

GOD SAVE US FROM WILLS & KATE COMMEMORATIVE ISSUE

30p APRIL 2007 £2.40

NME

NEW MUSICAL EXPRESS

**FREE
INSIDE**

EURO
FESTIVAL
GUIDE 2007

WIN!
FESTIVAL
TICKETS

**"I DON'T
GIVE A SH*T
ABOUT A ROYAL
WEDDING"**

**SEX PISTOLS
ROLLING STONES
THE DOORS
WHEN BANDS TAKE ON
THE ESTABLISHMENT**

TYLER THE CREATOR

ODD FUTURE

**ANARCHY HITS
THE UK!**

**WILD BEASTS / SMITH WASTELANDS / KANYE WEST
ARCADE FIRE / THE WHITE BOYS / MEFISTO / JOHNNY / ...**

ISSN 0950-9230

ISSN 0950-9230

ISSN 0950-9230

ISSN 0950-9230

ISSN 0950-9230

ISSN 0950-9230



SONIC EDITIONS

— Limited Edition Music Photography —

NME

**Sonic Editions presents:
The NME Collection**

35 original images from the pages of NME.
Available as limited edition prints for the first time
from only **£45**.

An iconic collection including Foo Fighters, Biffy
Clyro & Kasabian by legendary NME photographers
Andy Willsher, Dean Chalkley and Tom Oxley.

Visit www.SonicEditions.com/NME

INSIDE THIS WEEK

30/04/2011



12

"CLIFF RICHARD? HE HAD THAT PROPER REBELLION TUNE"

JOHN 'UNPREDICTABLE' LYDON ON HIS INSPIRATIONS



18

"I LOOK PRETTY GOOD!"

TYLER, THE CREATOR, EDGY NEW RAPPER, IN A DRESS



24

"IT'S A BIT 1984 ISN'T IT?"

OUR PANEL OF MUSICIANS DISCUSS THE STATE OF THE NATION



28

"Saturday, Primrose Hill, I will kick the living fucking daylight shit out all of them"

LIAM GALLAGHER WELCOMES YOU TO OUR SPECIAL ON ROCK'N'ROLL VS THE ESTABLISHMENT



42

"A religious experience"

KANYE WEST LIVE: PRETTY UNDERSTATED



6

"FUCK YEAH!"

YEAH! WILD BEASTS DEBUT THE NEW ALBUM LIVE

PLUS

- 4 ON REPEAT
- 6 UPFRONT
- 12 PIECES OF ME
- 14 VERSUS
- 15 RADAR
- 18 REVIEWS
- 28 LIVE
- 57 BOOKING NOW
- 58 GIG GUIDE
- 64 FANMAIL
- 66 BRAINCELLS



10

"WE MIGHT BE IN ASDA"

METRONOMY CONTEMPLATE GOING TOP 40

GET NME FOR JUST £1 AN ISSUE WHEN YOU SUBSCRIBE TODAY!

Go to NME.COM/1pound
Or call 0844 848 0848 and quote code 125



ON REPEAT

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



TRACK
OF
THE
WEEK

SANTIGOLD FT KAREN O

Go

Not just there for the awe-inspiringly inane, Gwyneth Paltrow backslap sessions in *Life*, Jay-Z's website *Life & Times* now brings us a surprise, now splicing from the two goddesses last seen together bestowing their graces on the NASA album. Santi's also waffling her usual nonsense in an interview about the *Scorches Of The Artist*, but ignore that and jump straight into this brittle and brilliant brawler of a track.

Santi first welcomes us into her court as hardened Snow Queen, intoning, "People want my power/And they want my status/Steal my winter palace/But they couldn't take it" over brutal, rigid, early Adam Ant-ish synth and great reverberating militaristic, kettle-drum booms. The chorus melts smoothly into a gleeful, Douk, Dutch-ish dare of skippy flow via huffing trap bup route

march chants, Santi taunting "You can be the wizard to my turbo" before Karen swoops in, bringing hoxy back as she chokes and hisses "On another instrument to curse you." Produced by A Tribe Called Quest legend Q-Tip with scratchy, thorny guitar from Nick Zinner, it's a far more exciting comeback than we'd any right to expect, but then, we weren't expecting it anyway. Santi's described the track as "a challenge to would-be usurpers to come, show and prove." Queen to FU. Check Your move.

Emily Mackay, Reviews Editor
On lifeandtimes.com



NIKI & THE DOVE

The Fox
Nik & The Dove's Malin and Gustaf are in no hurry—their last release was back in August. But when they constantly strike a perfect balance of euphoria and tempering creepiness—as on new EP title track "The Fox's" sizzling cold wave synths and creepy Prince melismas—it's sure as hell worth the wait.

Laura Snapes,
Assistant Reviews Editor
On youtube.com

DEERHUNTER

Nosbleed

Hear that hissing sound? It's the nostalgic haze of Italiany Digest dissipating into steam and floating away, while Bradford Cox indulges in some rough and ready garage rock instead. All this flagrant fiddle-gore hopping is hard to keep up with, but he's such a talented bastard that it's easy to overlook that roving eye of his.

Ben Hewitt, writer
On bayaltatracas.com

WILEY

Numbers In Action

Everyone loves an internet outjob, so when Wiley went postal on his Twitter and gave his whole back catalogue away for free, the rubbernecking world rejoiced. It did him a favour, too. Cleansed of the pure 'Rolex' comedown that's dogged him the last three years, he's back rapping endearing twiddle over bouncy beats.

Mike Williams, Features Editor
On pitchfork.com

TRIBES

We Were Children

"Oh no stranger, you are just like me... we were children in the mid 90s." Yes Tribes, yes we were! Only you were clearly taking bitter notes the first time you heard Smashing Pumpkins' "Today." Hence why you're now writing your own grunge-pomp classics and I'm still doing the day job.

Krisi Murlson, Editor
On soundcloud.com/tribesband

LCD SOUNDSYSTEM

Live Alone (Franz Ferdinand cover)
LCD Soundsystem may have just moved into the indie retirement village, but they're already at posthumous releases. Covering Franz Ferdinand's "Live Alone"—the Scots did "All My Friends" in 2007—James Murphy's warm, end-of-the-party vocals make us miss both bands. Comebacks/solo projects ASAP please.
Paul Stokes, Associate Editor
On absano.com

CASS MCCOMBS

The Lonely Doll

In which Cass McCombs displays how anything his fans come into contact with is of monumental substance than that of nearly every other living singer-songwriter. The next single from his sunning fifth album is a deceptively sweet slice of Americana, with troubled fans at work beneath its cry game-face.
Jaimie Hodgson, New Music Editor
On pitchfork.com

THE ANTLERS

Every Night My Teeth Are Falling Out
Perhaps unsurprisingly for a band whose debut dealt with the joyful theme of terminal illness, The Antlers return with a beautiful, string-plucked epic named after night terrors and re-urging dreams. Next single: "Naked In Troop Of The Whole School." Look out for it. Should be a treat.

Tim Chester, Deputy Editor, NME.COM
On pitchfork.com



MUMFORD & SONS

Lovers' Eyes

Another new song destined for the follow-up to "Sign Ho More", this working-titled nugget has everything one could wish for from a Mumfords song: melodrama, harmonies and a man kicking the shit out of a kick drum while another batters an acoustic guitar. Not going to make them any smaller, thus Liam Cash, writer
On twentytwobit.com

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

*It's a far more exciting
comeback than we'd any
right to expect*

who's controlling who?



£11.99

DVD out now



£12.99

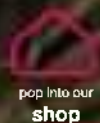
Blu-ray out now

When four strangers meet William (Aaron Johnson - Kick Ass) online in his new chatroom, they're completely seduced by his charismatic character. But beneath the surface lies a much darker truth...

hmv get closer

Taxes and prices subject to availability while stocks last at participating

in. Prices may vary online.



UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC

by Matt



“BE GENTLE WITH US...”

New tunes! Nerves! Duff equipment! As Wild Beasts make their live comeback with third album *‘Smoother’*, they tell NME why their days of being outsiders are numbered

MAIN EVENT

Back with a bang! Literally, if you're Wild Beasts' Tom Fleming, whose guitar cuts in, then out, then in again as he tries wilfully

to lead his band through the first ever performance of 'Deeper', one of the sultry standouts from new album *‘Smoother’*. “This is our first public outing of this album, so excuse us,” says Hayden Thorpe at the song’s finish, “and be gentle with us...” The band isn’t apologising, though. Every track the band play at this afternoon’s Rough Trade Fast in store (held in honour of Record Store Day) is a new one, and each one a triumph.

Post show, the Beasts readily admit there were butterflies when they arose this morning for the gig.

“It’s because we haven’t done it in so

long,” guitarist Ben Little says. “I just woke up this morning and felt really nervous. It was like, ‘Ah yeah, that’s what it feels like when you’re on tour!’” “I’d honestly forgotten what that felt like,” agrees Tom, now intent on regaining some form of post-show

flow. *‘Smoother’* is a massive, forward step for them, and they’re right – all you need to do is look at their feet and see the vast treasure trove of effect pedals – vying for attention. They’re jumping headfirst into Chapter Three of their story – upping the ante by headlining the Park Stage at Glastonbury and heartily embracing a more synth-heavy, sample-friendly

“We’re ready to come back – we’re ready for our new record to fall to the world”

TOM FLEMING

composure. “I feel emotional... no, emotionally drained right now?”

Make no mistake though: this wasn’t Wild Beasts creeping their way back into the spotlight. Tom, Ben Hayden and drummer Chris are full of talk of

aesthetic than before (aided love by Sky Larkin’s Kate Larkin).

“All I can say is, this is the start of it. Right here. And I can’t wait for it to carry on,” explains Tom. “Iaving been on the outside looking in, it’s nice to

THE SETLIST

- Bed of Nails
- Loop The Loop
- Deeper
- Albatross
- Invisible

suddenly be invited to do these slots like the Park Stage. And we’re ready for them. We’re ready to come back now. We’re ready for our new record to fall to the world. There’s a nervous period when you’ve made it but no-one else has heard it. But now it’s about time. It feels like it’s ready to fly!”

So where do Wild Beasts go from here, exactly? Well, as it happens, someone mentioned the band’s rehearsal studios. Tom, “Puck yeah! We’ve headed straight back there now to carry on where we left off this morning. We need to get everything right.” All well and good, but just don’t forget Roadie Rule #243: always pack shedloads of spare leads...

Watch a video that with the band at NME.COM/artists/wild-beasts

NME RADIO: DAB HAND AT NEW COVERAGE

Music station adds a host of new transmission areas across the UK

NME Radio's DAB coverage has increased to include a number of new areas throughout the UK, including Wales, the south west and through parts of east England. To tune in, all you need to do is re-scan your DAB radio so it picks up the station, where you can catch the best in new and

alternative music, the latest NME news and exclusive band interviews and sessions. Listeners in London and other metropolitan areas can already pick up NME Radio via DAB, and the station is also available to listen to online via NME.COM/radio, as well as on Freesat channel 727 and Sky channel 084.



Music pic: Gerard Smith (second left) with TV On The Radio. Above: in action in 2007

TV ON THE RADIO'S GERARD SMITH: RIP

Bassist loses his fight with cancer

TV On The Radio lost a bandmate and someone who they described as a "beloved friend" last Wednesday (April 20), when bassist Gerard Smith lost his battle with lung cancer.

Dave Sitek's returning band made the announcement on their website, www.thetvradioradio.com, saying that Gerard had put up a "courageous fight" against the disease, having praised his "legendarily willful disposition" when news of his illness was first made public in March this year.

Gerard had helped record the band's new album 'Nine Types Of Light' before he was diagnosed with the disease. He first joined the band in 2005 and played on 2006's 'Return To Cookie Mountain' before becoming an

official member prior to the release of 2008's acclaimed 'Dear Science'. Last year he teamed up with FVOH singer Tunde Adenle to pen the soundtrack to *The Lottery* – a documentary about public schools in the US.

The band's drummer, Jaleel Bunton, covered bass duties while Gerard was seeking treatment, while The Dear Set's Japheth Landis got behind the *Following Gerard's death*. TV On The Radio pulled a number of US shows but they are still scheduled to play their UK gigs, including slots at Glastonbury on June 16 and London's Wireless Festival in Hyde Park on July 3.

Leave your tributes at NME.COM/artists/tv-on-the-radio



"Please guys... leave our songs alone"

TALKING HEADS

TAKEN FOR A FOOL

The Stone Roses are back in the charts thanks to *Wretch 32* and *Example* – aka pop's laziest sons, writes NME's Matt Wilkinson



So The Stone Roses have bagged their highest chart position in years, right on the cusp of a decade from *The Sun* (of reforming! Praise the lord! Though... hang on a minute, because *Wretch 32* and *Example's* 'Unorthodox' is hardly what the world's been waiting for, is it? A limp, EQ'd-to-the-max post-punk of Squire and co's timeless riff that – should – has been sped-up and repeated about 350 times in the space of three minutes. Wow guys! How long do you spend on that? Three... no, four minutes on GarageBand?

Don't get me wrong. I know that laziness and music go hand-in-hand – you can't really be expected to work if you're coming off a Jupiter-sized co-odamol binge – but 'Unorthodox' has to be a new low.

Act 1: I like to think of it as being the most important that new music (ie. anything from a minute ago) music genre, the post-punk – pop. Slag pop's history is full of firsts, and none have always been the same. Name the really obvious winners of a really, really famous song, and the tempo so it sounds rubbish, rap over it. And then watch the money roll in.

Karne's a blast at this. He wrote slag pop's breakfast jingle 'Touch The Sky', a tune so lazy it didn't even really bother to disassemble any of 'More On Up' (note the strings, which come in at exactly the same point as each song). Actually, it's a bit rich

to say Karne even wrote it, isn't it? He just spat a few verses over the karaoke version. Slag pop's trend of late, with Professor Green a particularly guilty culprit. Whether it's Beats International's 'Dub Be Good To Me' (itself as over-imitating a Clash sample, but still an irritatingly obvious choice) or INXS, whose 'Need You Tonight' he used on the magnum opus 'I Need You Tonight', Professor Green built his career out of pocketing other people's songs. Nicki Minaj, too. While her 'Domino's' drop-in is kind of admirable in a way, it's also utter sacrilege to base your entire album on the most famous bits of the most famous songs by some of the world's most famous artists. (Annie Lennox: Simple Minds and, er, Bagge).

Of course, from a fiscal perspective, slag pop is a worthwhile. Do so-and-all work and get a massive hit – what's not to like about that? But really, where's the inventiveness gone in sampling? It's not a dead art. Jay-Z and the Beastie Boys endlessly prove that on a mega mainstream level. As, of course, did Beavon with 'Crazy In Love' (the last genuinely great sample single).

Maybe *Example* and *Wretch 32* should have looked a little harder at 'Fools Gold' (Reni and Mani's parts are both adapted from other tunes and taken a leaf out of the Roses' book. Whatever. I'm just waiting for a parallel musical universe where 'The Harmons take Jennifer Lopez' 'On The Radio' and turn it into a maudlin, witch house classic...

SPEED DIAL

KATE NASH

She's going back to school to teach the kids about empowerment, she's starting her own record label and she's got a new musical direction

It's exactly a year since your second album came out. How do you feel about the muted response it got?

"Last year was a difficult year in many ways because it was transitional. It was a really lucky position to be in, with the first record, but it wasn't really something I'd planned to have, that sort of success. I mean, now is an interesting time in the music industry for artists who aren't doing mainstream stuff. When you go on tour you actually see the way you're connecting to people. I've had loads of good times with this record."

Should we expect a new direction for the next one?

"We'll see. I've started getting really obsessed with The Breeders. And I also really like Marc Bolan—I'd forgotten how good he was. I think he's been a bit lost as a hero. 'Teenage Dream' is my favourite song at the moment. And I also like Serge Gainsbourg a lot. I've got two sides—I like rock'n'roll, and I also like orchestral pop. I've been writing a few riffs on the guitar and playing them to sounds heck. That's about as far as I've got."

When's your Metronomy collaboration from 2009 coming out?

"I'm... Because Joe [Mount] is doing so well with his record, it keeps getting pushed back. I hopefully this year."

You've also started something called the After School Club. It's not like the after-school club our parents dumped us at, is it?

"Basically, last year, in interviews, all I got asked about was other female artists, how many there were and how great it was that there were so many women around. And I kinda didn't feel there were—so a lot of female pop stars, but certainly not songwriters. I felt really cynical, like, 'I was just sitting on the sidelines moaning, and then I watched this interview with Kathleen Hanna where she was talking about setting up summer camps for girls in the US. I thought it'd be really brilliant to bring that to the UK. We don't really have a summer camp culture in this country, but we do have an after-school culture. I realised I could visit schools as I was touring—was it where I did?'"

Realised the
idea of music
with our girls



What happens?

"I play a DVD I made with some cool female artists—Emmy The Great, Rachel from Kasms, Samantha from Ipsu Facto—the girls from Shrag. I get them to talk about when they first started writing and why. Then I do a Q&A with the girls, which so far has been quite sad. The main reason they said they didn't get out there and do it was because they didn't feel entitled to, because they felt they had to be this perfect image of womanhood. Honestly, I wanted to bring the sorts of people who

make gossip magazines draw in the front of that room and go, 'I wish you had you've done to our youth.' They've really been affected by it, more than you think."

And you're doing more of the same this summer?

"Yeah. It's officially called Kate Nash's Rock'n'Roll For Girls After School Music Club. It's encouraging girls to write and start bands with each

other, giving them the equipment, ideas, teaching them about people like Kathleen Hanna, PJ Harvey or Patti Smith."

How do your charges graduate?

"At the end of the year we're gonna put on an event in their area, which is gonna be completely run by the girls—they do the lights, the sound, the posters, the DJing, then they play. Then I'm going to interview them after that, to see how they've done it."

In-between all this girl-empowering, you've also found time to start your own record label. What inspired that?

SCHOOL'S IN

Five other after-school clubs we'd like to see run by pop stars

Liam's Confidence Booster

Gallagher Jr. on mastering your self-belief, both in and out of the classroom

Advanced Chemistry with Pete Dinklage
Who better to go through the elements with?

Fashion Workshop with Lady Gaga
Could also be twinned with coolery class when working with meat garments.

Seaside Steve's Careers Advice
A drop-in centre helmed by the man who's done it all (but still ended up supposedly slumming it).

Kyle Falconer's Elocution Masterclass
The view like is the perfect choice: he's been doing interviews for years now despite no-one

being able to understand a word he says.

And what else have you got up your sleeve?

"Well, I used to act. I'd really like to act again. I'm still waiting for the right role to come along. And I'm also still playing bass in The Rudekeds."

