John Paul Jones (later to be Grohl's bandmate in Them Crooked Vultures) it becomes utterly essential.

WORDS: ALAN WOODHOUSE PHOTO: DEAN CHALKLEY

TO ADVERTISE IN BAND SERVICES CALL: 02031482989

standkeeper.com

NME's RECOMMENDED RETAILERS

Here's the exclusive weekly guide to the country's most mouthwatering independent record emporia. chosen for their knowledge of both current releases and specialist areas. They're guaranteed to provide the personal touch you won't find elsewhere. To advertise, call **0203 148 2989**

WALES

TERMINAL RECORDS
Riverside Market, Haverford West SA61 2AN
Tel: 01437 768177
Established 1990. News and second hand vinyl, cd and dvds covering all genres.

DIVERSE MUSIC
10 Charles Street, Newport NP20 1JU
Tel: 01633 259661
Web: www.diversevinyl.com
Look no further for the largest selection of brand new LPs you'll find anywhere!

DERRICKS
221 Oxford St, Swansea SA1 3BQ
Tel: 01792 654226
Email: info@derricksmusic.co.uk
Web: www.derricksmusic.co.uk
Rock, pop, indie, AOR, blues, concert ticks.

MOLD RECORD SHOP
28 New Street, Mold CH7 1NZ
Tel: 07904 688739
Email: moldrecordshop@aol.com
Web: www.myspace.com/moldrecordshop
UK's smallest Independent Record Store packed with Vinyl, CD's, DVD's, Badges, Patches & Merch!

SCOTLAND

LOVE MUSIC
34 Dundas Street, Glasgow G1 2AQ
Tel: 0141 332 2099
Email: lovemusicglasgow@gmail.com
Scotland's finest old-school record shop. Incorporates Rocks Records Mail Order.

SOUTH EAST

HEAD
269 The Glades Shopping Centre, Bromley, BR1 1DN
Tel: 020 8466 6335
Email: bromley@ehead.co.uk
Web: www.facebook.com/headbromley
Specialists in CD, DVD, Vinyl and accessories. Record Day stockists.

NORTH EAST

RECORD REVIVALS
6 Northway, Scarborough YO11 1JL
Tel: 01723 351983
Email: info@recordrevivals.co.uk
CD, Vinyl, DVD, Retro, Gifts Jazz, Blues, Roots, Folk.

RECORD COLLECTOR
233 Fulwood Road, Sheffield S10 3BA
Tel: 0114 266 8493
50,000+ Titles CD/Vinyl. New/Chart/Secondhand / Rare. All Genres. All Eras

JUMBO RECORDS
5/6 St Johns Centre, Leeds LS2 8LQ
Tel: 01132 455570
Web: www.jumborecords.co.uk
Leeds' major independent record shop.

RPM MUSIC
4 Old George Yard, Newcastle upon Tyne, NE1 1EZ
Tel: 0191 221 0201
Email: contactrpm@gmal.com
Dutch uncles playing Live in-store to launch "Cadenza" 2CD/LP 3pm start, all welcome, Free!!

SOUTH WEST

THE DRIFT RECORD SHOP
91 High Street, Totnes, Devon TQ9 5PB
Tel: 01803 866828
Email: shop@thedriftrecordshop.co.uk
Web: www.thedriftrecordshop.co.uk
Proudly Independent. We love nothing more than hooking up great records with great (ful) people.

SOUND KNOWLEDGE
22 Hughenden Yard, Marlborough, Wilts SN8 1LT
Tel: 01672 511106
Email: sales@soundknowledge.co.uk
1000s of CD titles stocked over 2 floors + vinyl, DVD, t-shirts and accessories. Open 7 days.

HEAD
The Mall Bristol, 8 Union Gallery, Broadmead BS1 3XD
Tel: 0117 929 7798
Web: www.facebook.com/headbristol
Email: bristol@ehead.co.uk
Specialist in CD, DVD, Vinyl and accessories. Record Day stockists.

THE COLLECTOR'S ROOM
3 Endless St, Wilts SP1 1DL
Tel: 01722 326153
Email: collectors@waitrose.com
New & second hand CD's. Classical, Jazz, World, Folk,, Blues etc. Prompt mail order size.

ACORN MUSIC
3 Glovers Walk, Yeovil BA20 1LH
Tel: 01935 425503
Email: info@acornmusic.co.uk
Web: acornmusic.co.uk
Serving the music loving community for nearly forty years.

WEST MIDLANDS

S.T. RECORDS
165 Wolverhampton Street, Dudley, West Midlands DY1 3AN
Tel: 01384 230726
Rock/Metal specialists-Est 1984

HEAD
14 Lower Mall, Royal Priors Shopping Centre, Leamington Spa, CV32 4XU
Tel: 01926 887870
Email: spa@ehead.co.uk
Web: www.facebook.com/headspa
Specialist in CD, DVD, Vinyl and accessories. Record Day stockists.

BADLANDS
11 St Georges Place, Cheltenham GL50 3LA
Tel: 01242 246242
Email: phil@badlands.co.uk
Web: www.badlands.co.uk
For ALL this week's Record Store Day exclusives.

NORTH WEST

A&A MUSIC
15 Bridge Street, Congleton, Cheshire CW12 1AS
Tel: 01260 280778
Email: aamusicmail@aol.com
Independent Music Shop selling CDs, Music DVDs, Vinyl, Guitars, Amps and Music Books! We offer a special order service second to none.

ACTION RECORDS
46 Church Street, Preston PR1 3DH
Tel: 01772 258809
Web: www.actionrecords.co.uk
One of the UK's largest independent retailers since 1979.

NORTHERN IRELAND

HEAD
Unit MSU3, Victoria Square, Belfast, BT1 3XD
Tel: 0289 0234 956
Email: belfast@ehead.co.uk
Web: www.facebook.com/headbelfast
Specialist in CD, DVD, Vinyl and accessories. Record Day stockists.

TO ADVERTISE HERE CALL
020 3148 2989

StoreMags.com - Free Magazines Download in True PDF format!

FREE WITH NEXT WEEK'S ISSUE
EURO FESTIVALS 2011
The best events on the continent
PLUS WIN free tickets to them all!

Release: StoreMags & FantaMag

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW

BEIRUT

STARTS: Manchester Academy, Sep 6

DON'T MISS

Hang about – when did Zach Condon go from Gap Year Muso Done Good to actual bona fide Headliner Of Festivals And Huge Venues? It must be a good long while since a flugelhorn last graced the boards of Brixton Academy, but if there's anyone can show south London how it's done, it's Condon. For those not familiar with his story, the New Mexico native quit community college and went to bum around Europe with his cousin. What unfolded wasn't one of those tales of Gap Yah spirituality that makes you want to stab the "enlightened" in the eye, but an awakening to Balkan folk music, which he then took home and turned into the heartbreaking world of his debut album, 'Gulag Orkestar'. It's no real surprise that he's now playing stages of this level; the question is why it took so bloody long...

NME.COM/artists/beirut

CAMDEN CRAWL

STARTS: London, various venues, April 30

Odd Future play their second ever UK date. Those Dancing Days, The View and Graham Coxon have all been added to N1's nicest, too.

NME.COM/festivals

THE GREAT ESCAPE

STARTS: Brighton, various venues, May 12

The View, Guillemots, Anna Calvi, Art Brut, Florrie, Three Trapped Tigers and more join the bill.

NME.COM/festivals

BRAIDS

STARTS: Glasgow Captains Rest, May 22

Montreal dreamweavers make for Blighty following a stint on the *NME* Radar stage at Brighton's The Great Escape.

NME.COM/artists/braids

YO LA TENGO

STARTS: Edinburgh Queens Hall, June 6

Here's a novel concept: YLT scrap the setlists in favour of the Wheel Of Fortune. Who knows what you'll get?

NME.COM/artists/yo-la-tengo

BATTLES

STARTS: London Heaven, June 8

After their ICA show sold out in half an hour, the slimmed-down calypso-proggers play London and Cardiff to celebrate second album 'Gloss Drop'.

NME.COM/artists/battles

TUNE-YARDS

STARTS: London Scala, June 8

You'll have heard the album; now see what makes Merrill Garbus such a forceful, mind-bogglingly brilliant live proposition.

NME.COM/artists/tune-yards

iTUNES FESTIVAL

STARTS: London Roundhouse, July 4

iTunes shack up at the Roundhouse in July for free gigs by Beady Eye, Adele, White Lies, Mogwai, Duran Duran, Linkin Park and more.

NME.COM/festivals

VIVIAN GIRLS

STARTS: Brighton Coalition, July 16

The New York three-piece return with to these shores with new album 'Share The Joy' and a short string of dates.

NME.COM/artists/vivian-girls

ELECTRELANE

STARTS: Manchester University, July 19

Prior to their date at London's Field Day, Emma, Verity, Ros and Mia kick off their summer-long reunion.

NME.COM/artists/electrelane

ØYA FESTIVAL

STARTS: Oslo, Norway, Aug 9

Get booking flights to Norway – it's only Kanye West headlining Øya! Janelle Monáe and Lykke Li also join the fun.

NME.COM/festivals

BEACONS

STARTS: Skipton Heslaker Farm, Aug 12

Yorkshire's newest festival has an amazing line-up, including Jamie Woon, Hudson Mohawke and Willy Mason.

NME.COM/festivals

WILDERNESS FESTIVAL

STARTS: Oxfordshire Cornbury Park, Aug 12

Antony And The Johnson's appear in the UK for the first time in two years, and Laura Marling plays too.

NME.COM/festivals

GUY EPPEL, TOM OXLEY, VICTOR Store Magazin's Free Magazine in True PDF format

PRIORITY

Our customers can get Priority Tickets to thousands of gigs across the UK up to 48 hours before general release.

Text PRIORITY to 2020 to register. Mon Priority Tickets are yours, that's quite Terms apply

O2

Release: Storefakings & Fantakfakg

PICK of the WEEK

What to see this week? Let us help

BATTLES

STARTS: London ICA, April 20

NME PICK

They could have imploded. Last year, Tyondai Braxton announced that he was quitting Battles to pursue a solo career, taking with him one of the band's most identifiable sounds – his freaky, processed vocals that sounded like aliens had invaded his voicebox. With much of their second album finished, the remaining members – John, Ian and Dave – had to pretty much start over. The result: 'Gloss Drop', a record that bounds into view screaming "Tyondai WHO?!" It sounds like robots doing the calypso, or getting an intravenous drip of Um Bongo and diving headfirst into *Blade Runner*. In short, it's amazing. Plus they've only got Gary bloody Numan singing on 'My Machines'. The Num! You'll have to beg, borrow and bribe to get into this tiny show, but believe us, it'll be worth it.

NME.COM/artists/battles

Everyone's Talking About **ATP BENEFIT FOR JAPAN**

STARTS: London HMV Forum, April 21

This ATP benefit for victims of the recent Japanese earthquake features some electronic greats. Warp's LFO headline, followed by Bristolian noise excoriators Fuck Buttons (above), and Squarepusher. All proceeds go to the Japanese Red Cross.

NME.COM/artists/fuck-buttons

Don't Miss **BEST COAST**

STARTS: Manchester Academy 2, April 26

Like the Batphone to Bruce Wayne, at the faintest hint of sun Best Coast's Bethany Cosentino whips on her sunglasses, greases up her cat (possibly) and pegs it outside to start serenading the merriest of seasons. It feels like an *age* since the band last played the UK, making these dates as welcome as a hit of vitamin D.

NME.COM/artist/best-coast

Radar Stars **TALL SHIPS**

STARTS: Reading Oakford Social Club, April 24

Falmouth-based Tall Ships have been on tour since about 1993, during which time they've become incredibly special. They've the mathy skronk of Battles, Foals' wounded hearts and The xx's sense of space, all tempered by a freeness of mind that only comes from breathing a dose of sea air each morning.

NME.COM/newmusic

WEDNESDAY

April 20

Wretch 32 Liquid & Envy 01224 595239

BATH

The Convulsions Bell 01225 460426

BELFAST

Big Country Spring & Airbrake 028 9032 5968

BIRMINGHAM

Brides Flapper 0121 236 2421

Jim Causley/O'Hooley & Tidow Red Lion 0121 444 7258

Steve Cradock HMV Institute 0844 248 5037

Sugarcult O2 Academy 2 0870 771 2000

BRIGHTON

Delta Maid Komedia 01273 647100

Enos/Dopefight/Funeral Hag Prince Albert 01273 730499

Liturgy Hector's House 01273 681228

MC Dizraeli & The Small Gods Komedia 01273 647100

Raising Maisie/The Seize/Husky George Dome 01273 709709

Underoath/Deaf Havana/Devil Sold His Soul Concorde 2 01273 673311

BRISTOL

Cerebral Bore/Flayed Disciple/Merciless Precision Croft 0117 987 4144

Jesse Sykes & The Sweet Hereafter/The Hand/Rebecca Cant The Cooler 0117 945 0999

John Harris Thunderbolt 07791 319 614

Lonely Tourist No 51 07786 534666

Son Of A Nun/Mortdelamer/Sundance Fleece 0117 945 0996

TV Buddhas/Roy & The Devil's Motorcycle Mother's Ruin 0117 925 6969

Wires/Dirty Kiss/Wilderbeast Louisiana 0117 926 5978

CAMBRIDGE

Born Blonde Haymakers 01223 367417

CARDIFF

The New Objects/The Phantom Light Arts Institute 0871 230 1094

CHELMSFORD

See You In Reno/Platform Location Barhouse 01245 356811

Dinosaur Pile-Up/Sissy & The Blisters The Laugh Inn 01244401626

EDINBURGH

Voodoo Johnson Sneaky Pete's 0131 225 1757

EXETER

The Oli Brown Band Timepiece 01392 425309

Talvin Singh/Niladri Kumar Phoenix 01392 667080

FOLKESTONE

The Associates Lanterns 07941 979665

GLASGOW

Eli Reed & The True Loves The Arches 0141 565 1000

Jacob Yates & The Pearly Gate Lock Pickers Bar Bloc 0141 574 6066

Jamiroquai SECC 0141 248 3000

Johnny Foreigner Nice'n'Sleazy 0141 333 9637

Mi Ami School Of Art 0141 353 4530

GUILDFORD

Spotlight Cannibal Boileroom 01483 440022

LEEDS

Simone Felice Brudenell Social Club 0113 243 5866

LEICESTER

Mr Plow The Donkey 0116 270 5042

LIVERPOOL

Jeniferever Leaf Tea Shop & Bar 0151 707 7747

Jody Has A Hitlist O2 Academy 2 0870 771 2000

The Xcerts Shipping Forecast 0871 230 1094

LONDON

The Airborne Toxic Event Barfly 0870 907 0999

Army Of Freshmen O2 Academy 2 Islington 0870 771 2000

The Ascent Of Everest/Starken/Ojala Mucha Dublin Castle 020 7485 1773

A Hawk & A Macksaw XOYO 020 7729 5959

Battles ICA 020 7930 3647

Comeback Kid ULU 020 7664 2000

Daughter Slaughtered Lamb 020 8682 4080

Day Of The Sirens/The Ocean's Eyes/Roses In Rome Garage (Upstairs) 0871 230 1094

The Doublecross Bull & Gate 020 7485 5358

Flight Brigade/Princip 93 Feet East 020 7247 6095

Flobots Garage 020 7607 1818

Grasscut/Jack Northover Social 020 7636 4992

IVienna New Cross Inn 020 8692 1866

Kid Congo & The Pink Monkey Birds 100 Club 020 7636 0933

Killaflaw The Bowery 020 7580 3057

The Love Me Tenders/The Harringtones/Stealing Holmes Hope & Anchor 020 7354 1312

The Mummers Kings College 020 7834 4740

Neil Finn Scala 020 7833 2022

Nerina Pallot Bloomsbury Theatre 020 7388 8822

The Olympians/Among Brothers Old Blue Last 020 7613 2478

Plastic Youth Rhythm Factory 020 7247 9386

Puressence Borderline 020 7734 5547

Rebecca Pronsky Windmill 020 8671 0700

Red Hooks/Kassette/The Damn Fine Goats Good Ship 020 7372 2544

Report The View O2 Shepherds Bush Empire 0870 771 2000

Stars & Flights/Winnet Elixir Bar 020 7383 0925

Tete Monto Water Rats 020 7837 4412

2:54/Echo Lake/The History Of Apple Pie The Lexington 020 7837 5387

MANCHESTER

The Dears/Alice Gold Ruby Lounge 0161 834 1392

Thursday Academy 2 0161 832 1111

We Are Knuckle Dragger Roadhouse 0161 228 1789

You And What Army? Dry Bar 0161 236 5920

NEWCASTLE

Beady Eye O2 Academy 0870 771 2000

The Dead Lay Waiting Trillians 0191 232 1619

NORWICH

Hellbastard/Panzer Bastard/Shrapnel Brickmakers 01603 441118

The Kabeedies/These Ghosts/We Can't Dance Waterfront 01603 632717

Matthew Halsall Arts Centre 01603 660352

NOTTINGHAM

Fine Young Firecrackers/Taking Hayley/Give It Time Rescue Rooms 0115 958 8484

OLDHAM

Left With Pictures The Castle 0161 345 6623

OXFORD

Metronomy/Ghostpoet O2 Academy 2 0870 771 2000

PORTSMOUTH

Beans On Toast Cellars 0871 230 1094

READING

Jaguar Skills Sub89 0871 230 1094

SHEFFIELD

BB Black Dog West Street Live 0114 2722552

The Heebie Jeebies/Boy Mandeville Harley 0114 275 2288

Magnum Corporation 0114 276 0262

Taking Pictures Forum 0114 2720964

SOUTHPORT

Backyard Scientist The Herald 01704 532748

WOLVERHAMPTON

Kassidy Slade Room 0870 320 7000

WREXHAM

TRC/Heart In Hand Central Station 01978 358780

YORK

Who's Driving? Bear's Driving! Stereo 01904 612237

BEN RAYNER, EMILIE BAILEY, AMY BRAMHALL, MAGNUS ASKE BLIKENG, TAKESHI SUGA, GETTY, RICHARD JOHNSON

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

THURSDAY
April 21

[redacted]
L'Angelus Erngle Inn 028 9064 1410
BIRMINGHAM [redacted]
Broken Links Crown 0121 643 0444
Cheap Thrills/Musgraves HMV Institute 0844 248 5037
Louis Barabbas & The Bedlam Six Hare & Hounds 0121 444 2081
Naked Remedy/Avegastar/Jackpike Adam & Eve 0121 693 1500
Poppy & The Jezebels HMV Institute 0844 248 5037
Sixdaysober/Dirty Mindz O2 Academy 3 0870 771 2000
BOURNEMOUTH [redacted]
The Jack Ratts Champions 01202 757 000
Underoath Old Fire Station 01202 503888
BRIGHTON [redacted]
Asobi Seksu Audio 01273 624343
A Hawk & A Hacksaw/Dan Haywood's New Hawks Ballroom 01273 605789
Hobbie Stuart Coalition 01273 726858
Mark Butcher Latest Music Bar 01273 687 171
Nick Harper Komedia 01273 647100
BRISTOL [redacted]
Evillive/Epic Fail Croft Room 2 0117 987 4144
Joe Driscoll Croft 0117 987 4144
Laws Of Motion/Porcelain/The Mysto Junior Louisiana 0117 926 5978
The Mad Professor/The Bug/Daddy Freddy Motion Ramp Park 01179 723111
My Passion/Lost Alone/Never Means Maybe O2 Academy 2 0870 771 2000
The View/Sound Of Guns Fleece 0117 945 0996
2:54/Echo Lake Start The Bus 0117 930 4370
CAMBRIDGE
Toy Horses Haymakers 01223 367417
CANTERBURY
Black Sun Down/The Flack Beer Cart Arms 0871 230 1094
CARDIFF
Carvin Jones The Globe 07738 983947
Dirty Goods/Rachel Sage/Suicide Blondes The Promised Land 029 2039 8998
Jam City/Fools/Rushmore Arts Institute 0871 230 1094
Metronomy/Ghostpoet Clwb Ifor Bach 029 2023 2199
Thursday Millennium Music Hall 029 2040 2000
EDINBURGH
Alabama 3 Liquid Room 0131 225 2564
Ben Howard Sneaky Pete's 0131 225 1757
Big Country HMV Picture House 0844 847 1740
EXETER [redacted]
Lizzy Parks Phoenix 01392 667080
FALMOUTH
Saxon/Wolfsbane/Fury UK Princess Pavilion 01326 211222
GATESHEAD [redacted]
Enter The Lexicon/Beth Macari/The Last Fakers Three Tuns 0191 487 0666
GLASGOW [redacted]
Alasdair Roberts Centre For Contemporary Arts 0141 352 4900
The Dead Man's Waltz/Getawaycab Bar Bloc 0141 574 6066
The Dears/Alice Gold King Tut's Wah Wah Hut 0141 221 5279
Jody Has A Hitlist O2 ABC2 0141 204 5151
Mount Kimbie Stereo 0141 576 5018
N-Dubz/Professor Green SECC 0141 248 3000
Tim Booth Oran Mor 0141 552 9224
GUILDFORD [redacted]
The Pete Box/Panic/G White Boileroom 01483 440022
INVERNESS [redacted]
The Hexmen Ironworks 01463 718555
IPSWICH [redacted]
Beanstalk/Tiger Pause Steamboat Tavern 01473 601902
LEEDS [redacted]
Beady Eye O2 Academy 0870 771 2000
The Boy Will Drown/Visions/The Long Count Fenton 0113 245 3908
Matt Berry Cockpit 0113 244 3446
The Ray Summers Milo 0113 245 7101
LEICESTER [redacted]
Kris Drever/Pilgrims Way Musician 0116 251 0080
LIVERPOOL [redacted]
Backyard Scientist Mojo 0844 549 9090
Cerebral Bore/Aeon/Flayed Disciple Masque 0151 707 6171
GZA Kazimier 0871 230 1094
LONDON [redacted]
Adele O2 Shepherds Bush Empire 0870 771 2000
The Airborne Toxic Event Kings College 020 7834 4740
Aliases Purple Turtle 020 7383 4976
Antlered Man/Billy Vincent Electrowerkz 020 7837 6419
Atlases Vibe Bar 020 7377 9880
ATP Benefit For Japan Squarepusher/LFO/Fuck Buttons/Declan Allen/N>E>D HMV Forum 020 7344 0044
The A Train/Jora Radevska World's End 020 7281 8679
Beau & The Arrows Monarch 0871 230 1094
The Breakdowns/4Hours/Kypie Hope & Anchor 020 7354 1312
Deviation Street The Alleycat 020 7836 1451
The Dualers Indigo @ The O2 Arena 0870 701 4444
Ed Ache/Brandy Row/Billy Liar 12 Bar Club 020 7240 2622