Watch Kate play an acoustic session at NME.com/artists/kate-nash

New recruit Dan



"WE'RE CALLING IT 'STRICTLY COME DANCING WITH FLATS'"

Seven-minute punk wigouts make a surprise appearance as Flats prep their debut LP. No wonder they sacked their guitarist, says **Gavin Haynes**

IN THE WORKS

In the big manual on how to record your debut album, "Sack the guitarist a week before recording" isn't exactly written in big bold font. But then, Flats have never exactly done things by the book. That's right, cry your hearts out. Take Frisman is no more. Musical differences. Or something.

In his place, a guitarist who, in the sort of twist of fate and farce in which Flats specialise, is called Dan Djan, a name out a million miles from that of lead singer Dan Devine. "We're working it out by using surnames," says Devine. Djan, a rather more clean-cut figure than his new teammates, came across on a free transfer from those other bubbling under indie hopes, Fiction.

Devine: "Our old guitarist wasn't working. He wasn't really into it. I was worried he'd hate us, but we went for a drink the other night and he's cool."

Only a block from The Griffin pub that they regularly haunt, at pretty much ground zero of fashionable East London, Flats are holed up in a dank basement burrow, trying to get their heads around finishing their as-yet-untilled debut, due for release in the autumn.

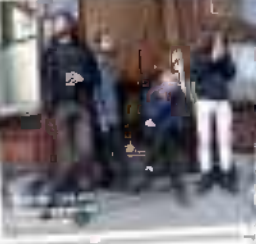
"I hear's quite a lot of pressure on us right now," says bassist Craig Pierce. "We spend a lot of time justifying our own laziness to each other. But we should be done within a week. We have to, just a few good sessions is all it'll take... right?"

FLATS REVEAL THE SUBSTANCES THAT MADE THE ALBUM

- "Reese's Peanut Butter Cups"
- "Jelly beans"
- "Those pecan Danish things from Tesco"
- "Things we've nicked from Pret"
- "And loads and loads of crack"

Two weeks into recording, one to go, their debut will contain absolutely nothing from their 2010 EP ("We think it's a cop-out to re-release things"), and breaks down into 12 of their usual 90-second punk blasts, plus a genuine curvball, three seven-minute punk magnam opi.

Devine: "For the long stuff, we're just pushing it out. Making 'em as



ridiculous as we can."

Pierce: "They're not ballads exactly, but slow down tuned stuff."

Devine: "We just want to have a blast of really fast stuff, then slow it down a lot, so that there's light and shade in the record."

Any song titles?

Devine: "We've listed them as demos under the names of different dances. Fox Trot, Ballet, Minuet. We done it as a bit of a joke, but we've grown to love it. We're thinking of doing it for real, but we're not sure anyone else



is gonna get the joke. It's why I wanna call the album 'Strictly Come Dancing With Flats'."

The bratty rough has clearly not deserted them, then, and neither has Devine altered the basic lyrical nakedness that pulled refrains like "Paul Weller's a cunt" out of their debut EP.

"Mainly, it's just me being an arsey dick again," he cackles. "I've still got the mentality of a pissed-off 15-year-old. [True to form...] I mean, why be to yourself?"



CREST OF A WAVE

Shell-shocked yet revelling in the newfound chart success of latest album *The English Riviera*, Metronomy overcome transport chaos to bring the party to London

FRONT ROW

Joe Mount may have channelled the sleepy seaside charm of his native Torrey for Metronomy's new album, *The English Riviera*, but coastal bonhomie is in scarce supply outside the Oz

Shepherds Bush Empire in London. Grownlins in the Underground have left punters shivering in a queue that snakes around the venue well past the band's scheduled start time. "We phoned TfL [Transport For London] to say we were playing," grins Mount apologetically from the stage once everyone's finally inside, "but they seemed to think their engineering works are more important than our performance."

Metronomy are well versed in the virtues of patience, though. After idling away on *The English Riviera*

for three solid years, tonight is both a celebration of its release and the first London show of their current tour, a headlining slot at the same venue where they supported Kate Nash in 2008.

"This feels like the payoff for four or five years of proper hard work," says Mount. "This time around, there's a fairly good chance the album's going to be in the Top 40 [Number 28 with a bulge, in fact]. That's a big deal for a band like us. That's where the pressure comes – if we're in the charts next week, there's a chance we'll be in *Asda*!"

But before Mount gets seduced by such starry-eyed dreams there's tonight's show to take care of. The new songs are bow fresh, but there's none of the lukewarm posturing often reserved for less road-tested material. Instead, there's already a swaggering familiarity to the likes of "We Broke Free" and "The Fluv" that inspires rapturous applause in sync with the flashing beacons of light which are, as ever, blazing out of their custom-tinted attire, while reliable favourites "My Heart Rate Rapid" and "On Dancefloors" are bawled-up by the

addition of new rhythm section Anna Prior and Gbenga Adelekan. Mount declares that he thinks he's "going to cry" at the response, but he manages to stop the waterworks in favour of a crooning

'Radio 1adio' instead.

A few words, clutching a celebratory flute of alcohol and chattering to his dapper dad, he's clubbier. "It was the most nervous any of us have been for probably a year," he confesses. "Normally you do London at the end of the tour, so you're ready, but this was after just two days. It was like, 'Fuck, we're not ready.' And my parents are here."

"The great thing is we're playing, the venues are bigger, and new people are coming to watch us. It doesn't feel shallow; it feels genuine," he smiles.

Look out for them next time you pop down to the supermarket.

- We Broke Free
- Love Underlined
- On The Motorway
- Holiday
- Caroline
- She Wants
- Heartbreaker
- The Bay
- You Could
- Easily Have Me
- My Heart Rate Rapid
- The End Of You Too
- A Thing For Me
- On Dancefloors
- Some Writen
- Radio 1adio

"This feels like the payoff for four or five years of proper hard work"

JOE MOUNT

NIME TV

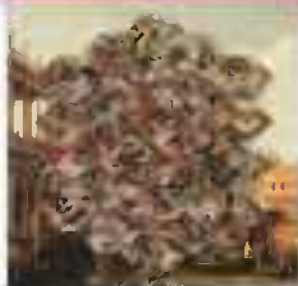
FREESAT 516 & SKY 382



turn it up



hmv exclusive bonus disc



£8.99

2 CD out now

Dutch Undes

Cadenza

Whipsmart chrome-plated future pop
make Dutch Uncles one of the UK's
most exciting new prospects.

Includes **hmv exclusive** live bonus disc



pop into our
shop



free UK delivery at
hmv.com



download at
hmv.com

hmv get closer

*Times and prices subject to availability while stocks last at participating stores/online. Prices may vary online.

PIECES OF ME JOHN LYDON

The Sex Pistol on the things that made him: Keats and Ken Dodd, corruption and Cliff Richard

My first album

KEN DODD AND THE DIDDYMEN

"I can't remember the name but it was great fun. The tunes were kind of perverse. The whole thing with that goofy comedian was that he was a little on the dark side. But all done quite innocently, though."

My first gig

CLIFF RICHARD AT THE ASTORIA THEATRE, NORTH LONDON

"I was about five, maybe younger, but I remember it clearly because the girls screaming annoyed me. It was so loud and piercing and you couldn't hear anything of the band. Do I like Cliff? Well, I mean he did sing that great record 'I'm Everybody'. You know, proper rebellion tune..."

My favourite place

A HOTEL BALCONY IN UTAH

"Err... (talks in background to wife Nora) What was the name of that hotel at the Sundance festival? Not sure, but it was great. You could go skiing straight onto the slopes from the back door. Incredibly. Just a dream come true. Fuck the festival."

My favourite film

THE LION IN WINTER

"I think Katharine Hepburn and Peter O'Toole are amazing in that. They're so swingy! And the corruption of it all!"

My favourite TV show

I, CLAUDIUS

"For the same reasons I love *The Lion in Winter*, really. The corruption of families and the bitter twists and the plots and jealousies appealed. I suppose I like it because it's not true. I don't know my family to be like that, you know? I landed lucky, thank God."

My favourite piece of art

MY OWN ARTWORK

"I love to paint, I love to draw but I don't love the idea of putting any of it in galleries because I find them corrupt and vile. I do all kinds of stuff. Sometimes just pen stuff, sometimes I'll use the collage effect - bits and pieces torn out of magazines and then I'll paint over them again if I get bored."

The book that changed me

ULYSSES BY JAMES JOYCE

"That was a good 'un. And Keats too; some of his poems were brilliant. I was forced onto them 'cos I wanted to take A-level English."

My favourite play

MACBETH

"It's so dark and entertaining, watching the way greed unravels in people. These life lessons - I look at them as Christians do. The Bible and I learnt from them. I learnt that it's

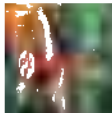


not a mean-spirited thing at all to learn by other people's mistakes."

The first song I fell in love with

'JOLÈNE' BY DOLLY PARTON

"It's really twisted and weird and deeply odd, but somehow mainstream. I think vocal stylings by people like Dolly Parton paved the road for people like Kate Bush. Although the two are not similar, the approach is - singing from their hearts. God bless them!"



Clockwise from middle: John Lydon; Ken Dodd (plus his Diddymen); Macbeth; Cliff Richard (plus his Shadows); TV's Roman Vice-First; Claudio; the "twisted" Dolly Parton; some of John's own album artwork; and corruption and lies in *The Lion in Winter*.

YOU CAN SHAPE THE FUTURE OF NME

Tell us what you love and what you hate and win great prizes for doing it!

At least once a year here at *NME*, we like to check in and see what you think about the magazine.

Have the bits with which you first fell in love now become your worst stabby nightmares? Does that page that used to drive you to the brink of insanity now fill your heart with joy and ice cream? To find out, we've set up an online survey where you can have your say—and to thank you for your time, there are some amazing prizes for you to win.

But first, have a look through the magazine and consider some things: Do you have a favourite section? What do you think of the magazine's design? Which bands would you like to see more of? Who would you like to see on the cover? What goes on your nerves about *NME*?

What makes you really happy? What do you want to see more of? What would you happily wave goodbye to?

Tell a good thing? Now head on *NME.com/haveyoursay* by Friday, May 13 2011, get these things off your chest and we'll be forever in your debt. You'll also be entered into a draw to win prizes such as this cool Pure Sensia touchscreen digital radio and *NME Icons* T-shirts.

NME is your magazine, so please tell us what you think of it.



RUNNERS UP

We have 10 runners-up prizes in the form of *NME Icons* T-shirts.

From Kurt Cobain to The Libertines and The Stone Roses, the choice is yours.

Visit NME.com/store to view the full range.

1ST PRIZE

Sensia is a revolutionary internet-connected digital radio with a large colour touchscreen. *Sensia* uses your home Wi-Fi connection to give you a unique way to enjoy internet audio content, digital and FM radio stations, your digital music collection as well as custom apps like Facebook, Twitter, Picasa, and weather. **SEP £249.99** www.pure.com



GO TO NME.COM/HAVEYOUR SAY TO TELL US WHAT YOU THINK

MILLIONAIRE

BEADY EYE

THE NEW SINGLE
7" download
OUT NEXT WEEK

Taken from the album
Different Gear, Still Speeding
www.beadyeeyemusic.com

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jamie Hodgson



ABOUT
TO
BREAK

EAGULLS

Is it bird? Is it a plane? Is it the future of post-hardcore?

All our band practices, everything we do, we record on a boombox tape recorder" Tagulls singer George Mitchell draws like a northern John Wayne, hovering over each word for what seems like an eternity before pronouncing

It's a favourite pastime of indie bands in private, on about their detachment from supposedly unworthy contemporaries, but it's clear from the off that Tagulls are no fools. Hailing from far, wide and beyond, the five-piece currently dwells in a communal roost in Leeds – close enough that they can "throw stones at each others' houses"

This tight-knit musical environment deftly sums up the band's diligent attitude towards local scene making. Before getting in promoters' good books, Tagulls would curate shows of their own, inviting mates' bands to play any scummy drive that would have them. But, alas, a handful of scornful punks and a rack of busted practice amps does not a movement make

Yet as friends tell by the wayside Tagulls ploughed nobly on, building a pluming head of steam. Quick to extol the praises of nu-dickers such as Yuck, Mizes and a low-rent Leeds

outfit by the name of Hookworms, you might mistake them for another bunch of buzzy indie no-hopers. Mistake being the operative word

"It's more edgy than indie" insists George, defiantly. "But we've been compared to fucking... everything under the sun. Like fucking, The Crises, Oasis. Fucking everything! That's just not what we are"

Baffling comparisons aside, Tagulls' sold-out debut EP 'Songs Of Prey' would be turning heads regardless of the band's aesthetic. Its three roughshod gems are a blast of gruff, fuzzed-out melody, vocals and lacerating Dinosaur Jr style riffery, wholly unbecoming of their elegant avian moniker. Sticking stubbornly to their DIY guns, the band self-recorded 'Songs Of Prey' on crummy cassette tape and sold it for rumpence at gigs

"It seems right to put a cassette out, because that's how we make it," drummer Henry explains. "It's not like we did it for the whole retro vibe – it's just 'cos it's easy to do and nice to put something different out"

By happy accident, this is the perfect social climate for Tagulls to have hit their stride, and they may be just the perfect band to ruffle up indie's feathers a bit. *Jazz Monroe*

NEED TO KNOW

• They didn't start out busking 'Hotel California' – the band's name came from a drunk guy singing karaoke at a holiday camp. Hilarity ensued after he mistook the lyrics of Shaggy's 'Angel' for "girl you're my eagle"

• Bassist Tom Kelly's dad is a trench coat-sporting goth, who quit his job to design manga, leaving the family in "loads of debt"

• George's real name is Aaron. His dad used to assign him nicknames and George is the one that stuck



FOSTER THE PEOPLE

HOXTON SQUARE BAR & KITCHEN, LONDON
THURSDAY, APRIL 14

CAUGHT LIVE

Welcome to a parallel universe in which D.R. Lecter, keyboardist-turned-super scientist Professor Brian Cox strayed pop.

Held be there, now, at the side of the stage grinning and presenting *The Wonder Of The Indiverse*. "Imagine if the new Noah & The Whale album was the Earth," he'd snarl, boyishly. "Then Warrnet by Foster The People would be the size of the entire Milky Way, full of meteorite drums pounding into a billion suns, and synths surfing in. It sounds like Yeasayer being blasted into space by a white dwarf. But one day, all this could be wiped out like a fuckin' nightmare."

It is after all, virtually impossible to describe Foster The People without:

gutting, well, a little astronomical Mark Foster might have a molten pop core, bubbling with melodies worthy of The Wombats, but

they're encased in dense layers of esoteric, fantastical modern debris. So while 'Miss You' is built around a glacial soul chorus Foster delivers like a scrawny indie Jamie Woon, it's ringed with frantic Animal Collective two-man thunder-drumming and Everything Everything synch mania. 'Waste' is a Salsar Sisters disco song overrun with electronic bells and funky giblets while 'Lustful' is the sort of screwed-up, wonky thing (afraid) friendly pop binger that Robbie

Williams might have conceived while battling away chords of vocodered poltergeists on his first night in rehab.

As the set roars fantastically along, the pop erupts ever closer to the surface. 'Call It What You Want' is a classic blast of platinum-mineral rave, right down to the plinky Black Box pianos 'Pumped Up Kicks' rolls up to screams from the sold-out crowd, boasting hip hop lyrics ("All the other kids better run faster than my bullet") and a chorus that might as well be wearing a T-shirt saying 'I'm This Year's Kids! Who Wants To Touch Me?' And when the guitars come out for 'Don't Stop' and 'Helena Beat', Foster The People are suddenly maddening disco funk and MGMT psych pop with the country punk of Dandy Warhols circa 'Get Off'. If they were being criminally attacked

They are accessible yet challenging, gleaming yet gritty, pop yet petrifying

with techno jack hammers. Obviously Accessible yet challenging, gleaming yet gritty, pop yet petrifying. Foster The People are a fresh evolution of modern music, leading a parping G A-Y parade through indie's (VanWyngarden) and ambushing it with tanks spewing afrotronic brown sounds by the 'Merrweather Post Pavilion'.

Or, as Prof Cox might say, "the greatest wonders of the universe are actually right here—in Hoxton."

BAND CRUSH

Wolf Gang's Max McElligott on his favourite new act

"A band I discovered at SXSW that I'm sure will do amazingly well is Grouplove. Their songs are fun and summery, they're great live too—such great chemistry and presence."

RADAR GLOSSARY

This week's impenetrable music slang decoded

LO-JAMS

A term concocted for the breed of artists blending lo-fi aesthetics and approach with R&B slow-jams. The likes of Toronto's The Weeknd and Brooklyn's How To Dress Well are prime examples of the different strands of this reinterpretation

The Buzz

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



1 AZARI & III

Fans of Hercules and Love Affair's polysexual disco roadshow will probably be lathering themselves up to the sounds of this Canadian cabaret-house collective. Four partners and collaborators of Friendly Fires (see last year's 'Stay Here' co-release— their live set-up comprises producers Danima Azari and Alexander III with an inimitable front duo in Rifka and Starling Yet Fall, who resemble Rick James action figures) and command an androgynous mystique onstage. They take the classic Chicago house template and update it with a flair that trends just the right line between eulogistic tribute and parody. The tunes themselves are always skidding into the realms of being full-blown electronic pop smashes, while retaining a classy club credibility.

2 GWILYM GOLD GOES LIVE

We first saw the former Golden Silvers man playing solo at a dark basement at last year's SWM festival, and were beguiled by his heavy, romantic take on negative xx-ish space. Now, NME gets a sneak preview of his hypnotic forthcoming single, 'Flesh Freeze', and it's an amorphous, scarpable beauty.

3 FLASHLIGHTS - 'GLOWING EYES'

Existing at the previously undiscovered nexus of witch house and dreamwave, Binary's latest recruits spook like an apparition in the dead of night. Their ominous first single is sure to have you sleeping with one eye open—just don't forget to check under the bed.

4 THE SANS PAREIL

This Daision-based six-piece have been spooking the beiges out of us with their ominous lyrics and gothic sensibility. Their recently released 'Saturnine EP' sees the group brandish an unsettling clutch of angsty folk-rock songs, sounding like a collaboration between Michael Gira and The Birthday Party. Awesome, in other words.

5 D/R/U/G/S' NEW EP

Twenty-two-year-old London-born, backdash snubbing Callum Wright has been kicking our fancy of fate with his fantastic 'Love/Lust' EP. Heavily indebted to the sounds of the early Chicago house scene, the three-track release sees Wright meld laid-back atmospherics and appagated synths with spartan four-on-the-floor beats.