Eli Reed & The True Loves 229 Club 020 7631 8310
Erol Alkan Fire Club 020 3242 0040
Frank Turner/The Barker Band/Benjamin Folke Thomas Hearn Street Car Park
Greg Holden/Jay Nash Slaughtered Lamb 020 8682 4080
Gyratory System/Selfish Cunt Old Blue Last 020 7613 2478
The Hans Commission Mother 020 7739 5949
Hudson Mohawke/Rustie/Kwes Village Underground 020 7422 7505
Jesse Sykes & The Sweet Hereafter Monto Water Rats 020 7837 4412
King Jacks Arts Club 020 7460 4459
Knut/Koolhaul Underworld 020 7482 1932
Liam Finn Hoxton Square Bar & Grill 020 7613 0709
Lucinda Chua Betsey Trotwood 020 7336 7326
Nursery Of Naughtiness/Tomahawks For Targets/Elevens Dublin Castle 020 7485 1773
Out Come The Freaks/Newsteam Assemble! Garage (Upstairs) 0871 230 1094
Quintorigo 93 Feet East 020 7247 6095
Race Horses/Silvery Madame Jojo's 020 7734 2473
Retrograde/Cecile KOKO 020 7388 3222
Sugarcult O2 Academy 2 Islington 0870 771 2000
Tensnake/D/R/U/G/S/Chad Valley/Anika Fabric 020 7336 8898
Terror Danjah MacBeth 020 7739 5095
Tete The Bowery 020 7580 3057
Tigers That Talked Nambucca 020 7272 7366
Tripwires/Air Formation/The Lost Rivers The Lexington 020 7837 5387
Wayter Barfly 0870 907 0999
MANCHESTER [redacted]
Acoustic Alchemy Band On The Wall 0161 832 6625
Epiphany/Madison/Severence Academy 2 0161 832 1111
The Naughtys/The Minx/The Quangos Ruby Lounge 0161 834 1392
Paul Rodgers O2 Apollo 0870 401 8000
Puressence Ritz 0161 236 4355
Shoshin/Extra Love/Jeramiah Ferrari Tiger Lounge 0161 236 6007
The Soapbox Trio/Abram Wilson Matt & Phred's 0161 273 5200
Voodoo Johnson Moho Live 0161 834 8180
NEWCASTLE [redacted]
Dan McClew/Slow Tram Soul Cluny 0191 230 4474
Detroit Social Club Riverside 0191 261 4386
Fugative O2 Academy 2 0870 771 2000
The Real Davina/Smoke Smoke Smoke/Parastatic Head Of Steam 0191 232 4379
Simone Felice/Neil McSweeney Cluny 2 0191 230 4474
Tom Atkinson Black Bull 0191 414 2846
NORTHAMPTON
The Xcerts New Roadmender 01604 231688
NORWICH [redacted]
Labrinth Project 01603 766524
NOTTINGHAM [redacted]
Aly Tadros/Chloe Charles Maze 0115 947 5650
Mi Ami Spanky Van Dyke 0115 924 3730
Neon Asylum The Central 0115 963 3413
OXFORD [redacted]
Daniel Marley/Joseph Marley The Regal 01865 241261
The Epstein Bullingdon Arms 01865 244516
Tim Whitehead/The Spin Trio Wheatsheaf 01865 721156
POOLE
Seun Kuti Lighthouse 01202 685222
PORTSMOUTH [redacted]
Odi Cellars 0871 230 1094
SHEFFIELD
Comeback Kid/Ghost Inside/Kvelertak Corporation 0114 276 0262
SOUTH SHIELDS
Warning Raffles 0191 454 0617
STOCKTON [redacted]
The Hitchers/Little Pink Polliwog/No School Reunion Arc 01642 666600
ST ALBANS [redacted]
Trouble With Tuesday/Chaos Calling Horn 01727 853143
SWINDON
The Manggarr Philosophy The Rolleston 01793 534238

FRIDAY
April 22

[redacted]
Edan/Paten Locke Menagerie 028 9023 5678
BIRMINGHAM [redacted]
Adust HMV Institute 0844 248 5037
Escape Avenue/4 Questions About What Actress & Bishop 0121 236 7426
Giant Steps Flapper 0121 236 2421
Khaliq O2 Academy 3 0870 771 2000
My Passion HMV Institute 0844 248 5037
The Ruff Cut Band/U-Roy/Dennis Alcapone Drum 0121 333 2400
BOURNEMOUTH [redacted]
Saxon/Wolfsbane/Fury UK O2 Academy 01202 399922
BRIGHTON [redacted]
Carly Bryant Jam 0871 230 1094
Chas & Dave Komedia 01273 647100
Forgive Me Father For I Have Sinned Sidewinder 01273 679 927
Israel Nash Gripka/The Fieros Prince Albert 01273 730499
Kid Congo & The Pink Monkey Birds Green Door Store 07894 267 053
Simian Mobile Disco Audio 01273 624343
The Tracy Sullivan Band Latest Music Bar 01273 687 171
Uffie/James Yuill/Tiger Love Concorde 2 01273 673311
Wob/Pog Ranelagh 01273 681634
BRISTOL [redacted]
An Axe Croft Room 2 0117 987 4144
Dodgy/The Silhouette Showgirls Fleece 0117 945 0996
Goodness The Cooler 0117 945 0999
Is Tropical/Talking Pictures Start The Bus 0117 930 4370
Keelhaul/Knut Croft 0117 987 4144
Scorzayzee Thekla 08713 100000
Sloppy Joe O2 Academy 2 0870 771 2000
Thomas Ford/Andy Nowak Grain Barge 0117 929 9347
CARDIFF
Dr Syntax/The Golf Wang Room Arts Institute 0871 230 1094
Jamie xx (DJ set) Clwb Ifor Bach 029 2023 2199
Janice Graham Band Gwdihw Cafe Bar 029 2039 7933
Jeuce Buffalo Bar 02920 310312
Sweet Fontaine Clwb Ifor Bach (Upstairs) 029 2023 2199
CHELMSFORD
AOF/Basic Barhouse 01245 356811
DUNDEE
Alabama 3 Doghouse 01382 227080
EDINBURGH [redacted]
Bonobo HMV Picture House 0844 847 1740
Cerebral Bore/Aeon/Flayed Disciple Bannermans 0131 556 3254
Crayons Cabaret Voltaire 0131 220 6176
Martin Andrews Whiski 01315 563095
Mount Kimbie/Wolfjazz/Hobbes Bongo Club 0131 558 7604
Tom Oakes/Kathryn Nicoll Captain's Bar 01316 682312
EXETER [redacted]
The Boxettes Phoenix 01392 667080
The Zen Hussies Cavern Club 01392 495370
FALKIRK [redacted]
The Skarsoles/Lynsey Braidwood/The Craws 20 Rocks 07518 248045
GLASGOW [redacted]
Bad Motor Scooter Ivory Blacks 0141 221 7871
The Black Rats/The Morra King Tut's Wah Wah Hut 0141 221 5279
The Boy Will Drown/Visions Classic Grand 2 0141 847 0820
Dave The Drummer/Future Analogue Soundhaus 0141 221 4659
Fugative O2 ABC2 0141 204 5151
Nuevo & The Giant O2 Academy 2 0870 771 2000
Mark Morriss Capitol 0141 331 0140
PP Arnold Ferry 01698 360085
Roads To Siam Stereo 0141 576 5018
Simone Felice Oran Mor 0141 552 9224
Times Of Grace The Arches 0141 565 1000
Trey Songz O2 ABC 0870 903 3444
Voodoo Johnson/Semper Fire Classic Grand 0141 847 0820
GUILDFORD [redacted]
Pates Desabiye Boileroom 01483 440022
HEMEL HEMPSTEAD [redacted]
Twisted Wheel JJs 01442 292209
LEEDS [redacted]
Hawk Eyes/Castrovalva/The Blacklisters Brudenell Social Club 0113 243 5866
Motorama The Well 0113 2440474
Shakinouts Cockpit 0113 244 3446
LIVERPOOL [redacted]
Backyard Scientist Zanzibar 0151 707 1558
Manifesto O2 Academy 2 0870 771 2000
The Real People Cavern Club 0151 236 1964

[redacted]
The Airborne Toxic Event KOKO 020 7388 3222
Alexi Murdoch/Little Scream The Lexington 020 7837 5387
Asking Alexandria Electric Ballroom 020 7485 9006
The Bibelots Garage (Upstairs) 0871 230 1094
Blue Daisy/Jon Phonics Old Blue Last 020 7613 2478
The Carolines/Mitford Rebel Enterprise 020 7485 2659
Clinic/We Have Band/Kid Adrift Barfly 0870 907 0999
Daniel Marley/Joseph Marley Rhum Jungle 0871 971 4098
Enslaved Underworld 020 7482 1932
Extradition Order The Miller 020 7407 2690
Far Too Loud/Hedflux Bussey Building
Hannah Peel Windmill 020 8671 0700
Hans-Joachim Roedelius Vortex 020 7439 7250
King Khan & The Shrines/The See See 229 Club 020 7631 8310
Laika Dog O2 Academy 2 Islington 0870 771 2000
Luna Belle/Delta Maid/Glow Hearts MacBeth 020 7739 5095
MC Solaar Jazz Cafe 020 7916 6060
Pussycat & The Dirty Johnsons Dublin Castle 020 7485 1773
The Ralphs/The Dead Pirates/Castles Hope & Anchor 020 7354 1312
Robert Gordon/Chris Spedding 100 Club 020 7636 0933
Selfish Cunt/Bo Ningen/Turbogeist Reliance 020 7729 6888
Steve Cradock Garage 020 7607 1818
The Telescopes Underbelly 0207 613 3105
Tim Fanucci Fluid 020 7689 3805
TRC/Heart In Hand Bull & Gate 020 7485 5358
MANCHESTER [redacted]
Bring Me The Horizon/Parkway Drive O2 Apollo 0870 401 8000
Crack Your Skull/Gold Teeth Trof Fallowfield 0161 224 0467
GZA Moho Live 0161 834 8180
Jody Has A Hitlist Roadhouse 0161 228 1789
Kassidy Deaf Institute 0161 330 4019
Lone Pigeon Islington Mill 0871 230 1094
The Lovely Jonjo/Philipa Jarman Legends 0161 832 1111
The Moss Project Matt & Phred's 0161 273 5200
The Rainband/Modern Alarms Ruby Lounge 0161 834 1392
MIDDLESBROUGH [redacted]
Fall Of The Republic Walkabout 01642 248682
Razmataz Lorry Excitement The Crown 0871 230 1094
NEWCASTLE [redacted]
Adam James Cooper Star And Shadow Cinema 0191 2610066
Capt Rock Black Bull 0191 414 2846
Kokolo Afrobeat Orchestra World Headquarters 0191 261 7007
Longsands The Station 0871 230 1094
N-Dubz/Professor Green Metro Radio Arena 0870 707 8000
Polarsets Cluny 0191 230 4474
Retriever Cluny 2 0191 230 4474
Rob Heron & His Tea Pad Orchestra Cumberland Arms 0191 265 6151
Shot To Bits/Coalinga's Children/Toyato Dog & Parrot 0191 261 6998
Velvet Riders Star Inn 0191 222 3111
NOTTINGHAM
Dinosaur Pile-Up/Sissy & The Blisters Rock City 08713 100000
Johnny Foreigner Bodega Social Club 08713 100000
OXFORD [redacted]
A Hawk & A Hacksaw Bullingdon Arms 01865 244516
Labrinth The Regal 01865 241261
Soweto Kinch Town Hall 01865 249811
PRESTON [redacted]
My First Tooth Mad Ferret 07919 896 636
Trembling Bells The Continental 01772 499 425
READING [redacted]
Rise Above Face Bar 0118 956 8188
SHEFFIELD [redacted]
The Classics New Barrack Tavern 0114 234 9148
Kiss Corona/A Story To Tell Corporation 0114 276 0262
STOKE
Six Towns Fat Cats 01782 206032
SUNDERLAND
Frankie & The Heartstrings Independent 0191 565 8947
SWINDON
Discharge The Furnace 01793 534238
The Runaway Boys The Rolleston 01793 534238
TRURO
Sick Of Sarah B-Side 01872 241220
WAKEFIELD [redacted]
Metronomy The Hop 0871 230 1094
WATFORD [redacted]
MMG Hi-Jack Flag 01923 218413
WOLVERHAMPTON [redacted]
Sepia Ghost Civic Hall 01902 552121
YORK [redacted]
Beyond All Reason Stereo 01904 612237

StoreMags.com - Free Magazines Download in True PDF format!

Release: StoreMags & FantaMag

SATURDAY
April 23

Professor Green, International Centre, Bournemouth

ABERDEEN
Damian Lazarus/Adam Ackers Snafu 01224 596 111
Glasvegas Music Hall 01224 641122
Scrap Brain Tilted Wig 01224 583248

BEDFORD
The Beat/Neville Staple Corn Exchange 01234 269519

BIRMINGHAM
The Ad Libs/Looca/The Illuminations Actress & Bishop 0121 236 7426
Skream/Ms Dynamite/P Money HMV Institute 0844 248 5037
Times Of Grace O2 Academy 3 0870 771 2000

BOURNEMOUTH
N-Dubz/Professor Green International Centre 0870 111 3000

BRIGHTON
Duncan Disorderly/The Scallywags Cobblers Thumb 01273 605 636
Kris Drever/Eamon Coyne Green Door Store 07894 267 053
Lawson Coalition 01273726858
MWA Prince Albert 01273 730499

BRISTOL
Kassidy Thekla 08713 100000
Kit Downes Colston Hall 0117 922 3683
Marmalade Sky/Know Buses/The Motherload Fleece 0117 945 0996
Misty In Roots/Bugsy/Rude Adams Fiddlers 0117 987 3403
Psycho-Della Smith Reckless Engineer 0117 929 0425
Ulrich Schnauss Start The Bus 0117 930 4370
Zun Zun Egui/Krar Collective/ Nedry/Rachael Dadd/Yuta Imai Croft 0117 987 4144

CARDIFF
Joe Driscoll Arts Institute 0871 230 1094

CUMBERNAULD
Isa The Filthy Tongues The Noizy 0871 230 1094

DUNDEE
Cha Cha Heels/Little Buddha Doghouse 01382 227080

EDINBURGH
Alex Metric Liquid Room 0131 225 2564
Alian Johnston Captain's Bar 01316 682312
The Boy Will Drown/Visions/ The Long Count Sneaky Pete's 0131 225 1757

FALKIRK
Chris Helme/Mark Morriss/Scott Charles 20 Rocks 07518 248045

GATESHEAD
Erik & The Vikings Azure Blue 0191 478 4326

GLASGOW
Bronto Skylift/St Deluxe/ Paws King Tut's Wah Wah Hut 0141 221 5279
Charger/Fury & The Ambassadors Junction 0141 353 6082
Deminision/Three Days Born/ Pilijaw O2 ABC2 0141 204 5151
Erol Alkan SWG3 0141 357 7246
The Jigawotts Maggie May's 0141 548 1350
Monument Pivo Pivo 0141 564 8100
My Passion The Arches 0141 565 1000
What Would Jesus Drive? Bar Bloc 0141 574 6066

LEEDS
Rubber Kazoo/I Swim With Sharks/Echo Town Cockpit 0113 244 3446
2ManyDJs University 0113 244 4600

LEICESTER
Young Rebel Set Sumo 0116 285 6536

LIVERPOOL
Protect Pretend Picket 0151 708 5318
Thespians Leaf Tea Shop & Bar 0151 707 7747
Trey Songz University 0151 256 5555

LONDON
Alabama 3 Jamm 020 7274 5537
Anti-Nowhere League/ Monkish/Raw Poo New Cross Inn 020 8692 1866
Atheist/Exhumed Garage 020 7607 1818
Black Masa Rhythm Factory 020 7247 9386
Bleech/2000FastWomen/Amigos Nambucca 020 7272 7366
Blonde Locus Borderline 020 7734 5547
David Cronenberg's Wife/Nan & The One Nite Stands Windmill 020 8671 0700
The Dragtones 229 Club 020 7631 8310
The Estimators/The Skanxx World's End 020 7281 8679
Faithful Child/Masternova/OST 93 Feet East 020 7247 6095
The Filthy Habits/Broken Vinyl Club Hope & Anchor 020 7354 1312
Hans Island/More Trees Please/ I Am Spartacus Dublin Castle 020 7485 1773
Hellbent & Hammered/Nitroville Old Blue Last 020 7613 2478
Kiss Corona Garage (Upstairs) 0871 230 1094
The Krays/Uffie/Nuoratron KOKO 020 7388 3222
Little Wolf Underbelly 0207 613 3105
MC Solaar Jazz Cafe 020 7916 6060
The Orb Indigo @ The O2 Arena 0870 701 4444
Peter Hook/The Light Scala 020 7833 2022
The Rebel Cafe Oto 0871 230 1094
The Saw Doctors O2 Academy Islington 0870 771 2000
Saxon O2 Shepherds Bush Empire 0870 771 2000
Sick Of Sarah Barfly 0870 907 0999
Simian Mobile Disco Ministry Of Sound 020 7378 6528
Sister Sledge/Rose Royce HMV Forum 020 7344 0044
The Vibrators Boston Arms 020 7272 8153

MANCHESTER
Army Of Stars Night And Day Cafe 0161 236 1822
Broken Teeth/Last Chance To Dance/Rays Roadhouse 0161 228 1789
Desert Monkeys Ruby Lounge 0161 834 1392
R Kelly O2 Apollo 0870 401 8000
Square Orange/Eric Vloeimans Matt & Phred's 0161 273 5200

MIDDLESBROUGH
Brontide Uncle Albert's 01642 230472
Collectors Club Empire 01642 253553

MILTON KEYNES
Heavy Metal Kids Woughton Centre 01908 660392

NEWCASTLE
Bison Hunting Venue 0191 232 1111
Bring Me The Horizon/Parkway Drive O2 Academy 0870 771 2000
King Harvest Black Bull 0191 414 2846
Marcus Bonfanti Cluny 0191 230 4474
The Poor Boys Star Inn 0191 222 3111
Sam Dickinson/The Fletchtones Head Of Steam 0191 232 4379
Team A V Team B/Listless/SS Arcadia Cluny 2 0191 230 4474

NOTTINGHAM
Big Country Rock City 08713 100000
Joe Strange Band The Approach 0115 950 6149
Matt Berry Rescue Rooms 0115 958 8484

OXFORD
Ace Bushy Striptease/The Middle Ones Port Mahon 01865 202067
Dive Dive/The Winchell Riots O2 Academy 2 0870 771 2000
Rob Terry Modern Art 01865 722733

PORTSMOUTH
We Are The Ocean Guildhall 023 9282 4355

PRESTON
Johnny Foreigner Mad Ferret 07919 896 636

READING
Aliases Face Bar 0118 956 8188

SHEFFIELD
Curtis Eiter Greystones 0114 266 5599
Knut/Keelhaul/Nausian Corporation 0114 276 0262
Mabel Love/The Monicans/Silents Queen's Social Club 0114 272 5544

SUNDERLAND
Motorama Independent 0191 565 8947

SWANSEA
Jeuce/Gang Bang Romeo/Nemesis Milkwoodjam 01792 477 577
SDR/Hellbound/Create Chaos Garage 01792 475147

SWINDON
Innes Sibun Band The Rolleston 01793 534238

WIRRAL
Backyard Scientist Glassfire 0151 632 0011

WOLVERHAMPTON
Magnum Wulfrun Hall 0870 320 7000
Voodoo Johnson Slade Room 0870 320 7000

YORK
Goldblade Fibbers 01904 651 250
Sacred Mother Tongue/Mitzi's Revenge Stereo 01904 612237