SCENE
REPORTDISCORDANT
MUTATIONS

Transparent's blog-sweeper Jack Shankly surfaces from cyberspace



Wasup NMF readers! Jack from the Transparent blog here, flexing the internet for a moment in order to deliver another round of unashamedly gushing praise and dubious metaphors on the month's most exciting new music. The first artist I want to talk about is London-via-Estonia

producer/singer/cosmic hippy heroine Maria Minerva. Like Nine Jewel making minimal trippy trance soundtracks to ward sex education tapes in the retro-futurist Eastern Bloc, Maria's recent TP for Not Not Fun, "Tallinn At Dawn", is a gorgeously sleazy, dissociative trip. If Maria deals in lonely sensuality, then nomadic blue-stop producer Holy Other's romance is totally desolate. Transparent released his 'We Over' seven-inch last year after falling for his gooning cyborg break-up ballads. New song "Touch" on Tri-Angle, emerging last week, is another step forward, marrying vital club swagger with gothic ambience in a decidedly, erm, unholiness. One for backpack party boys and heavy-hearted hermits alike.

I recently saw Portland, via-New Zealand oddities Unknown Mortal Orchestra play their first show opening for South Westens and was fairly blown away. Everything they do is blessed with this gleeful, gummy groove – veering maniacally between a West Coast take on ultra-catchy blue-eyed soul and a rabid, cartoon form of nasty blown-out garage-psych. Meanwhile, over in Vancouver, another solo producer by the name of Blood Diamonds – Mike,

to his mum – is dreaming up these mountainous, shimmering balmy pop visions that strip down and re-paint the honeyed vocal acrobatics of R&B with something way more ecstatic. More alone, on a desert island than facing existential crisis in a shopping centre. His records are being released by NYC magazine/label The Pop Manifesto, who are also home to my final tip 'Mae' is the new single by Maple Mountain, a surveying chap by the name of Harry Brunstun who is putting the 'deep' in 'deep house' in a beautiful, mesceric way. Until next time!

NFXT WFK's COLUMNIST
Martin Clark on bass culture

5
TO SEE
This week's
unmissable new
music shows

GIANT STEPS
Thekla, Bristol
April 28

ALOE BLACC
Oran Mox, Glasgow
April 28

FLATS
The Victoria, London
April 29

CAMDEN CRAWL
Various venues,
London
May 1

BATHS
Deaf Institute,
Manchester
May 2

CRATE (DIGGING)
EXPECTATIONS

The UK's indie label elite go back to their roots for Soho's Independent Label Market

RADAR
NEWS

Following on from Record Store Day on April 16, May 21 sees Soho's Berwick Street Market swap salsamas for seven-inches in a new dawn

for hands-on music pushing: the Independent Label Market. In the

traditional, wheeler-dealer, street trading spirit, the event will not only offer a chance to snap up a back catalogue rarity or a cheeky under the counter bargain, but also give punters the opportunity to have an old-fashioned chinwag with the stall holders too.

Filling their flasks, donning their fingerless gloves and getting back to basics, the founders and heads of the labels taking part will be manning the stalls on the day themselves – and they seem ready to haggle with the best of them. "I had a stall in Camden market, where I started making mixtapes and selling them," enthuses XL head honcho Richard Russell. "That's really what a record company is, apart from the fact it's not legal. You sort the music, get the artwork done, do the manufacturing

and then sell them. That was actually the most fun, visceral way of running a record label that I've ever been involved in, because you talk to every single person who buys something."

As well as XL – who count Radiohead, Vampire Weekend and The White Stripes as family – the legendary rogue traders confirmed to hawk their wares on the street

"You talk to every single person who buys something"

RICHARD RUSSELL, XL RECORDS

include Rough Trade, Mute, Domino, 4AD, Heavenly, R&S and Bella Union.

Radar-watchers will be pleased to hear it's far from just the old folks setting up shop. Radar favourites Mosh Mosh Transparent, Merok and Angular Recording Corporation – like, between them, have given us the likes of Klaxons, These New Puritans, Crystal Castles and Washed Out in recent years – will also be representing. So, whether you're looking for an old classic, new recommendation or just to share a cuppa and connect to your inner Cockney, ditch the digital for the day and barter your heart out.

On their trails:
Mosh Mosh
(left) and
Washed Out



WWT had the
best laugh when
we changed him
for looking like
other guys...

Wedding

CRA

S

...and the crown
had to be
surgically removed

SHER

PHOTOS: TOM OXLEY

Watch out Kate and Wills, **Tyler, The Creator** is here, and he's got a few things to get off his chest. **Mike Williams** meets the world's most controversial new anti hero as he leads his misfit clan Odd Future into the UK to cause a bit of anarchy. God save us all.

Fuck, I'm stuck. Someone fucking help me. I can't get my arm through this stupid thing. No, don't cut it. I can do it myself. I hold on, I've done it. Wait a minute... I look pretty good!"

Tyler, *The Creator* is struggling. Struggling to squeeze his oft-animated, into the tiny vintage wedding dress handed to him by *NMF*, that he's been asked to put on. Struggling to not tell everyone to go and fuck themselves for having the temerity to ask him to do something in the first place. But worst of all, struggling to keep still as Jasper, *The Fucking Dolphin*, his Odd Future cohort and lifelong buddy, cranks up the volume on Wacka Flacka Flame's *Bustin' At The Bit* blast 'n' out of the speakers in the West Los Angeles photo studio where today's shoot is taking place, and bounces into the frame, prompting Tyler to set off on a mad dash around the set, urging the camera to follow him before freezing, whipping on a crown, stuffing his dress with money, then seccing off again, headbanging.

It's crazy just watching him, and that's the whole point of this performance. If you can't catch up, if you haven't got the legs, then forget it, he's not interested. But if you can, and you do, then he's got it all to give: talent, charisma and enough immature bum jokes to keep your inner delinquent laughing until lunch.

Rewind 15 minutes, and Tyler hasn't arrived. There are a few butterflies on the set as everyone wonders what we should expect from the most talked about and controversial new artist on the planet. I feel he's called a misogynist and a homophobic; accused of glorifying rape and murder; of engineering cheap shocks and thrills by belittling that by which we're most afraid. He's also been called the brightest new talent of his generation, a subversive, visionary *wunderkind* whose takes on nihilism and despair challenge our notions of comfort while laughing at any idea of morality. He bores easily. I as an incredibly short attention span. Will refuse to answer if anything he deems as a stupid question, and hates intrusion into his past. He is, by all accounts, hard work.

At eight minutes past two, less than 10 minutes late, Tyler arrives, flanked by his two managers, one male, one female, and followed by Jasper. "Hi, I'm Terry," he says, shaking everyone's hand, a cock-eyed baseball cap perched on his head, an array of big ears splashed across his bright purple T-shirt, a psychedelic vision of street fashion's lurid future. "Hi, I'm Tony," says Jasper, much shorter, a grey hoodie pulled up over his head, more skate than rap-star (Jasper doesn't rap on any OF track, and is the band's "to bring in girls"). "Any pictures, give my fucking manager a call, OK?" claps Jasper, passing round business cards picked up on the front desk on the way in. It's a game of one-upmanship between the two. Who's the coolest? Who's the most shocky? Who can say the dumbest thing? "I don't really like this shirt," offers Tyler. "My grandma washed it and dried it and it's gone all short. But I like the cats. That one at the bottom. She's called Margaret. She's my favourite."

Tyler is essentially a show off. In the nicest sense of the word. Once the shoot is over, the camera is away and Jasper is outside on his skateboard, he's a different character altogether. Sat in an offshoot room from the main studio, he sits with his long legs stretched out over a cable, fiddling with his BlackBerry. With his ears sticking out the sides of his cap and a lip bit in concentration, he looks about 15. This is the guy who's got the world hanging on his every word and tweet? What has he got to say?

I throw down my feet, about the dress and? "They told me the whole concept and shit about the royal wedding, and I was like yup, that's cool."

"Keep your eyes on the target..."



**"THERE'S
DEFIANCE IN
DOING WHAT
WE WANT.
I DON'T LIKE
BEING TOLD
WHAT TO DO"**

Tyler, The Creator



So what do I know about the royal wedding?

"I couldn't give a shit about a royal wedding."

Do you know who's getting married?

"I don't know. I don't think I care. Actually, I know I don't care. Do you care about the royal wedding?"

Do you know who Prince William is?

No."

Really?

"It's Diana's son. Didn't she die in '97 in a car crash? It was 97. I'm good with dates. I was, like, six."

To have missed all the hype and hyperbole surrounding Odd Future—and specifically their outspoken leader, Tyler, *The Creator*—would have required a particularly deep dip into the cultural void over the last six months. For those of you who managed it, here's a quick recap:

Six months ago, Odd Future's *White Gold Kill Them All* were a group of hyperactive, piss-taking hormonally charged LA teenagers skating the corners of the Fairfax area of West Hollywood. To the outside world—that is, anyone outside of their close-knit crew of rappers, skaters, producers, photographers, filmmakers and cronies—they seemed to exist solely online, where their tweets, Tumblr and free-to-download full-length records opened a window into their world of goofy lark and post-everything agenda.

Since the release of Tyler's grand statement video on single "Yonkers" on February 11, there's been no

escaping the fact that Odd Future are very real. If you didn't see the bald-headed heads of Tyler and Hodgy Beats daubed with Manson Family iconography moshing around the set of *Late Night With Jimmy Fallon* to "Sandwiches," then perhaps you caught the clip of Tyler diving headfirst into the crowd at the MTV Woodie Awards or heard about their performances at this year's SXSW. Want a more direct distillation of the excitement surrounding this 20-year-old kid and his band of teenage delinquents? Listen to the chanted mantra that rattles around the crowd at their live shows: "Kill people, burn shit, fuck school"—it's controversial, it's anti-establishment, and it sums up everything that Tyler and his wolf gang stand for. Or rather, what they don't. OF have been called punks, but that's too easy. Tyler, Hodgy, Left Brain, Syd, Mike G, Jasper, Taco, Dom, Earl, Matt Martins and new recruit Frank Ocean are insurgents rather than descendants of a movement that peaked 34 years ago. They are, in essence, the ultimate anti-establishment act that wants to tear the world down and build it up again. "Yeah, that's it. That's basically it," says Tyler, putting himself up straight and adjusting his cap. "There's defiance in doing what we want. I don't like being told what to do."

Tyler is the poster boy for the new regime. An instant rebel, an anti-authority, anti-adult, gloriously bad taste, once-star in the tradition of Elvis, John Lennon and John Lydon. Does he identify with any of these?

"Not really. To me, Sid Vicious is cool. Super chill. Actually, I've got a picture of him on the back of my phone [above *NMF* on phone], but the way he died was wack, and in his head he was so fucking crazy."

Isolate crown poses: Tyler and Jasper, the Fucking Dolphin



TYLER AT A GLANCE

REAL NAME:

ALIASES:

FUTURE PLANS:

AGE:

LIVES:

I mean, I guess he just looks cool."

"He couldn't play his bass

"But he looked cool."

Do you care if people think you're cool?

"I don't care about shit like that. I think I'm cool.

That's all that matters. To me, anyway."

When you say you want to tear everything down and start again, have you always had a masterplan?

"It was never like that. I just fucking made music out of boredom and people happened to like it."

Because O.I. is a collective, people assume you've got a manifesto

"We were bored, we put a website up, we put some tunes on, people happened to like it, and that's how it'll continue to be. It's just that right now it's turning into a responsibility."

It'll have to change at some point. As you get bigger as the expectation grows.

"Not really. 'Goblin' is still the shit I wanted to make. 'Goblin' has got shit on there I made during 'Bastard' that just didn't make the album. I was listening to 'Wolf' earlier, my next album, and that's not going to drop until next year — it's not going to change anything. I couldn't give a fuck if people don't really like it. I mean I know people are going to like it, because we have a dickhead fanbase. As long as the real dickhead fans who note everything like it, that's all that matters."

'Goblin', Tyler's second full-length solo album, is released via XL on May 10. Prior to the interview, NME requested that we hear the record for, you know, research, like. The label told us that this wouldn't be possible. Tyler, apparently, would "flip". The thought we'd heard it. The only people who have heard it, according to Tyler, are "just me and my managers. And

Hodge. But he's the only person. I just keep it right."

Up to now, all you can hear online are 'Yonkers', 'Sandswitches', and the recently leaked 'Tron Cat'. All three bristle with the anger, violence and oddball humour that have become trademark Tyler, and back up his claims that 'Goblin' should be considered 'Bastard' Pt 2. 'Bastard', of course, was the melodic when O.F.'s huge free-to-download back catalogue got good. 'The OF Tape' from 2008 had its moments (all of them belonging to Tyler, specifically 'Dracula' and 'Bubble Gum'), but 'Bastard' managed to harness the fuck-the-world energy and misanthropy into a solid, Neptunes-inspired rap record that sets up Tyler as an anti-hero for fucked-up kids around the world. Albeit chased into ultraviolence and a bit of the old in-one. What else do we know about the record? The sleeve that Tyler posted online a few weeks back bore the image of a 19-year-old Buffalo Bill, 19th century soldier and showman, and one of America's favourite sons.

Knowing Tyler's dark draw to serial killers, don't be surprised if it is in fact a subverted reference to the killer in *The Silence Of The Lambs*. The cover news **source** be a picture of Tyler's own face, close up and unflinching. It's the same image that beamed down from a giant billboard on L.A.'s Sunset Boulevard. Tyler insists the reason that he doesn't want anyone to hear 'Goblin' is not because he lacks confidence in it, but that "I don't want opinions and shit. I'd just rather make my shit and put it out. I don't need anyone else's help. Let it, I'll ask for it."

With this, he looks uncomfortable, and slides down the chair until he's almost sat on the floor of the room. We ask him if he feels unwell

FAVOURITE ODD FUTURE ALBUM:





"A LOT OF PEOPLE TAKE THIS STUFF TOO SERIOUSLY"

Tyler, The Creator



scrutinizing "I don't know. Sometimes. Some people just mistake what I say. I don't like people knowing too much. You know, Odd Future is just us in our own little world, doing our shit and like, everyone knows almost everything about it, and that shit just hurts me. People dig and search and find shit out. It's really hard 'That's why I don't want to tell too many people about 'Goblin', and have them hear it [when it's released]. The whole mystery is cool, because then nobody can really judge me."

Ah yes, the judgement. Groucho. Tyler's name, or Odd Future, and you're only a few clicks away from the controversy that follows him everywhere he goes. He's denounced as the devil, with murder fantasies, graphic descriptions of sexual assault, alleged homophobia and misogyny prevalent in his often shocking lyrics (sample: "got sick shit like my calves got the rabies to it/Fuck rap. I'll be a landlord so I can rape a tenant's daughter/I love my house with a new stomach and a baby in it" - "Assmilk"). He's held up as an example of middle-class boredom and misplaced anger, dropping words like "faggot" and absolving himself of any social responsibility because he's just a kid. Tyler's not the only member of Odd Future with these accusations levelled at him. His half brother Earl (who also appears on "Assmilk") was recently discovered at a military school in Samoa by *Complex* magazine, having apparently been banished by his mother after hearing this line from "Earl": "I hurry up. I've got nuts to bust and bums to nut/And dues to fucking uppersett/It's Off! buttcrack/Go ahead, fuck with us/Without a doubt a surefire way to get your mother fucked/Ask her for a couple bucks, shove a trumpet up her butt/Play a song, invade her thong/My dick is boring guts for lunch!...As well as supper, then I'll rummage through a rapeurated cunt." As well as extreme, but his absence during their rapid rise to prominence has sharpened analyses of Tyler. How does he feel about the criticism? "People just look at the shock value, and don't really

look at the way I use this shit," he says, sitting up straight and firing us with a steely glare. "It's just like a brook or a movie. Take that song 'Dracula' sounds like, I don't know, a fantasy book, like *Twilight*. The people that listened to the earlier shit first, they get it more - they appreciate Yonkers and Earl and the stuff that came after that because, I don't know - I don't know how to explain it." Are you joking when you rap about this stuff? Are you trying to piss people off?

"It hurts me when people can't see behind the first layer. They don't listen to the word play, or the patterns we use to the song, or the vocabulary we use. They just look at the word 'sodomize', or 'rape' or 'bitch' or some shit, and just go like 'Oh my god, did you hear what he just said?' No, did you hear how he said it? The terms he used to say it."

Do you get why some people are offended? "People take this stuff too seriously. A lot of people take stuff too seriously. So some of the time it's actually for them, my subconscious doing it on purpose, just to piss them off. I want people to take that stuff too seriously, especially shit like that. But just, whatever."

By this point Tyler is visibly annoyed. "I try to preach be yourself and do what you want. It's not our fault if they're fucking dumb enough to believe this shit. I just made music, and put it out, and people just happen to actually like it. I'm not a role model. OK, well I'm a role model to some people, but I just turned 20. I'm just living life and having as much fun as I can. I don't think about shit like that - that's not on my mind."

So when you say 'gay' or 'faggot', do you mean homosexual, or something else? "I'm not homophobic. I just think faggots hurt and hurts people. It hurts. And gay just means you're stupid. I don't know, we don't think about it we're just kids. We don't

think about that shit. But I don't hate gay people. I don't want anyone to think I'm homophobic. [Tyler walks in to the room] But he's a fucking faggot! [Laughs]

At Coachella last week, Tyler was joined onstage by his hero, Pharrell Williams. Tyler describes Pharrell as a "father figure, one I didn't have. A dad so that's who I looked up to". He describes the moment he met him for the first time as "fucking weird. I was nervous, my heart was beating fast, but he's real nice. He's chill as fuck", and the advice that he gave him, priceless: "I had on this fucking ring. It was just a big ass motherfucking diamond. I was looking at it, and he looked at me and I was like 'That ring is fucking crazy', and he was like 'What, shit? You'll have that in no time, just keep doing what you're doing, don't worry about it.' That just makes me keep working a bit harder, so that I can say that to someone someday."

Over the coming months Tyler is going to become huge. He talks about potential collaborations ("I'd do a beat for Beyoncé. Some nice melodies. I [Jay-Z] wants me to rap on a track, I'd bring my A game"), what gets him excited ("Comix, magazines, movies, vampires, serial killers"), and his favourite music around today ("Obviously Waka. But that last 20 Y.M. record is my favourite record of the year, hands down"). It's what

makes Tyler so exciting. The breadth of his influences, his enthusiasm for new experiences, his over-all auteur approach on Odd Future, that has resulted in him not only writing and recording two full albums already ("Three if you include 'The OF Tape'", but also producing six records: "Let's see - 'The OF Tape', 'Bascad', 'Earl', 'Rolling Papers', 'Goblin', and I did a lot of shit on Iodgy's 'Duna Tap'"), and directing the entire artistic output of the group, from videos to cover art. His gruff baritone sounds so young for an old man, and sat atop his sparse beats and (true samples) "I don't want to pay no fucking royalties", it's the most inventive, stimulating and hype-breaking sound since Wu-Tang reinvented hip-hop in 1992. But best of all? It's a nihilist who couldn't give a fuck about any of this any more than he cares about Wills and Kate Lennon or any of his middle finger-tearing fuckfucks.