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

StoreMags.com - Free Magazines Downloads in True PDF format

Release: StoreMags & FantaMag

SUNDAY
April 24

[illegible]
Kitty The Lion Old Bridge Inn 01479 811137
BIRMINGHA[illegible]
Steve Angello/Alex Metric HMV Institute 0844 248 5037
BOURNEMOU[illegible]
Chipmunk Lava & Ignite 01202 311178
Dead To Me Old Fire Station 01202 503888
Paul Rodgers International Centre 0870 111 3000
BRIGHT[illegible]
Bill Fadden & The Rhythm Busters Concorde 2 01273 673311
Chimp Spanner/Once A Wolf The Hope 01273 723 568
BRISTOL
Ace Bushy Striptease/The Middle Ones Cafe Kino 01179 249200
A Tale Of Two Cities/Stars & Flights/Silent Empathy Croft 0117 987 4144
Beans On Toast/Jake & The Jellyfish Croft Room 2 0117 987 4144
Matt Berry Thekla 08713 100000
The Wurzels Metropolis 0117 909 6655
CARDIFF
The Dustaphonics/H Hawkline/Houdini Dax Gwdihw Cafe Bar 029 2039 7933
2ManyDJs Millennium Music Hall 029 2040 2000
EDINBURGH
Glasvegas HMV Picture House 0844 847 1740
Kathryn Nicoll/Tom Oakes Captain's Bar 01316 682312
Pensioner/Paws/Pinky Suavo Sneaky Pete's 0131 225 1757
GLASGOW
Bring Me The Horizon/Parkway Drive/Architects O2 Academy 0870 771 2000
The Gathering The Arches 0141 565 1000
Mark Sultan Captain's Rest 0141 331 2722
LEEDS
Daniel Marley/Joseph Marley Brudenell Social Club 0113 243 5866
Keelhaul/Knut The Well 0113 2440474
Kokolo HiFi Club 0113 242 7353
My Passion Cockpit 0113 244 3446
LEICESTER
Red Shoes/Cobbled Together Musician 0116 251 0080
LONDON
Chapel Club/Flashguns/Tripwires Barfly 0870 907 0999
Cruel Hand/Hoods Underworld 020 7482 1932
Daniel Higgs/Maya Dunietz Cafe Oto 0871 230 1094
David Milligan Bar Vinyl 020 7485 9318
Dean Wareham XOYO 020 7729 5959
Earmusic The Stag 0871 230 1094
Evil Eddie Richards/Nick Harris Jamm 020 7274 5537
The Glimmers/Disco Bloodbath Paradise 020 8969 0098
Is Tropical/Housse De Racket/Logo Heaven 020 7930 2020
Moscow Drug Club Le Quecum Bar 020 7787 2227
Paul 'Trouble' Anderson/Bobby & Steve Hidden 020 7820 6613
The Safety Fire/Astrohenge/Palehorse Old Blue Last 020 7613 2478
Sheytoons/The Human Soundtrack Dublin Castle 020 7485 1773
Thee Vicars/The Priscillas The Drop 020 7241 5511
Their Name Escapes Me New Cross Inn 020 8692 1866
Two Cow Garage/Crazy Arm/El Morgan Windmill 020 8671 0700
Voodoo Johnson Dingwalls 020 7267 1577
MANCHESTER
Phil Meadows Standard Matt & Phred's 0161 273 5200
Times Of Grace Deaf Institute 0161 330 4019
Trey Songz O2 Apollo 0870 401 8000
NEWCASTLE
Fickle Lily/Hattie Murdoch/Craig Wosahlo The Tyne 0191 265 2550
Metronomy/Ghostpoet O2 Academy 2 0870 771 2000
Review Your Disaster Star Inn 0191 222 3111
Tensnake/Dixon/Nina Kravis Digital 01912 619755
NOTTINGHAM
We Came As Romans/Miss May I/The Word Alive Rescue Rooms 0115 958 8484
OXFORD
Michael L Roberts Jam Factory 01865 244613
PORTSM[illegible]
Talons/Last Days Of Lorca Edge Of The Wedge 023 9286 3911
READING
Tall Ships/Worship/Ute Oakford Social Club 0116 255 3956
WOLVERHAMPTON
Beady Eye Civic Hall 01902 552121
Wilcox Robin 2 01902 497860
YORK
Beyond All Reason/With One Last Breath The Duchess 01904 641 413
Jody Has A Hitlist Fibbers 01904 651 250
Pepperhearts Fox 01904 798341

Chapel Club, Barfly, London

MONDAY
April 25

ABER[illegible]
Kitty The Lion Cafe Drummond 01224 624642
BATH
Beans On Toast Moles 01225 404445
BELFAST
Caspa Stiff Kitten 028 902 38700
BIRMINGHAM
Right Said Fred O2 Academy 3 0870 771 2000
Trey Songz O2 Academy 2 0870 771 2000
BRIGHTON
Born To Lose Prince Albert 01273 730499
Kevin Montgomery The Greys 01273 680734
BRISTOL
Ashes To Angels/Conflict Arcadia/Enduring The End Croft Room 2 0117 987 4144
Corrosion Of Conformity/Gentleman's Pistols/Seregon Fleece 0117 945 0996
31/Vatican Roulette/Bleach Croft 0117 987 4144
EDINBURGH
Metronomy/Ghostpoet Cabaret Voltaire 0131 220 6176
GLASGOW
Cat's Eyes St Andrews In The Square 0141 222 2128
Glasvegas O2 Academy 0870 771 2000
Laura Wilkie/Sarah Hayes Brel 0141 342 4966
Saint Saviour/Organs Of Love/Pumajaw King Tut's Wah Wah Hut 0141 221 5279
We Came As Romans/Miss May I/The Word Alive Cathouse 0141 248 6606
GUILDFORD
Lawson Boileroom 01483 440022
LEICESTER
Moonlight Sinatras The Donkey 0116 270 5042
LIVERPOOL
FTI Masque 0151 707 6171
LONDON
Aeon/Cerebral Bore/Flayed Disciple St Matthew's Church
Bonobo KOKO 020 7388 3222
City & Colour Royal Albert Hall 020 7589 8212
Dan Sartain/The Werewandas Buffalo Bar 020 7359 6191
Descendents O2 Shepherds Bush Empire 0870 771 2000
Dry The River Barfly 0870 907 0999
Elephant 12/We Steal Thieves/I Saw Dinosaur 93 Feet East 020 7247 6095
Genticorum Green Note 0871 230 1094
Loser Superhero/Gin Panic MacBeth 020 7739 5095
Marques Toliver Rough Trade East 0207 392 7788
Moscow Drug Club Le Quecum Bar 020 7787 2227
Orchid Fever Purple Turtle 020 7383 4976
Rwake/Dragged Into Sunlight/Amenra Underworld 020 7482 1932
Smile Windmill 020 8671 0700
Talons/Last Days Of Lorca Bull & Gate 020 7485 5358
Times Of Grace Scala 020 7833 2022
Urban Prophecies/Without My Medicine New Cross Inn 020 8692 1866
MANCHES[illegible]
Blacklist Royals Retro Bar 0161 274 4892
My Passion Sound Control 0161 236 0340
Street Dogs/The Mahones Moho Live 0161 834 8180
NEWCASTLE
Jody Has A Hitlist O2 Academy 2 0870 771 2000
John Waite/Jon Amor/13 Stars Cluny 0191 230 4474
NORWICH
Times New Viking Project 01603 766524
PRESTON
Curtis Eller Mad Ferret 07919 896 636
SHEFFIELD
Low Duo SOYO 0114 276 7552
YORK
Pepperhearts Victoria Vaults 01904 654307

TUESDAY
April 26

ABERDEEN
Metronomy/Ghostpoet The Tunnels 01224 211121
BIRMINGHA[illegible]
Aloe Blacc HMV Institute 0844 248 5037
Colt 45/Reluctant Heroes/Dolls Eye Weaver O2 Academy 3 0870 771 2000
Johnny Foreigner Hare & Hounds 0121 444 2081
BRIGHTON
Kissy Sell Out Audio 01273 624343
N-Dubz/Professor Green Centre 0870 900 9100
Skindred Concorde 2 01273 673311
Tiny Dragons/Venetia & The Voltage/Miss Davina Lee Latest Music Bar 01273 687 171
Two Cow Garage/Crazy Arm/The Cynics Prince Albert 01273 730499
BRISTOL
Dan Sartain/The Computers Thekla 08713 100000
InMe/Flights/Hello Lazarus Fleece 0117 945 0996
The Street Dogs/The Mahones/The Strawberry Blondes Croft 0117 987 4144
CARDIFF
Blacklist Royals Buffalo Bar 02920 310312
Rowan Liggett Gwdihw Cafe Bar 029 2039 7933
CHELMSFOR[illegible]
Sworn To Oath Barhouse 01245 356811
EDINBURG[illegible]
Chantel McGregor Voodoo Rooms 0131 556 7060
EXETER
Cruel Hand Cavern Club 01392 495370
GATESHEAD[illegible]
Revolver/Blight/Thunderwolfe Three Tuns 0191 487 0666
LEEDS
We Came As Romans/Miss May I Cockpit 0113 244 3446
LEICESTER
Giles Robson/The Dirty Aces Musician 0116 251 0080
LIVERPOOL
The Restless/Megan Thomas/The Midnight Ramble Unity Theatre 0151 709 4988
LONDON
Asher Roth Camden Centre 020 7974 5633
Barn Owl/Jefre Cantu-Ledesma CAMP Basement 0871 230 1094
Beau & The Arrows The Wheelbarrow
Bonobo/Anchorsong/Andreya Triana KOKO 020 7388 3222
Corrosion Of Conformity/Panic Cell/Ghost & Goblins Underworld 020 7482 1932
David Studdert/Motherfolkers Elixir Bar 020 7383 0925
Descendents O2 Shepherds Bush Empire 0870 771 2000
Doug Paisley/Serafina Steer Slaughtered Lamb 020 8682 4080
Flock Old Queen's Head 020 7354 9993
Future Of The Left/North Atlantic Oscillation The Lexington 020 7837 5387
God's Mama/Bomb Factory/Flower Of Zeus Buffalo Bar 020 7359 6191
Hornet/Sunny Blue Skies 93 Feet East 020 7247 6095

N-Dubz, Brighton Centre

The James Warner Prophecies Nambucca 020 7272 7366
Jessica 6 Hoxton Square Bar & Grill 020 7613 0709
Joey Yung Royal Albert Hall 020 7589 8212
Kassidy XOYO 020 7729 5959
Mark Aaron James The Forge 020 7383 7808
Mary Gauthier Queen Elizabeth Hall 020 7960 4242
Matt Berry Garage 020 7607 1818
The Microdance/If... Old Blue Last 020 7613 2478
Nadia Ugobuono/Broken Tea-Set/Vicky Robson-Capps Barfly 0870 907 0999
Pauper Kings Enterprise 020 7485 2659
The Savage Nomads/The Lycergics Dublin Castle 020 7485 1773
Saves The Day Electric Ballroom 020 7485 9006
Stars Of The Search Party/Clockwork Era/Trails Catch 020 7729 6097
Voyeurs Monarch 0871 230 1094
MANCHESTER
Best Coast Academy 2 0161 832 1111
Curtis Eller Ruby Lounge 0161 834 1392
David Ford Band On The Wall 0161 832 6625
The Hoods Star & Garter 0161 273 6726
Saint Saviour Deaf Institute 0161 330 4019
Spires/Blessed With Betrayal/My Wooden Pillow Academy 3 0161 832 1111
NEWCASTLE
Hilmar Jensson Cluny 0191 230 4474
My Passion O2 Academy 2 0870 771 2000
Too Far North Head Of Steam 0191 232 4379
NOTTINGH[illegible]
Parkway Drive/Architects/The Devil Wears Prada Rock City 08713 100000
Sick Of Sarah Bodega Social Club 08713 100000
OLDHAM
Dry The River The Castle 0161 345 6623
PRESTON
Greg Holden Mad Ferret 07919 896 636
READING
Terakai/Eradication/Traitor Born Face Bar 0118 956 8188
SHEFFIELD
Jody Has A Hitlist O2 Academy 2 0870 771 2000
YOR[illegible]
The Durutti Column The Duchess 01904 641 413

StoreMags.com - Free Magazines Downloads in True PDF format

PRIORITY
Our customers can get Priority Tickets to thousands of gigs across the UK up to 48 hours before general release.
Text PRIORITY to 2020 to register. Where Priority Tickets are given, they're given. Terms apply
O2
Release Mondays & Fridays

THIS WEEK IN 1971

RINGO RIBBED, JAGGER STICKY, NEIL YOUNG ROCKING ON

THE MIDDLE OF 'FINGERS'

The Stones are just about to unveil 'Sticky Fingers' and Mick Jagger is talking through the album track-by-track. 'Brown Sugar' is described as "A fast one. I like fast ones." He calls 'Wild Horses' "my favourite ballad. Yes, definitely my favourite." He is full of praise for "Keith's soul ballad" 'I Got The Blues', which is "tight. And great to listen to." He claims 'Bitch' is "our tribute to all dog lovers, with a riff worked out in my garden". And that business-minded attitude is starting to rear its head: 'Sister Morphine' is dubbed "difficult to promote, with that title".

NEIL'S YARD

NME's Roy Carr gives the lowdown on a new Crosby, Stills, Nash & Young live double album called '4 Way Street'. But he thinks "the best cut on the set" is Neil's own 'Southern Man'. "With strong support from drummer Johnny Barbata and our own Calvin 'Fuzzy' Samuels on bass," he writes, "Young completely takes over the group for this extended track which stretches to 13-minutes plus. Drawing every ounce of strength from the other musicians, he has preserved a classic performance."

BITTER DRUMMER BOY

"Should you buy Ringo Starr's 'It Don't Come Easy' and turn to the B-side," writes *NME*'s Alan Smith, "there is an interesting story-in-song called 'Early 1970', in which Mr Starr relates how he would very much *'like to come to town one day, and see all three'* Some hope, one might feel, in view of the recent mud-slinging in which all four of said moptops were involved among the pomp and circumstance of one of her Majesty's Law Courts. But the sentiment is there."

With the wounds still fresh from The Beatles' split, the public's interest is insatiable. The good news is that there are plenty of records to investigate for hidden references.. although the man famously dubbed "not even the best drummer in The Beatles" is in for some more cruelty. "He sings the way I get drunk," writes Smith, "which is badly."

Ribbing over with, Ringo is hailed for getting a record of his own out there But there is more prevaricating over what may have caused his former band's end. "Know it at the time or not," Smith continues, "McCartney must realise, by now, that apart from Lennon's sense of the bizarre, it was his more subtle and inhibiting pressure on Ringo and Harrison which contributed largely to the break-up."

Also In The Issue That Week

- A news story about The Who's John Entwistle is headlined 'I Had To Do A Solo Album Or I'd Go Out Of My Mind'.
- At Number One in the *NME* Top 30 Singles is T Rex's 'Hot Love'.
- Yes reveal that their drummer Bill Bruford practises with the television on. "The other day he told me that he'd played non-stop for over six hours," says Tony Kaye, "but admitted to finding it a bit difficult when there was music on the box."
- An advert for Wrangler Jeans ("and jackets for all ages") boasts that they are "like love: soft, comforting and (hopefully) everlasting".
- Crazy Horse's first album is described as "lacking the scope, the solidity and togetherness of Dylan's old group The Band" – to who they will inevitably be compared – "who soaked up, but weren't reliant on their old guv'nor".

NME

NME EDITORIAL
(Call 020 3148 + ext)

Editor Krissi Murison
Editor's PA Karen Walter (ext 6864)
Deputy Editor Martin Robinson (ext 6871)
Assistant Editor Hamish MacBain (ext 6894)
Associate Editor Paul Stokes (ext 6862)
Features Editor Mike Williams (ext 6854)
Reviews Editor Emily Mackay (ext 6866)
Assistant Reviews Editor Laura Snapes (ext 6860)
News Editor Jamie Fullerton (ext 6858)
News Reporter Matt Wilkinson (ext 6863)
New Music Editor Jaimie Hodgson (ext 6856)

Art Director Giles Arbery
Deputy Art Editor Tony Ennis
Designers Nell Singleton, Ciaran O'Shea

Picture Director Marian Paterson (ext 6889)
Picture Editor Zoe Capstick (ext 6889)
Deputy Picture Editor Madeleine Macrae (ext 6888)
Picture Researcher Patricia Board

Production Editor Sarah Lotherington
Acting Production Editor Simon Collis (ext 6879)
Senior Sub-Editors Kathy Ball (ext 6878), Alan Woodhouse (ext 6857)
Sub-Editors Nathan'el Cramp (ext 6881), Tom Pinnock (ext 6875), Louis Pattison

NME.COM
Editor Luke Lewis
Assistant Editor Jim Chester
Picture Editor Sarah Anderson (ext 6852)
Producer Will Hawker (ext 6909)
Senior Video Producer Phil Wallis (ext 5374)
News Reporter Tom Goodwyn (ext 6877)

ADVERTISING
4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Group Advertising Director Andrew Goldsmith (ext 6700)
Group Advertising Director's PA Tribha Shukla (ext 6733)
Digital Media Business Director Andrew Sanders (ext 6716)
Head Of Agency Sales Rob Freeman (ext 6708)
Commercial Dev Manager Nell McSleen (ext 6707)
Ad Manager Chris Dicker (ext 6709)
Display & Online Sales; Record Labels Adam Bulleid (ext 6704), Hollie-Anne Shelley (ext 6725)
Live Ads Executive Emma Martin (ext 6705)
Sponsorship & Brand Solutions Director Peter Edwards (ext 6723)
Sponsorship & Brand Solutions Managers Jade Bousfield (ext 6706), Chris Dehaney (ext 6724), Rob Hunt (ext 6721)
Sponsorship & Brand Solutions Project Co-ordinator Kylie Wallis (ext 6726)
Head Of Insight Andrew Marrs (ext 3645)
Insight Manager Verity Amos-Piggott (ext 6732)
Regional Business Development Manager Oliver Scull (0161 872 2152)
Ad Production Alec Short (ext 6736)
Classified Sales Manager Nicola Jago (ext 2608)
Classified Sales Executive Nicky Da Silva (ext 2989)
Classified Ad Copy Chloe Wooding (ext 2612)
Syndication Manager Nicola Beasley-Suffolk (ext 5478)
Senior Subscriptions Marketing Executive Rochelle Gyer (ext 6299)

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

PUBLISHING
Group Production Manager Tom Jennings
Production Controller Lisa Clay
Head Of Marketing Tim Pearson (ext 6773)
Marketing Manager Ellie Liles (ext 6775)
Events Assistant Tom Dobbs (ext 6778)
Group Digital Editor, Inspire Men & Music Anthony Thornton
International Editions Bianca Foster-Hamilton (ext 5490)
Publisher Tracy Cheesman
Editorial Director Steve Sutherland
Director Of Digital Development Kevin Heery
Digital Development Manager Mike Dixon
Publishing Director Paul Cheal

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

IPC INSPIRE recycle

SUBSCRIBE TO NME. Call +44 (0) 844 848 0848 Subscription rates: one-year rates (51 weekly issues) UK £117.30; Europe €140; United States (direct entry) $195; rest of North America $256 (£171.60); rest of the world €174 (prices include contribution to postage). Payment by credit card or cheque (payable to IPC Media Ltd). Credit card hotline (UK orders only): 0844 848 0848. Write to: NME Subscriptions, IPC Media Ltd, PO Box 272, Haywards Heath, West Sussex, RH16 3FS. All enquiries and overseas orders: +44 (0)1330 333 222 (open 7 days a week, 8am-9pm UK time), fax +44 (0)845 675 0601, email ipcsubs@quadrantsubs.com. Periodicals postage paid at Rahway, NJ. Postmaster: Send address changes to: NME, 365 Blair Road, Avenel, NJ 07001, USA.
BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC, £6.50 in the rest of the world) including postage and are available from John Denton Services, The Back [redacted] PE2 6WJ Tel 01733 385170, [redacted] or visit
LEGAL STUFF NME is published weekly by IPC Inspire [redacted] building, 110 Southwark Street, London SE1 0SU. NME must not be [redacted] at the recommended selling price shown on the front cover [redacted] post office as a newspaper. All rights reserved and reproduction [redacted] strictly forbidden. All contributions to NME must [redacted] to other publications. The editor reserves the right to [redacted] or material submitted. IPC Media or its associated companies [redacted] use any submission, in any format or medium. Printed [redacted] by Wyndeham Pre-press. Distributed by IPC Marketforce. © 2011 IPC Media Ltd, England. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001

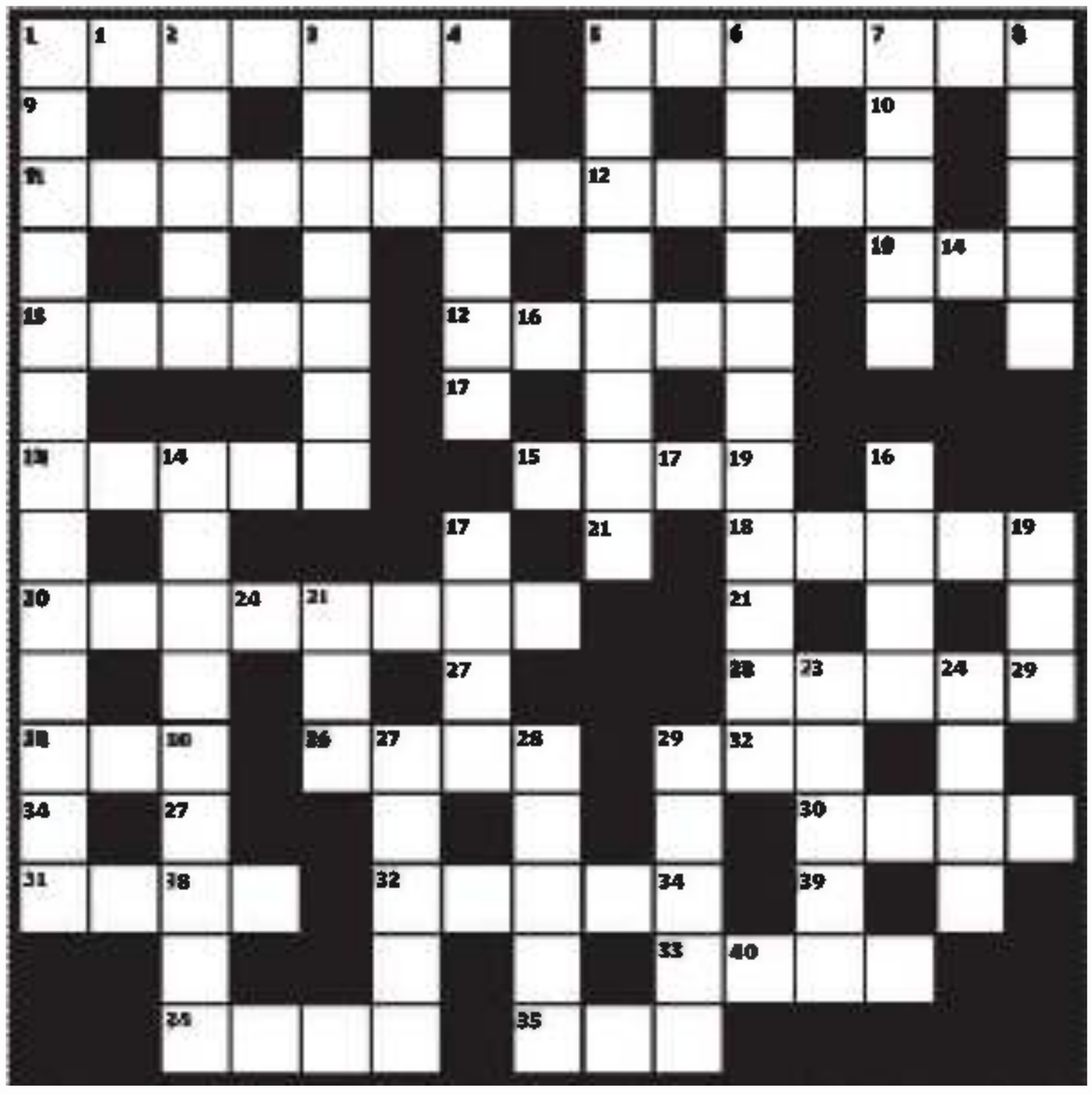
THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