"We're coming to England at the end of April, but I don't know what the fuck it is we're playing. I don't care. I just want to skate. Or do something. Or eat chicken and with cartoons. That's all I want to do this summer. But I can't. On May 11 we have a show in Boston. And then until August 29, we're fucking busy. Half of me doesn't want to do shit, but the other half is like 'That's right. Let's go to fucking Amsterdam'." And with that he's up miccoring on Jasper to get up too. Before he leaves we ask if there's anything he feeds his muses out. Anything else he wants to tell us.

Tyler: "I like bacon and waffles, and cereal. I just want to eat breakfast all day. [Nodding towards Jasper] Ain't that right, far as? He likes eating ass. This one time he had this girl and he was eating her out, and all of a sudden 'whoops' he's eating her ass."

Jasper: "I don't remember that. That was you?" Tyler: "What are you talking about? I don't eat ass. I walked in on this nigga, and he had her ass open!" Jasper: "He tried to eat my homie's girls butt. Tyler. He loves 'em. He told me."

Tyler: "I did not say that! Who you going to believe? Do you want to see my asshole? [Pulls out his phone and shows off a picture of a man's face on a billboard] This is a picture of my dad. [Picks up a picture of an over-the-top girl getting rearward by Jasper] This is this nigga as a 13-year old girl. Are we done here? [Picks up a Dataphone] Penis We're done."

Watch a behind the scenes video with Tyler and the crew at NME.COM/videos

The boy's got balls.
Well, eyeballs, anyway

LOOK INTO THE FUTURE

Tyler's guide to the rest of OF



Subgroup:
Output to date:

Tyler:



Subgroup:
Output to date:

Tyler:



Subgroup:
Output to date:

Tyler:



Subgroup:
Output to date:

Tyler:



Subgroup:
Output to date:

Tyler:



Subgroup:
Output to date:

Tyler:



Subgroup:
Output to date:

Tyler:



Subgroup:
Output to date:

Tyler:



Subgroup:
Output to date:

Tyler:



Subgroup:
Output to date:

Tyler:



"THERE'S PEOPLE FUCKING BEGGING OUT THERE. THERE'S SO MANY UNEMPLOYED PEOPLE. IT'S A RECESSION"

In short, we're doomed. Or are we? We assembled a panel of music's biggest mouths to debate the issues affecting young people in Britain today. Have they got the answers? **Mark Beaumont** finds out

PHOTOS: ANDY WULLSHER



TODDLA K

Toddla K, by his own admission, is in a "bubble", yet he sees social injustice through its soapy walls, and doesn't mind blaming the royal wedding for it.



LEE BROTHER

The opinionated Voice Of The People is backing away from slagging off bands these days, but he's not averse to sticking the boot into social issues, as those wannabe students herein encouraged to boycott higher education until they're 23 can attest.



FRANKIE HEARTSTRINGS

Our only panel member with first-hand experience of higher education, retro-top Frankie is also a child of the northeast's anti-Thatcherite consensus, and an avid tub-thumper for aspirational schemes for the unemployed.



COCKNBULKRLD

Sizzling rap-popster and devout opposer of Middle Eastern intervention, Anita knows the mind of the hoolie on the Clapham omnibus, and knows that not a single one of them will be wearing a replica Kate wedding dress around Peckham on The Big Day.

Gawd bless 'em, bring aah yer buccas, we're avin' a right awid royal knoo-up! Gercha Wills'n Kate commemorative flail covers, holographic tea towels and slates bearin' an up-skirt pap shot of Kate gettin' out of a taxi at Mahiki 'erel Rule Britannia, sink the *Belgrano* and give 'er one for Britain, Billy boy! Yes, this is the week in which the entire nation huggs the woes of the world, forgives 'erence Harry all that silly, light-hearted 'play Nazi' stuff and celebrates the marriage of two lovable, approachable, down-to-Earth national treasures who thoroughly deserve every penny we spend on them, since we're all so friggin' loaded right now.

Um, right?
"They're just boring," says Lee Newell from *Brother*. "Fuck off, we're not bothered."

"I've not come to any family that's particularly enthusiastic about the nuptials," says CockinBullKid, aka Anita Blay, at a private Tee in a King's Cross boozer. "I'm not interested. I don't think many people are. Nobody wants to be Kate."

Frankie Fratini, of the Heartcrackers and folkie fam, is a little more philosophical: "I guess if they can recoup some of the taxpayers' money by selling some tea tips..." Micamlinks, acclaimed Sh:field DJ and producer Toddlas, says some lost than constructive stuff about the Queen that he later asks us not to print, lest he be sacked by the cap doffing BBC.

Ah, NME seems to have grossly misread the mood of the indie nation. So as we scrub the Union Jacks from our faces, have the oditor be bunted and shamefully phone up to cancel the booking for the choir couple to review the singles next week, let's cut these four representatives of De Yarf Oy Toddlas down to discuss the issues that are really affecting Generation X/Riot. Lads? Lads? R. Elvoca Black?

World, prepare to be put to rights...

THE ROYAL WEDDING

Kate's Wills, a cause for national celebration or an over-priced poshos' nash-up?

Toddlas: "I don't think they represent Britain at all, these two guys who speak like no-one I know, look



like no-one I know and drive cars like no-one I know. I come from a family that's quite anti-monarchy and it seems so old-fashioned and pointless. In a time when we're skint, spending money on someone else's wedding is, in my opinion, a waste of money. There's people fucking begging out there. There's so many unemployed people, there's a recession... I'd even clean graffiti off everything rather than have a glamorous wedding.

NME: Come the day, though, we'll all have a day off getting hammered at street parties, our communities united by brandy and Britishness at last. Surely? CockinBullKid: "I'm washing my hair that day."

Lee: "I'm scratching my dick. I'm gonna buy a commemorative plate with their faces on it for my bathroom. In the pan."

CockinBullKid: "They can have a wedding, just a really small wedding. A Registry Office and then go to the pub afterwards, keep it modest."

Lee: "I buy've got loads of money anyway. They always say they've broke, but bollocks, I know full well that the Queen owns a McDonald's near my house. She honestly does. She owns a McDonald's in Slough. Just one."

NME: Why the hell does the Queen own one McDonald's in Slough? Is it the only one that serves swan burgers?

Lee: "No, the swans work there."

STUDENT FEES

Now we'll have to pay up to £9,000 a year for university. Is this institutionalising debt, a tax on aspiration or just the moneyed classes wanting to price out the proles so they can get on the student union pool table easier?

Frankie: "Straight away the big universities have to cut the top fee. If someone from when I'm from wanted to go to Oxford, say they got amazing results, they couldn't afford to go there. It's become

what it was. If you want to go to uni you've got to get into debt, and that shouldn't be the status quo. You've encouraged it to get into debt when you're 18."

CockinBullKid: "It's classist, isn't it? If you're from a more humble background, you've got pretty much no choice. If there is one positive, I guess it cuts out the people who go to university because there's nothing else to do, or there's a fear of the big work world. Maybe it'll make people start work earlier, create your own things, get on the ladder. I've got so many friends who've got useless degrees."

NME: Was it the worst way to start the cuts?

Frankie: "They're going for all the worst demographics: the elderly

and students. They seem to be taking off the vulnerable. Same old Tories, the rich get richer and the poor get poorer."

Lee: "If you really want to fuck it up, just borrow it, don't go. If everyone did that, there'd be no money in it, they'd drop it and everyone could go."

NME: So we need an entire generation to take the same couple of gap years, problem solved?

Lee: "Yeah, or we get an entire generation that are in debt for the rest of their lives."

Toddlas: "Most people I know who went to uni were quite well off at the start, so for them to be getting it's like 'Wow, they are PISSED OFF!' So what happens when it gets to the estate? Then it's gonna kick off. Not just go kids with mohawks, when it gets to certain areas it's gonna be dark."

LIBYA

Gaddafi's on the back foot, his advisers are defecting faster than hokey 11 phone 4s, and the good guys finally seem to be winning. But should we be involved in the Libyan civil war at all?

CockinBullKid: "No. It's certainly tactical. We don't have the money, apparently. We're definitely not going to make anything better."



"I'VE GOT SO
MANY FRIENDS
WHO'VE GOT USELESS
DEGREES"

(COCKINBULLKID)



Toddla: "I can't be honest, why are they going there? Because they want money. Same with Iraq. There's so much that's going on where we should step in but we don't, because it's not beneficial to the banks."
NME: But whereas it was wrong to illegally invade Iraq on trumped-up WMD evidence and the twisted-on idea of female emancipation, when we can see a dictator openly committing genocide, surely it's our human duty to stop them?

Frankie: "But you've got people like Robert Mugabe who've been prolific at this sort of thing for years and we haven't stepped in. I draw that with why. Obviously I don't have got oil, which is a motivation for our country. I guess we've got to stop any genocide taking place [but] I don't see why us and America always have to be the big gunslingers every time, sending in the jets and the bombs. If there's ground troops involved, you can guarantee it'll be all British lads going out there and getting shot. If more countries were involved just a little bit then the whole thing would be a bit more gentle. If the UN is there, for countries if they need it, they can turn to us for help. If they don't want our help, don't get involved because it's their revolution, and if the revolution is

successful it'll be all the more successful because it was all within the money."

Lee: "England and the US are just comparing dicks all the time - who's got the biggest dick."

YOUTH UNEMPLOYMENT

Youth unemployment has hit a record high, with a million 16-24-year-olds now signing on. Doleocalypse, anyone?

"SAME OLD TORIES, THE RICH GET RICHER AND THE POOR GET POORER"

FRANKIE HEART THINGS

If the UN is there, for countries if they need it, they can turn to us for help. If they don't want our help, don't get involved because it's their revolution, and if the revolution is



probably be doing loads of in-between jobs. I did a load of retail then went to a call centre. A lot of the time I was unemployed. It's that rocky period until you're in your late 20s and early 30s, then you hopefully settle down in your long term career. Some people don't discover their passions until later on in life. You need those years to make mistakes." **Frankie:** "To go away, take loads of acid and find out who you are squeeze your third eye."

Lee: "There's nothing desirable to want to be, either. That's why you see all these people on *The Only Way Is Essex*, those fucking cunts trying to be famous just for the sake of being famous. People are wasting their lives getting boob jobs or whatever."

Frankie: "With all those things on television, that becomes quite an achievable goal, an aspiration even."

REBECCA BLACK

'Friday' has given music a new whopping girl/teen icon and novelty pop a new twist - now it's only works if it doesn't know it's novelty. We we we so excited!

Lee: "It's past ironic! It's genius!"

Cockn Bull Kid: "I'm still convinced it's a spoof, a massive joke. The first time I saw it I thought, 'This is just satire' and then it became obvious it wasn't. Although I still think it is."

NME: It's messing with your mind!

Lee: "I actually think it's genius, because it's posing people off and it's fucking up the music industry, and that's great."

Cockn Bull Kid: "That song was written by these two producers trying to write from the perspective of a 14-year-old girl, which is probably where everything went tits up. They were going 'this is how 14-year-olds talk'."

NME: There was a real dark side to it though - a young girl being bullied by the entire internet.

Cockn Bull Kid: "You can say anything on the internet because they can't see your face. Internet gangsters, I call them."

Lee: "I'm just writing for Justin Bieber to crank it. He must be losing his fucking mind!"

NME: Because no-one around him will let him get laid to protect his lucrative squeaky-clean image!

Toddla: "Nah, he's going out with another Disney pop star, isn't he?"

Lee: "Go Bieber! Mon the 'Bieb'!"

Lee: "I think it'll encourage people to start their own businesses. My girlfriend's got her own shop, she's made her own life and that's commendable."

Toddla: "You've got the choice to be unemployed in England."

Frankie: "I worked at Oxfam for a while. For people to sign on the dole, after two years you've got to do a certain amount of hours of voluntary work to show you're willing to get off your arse and get a job. So I'd get all these kids who left school shit their pants and played Xbox for two years. There's

no schemes to encourage them to do anything. I'd try and gain them skills by sitting them on the till, but apart from the three hours a week they spent working in Oxfam they were just sitting on the Xbox in the house, there was no encouragement whatsoever for them to find work. Some of these guys had their own places and they didn't have to pay rent because they were on the dole. There needs to be a support network for people training in any kind of skill - retail, call centre, manual work - to see the benefits of work. I think you're guaranteed to be in a job for a certain amount of time if you graduate as a teacher. So if you graduate as a plumber there should be guaranteed jobs at the end of it all, and I don't think that's happening."

Cockn Bull Kid: "Between the ages of 16 and 24, you're unlikely to be working in your career, you'll



If they keep cutting the NHS, then you'll regret that political revolution.



It was also Black's work paid off after "Friday" and "Suburbs" did well on each floor

LIBRARY CLOSURES

Frankie: "I gave us power. Then Cameron came and made them skip. A tragedy for the youth?"

Frankie: "I'll be libraries in more deprived areas that I suffer me... where people might discover something they like... or an author who inspires them and gets them out of the situation they're in. I'm proud of my recent collection. I hang albums on my wall as well as put them on the shelf. The same with books, they're medals as you get older."

Toddla: "Our library used to be the youth club. That was how I remember libraries, mixing with locals."

Frankie: "We should do that more. If they became more of a community centre..."

Toddla: "I think there was a swimming pool in there an all."

Frankie: "Are you sure this wasn't a sports complex?"

NME: Think back: were all the books one page long.

laminated, passed to the wall and all stories of a dystopian future without love called

No Heavy Petting

Lee: "I played a gig in a library in Lancaster—they did that for a while and it did not because you get loads of kids in there but they're not reading. I asked one of them to find the Kama Sutra and he gave me the gay one. It was very sweet. I don't think they cared about the libraries, they cared about the gig. You can't force someone to read. It's far too long-winded for this generation, which is incredibly sad."

ENVIRONMENT

Today's teenagers may see climate change—if not the entire collapse of oil-based society—in their lifetimes. *Mad Max* hatshie scary, or what?

CockaBullKid: "Definitely. I am frightened for the next generation."

Frankie: "It's up to us to evolve, really. Nissan has just brought out a new electric car that comes about



E66, 00 for something the size of a Miata, but if all the car companies were making that it'd become more affordable and a patch out of where we are now."

Lee: "I don't think that'll happen. I've heard that BP owns the patent for electric cars. Because they own it, obviously it won't get made because they wouldn't sell out anyone."

Frankie: "It's the same with drugs as well—if there was a cure for all illness, there'd be no money for pharmaceutical companies. To fuck it up!"

Lee: "I don't think it's that, though. It's relative. If you're here in America, that's all you know."

NME: But imagine you'd be like to be sat around a campfire on the desert plains of Sussex in 2056 with your grandpa is, wide-eyed with wonder asking you, "What was a light bulb like?" or, "Was there really such a thing as *Chris Moyles' Rude Night*?"

Toddla: "It is scary, all this shit going on with global warming and no-one's changing it, and I'm not changing it, I'm as bad as anyone else. It's my fault as much as everyone else's, but there ain't a tsunami

hitting the UK, we're not freezing, we're not burning, it's like 'fuck it.' And 20 years later we'll be like 'whoops!'"

CockaBullKid: "As humans, are we forward-thinking? Do we give a shit about future generations or are we quite selfish? Do we think 'I'm not gonna be here, does it really matter?' It's just about the here and now, a lot of people are stuck in those ways."

NME: Some scientists believe it might reverse the one-degree rise in global temperature since the industrial revolution if we just paint all the roofs white.

Lee: "Is that real? It's so passé though."

Frankie: "There's no jobs, let's get the kids to paint white roofs!"

CockaBullKid: "It's a bit 1980s though, isn't it? That's what people would start thinking. 'What a bit uniform.'"

Watch video highlights of the state-of-the-nation round table at NME.COM now



"TV Coverage came in here now, yeah, not take them"

ROCK

THE ESTABLISHMENT

Fuck the man, smash the system, er, sugar on the telly. Bands have been fighting the power since time began. Here's our countdown of the 25 most legendary middle-finger moments in rock history



Liam Neeson
1997

JIM MORRISON VS THE POLICE

On December 9, 1967 in New Haven, Connecticut, a police officer came across Jim Morrison cavorting with a groupie in a backstage shower stall minutes before The Doors were due onstage. He ordered the pair to get out. Morrison resisted and the officer sprayed both of them with a can of Mace; one-*oil* to the New Haven PD. But Jim's revenge was sweet. Later that evening, during an instrumental break in "Back Door

Martini, the Lizard King gave his side of the story (in typically foul-mouthed fashion) to a crowd of thousands, and ridiculed the officer from the earlier incident as "a little blue man in a little blue hat". A group of policemen proceeded to march onstage and hauled him off in handcuffs, giving Jim the notoriety of being the first rock star ever to be arrested mid-performance. Duh, winning. *BN*

OASIS VS THE AIRWAVES

Monumentally hammered, two months after "Be He a Now" arrived in 1997, Liam and Noel progressed their session into poor Steve Lamacq's pre-watershed Radio 1 show. Liam said, "Saturday, Primrose Hill, I will kick the living fucking daylight shit out of all them, that goes for George (Harrison), Jagger, Schimichards and the other cunt who give me shit. Leave your

Zimmer frames at home." Lamacq tried to play a record, Liam said, "Put that down, I'm gonna knock that cunt out." Liam protested that they were going to "change the face of art and music." Noel went, "Blah, whatever!" and Liam exited. Lamacq advised anyone who was offended to "just switch off". The Prime Minister condemned it. Everyone else wanted more. *HB*



"OK officer, try handcuffing me with my arms like THIS"



DAVID HASSELHOFF VS THE BERLIN WALL

The Glasnost of Gorbachev? Yeah, that helped a bit. The dissolving of the Hungarian border with Austria? Hmm, that played a *minor* role. The Peaceful Revolution of 1989? Yeah, we suppose... But what was the unstoppable force that really brought down the Berlin Wall and ended the Cold War? It was ROCK! Obviously. Well, alright—plissy, novelty, glittery jacket soft-rock courtesy of David Hasselhoff. For it was the Hoffmeister's "Looking For Freedom" that got many both sides of the wall were whistling as they took their pick-axes to the stone—an anthem of emancipation that'd been Number One in West Germany for weeks, uniting the most divided city into mullet-heavy mutiny. Or so says Hasselhoff, but he spent the '80s thinking his car was talking to him... **MR**



BEASTIE BOYS

When Adam Yauch, Beastie Boy and Buddhist, was diagnosed with cancer a couple of years back, he was put on a course of traditional Tibetan medicines by monks still grateful for his many years of national friendship, as the Beasties have remained a passionate voice against China's Tibetan occupation and ethnic cleansing. They pretty much single-handedly made it the most fashionable, if most parodied, cause célèbre of the '90s, by putting

on the Tibetan Freedom Concerts across America, including everyone from Red Hot Chili Smith and Smashing Pumpkins. Naturally, he's been invited to tour The People's Republic any time after Björk firmly set the Beijing mandarin: love of leftfield music back in 2008 by chanting "Tibet! Tibet!" after playing "Declare Independence" to an audience of unamused Shanghaierers. **GH**

Fargat Célina, whose
kiss is now the
urban victory.
She's a bear!