THANKS TO MUSIC CHARITY NORDOFF ROBBINS, WIN A PURE EVOKE-1S MARSHALL DIGITAL RADIO WORTH £119.99



CLUES ACROSS

1+28D Foo Fighters in all their extravagance and brilliance (7-5)
5 (See 4 down)
9 Lykke Li has current accounts, keeping to the banks (1-6-6)
10 This clue's number is up for Pearl Jam's album (3)
11 Flowered Up single is a bit of a hit song (3-2)
12 Do a Caribbean dance to Throwing Muses' music (5)
13 Bugs an influential US punk band that featured Pat Smear, now of The Foo Fighters (5)
15 (See 27 down)
18 (See 8 down)
20+16D Band fronted by Preston who took part in Celebrity Big Brother in 2006 (8-4)
22 *"Burn down the ___, hang the blessed DJ"*, from The Smiths' 'Panic' (5)
25 Utah Saints' album is in the network (3)
26 (See 1 down)
29 1960s prog-rock band, reformed in 2004, are part of the noisy neighbourhood (3)
30 US rock band appearing in the panto tonight (4)
31 (See 24 down)
32 Reason that there are trademarks on this Atlas Sound album (5)
33 Formed by Casey Chaos, their albums included 'We Have Come For Your Parents' (4)
34 Mud appearing on Alice In Chains' album (4)
35 Grunge band from Seattle are in Wembley Stadium (3)

CLUES DOWN

1+26A Plan B is to graffiti 'The Defamation Of Strickland Banks' (8-2-3-4)
2 (See 21 down)
3 Perhaps Linda's headed south with The xx (7)
4+23D+5A Bow Wow Wow rejecting the tame city life (2-4-2-3-7)
5 He went 'Oops Daisy' as he hip-hopped to number one (8)
6 Boy does Muse arrangement of Kings Of Leon number (3-8)
7 Wrongly state name of blues rock band formed by Rory Gallagher (5)
8+18A The Naked & Famous – new people with fresh ideas (5-5)
14 Formed in 1985, they were named after a Talking Heads' single (9)
16 (See 20 across)
17 Jacques ___, Belgian singer / songwriter whose work has been covered by numerous artists including Scott Walker and David Bowie (4)
19 Heavy metal vocalist into Big Audio Dynamite (3)
21+2D Who's seen a terrible performance by Paolo Nutini? (3-5)
23 (See 4 down)
24+31A Ecstasy confused with an 'E'. It's all become new project of The Horrors' frontman Faris Badwan (4-4)
27+15A Everybody comes together to get Airborne Toxic Event's album (3-2-4)
28 (See 1 across)
29 *"It breaks my heart to see us part /__ __ to watch good love go bad"*, have a miserable time completing this Everly Brothers' song (2-3)

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

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, April 26, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a Pure Evoke-1S Marshall digital radio!

APRIL 2 ANSWERS

ACROSS
1+9A Passive Me, Aggressive You, 6+30A I Want You To Stay, 10 Thrills, 11 Stutter, 15 Delgados, 18+19A Ne-Yo, 22+13A Anna Calvi, 23 Adele, 26 Kooks, 29 Swoon, 32 Deasy, 33 Born Free

DOWN
1+21A Plastic Letters, 2 Sugar, 3 I Feel Fine, 4 East Side Story, 6 If You Wanna, 7+25A Adult Net, 12+8D Easy Tiger, 14+27D Let It Come Down, 16 Liars, 17+5D Dead Elvis, 20 O.N.E., 21 Lungs, 24 Easter, 26 Kinks, 28 Hyde, 31 Orb.

NORDOFF ROBBINS
music transforming lives
PURE
www.pure.com
www.nordoff-robbins.org.uk

POP - A COMPLETE HISTORY!

BY JONATHAN EDWARDS

StoreMags.com - Free Magazines
Download in True PDF format
Release: StoreMags & FantaMag

StoreKeeper.com

FANMAIL

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

Edited by Pete Cashmore

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

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

The Big Issue

Keeping us locked in email battle this week...

IT'S NOT A SINGLES LIFE FOR ME

From: Greta Davis
To: *NME*

Am I the only one who doesn't get the big deal about singles being axed? It doesn't make the slightest bit of difference to me. The last 'singles' I saw being sold in my local record shop were Cheryl Cole's 'The Flood' and Susan Boyle's 'Wild Horses'. The B-sides are usually included on the bonus track edition of an album and there is no point in releasing singles AFTER the album has been released, because people who buy albums will already have the song. Also, in reply to someone last week who was upset about the fact that you won't be able to have 'conversations' in record shops... who cares? No-one has conversations in record shops anymore. The last person I spoke to was a guy in his late fifties wearing a leather jacket telling me about the time he saw The B-52s live, just because I was stood in the queue buying their album for my mum. It was a terrifying experience, but maybe I'm just a typical teenager who hasn't been brought up to appreciate the joy of talking to old people about my favourite bands. Back to the singles, sure, they sounded good in the days of The Smiths when bands actually cared about their singles and wrote cool messages in them, but nowadays not many bands give a toss about their singles. It's just fancy artwork and maybe some half-decent lyrics, nothing more. I think people need to move on, we're in the 21st century now.

NME's response...

To: Greta Davis
From: *NME*

Aah, Greta, truly you are a product of the age. You're right, of course – the shoddy excuses for singles that get burped out by the record industry nowadays aren't worth the paper that the ringtone vendor adverts you inevitably find stuffed inside the CD case are printed on. Personally, I still yearn for the days when the record shops' racks overflowed with the iconic uniform sleeves of Def Jam and Delicious Vinyl, but then again I am an extremely old and decrepit man who is in sore need of his warm Horlicks and blanket – PC

Get in touch at the above addresses. Winners should email letters@nme.com

PETE DOHERTY IN TROUBLE PART 1

From: Tim Follett
To: *NME*

Just wanted to say that a few friends and I went to see Carl Barât at KOKO last Monday (April 4) and as we were trundling from Camden Town tube station to Mornington Crescent we ran into Doherty in a kebabbery only 200 yards from the venue. After having a chat with Doherty, it turned out that he was completely unaware that his mate was playing only 200 yards away. We told Pete that he would be playing with Gary and John, hoping for a reaction, but even this staggering news did not merit one. We did then reveal rightly that Carl was performing solo and tried to persuade Pete to come to the gig and join in on a spontaneous version of 'What A Waster' (which Doherty hastily claimed that he wrote). Unfortunately, he didn't show up, so later, we challenged Carl as to why Pete was not aware of the gig. Carl replied with "I texted the silly twat!" I would just like to say that not only did I have a conversation with my two biggest heroes that night but was given a rare and profound insight into their special relationship, one that is full of letdowns but also great moments. Would we have it any other way? For the sake of music I hope they get their act together and write a desperately needed third album.

From: *NME*
To: Tim Follett

And yet, somehow, we can't help but think that, simply by revealing all of these embarrassing details in an international magazine, that third album is now probably even less likely than ever. And Pete, enjoy those kebabs, you won't get those in a German clink. On the subject of which – PC

AND NOW PART 2

From: Collin Coonie
To: *NME*

Pete Doherty needs rid of the sickness sharpish. He could be the songwriter of his generation or he could be another number in a pretty grim statistic. Seriously, I think the guy's majorly talented, but it again looks like he will piss it all away with minimal legacy to leave behind.

From: Alistair Gilmore
To: *NME* Facebook

Doherty is an absolute twat. A vastly overrated twat too. I've always felt a little sorry for the people who grew up with The Libertines as the band of their generation, as they've got about three songs. Neither Oasis or The Stone Roses were quite the musical gods they're made out to be, but their B-sides still piss all over The Libertines' best moments. Doherty to a German jail!

From: Eoin Carthaigh
To: Alistair Gilmore; *NME*

I'm a huge Libertines/Pete fan but there is no way in hell he could ever be described as a being "the world's most famous victim" – he is committing these crimes, people. As for Alistair "The Libertines have about three songs" Gilmore, perhaps you should do a little bit of research before you make retarded statements like that. As far as Oasis being a better band, than The Libs – fuck off! Britpop was shit, with this Tony Blair idea of Cool Britannia. Give me Arcady

TOM OXLEY, EMILIE BARLEY, PLANET PHOTOS

any day. Oasis weren't even better than Blur! The Stone Roses are genius but haven't they got about three songs? Twat!

From: Alistair Gilmore
To: *NME*; Eoin Carthaigh
Sorry Eoin, meant to say the Libertines have about three GOOD songs. Ramshackle, whiny pish dressed up as depth. I just don't rate them, even after seeing them twice at festivals. I met your beloved Pete before a Babyshambles gig at the Glasgow Barrowland and he came across as just a lovelorn junkie (Kate Moss had just left him)... At least we agree that Tony Blair is, was, and forever will be one of the most colossal cunts on earth. He should be in jail, too, along with Pete.

From: *NME*
To: Eoin; Alistair
Gentlemen, your swearing alone (we think that if you'd gotten a 'wanker' in there you would have bagged a full house) ranks you among the all-time greats of the letters page. Alistair, we can't share your eagerness to see him thrown in the slammer, though. Do you really want more of those godawful prison diaries inflicted on the world? - PC

STALKER

From: Bentley Browning
To: *NME*
"I met Liam in a chip shop. The man is a legend! He asked about my band. Said he loved my jacket too. Top chap!"

ROB CARTIN'S JET-SETTING LIFE

From: Rob Cartin, Birmingham
To: *NME*
I went to New York last week [*good for you*]. I live in Birmingham [*our commiserations - PC*]. But I went to New York. I travelled there to see LCD Soundsystem at Madison Square Garden. And The Strokes played the night before. Both gigs were amazing. Even if The Strokes seemed simply a warm-up act for the tear-provoking theatre offered to us by James Murphy on the following night. This is a big deal right? Well, nobody I spoke to outside of Brooklyn seemed excited...

From: *NME*
To: Rob
Did you accompany your tales with a holiday slideshow and snacks? No? Well, there's your reason right there - PC

RIHANNA AND BRITNEY: AWFUL

From: Kim Lastinger Mcray
To: *NME*
I don't understand all these collaborations of late, like the Rihanna/Britney abomination. They're always 'so-and-so featuring somebody else'. Can these artists not sell any records on their own? Certainly not to me, with or without collaborations as bad as this.

From: Hugh James McAteer
To: Kim Mcray; *NME*
I agree with Kim, whoever she bloody is. You never had The Jesus And Mary Chain featuring The Proclaimers did you? Although that would have been immense.

From: *NME*
To: Hugh McAteer
Hugh, I'm going to spitball here and guess that you are a Scottish gentleman. That's my journalistic sixth sense right there - PC

COLDPLAY FANS IN 'NOT PERPETUALLY HORNY' SHOCKER

From: Fae Morrissey D'Entremont
To: *NME*
I only think that Coldplay are aaahhhight, but I like that their fans are the least likely to have sex on the first date! People move too fast these days, don't you think?

From: Kate Merrick Smithson
To: Fae D'Entremont; *NME*
Right on! Who shags on the first date nowadays anyway?! Call me old-fashioned if you like, but you should at least wait until the fifth or sixth date before that kind of stuff. At least then you'll know if he's a keeper.

From: *NME*
To: Fae; Kate
Ladies, let me salute your old-fashioned chastity, which would be entirely fitting for the heroine of a Jane Austen novel. I myself do not have sex AT ALL, although as the other *NME* staffers will be able to tell you, that's not exactly out of choice - PC

From: Nigel Leitch
To: *NME*
The 'Coldplay fans don't shag' survey was conducted by some unknown dating music match website, for fuck's sake! Come on, *NME* used to have good articles, but recently it's all about Liam fucking Gallagher or just bullshit stories like this! Bring back the old *NME*, PLEASE.

From: *NME*
To: Nigel
Mate, if you're trying to chat us up, we're sorry to have to tell you that you're not pushing any of our major buttons right now. Having said that, you did say 'please' in capital letters so I suppose we're willing to let you get to first base. And that is how I leave you all on this, my last-ever letters page, by doing what I have done all along, placating an angry man with the vague suggestion of a shag - PC

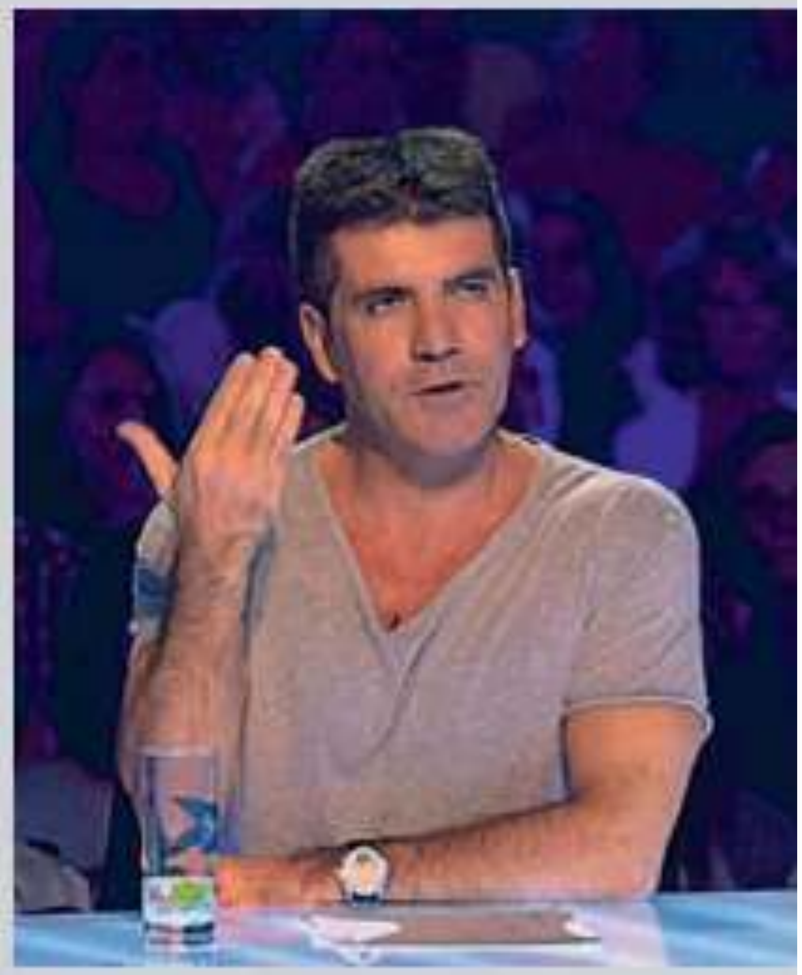
STALKER

From: Alexandra Kennedy
To: *NME*
"Please print this picture of me and Kate Nash outside her gig in Liverpool. She was lovely and the show was amazing."

Web Slinging

The highlight of this week's NME.COM blogs

SIMON COWELL TO QUIT X FACTOR – A FEW THINGS WE WON'T MISS...



Stop all the clocks. Lay the wreaths. Snuff out the candles. Put the bins out. A desolate pall has descended over the land, with the news that Simon Cowell is to quit his role as chief Destroyer Of Dreams on *The X Factor* UK.

Yes, if reports are to be believed, the pop impresario – responsible for the glittering careers of everyone from Rhydian Roberts to Ultimate Kaos – is leaving the show to focus on corroding souls on a different landmass entirely.

I'll be honest here. I'm not exactly crestfallen about Cowell taking a break from our screens. He's a loathsome monied cretin. A cliché-spouting worm. A corporate ghoul who has managed to build a multi-million-pound empire on the strength of being Britain's most outrageous dickhead.

Plus, my nan fancies him, and I find that weird and confusing.

For the rest of Luke Lewis' blog go to NME.COM

The sooner we can get Cowell and his parasites out of British music the better!
Mick Murphy

Simon Cowell was also behind those absolutely terrifying TV debates between Brown, Cameron & Clegg... Each one on BBC, ITV and Sky. So not only is he responsible for *The X Factor*, he's to blame for the Conservatives being in power as well!
Dean Glover

Of course everyone here is too cool to watch *X Factor* anyway, but that doesn't stop Simon Cowell annoying you.
Dhanesh Patel

Haha. I very much concur – it's all just pantomime. Cowell plays the character of Emperor (well, more of a self-parody) and the audience lap up their role of the baying mob in the Colosseum. Except they're too stupid to realise that they're actually in on it.
Gary Veevers

SUBSCRIBE TO NME AND PAY ONLY £1.49 AN ISSUE!

Go to NME.COM/april or call 0844 848 0848 and quote code 120

Store&Mags - Free Magazines Download in Three PDF format

Release: StoreMags & FantaMag

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

NIKKI SIXX
MOTLEY CRUE

QUESTION 1
The girlfriend of which member of Kiss did you and Tommy Lee 'tag-team' behind the drum riser while supporting them on tour?
"It was [drummer] Eric Carr. At the time it felt good, but I wouldn't feel good if it happened to me. We didn't really have a conscience back then. How did it come about? How does anything come about when you're drinking and opening for Kiss for the first time on tour? There's a huge amount of opportunities!"
Correct

QUESTION 2
How many times have you died, and where did you wake up after each time?
"Multiple times, based on a lot of seizures from shooting cocaine. Only a few heroin overdoses where I came back. Usually I'd wake up in my bathroom."
Half a point. You've died twice and you woke up once in a skip in London and once at an LA hospital. How did it feel waking up having been thrown away as a corpse?
"In London, that's right, and once at the Franklin Plaza Hotel. Addiction is really interesting because if you survive it, you look back and think 'What was I thinking?' and you don't know why you would do the things you do. It's really a trip. Because the desire to get high is such a craving and the addictive behaviour is so huge, even if you know you're doing the wrong thing you're gonna do the wrong thing. Part of your brain goes, 'I'm gonna get out of this' and the other part goes, 'I'll get high and figure it out, I'm not gonna overdose or catch anything.'"

QUESTION 3
Which rock star's wife did you sleep with, unaware who she was, after she climbed uninvited into your hotel room through the window?
"Bruce Dickinson! I remember thinking, 'I love England!'"
Correct

QUESTION 4
The sign for which live venue in LA is the first to appear in the video for 'Saints Of Los Angeles'?
"Is it the Roxy?"
Wrong. The Troubadour

QUESTION 5
To the nearest million, how many LPs have Mötley Crüe sold in the US?
"700 million."
Wrong. 25 million
"I read an interview with Andy McCoy from Hanoi Rocks and he said they'd sold 125 million records in Finland and he had houses in Switzerland and Morocco and New York and LA. I was like, 'Wow, fuck, those guys were huge!'"

QUESTION 6
As a youth, why was a warrant for your arrest issued in Seattle?
"For selling drugs at a Rolling Stones concert. Somebody asked me if I wanted to trade some pot for some mescaline and I got arrested."
Correct

QUESTION 7
According to *The Heroin Diaries*, when Tim Luzzi cleaned your house of all drugs and paraphernalia, where was the one place he didn't look?
"My closet?"
Wrong. Inside the brass balls on top of your bedposts

"Ah fuck, goddamit! There were these wood panels and it was fantastic when you were awake for a few days to pick the wood panels off and put them back on. It's just hobby work under heroin addiction."

QUESTION 8
Complete the lyric: "Shine my pistol some more..."
"Oh dude, is that 'Ten Seconds To Love'? I fail."
Wrong. "...here I cum/Just ten seconds more".
"Of course! I don't sing 'em so how would I remember it? I just write 'em and that's it. I should not lose a point for that, that's not fair! I want a disclaimer on that."

QUESTION 9
What was the name of your 1994 tour?
"It wasn't Mötley Crüe Vs The Earth, it wasn't Hooligan's Holiday... did we have an elephant on the front of that? I remember finding a picture of an elephant fucking some chick and that was the pass. I can't remember."
Wrong. Anywhere There's Electricity
"That's right! I'm failing!"

QUESTION 10
Why were you arrested at Edmonton International Airport in 1982?
"The band had pornography, handcuffs and whips."
Correct. Wasn't that a PR stunt, though?
"No, it was real. Those Canadians, they don't have a sense of humour. Imagine how odd that would be, to carry around porn magazines now when you can just download it on your phone."

Total Score
4.5/10

"I'm not happy about this, I should get one redeeming question!"

WORDS: MARK BEAUMONT PHOTOS: GETTY, REDFERNS/GETTY, WIREIMAGE

Storelmags.com - Free Magazines Download In True PDF format

Released: Storelmags & Fantalmag

Coming Next Week

Out Wednesday April 27

FREE EURO FESTIVAL GUIDE

WIN TICKETS TO 12 FESTIVALS!

SOMETHING WICKED THIS WAY COMES...

TYLER, THE CREATOR

THE MOST INSANE MUSIC SENSATION IN YEARS

BEASTIE BOYS
NEW ALBUM, OLD SKOOL

ROCK VS THE MAN
WHEN MUSICIANS TAKE ON THE ESTABLISHMENT

KANYE WEST
LIVE IN THE DESERT

StoreMags.com

WIRE IMAGE

The WOMBATS

proudly present

THIS MODERN GLITCH

NEW ALBUM OUT 25/04/11

INCLUDES THE TRACKS *TOKYO*, *JUMP INTO THE FOG* AND *ANTI-D*

14th Floor

www.thewombats.co.uk

www.14thfloorrecords.com