IGGY POP VS TV

Weirdly, Iggy became a popular (daytime TV guest) in the late '70s, during his rehab period hanging out with Bowie. Cue outbursts such as this one on Canadian TV in '77...
Host: "Tell me about punk rock..."
Iggy: "Punk rock is a term used by dilettantes and heartless manipulators about music that turns up the volume and the bodies and the heart and the... and the... and the... of young men, who... every... they have to it. And it's a term... based on control... a term that's based on fashion, style, elitism, Satanism and everything that's rotten about 'rock'n'roll.' I'm sure Johnny Rotten puts as much blood and sweat into what he does as Sigmund Freud did." (Audience applauds). **MR**

At the height of his
drug abuse, Iggy
took to wearing
loose clothes

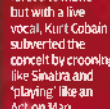
MORE TV REBELS



Mick Ronson and
the nation jumped
out of the closet.



After "Pretend
We're Dead," Donita
Sparks dropped
her trousers for a
full-frontal fuck-
you moment.



With the hand
forced to mime
but with a live
vocal, Kurt Cobain
subverted the
concert by crooning
like Sinatra and
"playing" like an
Act on Man.



You know about
this teatime
encounter with
Bill Grundy.
Still funny.



Dressed in a
patterned romper
suit, Bowie calmly
threw an arm
around guitarist.



RAGE AGAINST THE MACHINE VS THE X FACTOR

Rage might have waged more religious wars, but this was one of the more entertaining. It wasn't even their idea to marshal "Killing in the Name" as a protest against underwhelming song choices in reality pop, but the Facebook campaign to get it to Christmas Number One in 2009 caught the public mood and, delighted, they declared that if it beat Joe McElderry's Miley Cyrus cover they would come and play a free show in London. They came good on their word and donated the excess royalty to Shelter. Cowell was so shaken that he made The X Factor full-on bonkers the following year, choosing the winner's song by, of all people, Biffy Clyro. **DM**



SINÉAD O'CONNOR VS THE POPE

In 1992, Sinéad O'Connor was not quite considered the kind of firebrand politico she-warrior she would later become – she was just a successful singer with a job on her. All that changed the fateful night in 1992 when she appeared on *Saturday Night Live*. To producers' confusion, then horror, then most likely gleeful hand-rubbing at the attention it would cause, she sang an a cappella version of Bob Marley's

"War", changing the word "racism" to "abuse" in protest at allegations of sexual abuse in the Roman Catholic Church, held up a picture of Pope John Paul II, then tore it up. America shuddered, NBC got 4,400 complaints and even Madonna waded in. Sinéad later called it "a ridiculous act, the gesture of a girl rebel... in rebellion against the faith, but still within the faith". **DM**



The MC5 rather than their 'fur' campaign success

MC5 VS RACISM

No-one growing up in the pressure cooker of '60s Detroit – a city where, in 1967, a five-day race riot left 43 dead, destroyed over 400 buildings and was only crushed by National Guardsmen deploying live ammo – could fail to realise that America's racial politics had to change. And given that their manager was one of the founders of the White Panther Party (an unironically anti-segregation "white brigade" in opposition to

the Black Panthers), the MC5 were primed to become the party's most high-profile public voice. They committed themselves to a 10-point manifesto headlined by: "Total assault on the culture by any means necessary, including rock'n'roll, dope and fucking in the streets." Earnings from MC5 shows financed two convalesces, wages for several dozen core members and a very active propaganda machine. **GM**



Fashion rule #1: never be the only one who's wealthy like

BRUCE SPRINGSTEEN VS THE PRESIDENTS

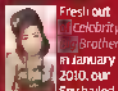
Poor, misunderstood Bruce Springsteen. His anthemic "Born in the USA" was written as a post-Vietnam protest song – yet in a severe case of getting the wrong end of the stick, right-wing President Ronald Reagan and his team thought it was a nationalistic, gung-ho smasheroo and enquired about using it as the theme to their 1984 re-election campaign. A resolute liberal,

Springsteen immediately turned them down. Reagan isn't the only president to get on the wrong side of New Jersey's finest. A vocal critic of George W Bush, Springsteen was at the forefront of the Vote For Change tour in 2004, gigging across America's swing states and encouraging his fans to vote for the other guy, Democrat candidate John Kerry. **LC**

OTHER Accidental REBELS



Noel Gallagher caused a stir when he said taking drugs was as normal as having a cup of tea. But East 17 star Brian Harvey's remark even made it to Parliament when he blurted out lying on radio that E made you "a better person" and confessed to necking 12 a night. He later ran himself over.



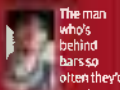
Fresh out of Celebrity Brother in January 2010, our Sav bailed from an appearance on BBC's *This Week* moments before she was due on air. "I had a panic attack! My hands went stiff and I started hyperventilating," she says. "I didn't want to do it anyway, and I changed my mind at the last minute." Manners, though, Sov



The be-hatted one was chucked out of a hotel at A Ton Towers in April 2010 after a guest claimed they smelt dope. "I was smoking a cigarette and some pokers picked me out. I love

Come on
boy, they'll
"legal attacks"

Alton Towers. I want to go on the **Boltonious**." "He means Oblivion. Bless.



The man who's behind bars so often they'd save time by installing a revolving door at his local prison. Pete D's biggest goal came after a court appearance in December 2009 for a dangerous driving incident the previous June. During his court appearance a bag of his pocket and he was re-arrested for possession.

Although he denies all charges, Ian Brown was **jailed** in 1998 for alleged air rage against a British Airways stewardess. "I didn't cuss the woman! I didn't swear at her!" says Brown. "She had to lie to get me in jail. So did the captain. I never beat down the cockpit door. I was jailed for using words I never used." The court still found him guilty.



GARY NUMAN, the ~~weirdo~~ **weirdo** who owned '79 with 'Are Friends Electric?' and 'Cars', was, we recently found out, a political prisoner. "I was living myself around the world in 1981 when we were forced to land in India," he recalls. "We had two cameras, and they accused us of taking photos of a Russian submarine base. We were held on grounds of spying and smuggling. 'They kept us in a hostel full

of Russians for two days. At two in the morning they'd burst into our cells with guns and ask us questions. Then I was taken by armed guard to the British consulate and allowed to make one call. I said who I was and [the operator] said, 'You're too far away' and hung up! I was shifting my pants. I thought I was going to get put in a dungeon and forgotten about. Luckily, *The Daily Star* did a campaign to rescue me!" **RP**



ODD FUTURE VS THE MUSIC INDUSTRY

"If someone tells me to do something, something in my head just says 'no'. When someone tells me to do something I was about to do, it's like 'shut the fuck up!'" The words of Tyler, The Creator, leader of Odd Future and the most natural rebel since John Lydon. Like Lydon, Tyler couldn't give a fuck. About you, about your opinions, and specifically about the music industry. With 11 albums available to download for free via their tumblr, OF have given labels the finger, exposing the industry for exactly what it is: a bunch of old fuckers desperately clawing onto whatever it is that's going to save their jobs. And now OF have started to play the game, how have they done it? One album deals, full creative control and no let-up in their relentless fuck-youing: "Kill people, burn shit, fuck school" chant the fans. The establishment better beware. **MW**

The band led by James (not deodorus)



METALLICA VS CENSORSHIP

It was the ultimate example of your mum shouting "burn that disgusting racket OFF!" in 1985 a committee called the Parents Music Resource Center (PMRC) centered around four wives of high-profile Washington figures was formed, so disgusted and appalled were they by the sexual, foul-mouthed and violent nature of songs such as Prince's "Darling Nikki", WASP's "Animal (Fuck Like a Beast)" and, um, Sheena Easton's "Sugar Walls". They insisted the music industry label offending records with "Warning: Parental Advisory" stickers, so completely bereft were they of any clue as to why their kids liked this sort of bollocks in the first place. (They WANT to

ries off their parents, senate committees and establishment squares in general, you twats!) Hence, while the world's teens snapped up albums to see what all the racy fuss was about (asice-T rapped on "Freedom of Speech", "Hey PMRC, you stupid fuckin' assholes! / The sticker on the record is what makes 'em sell gold!"). Metallica's response was to label their "Master of Puppets" album with a sticker saying "The only I fuck you probably won't want to play is 'Damage, Inc.', due to the multiple use of the infamous 'F' word. Otherwise, there aren't any 'shits', 'fucks', 'pisses', 'cunts', 'motherfuckers' or 'cockfuckers' anywhere on this record." Touché. **MB**

JUDAS PRIEST VS THE CHRISTIAN RIGHT

Rumour has it that, if you play Rebecca Black's 'Friday' backwards, a voice says 'Sit in the front! Wear no seat-belt! Drive into the school walls! We we we so decapitated! We so decapitated!' Just such foolishness almos cost Judas Priest \$6.2million in 1990 when the family of James Vance brought a lawsuit claiming backwards messages on LP 'Stained Class' had driven James and his friend Ray Bellnap to enter a suicide pact which left Ray dead and James hideously disfigured. The band's legal team pointed out that the acid, heroin, marijuana, speed, cocaine, barbiturates, PCP, alcohol and parental abuse James had experienced might have been more relevant. And, anyway, why would they want to kill their fanbase? Priest one, religious nutjobs nil. **MB**



PARENTAL ADVISORY EXPLICIT LYRICS

16

16

16

16

16

16

16

16

16

16

16

16

I2

Stuart White, Johnson
Nick Clegg Remains
Modest Unwore



JOHNNY MARR *vs* DAVID CAMERON

After the nauseating David Cameron continued the recent tradition of PMs name-dropping cool bands (remember Gordon Brown bigging up Arctic Monkeys?) by going on and on about The Smiths at every possible opportunity, Johnny Marr eventually cracked late last year and tweeted thus: "Stop saying you like The Smiths, no you don't. I forbid you to like it." We spoke to Marr for more of this good stuff...

NME: You forbade Cameron from being a fan of The Smiths. A few months down the line, what did you make of the reaction to that? Do you still feel the same?

Johnny Marr: "First off, I thought it was funny. Secondly, David Cameron mentioning banis is really annoying, and not just my band. It crept me out. And I think I was saying what a lot of other people felt, so that was that. The reaction to it... I was really surprised at the way some people reacted, even some people who were behind me took umbrage with the fact that I used the word 'forbid' to talk about someone liking our music, whether it was Cameron or not. I thought loads of people took it in the right way too. They need someone to take the piss out of them! So that was that."

What about other examples of rock vs the establishment - what's the classic moment in your opinion?

"Oh, everybody's gonna say the Pistols' gig on the boat aren't they? Playing 'God Save The Queen' while going past the Houses of Parliament in Jubilee Year [1977] really takes some beating. It's perfect, really, absolute y perfect. And what a record, too. I have a few problems with the monarchy - from serious to less serious. One of them is why does she have to deal with her subjects with such a sour face? Surely her life can't be that hard! As one of her subjects, whatever that means, I can't think of too many examples of overt empathy and compassion - they just don't come to mind. A lot of things go on in this country, and she ain't no Dalai Lama, you know what I mean? At some point, you either go, well, arrogance, therapy or Prozac - take your pick."

If she offered you an MBE, would you take it?

"Fuck not! Ha ha!"

You don't fancy getting down on one knee in front of her then?

"If she does it first, I'll get down on one knee if she'll do mid-air splits and play air guitar."

JARVIS COCKER *vs* THE BRITS

In 1996 Michael Jackson was considered The King Of Pop by many, most notably himself. Indeed, Jackson believed his influence transcended the realms of the mortal, and so for his rendition of 'Earth Song' at the 1996 Brits he presented himself as a Christ-like figure saving the sick and infirm. Taking issue, Jarvis jumped up onstage, bent over and pretended to fart in Jacko's general direction. Jarvis was detained by police backstage and questioned, with Bob Mortimer acting as his solicitor, then released without charge. In the aftermath though, the tabloids wrapped up a storm by suggesting he'd injured five kids onstage. They'd misread public opinion - Jarvis was seen as a new national hero for spearing the compositeness of Jackson, and the Brits themselves. *JF*

MADONNA *vs* CATHOLICISM

Despite being named after the Virgin Mary, Madonna hasn't quite lived her life in a way that's made the Catholic Church proud. The Vatican first gave Madonna a ticking off in 1989, on the video release of her gospel-pop smash hit, 'Like A Prayer', featuring burning crosses, heaving cleavage, sexed-up stigmata, weeping icons and Madonna basically getting off with a saint, the big boys over at the Holy See were rather miffed about the actions of this former Catholic schoolgirl. A number of Italian shows on the following year's Blonde Ambition Tour were boycotted. She wasn't finished, though: Madonna got on the Pope's wack again in 2006 after appearing strapped to a mirrored disco ball crucifix during her Confessions Tour, putting the razzle-dazzle back into blasphemy. *LC*

LADY GAGA *vs* THE US MILITARY

Oh yeah? You and what army? Well, the US Army, and the Navy, and the Airforce while you're there. That's who Stefan Germanotta took on in September 2010, when she joined the frontline of protests against the US military's notorious 'don't ask, don't tell' (DADT) policy, which prevented military personnel from investigating a serviceman's sexual orientation, while banning openly gay officers. The protests were not in vain either, as following a series of official

reviews, the DADT policy was abolished three months later. How important Gaga was in this triumph is up for debate, but after joining a historic protest march in Portland, Maine, (issuing a series of YouTube diatribes, and taking gay former servicemen as her guests to the VMAs (where she donned that meat dress), Gaga was bestowed with the Randy Shits Visibility Award from the Servicemembers Legal Defense Network to honour her role in the abolition. *JH*





THE ROLLING STONES & THE CRIMINAL JUSTICE SYSTEM

When, in 1967, 20 eager police officers swooped on Redlands, Keith Richards' Sussex home, they found little more than incense sticks, some mild Italian pills and Marianne Faithfull in a fur rug. But there were convictions: Jagger for possession of four amphetamine tablets (three monthly Richards got one year. After a night in the cells, the pair were set free pending appeal, sparking the famous "Who breaks a butterfly on a wheel?" piece in *The Times*. Cue candlelit vigils, widespread condemnation and a chastened establishment. The revolutions of the '60s were permanent, and there was little the powdered wigs could do about it. **TP**

Cheap contact
lenses not
worth the sting



Big Gerd
Paxman's
earlier stuff

PJ HARVEY & GORDON BROWN

Political debate is a finely developed art, with pundits and ministers dancing round each other like puffed up and preening cocks. The reason Jeremy Paxman's famous "did you threaten to overrule him?" moment is so legendary is because it broke Westminster's rules of engagement in a rare moment of cut-the-bullshit anger. But even a master like Andrew Marr could draw precious little

truth from Gordon Brown on the banking crisis, immigration or Afghanistan. The other guest on his BBC1 talk show, however, had more of an effect. With bone-rattling Autoharp strums and the words "The West's asleep let England shake/Wrighted down with silent dead", Harvey's performance, clad in the feathers of battlefield carrion crows, made Gordon shift uneasily in that comfy chair. **TP**



MARILYN MANSON & AMERICA

To us in the UK, where even your Dad had a dodgy glam period, Marilyn Manson has always been a perfectly acceptable rock star. In the States in the '90s though, he was deemed a national threat. Seemingly nihilistic, but actually deeply moralistic, Brian Warner's character showed the hypocrisy and greed of US society down its own throat. His revolutionary take on Alice Cooper was

lapped up by bored mall kids, and taken at face value by bright-wing adults. But the establishment had its revenge with the Columbine shootings, for which Manson was squarely blamed. Amid death threats, he went to ground. His response, the album 'Holy Wood (In The Shadow Of The Valley Of Death)', was a brilliant cultural satire, but he was never the same again. **MR**



DUSTY SPRINGFIELD & APARTHEID

Dusty Springfield was one of the first to prove pop stars have a backbone. Touring South Africa in 1964, she challenged the racist apartheid laws using a loophole in her contract to insist her shows were segregated, preventing 'whites only' crowds. "I wasn't making any major statement. I just thought it was morally the right thing to do," she later recalled. The authorities were clearly worried. "When I

got off the plane, government people were standing under the wings... they put us under what I would call hotel arrest." Though her stand achieved little at the time, it did help forge a movement among musicians that culminated in Nelson Mandela's 70th Birthday Tribute concert in 1988 (he was still imprisoned at the time), and ensured the pop audience couldn't ignore apartheid's nasty realities. **PS**

MANICS

Stick It To THE MAN

Scheduled to play 'Love's Sweet Exile' live on this on-variant Channel 4 youth programme, as cameras rolled the Manics switched to the producers' horror, to its A-side, the parodic anti-anthem 'Repeat (UK)' Cue James Dean Bradfield, dressed in a gold (lavé) blouse, barking "Repeat after me, fuck Queen and country..." as the nation's monarchists looked on, slack jawed, in horror.



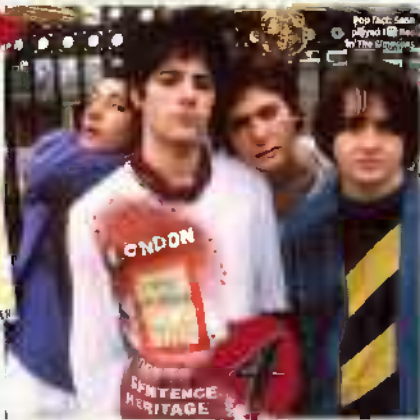
The Troubles had made the balaclava a sort of a visual swear-word, an instantly shocking image due to its echoes of Irish paramilitary terror. The band's decision to pair 'Faster', a song of relentless and egomaniacal rage that aligned itself with evil and power ('I am all the things that you regret...') was interpreted by many watching as a show of support to the IRA at a particularly delicate period, six months after the Downing Street Declaration. The show received a record number of complaints.



A dual one-two to both propriety and traditional feminist thinking, welcoming pop star Todd Lorré into the band to sing the powerful vocal on this cry of female oppression was a stroke of genius, typical of the Manics' face-the-ugly-truth vibe. Although, originally, it was supposed to be sung by Kylie Minogue, which might have had a different effect...



Breaking through years of US embargo on the communist island of Cuba, the Manics sought to demonstrate support for a corner of the world that resisted US cultural imperialism, playing a gig on the DVD *Loaders Than War*. Human rights champions, though, pointed to Fidel Castro's record on censorship and corruption... but then, the Manics never claimed their grand political gestures had to make perfect sense.



MANICS & MASS STUPIDITY

Fiercely political, defiantly self-educated products of a depressed and depressing former industrial town, the Manics flung their cultural and historical knowledge, their deliberately flashy crassness and their anger in the eyes of the establishment at every opportunity. All of Western culture, as they saw

it in 'New Art Riot', was theirs to use and debate in the process of nailing home their points. Sleeves, lyrics and interviews were riddled with references and quotes. "You're gonna pay for my intelligence", they warned on 'So Dead'. Rock'n'roll, revenge, revolution: these were the Manics' three Rs. **EM**



SEX PISTOLS & THE QUEEN

of their notoriety. Their debut single, 'Anarchy in the UK', the previous year, coupled with their swears approach on ITV's Today show, had made them public enemy number one. One Tory councillor even summed up their "sudden deaths" would be a good thing. Drop the bomb! EMI dropped during the controversy they were picked up by Virgin. In an audacious

move, manager and arch media manipulator Malcolm McLaren decided to stage the signing outside Buckingham Palace as the release of next single 'God Save The Queen' approached. The band's behaviour meant they only lasted another week on the label. The single would eventually come out, only to be denied the top spot on the week of the Queen's Jubilee by a bit of blatant cheating. **AW**

ELVIS & TASTE AND DECENCY

Seems crazy now, but at one of rock'n'roll's pivotal moments, the cameras were there, but turned away. On *The Milton Berle Show*, the swivelling of The King's hips was deemed too much, and during the guitar solo when he was at his most free to move—the lens was hastily directed away from him and onto the lanky fretwork. But the damage had been done: all over America, people had been turned on by their brief glimpse of hip-swivelling, and so commenced a new era. Credit to the host: Milt ran onto the stage applauding, and then announced, "The way they're lippin' their lips, these girls! I wanna tell you, Elvis, that beat with your foot is absolutely sensational!" Boom! **HM**



No, not hairy
child-murder TV
personities.
Have fun, please!



THE BEATLES VS THE WORLD

If you define 'The Establishment' as a dominant elite who wield an undue amount of authority and influence over a system or institution, then you could conceivably make a case for The Beatles being the most 'Establishment' band of all time.

They're, of course, the most ubiquitous and universally loved; most of us are first exposed to their music shortly after leaving the womb, and have it drilled into us thereafter that they're *The Greatest Band Who Ever Lived* – a propaganda machine even Goebbels would have been proud of. So absolute is their dominion over rock'n'roll, it can often seem like just picking up a guitar places you automatically in thrall to them. And of course, there's the small matter of accepting MBEs from the Queen.

All that, obviously, should count against them. But while it's difficult to imagine the sexagenarian Paul and Ringo as one-time firebrands, The Beatles were really a kind of pop cultural fifth column, subverting the system from within. Deep within.

Indeed, it was precisely because of their privileged position that The Beatles were able to thumb their noses at The Man so adeptly. Nobody in 1967 paid much attention to what pop stars thought about the legalisation of drugs, but Paul McCartney made it an issue when he became the first prominent musician to admit to taking acid, proclaiming he was "deeply committed to the possibilities of LSD as a universal cure-all". A month after that, all four members paid for a full-page petition in *The Times* calling for the decriminalisation of marijuana.

The story about them smoking weed in the Buckingham Palace tulips is as famous as it is disputed (Lennon was adamant they did, McCartney insists they didn't and, er, Ringo can't remember), but

Lennon returning his MBE in 1969 in protest at Britain's involvement in the Nigerian civil war was arguably the more subversive act. And while he was far from the first musician to agitate against the Vietnam War, it's a sign of how seriously the Americans took his bed-hair and peacenik rhetoric that Nixon and the FBI

spent millions of dollars trying to kick him out. There's even a conspiracy theory that lays the blame for his death on the CIA.

So if you're tempted to question The Beatles' revolutionary credentials, just

remember the pyres of black vinyl that followed Lennon's "bigger than Jesus" quote, the debate about the influence celebrities have over their audience, and how their hair, clothes and music didn't just alter the youth culture of the '60s, but arguably helped invent it. ▶

IT WAS BECAUSE OF THEIR PRIVILEGED POSITION THAT THE BEATLES COULD THUMB THEIR NOSES AT THE MAN

If only Lennon had worn one of these on the cover of *Two Virgins*

LOVE
L'AMOUR
IHR
LO

IS
C'EST
BRAUCHT
ONE

YOU
D'OUR
ALS
FS

NEED
VOUS
LIEB
AMOR

THANKS, BUT NO TANKS

"We all want to change the world," Lennon sang on 'Rw-ution'. The Beatles actually did. John Lennon had never felt comfortable accepting his MBE. "I know I sold my soul when I received it," he admitted years later — so when he decided to return it in 1969, he did so with a catch that must've had the Queen's blood boiling.

"Your Majesty," it read, "I am returning this MBE in protest against Britain's involvement in the Nigeria-Biafra thing, against our support of America in Vietnam and against 'Cold Turkey' shipping down the charts. With love, John Lennon of Bag."

Unfortunately, once it's accepted, the title can't be officially renounced. But it's the fuck you that counts, ch?

TELLY ADDICTS

We think nothing of tell-all drug confessions these days, but in 1967, for a major figure like Paul McCartney — the most wholesome Beatle, for crying out loud! — to admit to taking LSD was absolutely unprecedented. Worse still, he wasn't peddling horror stories, but advocating legislation.

McCartney was taken to task by the ITN news crew, who concluded that he had a responsibility towards his fans to, y'know, keep his corrupting thoughts to himself. But Paul didn't quite see it that way. "I don't think my fans are going to take drugs just because I did. But that's not the point. I was asked whether I had taken LSD or not. And from then on, the whole bit about how far it's gonna go is up to the newspapers, and up to you on television. You're spreading this now, at this moment. This is going into all the homes in Britain. And I'd rather it didn't. But you're asking me the question, you want me to be honest. I'll be honest."

FUCK THE 'NAM

In 1971, John Lennon's outspoken views on the war in Vietnam, New Left political connections and popularity with the burgeoning youth movement brought him to the attention of then-President Richard Nixon, who fretted that the former Beatle might jeopardise his re-election campaign, and suspected him of being a Soviet agent provocateur. Nixon concluded that deportation would be the surest way to neutralise Lennon's influence, and got the FBI on the case. For the next four years — despite the fact that he had broken no laws — Lennon was put under constant surveillance, including wiretaps of his phones and frequent harassment from immigration officials trying to deport him. They never succeeded.

THRILLERS IN MANILLA

Manila in 1966 was one of those occasions when the establishment fought back. On tour in the Philippines, the band spurned a surprise invitation to the palace of dictator Ferdinand Marcos on the grounds that they were not tired. Soon, their car was being attacked by gangs of 'organised troublemakers', armed police were spacing on them, their hotel locked them out in protest, bomb threats were called in to the British embassy and, before their plane home was allowed to take off, they were forced to pay an exorbitant tax bill. Lennon swore he would 'never again' risk his life for a stadium full of 13-year-old girls. They stopped touring altogether soon afterwards. BN

Then into NME TV on Royal Wedding Day (April 29) for a very special Kate n' Wills-free rock n' roll rebellion countdown



Lennon was so rich he could afford his own subsidies



REVIEWS

SMITH WESTERNS, WAKA FLOCKA FLAME

Edited by Emily Mackay



BEASTIE BOYS

HOT SAUCE COMMITTEE PART TWO CAPITOL

This skool is so old it's probably teaching in Latin and caning the kids, but the nutty professors do still have something to offer



Much like the squelchy, retro rap show-theme waddle that welcomed in *Make Some Noise!*—the first song on the trio's first rap release since 2004's *To The 5 Boroughs!*—talking about the Beastie Boys in 2011 feels faintly ridiculous. Formed in 1979, the band have now existed for over three decades, which makes pondering their new record feel a bit like it might have done waxing lyrical about the Charleston after the advent of rock'n'roll. After all that time, and eight studio releases in, it must be perplexing being a Beastie Boy. For one thing you're not a boy, you're a 42-year-old man wearing cargo shorts and

shouting. For another, your connection to the zeitgeist—something the NYC group were so in tune with between 1994's *'Ill Communication'* and 1998's *'Hello Nasty'*—it might as well have been the moniker of a gushing Germanic MC—is now so distant, it's hard not to see the band like Greek mythology's Tantalus, forever reaching for something beyond them. Only shouting at the grapes wearing cargo shorts, obviously. Still, don't tell the Prohibition, but as far as dances go, the Charleston is a good one—better than that strange thing the singer from The Drums does, anyway. Likewise, perhaps illustrated by the poor Ivor Novello haul of your local maternity ward, youth has rarely

been the sole prerequisite for the creation of good music. Be it no doubt, *Hot Sauce Committee Part Two* contains much that is good music: the ever-100-per-cent wordplay of Nas helps make 'Too Many Rappers' one of the band's most fun singles ever. Elsewhere, 'Here's A Little Something For Ya' contains the never unfunny couplet, "If you're a little chilly/I'm gonna getcha a shawl-a".

In fact, while veterans they may now be, there are times when the Beastie Boys' new record sounds so sprightly (*'Nonstop Disco Powerpack'*), boisterous (*'Say It'*) and playful (*'Tadlock's Glasses'*)—so disarmingly opposed to the weary existential angst that defines the modern music era—that it's a joy to listen to.

Yet in doing so, it's hard to shake the suspicion that the record's appeal is largely nostalgic. Stylistically, its ribby rock-rhythm and modulator-ed dogma-neering owes a debt to the droopy party pop of the band's 13-year-old *'Hello Nasty'*. Lyrically, it deals with such timely concerns as the career of the actor Lee Majors, star of cult '90s TV hit *The Sex Million Dollar Man*. Nostalgia, as anyone who ever read the band's early '90s in-house magazine *Grand Royal* will be wary (sample features: 'In Praise Of Bruce Lee', 'Mulling Over The Mulk', 'Mike D interviews retired NBA legend Kareem Abdul Jabbar') has long been the band's stock-in-trade. Yet *Hot Sauce Committee Part Two* begs the question: can you be nostalgic about nostalgia?

Perhaps it's the record's delayed release—some tracks were recorded as long ago as 2008, while Adam MCA Vauch's cancer hindered a scheduled September release, last year—but *Hot Sauce Committee Part Two* sounds like a record out of step with the world. This isn't just a problem, such has been the band's skill at constructing their own worlds from the debris of retro-reference points it's long formed part of their appeal. The problem is, where such a kingdom of kitch was once entering, it doesn't feel as much so as the strange, new ones created by, say, Odd Future, even MIA. The Beastie Boys' world is still a pretty fun place to visit, but it's little different to doing wheelies on the wheelchairs down your local retirement home. Similarly, *'Hot Sauce Committee Part Two'* is undoubtedly a good record. It's just that in the Beastie case, merely being good doesn't seem, well, we know, good enough. **James McMahon**

7

DOWNLOAD: 'Too Many Rappers', 'Say It', 'Nonstop Disco Powerpack'

Check out NME.COM/video for the band's guide to *Hot Sauce Committee Part Two*

THIS IS HARDCORE
what our members add up to

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

FIGHT LIKE APES THE BODY OF CHRIST AND THE LEGS OF TINA TURNER MODEL CITIZEN

"Cult concert" probably isn't an insult to Dublin gang FLAPES, who've been lacing their bright, brazen strip-songs with references to *Star Wars*, *The A-Team*, *Robocop* and other such 20-something cultural comforters for five years now. Massively inappropriate, they specialise in laugh-out-loud moments nestled up against vicious angst. It'd take a strong soul to stifle a snort at the straight-faced smuggling of lines like "my well-read friends inform me that I was a cunt" on the funous "Pull Off Your Arms And Let's Play In Your Blood". Compared to past efforts, though, a teary weariness seems to dominate, as on "Thank God You Weren't Thirsty (Lightbulb)" with its howls of "I tried to turn you on!" The album lacks that bouncy, brassy energy of old, while never really nailing a more grown-up emotional register. Even so, glad that they're still there.

Emily Mackay
DOWNLOAD: "Pull Off Your Arms And Let's Play In Your Blood" **6**

SNOOP DOGG DOGGUMENTARY (EMI)

Snoop does cheesy David Guetta-assisted euro dance ("Wet?") Snoop does Mike Skinner-esque pop-ska ("Sumthin Like This Night") Snoop does harmonica blues ("Superman"), with Willie Nelson! For the less adventurous, Snoop also does track about weed with Wiz Khalifa, track about the superficial aspects of fame with Kanye, and track called "I Don't Need No Brich". All of course, laden with his long-patented, laconic cartoon charm. Snoop's 11th studio album is fine, but feels only as important to his true grip to the world – simply just being Snoop – as all of his tweets, film roles and TV appearances. Great to have him around, but... not a memorable set. Snoop has done more than anyone, with the possible exception of Jay-Z, to broaden the appeal of hip-hop and put it on coffee tables (whether this is a good or a bad thing, your call), and as such is one of those completely untouchable music icons who is so loved that he will never, ever tarnish his legacy. He barely has to try and, to be honest, here it shows.

Harish MacBair
DOWNLOAD: "Superman" **5**

PONYTAIL DO WHATEVER YOU WANT ALL THE TIME WE ARE FREE

Once saw a Dan Deacon show where he had a bunch of hipsters in the crowd out in a massive conga line around the venue. It was one of the most disgusting things I've ever seen, the Timmy Mallet curls. Similarly, the music of Ponytail can at times feel like you're accidentally wandering in on some sort of primal therapy session for the terminally ironic. But the truth is they're more like modern kids in search of a soul. With screechy frontlady Molly Siegel's cheerleading more subdued than on previous efforts – and the band's detuned twin guitar attack newly pared – the Baltimore troupe's third album aims at a more refined take on their jerky-pop hymns. And for the most part, it succeeds at doing just that. But equally, "Do Whatever... sounds like an inhibition being shed, less like sex with a tree trunk after a hallucinatory three-day Haribo bender than their other stuff – and that's kind of a shame.

Alex Denney
DOWNLOAD: "Flabbermoose" **6**

FACES TO NAMES...

*What the
renewers are
doing this week*



LAURA SHAPES
"This week I got punched in the effin' ear by comics goddess Anika London, saw Astra for the fifth time in a month, and spent far too long giggling at chickensh... *twisted coasts*."



LEONIE COOPER
"In the past few hours I've become obsessed with the sprawling title track of the new My Morning Jacket album. Surely they're a shoob to win the soaring man vox wars of summer 2011."



EMILY MACKAY
"I've been discovering the wonder of false eyelashes 14 years too late, while listening in awe to the lyrics of Alex Turner's 'Submarine'. EP, I mean, HAVE YOU HEARD THEM?"



FLEET FOXES

HELPLESSNESS BLUES BELLA UNION/COOPERATIVE

More soggy nonnying for the emotionally stunted



It was Connor Kiley of glaucoma-inducing Tloiv Ghost Revival who gave the world the turn "fucking cannying music" to nail the flaccid faux outdoorsy scenes of Fleet Foxes. Cooror, babes, you wuz right: Fleet Foxes suck. They're the soy latte house band of Starbucks. They peddle the same sort of fake rustic rootsiness that seems to be colonising our era all these flatpack off the peg dreams of Ruricania that iPad stuffing mid lifes have taken up as a counterpoint to their rabid technophilia. They lull you in with their flawlessly polished music and hey-nonny-nonny you into a hypnotic state, with the aim of making the world safe for the bland, the dull and the w-i-f-i enabled.

Helpleusness Blues, then, is pretty much Canoe 2: Return To 1 lake Flaccid, "Bacery Kinz" is the frosty, choral "White Winter Hymnal" one "Montezuma" the wending "Your Protaxur" one "The Plains/Bitter Dancer" the forestry spoonily woolly one.

There can be no doubting that they've spent an age adding baubles, fixing things, even apparently, hauling out the not-even-joking "Tibetan singing bowl" to expand their palace. Robin Pecknold made them scrap one.

more album – and only the rest of the band's refusal stopped him from scrapping this one, too. It feels like the same neurotic perfectionism that makes him question his own talents is what makes him such a bloodless figure. There is a man who reportedly has no friends outside the band – bar a girlfriend with whom he was splitting up at the time. For a man as ill at ease with emotions as that, dipping into introspection can easily come off as self-pity.

It's Pecknold's milkop voice, that dominates, to the point that the unwilling will feel like they're listening to Crosby, Stills, Nash & A Young Duck. For a two-second moment – on "The Shrine/An Argument" – he finds a roar behind the cheek in desk clerk and it's a startling wake-up. Again, there are flashes of lyrical concision that hint at real poetry – like the title track's much-quoted internal debate between wanting to be unique and wanting to be lost in a greater whole. But really, despite all the "celestial" and "life-affirming" with which the credits will paper this, the truth is that no one is ever going to sleep with you because you played them a song that begins with the immortal line: "Ruffled the fur of the collar, north the table." Canoe dig it? No thanks. **Gavin Haynes**

DOWNLOAD: "Mellow Kayak Vibes Vol 1" **4**



SMITH WESTERNS

DYE IT BLONDE DOMINO

Caution: awesome guitar solos approaching



Never underestimate the power of a good book. It seems odd that in 2011, hardly any blog-friendly bands seem willing (read: able) to pick up a guitar without

constructing a song (read: opus) that is centred around, variously, a long lost Biblical passage, the key to the Matrix, maths or a 19th-century tree. I'd like to pose the question: what the fuck has happened to three chords and a class-A chorus? Smith Westerns' second album goes some way to address this.

Even though it bears the hallmarks of classic Oasis, Suede, T Rex and solo John Lennon and George Harrison, it is not a backwards-looking album. It exists in the here and now, and it should really be celebrated because it's been a long, long while since any band has so deftly penned a collection of songs which make you yearn to play along, hum along and – ultimately – sing along, reaming them up with producer Chris Coady, who helmed Beach House's 'Tear Garden'.

record's sing. This work on 'Dye It Blonde' is exactly as you'd hope it would be – taking Smith Westerns' ragged fuzz, spit-shining it, pushing Cullen Omer's faint vocals right up and dropping heavy, heavy dream synths all over the place. All that was left for the band to do – or mainly guitarist Max Kakacek – was to come up with the best most anthemic guitar sounds possible. Well, wouldn't you? Obviously. Kakacek looked directly to the beginning of 'Metal Guru', 'Champagne Supernova', 'Another Girl, Another Planet', 'Wah Wah' and 'Everything Flows'. No need for anything else. Every song here features at least three amazing guitar bursts – euphoric little solos that drive the whole thing. The best moments are the 'Mad Games' aping Al Di Meola, the swoon-some 'Still New', and 'Only One', which sounds like a lost Gallagher B-side. Smith Westerns might not play barre chords – but they're properly good songwriters – smart kids with mean tunes, sharp minds and great record collections. *Matt Wilkinson*

DOWNLOAD: 'All Die Young', 'Only One', 'Still New'

THE LEISURE SOCIETY

INTO THE MURKY WATER
FULL-TIME HOBBY



They might be The Leisure Society, but this string-laden folk-pop collective haven't been putting their feet up. Their second album slips merrily between

Scott Walker balladeering and the symphonic, jaunty indie of The Divine Comedy. Nobody's pretending this lot balance on the razor-sharp blade of the cutting edge. Even so, their orchestral whimsy presses the lovely, bordering-on twee' button. For proof, skip to the melacholic swoon of 'Dust On The Dancerfloor' and 'This Phantom Life', the soundtrack to every picnic-date with a cardigan-wearing girl drunk on organic cider in history. *Leonie Cooper*

DOWNLOAD: 'This Phantom Life'

MICK HARVEY

SKETCHES FROM THE BOOK OF THE DEAD MUTE



The first solo offering from former Bad Seed man Harvey since he ended his association with Nick Cave (he's worked with PJ Harvey on 'Let England Shake')

in the meantime is – quite a surprise – a death rattling ball of doom, country-tinged singer-songwriterism centred around the theme of absent friends. Sadly, a lack of focus in melody and structure means it's not quite as atmospheric as Mick seems to think, and the dourful likes of 'The Ballad of Jay Givens', with its 'scraggy gum trees', has neither the drama nor the substance of his work with others. *Duncan Gillespie*

DOWNLOAD: 'The Bells Never Rang'

GIRLS NAMES

DEAD TO ME TOUGH LOVE



Ever since The Smiths brought a swagger to the business of morbidity, many, many bands have tried to replicate the perverse pop that

Morrissey, Marr and co mastered. Belfast trio Girls Names have a go here, and fare far better than most. Forget their poor punctuation: this debut LP is awash with bittersweet romance and deadpan derision, the latter neatly encapsulated by the title, 'Lawrence' and 'Seance On A Wet Afternoon' deliver a woozy take on '60s garage rock similar to that of Crystal Stilts, but with an oddly gothic surf twist, while Cathal Cully's vocal on 'Nothing More To Say' just oozes sardonic charm. As Moezzer once put it: viva hate. *Ash Donaghy*

DOWNLOAD: 'Seance On A Wet Afternoon'

MEAT PUPPETS

LOLLIPOP MEGAFORCE



The fact that these titans of the US underground have collectively inhaled enough drugs and booze (and clocked enough jail time) to make Pete

Doherty sit up and wonder makes their sheer longevity something to be marvelled at. The psychedelic punk assault of days gone by may have mellowed through the passage of time to an acid-blinded jangle, but the juddering grunge thrump of 'Orange' and the playful reggae-fied clamour of 'Shave It' sound anything but weary. That actually rather fine opener 'Incomplete' bears a baffling resemblance to go-faced '80s types Ultravox can be overlooked; there's clearly plenty of life in the muckers yet. *Tom Edwards*

DOWNLOAD: 'Orange'

SOUND OF RUM

BALANCE SOUND BEST



Sound Of Rum frontwoman Kate Tempest has been ringingly endorsed by plum-mouthed 'Thou Shalt Always Kill' rapper Scroobius Pip. A wily move as Tempest's delivery makes Pip's doggerel seem like Rastin by contrast; imagining Lady Sovereign tackling Frank Turner's worst songs would still be giving this grating, urinous mockney squawk surplus credit. Not that a decent MC could have salvaged her lyrics, emblematic of everything bad you heard about poetry slams, moreover, an instrumental album would have revealed naught but a band playing shuffly acid jazz mediocrity. On conclusion, a good reason to defend anyone who yo-ho-hos in their favour. *Neal Gardner*

DOWNLOAD: A recipe for making ram in the bath

WET PAINT

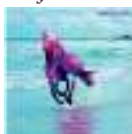
WOE RECORDS RECORDS RECORDS



It's a far more welcoming environment for a rawer and less cosy take on the whole Pavement/Sebadoh/Sonic Youth whole these days than when Wet Paint's debut LP, 'Rois', appeared in 2009. Singer Babak Ganey, formerly of doleful London alt-country types Absentee, has a terminally unimpressed English tone that lends these chunky, solid and satisfying songs a more genuinely home-made feel than the American accented likes of Yuck, bringing it closer to Graham Coxon's solo work or forgotten '90s alt heroes Tiger Throat. Though there are such uplifting ideas as age, regret and despair (summer's here, folks!), the album's predominant vibe is warm and easy, and we're glad to say 'Woe' is us. *Emily Mackay*

DOWNLOAD: 'Uptight Casuals'

KEY NOTES
Best sleeve of the week



ANR – 'Slayride'
Yeah, so it's a bit 2007 synth pop chic, but if you're tired of interstellar steeds galloping down the shoreline, you are tired of life, my friend.

Worst sleeve of the week



FIGHT LIKE APES – 'The Body of Christ And The Legs of Tina Turner'
Taking things a little too literally here –

REVIEWED NEXT WEEK...

- Wild Beasts – 'Smother'
- Gang Gang Dance – 'Eye Contact'
- Miles Kane – 'Colour Of The Trap'



WAKA FLOCKA FLAME

FLOCKAVELI ASYLUM/WARNERS

Rap's new anti-hero: unhinged, brutal and intense



The man first spotted leering wild-eyed and bloodshot from the shadows in Gucci Mane's *trap* (aka crack factory) YouTube videos has somehow emerged

as the trail-blazing anti-hero of the Deep South rap culture. How's that then? Well there was the smelling-salt effect of lead single 'O Let's Do It', 'I-Dun Bataz' skeletal, malevolent sonic - which recall the first, full free sound of heyday grime - powered by propeller blades and black hole snares - (ok like they'd been warring *all their life* for Waka's regressive numbie. It's in the words and the delivery of a man for whom rapping was initially a pretty tentative concern amid a backdrop of morbid mayhem, or *'drug dealer' music, as I influence*, as he explains) His lexicon of vocabulary and callous disregard for the parameters of traditional songwriting were instantly his greatest asset: he embodies gangsta rap's distilled extremities. It's music lampooned and lily, mostly comprising erratic rearrangements of his own name, lend a genuinely unhinged, brawling quality

to everything he does. When he uses actual words, they resonate, with a pun-turing sense of directness and hyper-readiness, underpinned by a thread of reckless black humour. *'One shot, man down, my brains go be-pow! Or, that shit hurt, so don't fuck around'* he husses with bloodcurdling frankness. *'Four once they killed my nigger Travis! Start poppin pills and ain't crazy'* he repeats, in a deranged but revealing survivalist manner.

Although the giddy haunted-dub charm of crunk seabed commerciality. No Flon's may have shifted most units, it's far from Waka's definitive work. In an era where hip-hop's undercurrent is resculpting a bleak new landscape of oblivion, the likes of trigger pulling tribute Bustri AC FM and ultimate calling card 'Hard In Da Paint' recall a 'Teen Spirit' style ignition point for 'trap rap'. Assembled by the album's main beat peddling prodigy, Lex Fugit, they showcase a masterclass in reductionism, juggernauts of hulking, bruising break-to-skull intensity. *Jamie Hodgson*

DOWNLOAD: 'O Let's Do It', 'Hard In Da Paint', 'Bustin AC FM'

ANR

STAY KIDS SOMETHING IN CONSTRUCTION

There's been a whole load of critical kerfuffle around the debut proper by this Miami Beach two-piece, but we'll have to put that down to a pressing need to fill blog space. In truth there's nothing that jumps out of this pleasant but inconsequential mix of MGMT/Phonk-esque synth and Empire of The Sun/Gypsy & The Cat-style '70s studio pop, which twinkles past in a forgettable haze of nice chorused vocals and cosmic vibes, with the odd curious Prince/Of Montreal touch. Somewhere, a remix of one of these songs is reaching a respectable position on an aggregator site, and being shoved humbly into a few hundred instantly forgotten playlists. Success, kids! *Duncan Gledhill*

DOWNLOAD: 'It's Around You'

AIDAN MOFFAT & BILL WELLS

EVERYTHING'S GETTING OLDER
CHEMICAL UNDERGROUND



Now married with a child, Aidan Moffat ruminates on love and mortality here, rather than on just limp, soggy cocks *'it's all shopping lists and school runs, direct debits and tax credits, nasal hair, fungal nail infections, dishwasher tablets, Citalopram and Caelebs'*, he broods on the brilliant, nerve-touching *'Cages'*, backed by Scottish jazz man Bill Wells' minimal, heart-rending piano and skittish percussion. He calls love and life as it really is: occasionally sweet, rarely trouble-free and often so suicidally routine we could all become the man he speaks of on 'Ballad Of The Bastard' *Chris Parkin*

DOWNLOAD: 'Cages'

THE RIDER
What Wills and Kate probably haven't put on their wedding gift list



Book
The Comics: The Complete Collection
Noted comic historian Brian Walker (best job ever) has compiled his two comprehensive guides to the history of American comics into one handsome tome, featuring Charles Schulz (Peanuts), Scott Adams (Dilbert) and more.



Event
Put A Ring On It
Or, how to have a night rock-ding-dong! Visitors to Bristol's Cube Cinema on April 29 will have the chance to wed and divorce in a night, dance like a drunken uncle, bitch like a bridezilla and slow-dance in a way Wills and Kate probably shouldn't.



Book
The Indie Rock Poster Book
From the authors of every hipster infant's favourite, *The Indie Rock* *Gathering Book*, comes a new volume of beautiful, oft-hand-illustrated posters. Stick them on your wall!



MILES KANE

REARRANGE COLUMBIA



He's giving it another go. Miles Kane is back! This time he's armed with the rhythm track from 'Young Folks' and (much to his credit) a Bollywood-cum-Dick Dale-style whammy-bar hook. I actually rather like this song. It is what it is, its influences proudly on its sleeve. This will work very well on the football highlights, and that is a true compliment.

CHASE & STATUS FEAT DELILAH

TIME MERCURY



Whenever I say 'Chase & Status', I always immediately say 'Tason Statham' afterwards. Sometimes I accidentally say 'Chase & Statham' anyways, this isn't the best thing they've ever done, but it is a nice platform for the voice of Delilah. In fact, I have a bit of an aversion to those drum'n'bass breaks so I can't really pass judgement without a deep rooted bias. If anything, perhaps this song is a little 'lie' compared to their other offerings.

ALOE BLACC

I NEED A DOLLAR STONES THROW



I think what I really love about this song is just how great the session musicians obviously are. As for Aloe himself, his voice is good - Bill Withers, but Curtis Mayfield. Must annoy him: being compared to those people all the time though, but then he is making some pretty old-school music. Still, the subject matter crosses the schools: he needs a dollar!

SARABETH TUCEK

STATE I AM IN SONIC CATHEDRAL



Along the Lemonheads and The Sundays and Laura Cantrell, so I quote like this. Also, I get the feeling it might be cool. I don't want to fall in to the trap of slugging something off that is cool, idiot that before - I said The Breeders sounded like Catalonia.

HURTS

ILLUMINATED RCA



There is something of Tatu in this song and like Tatu, Hurts are quite a compelling prospect. Not 'are they, aren't they?' lesbians, but good old British hunks. Still, they seem to split opinion with their music. Personally, I think they seem genuine enough. This song is perhaps not the most gripping of theirs that I've heard, a bit on the slow side. But the chorus is strong. Keyword: slow.

WILD BEASTS

ALBATROSS DOMINO



This is the sound of a serious band, a very serious band... a very, very serious band. I wonder if that's how they want to come across. I think the melody and song are nice, but for me the production is a little stern, not enough joy in the thing. But hey, that's my opinion, we'll probably bump into them over the summer and I'll feel really awkward. Just trying to be honest, what fun would it be if I said I thought everything was incredible? None!

LIVE

BLACK LIPS, ADELE

Edited by Emily Mackay



COACHELLA

EMPIRE POLO CLUB, INDIO, CALIFORNIA FRIDAY APRIL 15 - SUNDAY APRIL 17

Arcade Fire, The Strokes and Kings Of Leon do their best to drag attention away from the palm trees and Californian sun – but King Kanye is the only pharaoh in town

There should be a law about hands only playing their hits at festivals. Your set is short, the beer tent is in Norway near enough to

you've only put on the setlist to placate the drummer.

Of course at a glorious festival like Coachella... wait, there *aren't* any festivals like Coachella: festivals where

rouse you from your heat coma before your flip-flops make the ungainly hour-long trudge back to your car with another hour just to drive offsite.

Arcade Fire got it about this, hits

And The Strokes – oh how we swoon – The Strokes got it, always puring something massively loved straight in after something less proven, mixing up all their albums but doing it with such

MAKE IT IN MEDIA #4



Look the part. From killer heels to power lips and retro cool - remember to always wear your heart on your tee.

If you've got what it takes, enter into the Guardian Student Media Awards 2011 and show us what makes you stand out from the crowd.

guardian.co.uk/sma2011

theguardian

STUDENT MEDIA AWARDS 2011

IN ASSOCIATION WITH



THE THE ULTIMATE MUSIC GUIDE

- INCREDIBLE INTERVIEWS — UNSEEN FOR YEARS!
- A NEW LOOK AT EVERY WHO ALBUM
- EXCLUSIVE INTRODUCTION BY PETE TOWNSHEND!

ON
SALE
NOW!

FROM THE MAKERS OF UNCUT



BLACKLIPS

WEBSTER HALL, NEW YORK TUESDAY, APRIL 12

*A grown-up show from the kings of onstage insanity?
Sort of. If you ignore the flying toilet paper*

No peeing, no puking. No peeing, no puking. WTF, Black Lips? I thought this was supposed to be a show. Kidding, of course (sort of). But after all this is Black Lips we're talking about. The Atlanta quartet are known for their crazy onstage antics, the sort of antics that have gotten them kicked out of clubs and, in the case of a 2009 trip to India, nearly arrested. But then again, that's the thing about a *grown-up* show: it's unpredictable. Being able to expect even riotous behavior: kind of goes against the whole 'we don't give a fuck' spirit of the thing. So on a rainy Tuesday evening in Manhattan's East Village, Black Lips gave us exactly what we were looking for: the unexpected. Which in this case is an almost (horror) toned-down version of their former selves.

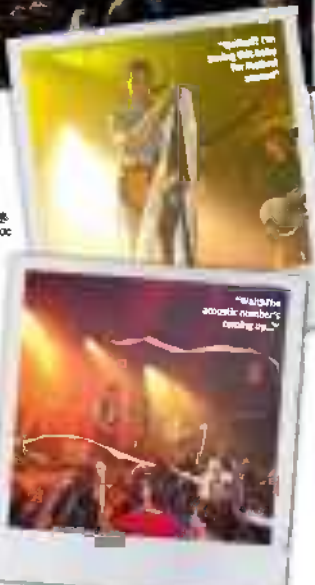
Don't get me wrong. The boys of Black Lips don't stand onstage and

nonchalantly bobbing to the music. Dressed like a mix of hipsters, rednecks, Ivy League, and chain-necklace-wearing mechanics, they give it their all, an all that encompasses dancing, screaming, hopping and crowd-surfing. Crowd-surfing that is both of the crotch-led variety, and the Jesus-walking-in-water style.

At a Black Lips show it's near impossible to stand still, especially when half the people are in a moshpit and every other minute you're ducking to avoid flying beer cans and toilet paper rolls. Well, attempting to duck. There are an amazing amount of can-to-face injuries, but no-one seems to mind. Nor do they seem to mind getting backwash sprayed onto them by singer Cole Alexander. Or cans of beer swung at them from Ian St. Pe's guitar-turned-bat ball bat.

But even after all of this, there's a slightly more subdued (by Lips

standards) time to the evening. Jared Swilley refers to audience members as "ladies and gentlemen" at one point and, when playing songs off their forthcoming, Mark Ronson-produced album *'Arabia Mountain'*, they admit to slowing it down a bit. 'Bad Kids' is even dedicated to all the "good dads" out there. Oh, maturity. You wouldn't know it from the likes of the raw, exuberant 'Go Out And Get It' or the cheeky 'Made in Arc', though. They can't stay 18 forever, but after a decade of playing together, if Black Lips aren't pissing on each other, they're still pissing all over other live shows. *Stephanie Price*



LIMITED SUBSCRIPTION OFFER

GET **NME** FOR

£1

PER
WEEK

THAT'S LESS THAN HALF PRICE

Free DELIVERY STRAIGHT TO YOUR DOOR

GO TO **WWW.NME.COM/1POUND**
OR CALL **0844 848 0848** AND QUOTE **12S**

GET CLOSER TO THE MUSIC YOU LOVE, SUBSCRIBE TO **NME** TODAY!



OFFER ENDS 30/06/2011. PAY 1.35 PER COPY. ENTRY 3 MONTHS BY DEBIT CARD. PAY FOR A YEAR PAY JUST £1 IN A SINGLE PAYMENT BY CREDIT/DEBIT CARD SAVING 50%!
FOR FULL TERMS & CONDITIONS CALL 0844 848 0848. FOR ENQUIRIES OR CANCELS RATES CALL +44 (0)200 3330 253 OR EMAIL ipcsubs@quadrantsubs.com

IAN McCULLOUGH UNION CHAPEL, LONDON SATURDAY APRIL 16

Why are you playing Israel?" yells a lone voice from the back of the congregation, and the holy hush of the Union Chapel is broken. "Why?" repeats Mac, and in a quarter beat, jabs a finger in the direction of the question. "Because I need to be reconnected with me forekint." Even geopolitical quips can't catch this old fox on the wrong foot, and even if most of tonight's banker is lost in Scouse mumblecore, the songs ring clear, starting with the title track of overlooked 1989 solo album "Candleland" and wending through stripped-down versions of Bananarama classics and some less enduring tracks, given new life by the Chapel's golden acoustics. And just wait until you hear his zingers on the West Bank Barrier...

Emily Mackay

...AND YOU WILL KNOW US BY THE TRAIL OF DEAD ELECTRIC BALLROOM, LONDON FRIDAY APRIL 15

An hour-and-a-half with 'And You Will Know Us By The Trail of Dead' is as refreshing as a week's holiday. You meet new people - here we get acquainted with two standouts from 'Tap Of The Dead' 'Ebb Away' and 'Summer Of All Dead Souls', which storm and thunder hotly like hot thunderstorms. You get to do some of the same old shit you've been doing forever (crooning out to "It Was There That I Saw You" will never, ever get boring). And by the end of it there's a general feeling of well-being and relaxation. They're still one of the greatest bands around, not to mention a whole lot more fun than your family holiday at a wet caravan park in Nuneaton.

Rob Parker

ADELE

O2 ABC, GLASGOW FRIDAY, APRIL 15

Tottenham everygirl turns national treasure

Right now, Adele Adkins occupies a Princess Diana-esque place in the pop firmament. With her second album, '21', she's done what we secretly long for all of our pop stars to do, and broken America. Not just America, mind you, but the whole world. She's the retro-soul diva everyone can agree on, neither as bland and dead-eyed as Duffy, nor as smack-ravaged as Winehouse. That she writes her own songs and looks like the average human female simply makes her more beloved in the eyes of... well, pretty much everyone.

The thing is, it's not entirely undeserved. Certainly, the evolutionary distance between her and your standard set of X Factor lungs-on-legs is vast, as evidenced tonight by the likes of 'Hometown Glory' and her cover of Dylan's 'Make You Feel My Love' Right down to her stage set-up of elegantly suspended

lampshades, everything feels tasteful and restrained. She's still a mouthy north London girl at heart - she introduces 'Someone Like You' as 'My first ever UK number one' and winks to the crowd that, "I'll be out on the tiles somewhere tonight" - but musically, she's about as mature as pop gets these days. Sure, things can get overly lush, and not every tune matches up to 'Rolling In The Deep' or 'Chasing Pavements'. But even though it sort of pains us to go along with the snowballing critical consensus, it's hard to deny that tonight is mostly great. Barry Adkins



ROCK BABEL ON

We translated six names from the gig listings into foreign languages and back again. See if you can guess them - answers on the side

1. Pearls And Dolls
2. Encourage People
3. Fisher
4. Poet Wind
5. Control Of Clouds
6. Traces Of You Will Know That We Died

SPOTTED

• Morrissey at All The Young's Proud Gallery gig in London

• Members of The xx, Klaxons and Yuck at Radar's stars 254's London show

• Alex Kapranos watching Wild Beasts at Rough Trade East on Record Store Day

CLOUD CONTROL

XOVO, LONDON WEDNESDAY, APRIL 13

It's a tale as old as time in the music biz: star helps industry sell a shit-ton of records, star goes wrong in the brain, industry floods the market with 'bankable' surrogates that sure sound like the real thing but leave a cloying Diet Cola-aftertaste lingering on the palate. Libertines-Kooks, Winehouse-Duffy, and now it's MGMT-Cloud Control, as these Australian psychedelic exports aim to leave their mark on a put-upon UK public looking desperately for some summer solace.

Generally speaking there are two types of psychedelia in this world the kind that carpet bombs the castle walls of the ego and peers fearlessly inside the ruins, and the kind that puts flowers in its hair and prances round the '90s gift shop, muttering rhymes about magic talking dragons and the like. Cloud Control fall in the latter camp, but they do acquire some picturesque moments along the way 'Meditation Song #2 (Why, Oh Why)' does rambling, Fairport Convention-esque psych-folk, and 'My Fear #1' strikes a nice balance between the creamy, drive time sophistication of Midlake and MGMT's rainbow pop. On 'Death Cloud's' power-steer psych they even summon a lot of much-needed moment. Alister Wright briefly letting his guitar off the leash in thrilling fashion. It's not quite 'Time To Pretend' like it, but hey - at least it's low in calories. *Alan Downey*

CEE LO GREEN

O2 ACADEMY, BRISTOL WEDNESDAY APRIL 13

With much of the city's student population having migrated back to the Home Counties for Easter, the Academy is overflowing with tweens and middle-aged lovers. Armed with the best of the west country that there's far more to his all-galps palen than mere identikit soul. He's flanked by a female backing band, Scarlett Fever, each member squeezed into figure-hugging spandex and sporting lethal heels. They tear through a set that includes synth-strutting single 'Bright Lights Bigger City' and a crooning rendition of 'Wildflower', both carried off with an unabashed charm that only the former Gootie Moh rapper could get away with. A fiery, accelerated reworking of Garth Barak's signature

tune 'Ozzy' sneaks in partway through, but it is of course when he let it all drop right charbroiler 'Fuck you' that the mood skyrocket. Striding messianic C poses. It's 5.00am Burke-sized T-shirt b bowing before a cooling fan, it's made clear that Cee Lo is a man not just for a 14-year-old for the ages. *Jon Baulch*



BABESHADOW

OLD BLUE LAST, LONDON THURSDAY, APRIL 14

Babeshadow are the new luvvies of Marred Nash, one half of Queens Of Noize and founder of label/management company Luv Luv Luv also responsible for discovering Florence & The Machine singing Etta James in a toilet. Latest in line from the U-bend of popular culture come David Thornton and Tom Cawte, whose musical journey has taken them from Cuxterbury's dance streets to Dalston via Topshop. "On and on and on and on" Cawte sings on 'For You', which is apt, seeing as Babeshadow have essentially written one song over and over and over again, each punctuated with the same calypso guitar riff and endless pontificating about love. Cawte's indie boy vocals are part Mystery Jets, part Bombay Bicycle Club, vacuum packed for the rent a-crowd to dance to on Sunday morning TV. Luv Luv Luv define their mission as giving teenagers music to dance and snog to - a hideously patronising idea that cannot hope to justify this Penrose staircase of throwaway indie, the never ending platitude of mediocrity that will keep bouncing off advertising deals until the end of time. Dancing and snogging? This sounds more like a damp grope. *Hazel Sheffield*

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



FRIENDLY FIRES

STARTS: London Heaven, May 9

DON'T MISS

Every time Friendly Fires' second album goes on in the NME office, emails are fired back and forth trying to decide what it sounds like, with comparisons ranging from Take That to East River Pipe to poppers to Carl Craig to krautrock. The upshot of which is this: the Paul Epworth-produced Palat is naught but a whirling disco beast, designed for dancing like a loon (watch any video of Ed MacFarlane for a lesson in how best to achieve this) and taking us back to innocent times when the idea of a Ibiza seemed like paradise, not some dark-hole where dignity goes to die. It's a Florida Spring break with a touch of John Hughes naivety. In a nutshell, it's amazing, so the news that they're playing three small shows before headlining Brighton's Great Escape is welcome indeed. NME.COM/artists/friendly-fires



SNOOP DOGG

STARTS: London HMV Forum, June 11

'Doggumentary' is here and Snoop was promised guest stars. We're taking bets on how late onstage he'll be. NME.COM/artists/snoop-dogg



TRASH TALK

STARTS: Manchester, June 5

One of the greatest bands in wisdom, Trash Talk continue their never-ending tour. There will be blood. NME.COM/artists/trash-talk



WU LYF

STARTS: Cardiff Clwb Ifor Bach, June 9

Four days before their ludicrously anticipated debut is due to hit, the Wu (as no-one is calling them) head out on tour. NME.COM/artists/wu-lyf



GET LOADED IN THE PARK

STARTS: Clapham Common, June 12
Patrick Wolf (above), BSP, Slow Club, Los Campesinos!, Alpines and more join Borrell et al at Get Loaded. NME.COM/festivals



LOUNGE ON THE FARM

STARTS: Canterbury, June 8

The Vaccines continue to break in losing their festival virginity by stopping in at Canterbury's Lounge On The Farm. NME.COM/festivals



VIVIAN GIRLS

STARTS: Brighton, June 16

After releasing 'Share The Joy' in April, Cassie, Katy and Fiona head for shores frostier than their West Coast sound implies. NME.COM/artists/vivian-girls



GRUFF RHYES

STARTS: Gwynedd, July 22

Gruff gets to thrive more complimentary B&B smells for a burgeoning collection of Hotel Shampoo... NME.COM/artists/gruff-rhys



SUMMER SUNDAY

STARTS: Leicester, Aug 12

Blood Red Shoes (above), Young Knives, Pete & The Pirates, Toots & The Maytals, The Jim Jones Revue and Dry The River join the ice-creamy festival. NME.COM/festivals



GREEN MAN

STARTS: Glanusk Park, Powys, Aug 19

Green Man announce third headliner in Sam Beam, aka Iron & Wine. Gruff Rhys, James Blake (above) and Noah & The Whale also join. NME.COM/festivals



THE WOMBATS

STARTS: Cardiff, Sep 21

The newly grown-up trio plot a huge tour in honour of '...This Modern Glitch'. NME.COM/artists/the-wombats



KATY B

STARTS: Ipswich, Oct 8

'On A Mission' garnered rave reviews. Here, Queen Katy embarks on a rightly deserved victory lap of whopping great venues. NME.COM/artists/katy-b



THE BLACKOUT

STARTS: Cardiff, Oct 7

Formerly MCR tour support buddies, now Wales' beloved post-hardcore kids tour third album, 'Hope'. NME.COM/artists/the-blackout

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. www.prioritytickets.co.uk

O₂

J&M Concerts in association with The Agency Group presents

THE KING BLUES



WEDNESDAY 2ND NOVEMBER
LONDON ROUNDHOUSE

0844 482 8008

BUY ONLINE AT GIGSAMOTORS.COM | 24HR CC HOTLINE 0844 611 0857

TICKETS ON SALE THURSDAY AT 9AM

FOR MORE TOUR, BIRMINGHAM AND PLYMOUTH INFO VISIT WWW.KINGBLUES.COM OR WWW.SIMCONCERTS.COM

THE ALBUM FROM LAST YEAR'S AVAILABLE EVERYWHERE NOW

THE BLACK SHIPS

SIMON FONES • NICK MCCABE • DAVIDE RUSSI • NIG SCHILLACE

THURSDAY 02 JUNE LONDON KCLSU 020 7403 3331

BUY ONLINE: WWW.BLACKSHIPS.COM | 24HR CC HOTLINE: 0844 611 0857THEBLACKSHIPS.COM

EDWARD SHARPE
AND THE MAGNETIC ZEROS

Q. SHEPHERDS BUSH EMPIRE
LONDON

MONDAY 18TH JULY

0844 477 2000 | 011 377 8805



FOSTER THE PEOPLE

TUESDAY 17 MAY
LONDON KCLSU
020 7403 3331

buy online at www.fostethepeople.com

24hr cc hotline 08

www.fostethepeople.com

Debut single 'Heaven' out now

AND... EXCLUSIVE LIVE ANNOUNCEMENTS AND PRIORITY BOOKING

academy events present



KITTY DAISY & LEWIS

MONDAY 13 JUNE NEWCASTLE O2 ACADEMY2 0844 477 2000

FRIDAY 17 JUNE BIRMINGHAM O2 ACADEMY2 0844 477 2000

GET TICKETS NOW AT WWW.KITTYDAISYANDLEWIS.COM OR VISIT WWW.O2ACADEMY.COM

YOUNG KNIVES

THE MEAT

MON 11 JUNE O2 ACADEMY2 NEWCASTLE

SAT 21 JUNE O2 ACADEMY2 SHEFFIELD

SUN 22 JUNE O2 ACADEMY2 OXFORD

WEDS 25TH JULY OLD FREDERICKSON BIRMINGHAM

THURS 26TH JULY O2 ACADEMY2 BRISTOL

SAT 28TH JULY THE FORUM NORTHAMPTONSHIRE

TICKETS AVAILABLE FROM:

WWW.YOUNGKNIVES.CO.UK



CORNERSHOP

THURSDAY AND JUNE
O2 ACADEMY ISLINGTON
0844 477 2000 / 0844 477 2000

NEW RELEASED SINGLE "GET INTO THE BEAT & DRIVING UP" OUT NOW
PARTS OF CORNERSHOP WITH THE ACADMY GROUP
MAY 14TH 6PM - 8PM / 8PM - 10PM / 10PM - 12PM



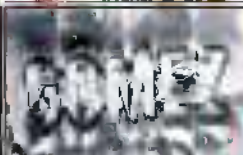
FRANCESCA

MONDAY 30 MAY
O2 Academy2 Bristol

0844 477 2000 | WWW.FRANCESCA.CO.UKwww.francesca.co.uk | www.o2academy.co.uk | www.100percent.com

Deaf Havana

SUNDAY 17 JULY
O2 ACADEMY2 OXFORD

TICKETS: WWW.DEAFHAVANA.CO.UK | 0844 477 2000www.deafhavana.co.uk

GOMEZ

JUNE 2011

09 BOURNEMOUTH O2 ACADEMY 0844 477 2000

10 BRISTOL O2 ACADEMY 0844 477 2000

16 NEWCASTLE O2 ACADEMY 0844 477 2000

TICKETS ALSO AVAILABLE AT: 0844 477 2000 / WWW.GOMEZ.CO.UKA GIGSNET EVENTS PRESENTATION BY AGORA PARTNERSHIP WITH 100%
www.gomez.co.uk

FIGHT LIKE APES

MAY
1 SHEFFIELD O2 ACADEMY2 0844 477 2000
2 BIRMINGHAM O2 ACADEMY2 0844 477 2000
3 LONDON O2 ACADEMY2 0844 477 2000
4 BIRMINGHAM O2 ACADEMY2 0844 477 2000
5 BRISTOL O2 ACADEMY 0844 477 2000

AGORA PARTNERSHIP PRESENTATION BY AGORA PARTNERSHIP WITH 100%
www.fightlikeapes.co.uk

GET LOADED

SUNDAY 12TH JUNE. CLAPHAM COMMON. LONDON

COMBINING THE BEST ASPECTS OF A TRADITIONAL FESTIVAL WITHIN A TURNING URBAN SETTING, GET LOADED IN THE PARK RETURNS FOR ITS 7TH INSTALLMENT ON CLAPHAM COMMON AFTER TAKING A YEAR'S HIBERNATION. THE FESTIVAL SPREADS ACROSS THREE STAGES, GET LOADED OFFERS EVERYTHING A GREAT FESTIVAL SHOULD, WITH THE ADDED BONUS OF BEING THE LAST TRAIN HOME.

RAZORLIGHT

LONDON EXCLUSIVE

THE CRIBS

NOISETTES darwin deez

BRITISH SEA POWER

PATRICK WOLF JOHNNY FLYNN

Los Campesinos! **SLOW CLUB**

ABOUT GROUP | **YELLE** | **O.CHILDREN**

ALPINES | **BABESHADOW** | **THE AGITATOR** | **DARK MOON**
BEANS ON TOAST | **THE JOKER & THE THIEF**

WWW.GETLOADEDINTHEPARK.COM

WWW.TICKETMASTER.CO.UK | TEL: 0844 847 1706

STICK TO THE PLAN



AWOLNATION

THURSDAY 09 JUNE 2011
LONDON
HOXTON SQUARE
BAR AND KITCHEN
 GIGSANDTOURS.COM | ARTISTTICKET.COM

NEW SINGLE 'SAIL' OUT 05 JUNE TAKEN FROM THE FORTHCOMING
 'MEGALITHIC SYMPHONY' OUT 13 JULY
 AWOLNATION.COM FACEBOOK.COM

A METROPOLIS
 A METROPOLIS

Get Your Own Bands by arrangement with X-epix presents

TRIBES

JUNE

- 04 HULL FRUIT
- 06 YORK STEREO
- 07 LIVERPOOL SHIPPING FORECAST
- 08 CARDIFF ARTS INSTITUTE
- 09 LONDON DINGWALLS
- 11 BRISTOL START THE BUS
- 12 BIRMINGHAM FLAPPER
- 13 CAMBRIDGE HAYMAKER
- 14 SOUTHAMPTON JOINERS

Tickets available from:
 ticketweb.co.uk
 0844 477 1000
 tribes.com
 0870 264 3333

'We Were Children' EP
 available to download now
 hyspace.com/tribesband
siges.powmatters.com

EVERY FRIDAY **KOKO** EVERY FRIDAY

ICE BLACK BIRDS
 DIMBLEBY & CAPPER

FITZ & THE TANTRUMS
 BORN BLONDE

THE SOUNDS

PONY PONY RUN RUN

THE JEKABEL



RACING & DJS
THREE FRIDAY NIGHTS
JUNE 3, 10, 17
TICKETS START FROM £19
WWW.GOODWOOD.COM

BOY
GEORGE
CHRIS
EVANS
MARK
RONSON



Emerge
STIMULATION DRINK

NME RADAR TOUR

ANNA CALVI GROUPLOVE

ON SALE NOW

bigdeal

THE
HISTORY
OF APPLEPIE

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

Portsmouth Wedgewood Rooms 0239 286 3911
Bristol Thekla 0845 413 4444
Nottingham Rescue Rooms 0845 413 4444
York Fibbers 0844 477 1000
Hull University 0844 477 1000
Manchester Academy 3 0161 275 2930
Glasgow King Tuts 0844 499 999
Liverpool O₂ Academy2 0844 477 2000
Birmingham O₂ Academy2 0844 477 2000
Cambridge Junction 01223 611511
Norwich Waterfront 01603 508 050
Oxford O₂ Academy2 0844 477 2000
London KOKO 0844 871 8803

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



Presented by
Kilimanjaro
www.kilimanjaro.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

WYLLYFELLYN
10 Charles Street, Newport
NP23 5JH
Tel: 01453 259661
Website: www.wyllyfellyn.co.uk
Look no further for the largest selection of brand new LPs you'll find anywhere!

TERMINAL RECORDS

Waverley Market, Haverford
West SA61 3AN
Tel: 01457 34077
Email: terminalrecords@bt.com
Specialist in CD, DVD, Vinyl and accessories. Record Day specialists.

MOBILE RECORD SHOP

26 New Street, Mould CY7 1JZ
Tel: 07904 688799
Email: mrecords@bt.com
Website: www.mrecords.co.uk
UK's smallest! Independent Record Store packed with Vinyl, CDs, DVDs, books, patches & more!

MOBILE RECORD SHOP

201 Oxford St, Shrewsbury SA1 3BQ
Tel: 01792 634226
Email: info@mobilerecords.co.uk
Website: www.mobilerecords.co.uk
Rock, pop, indie, AOR, blues, concert CDs.



SOUTH WEST

THE GIGS STORE
3 Canford St, Wexham SP4 2JL
Tel: 01753 326165
Email: info@thegigsstore.co.uk
New & second hand CDs, Classical, Jazz, World, Folk, Blues etc. Prompt email order despatch.

THE SHED

The Shed Retail, 8 Winton
Quarry, Broadwood BH1 5DD
Tel: 0117 970 7700
Website: www.facebook.com/theshedretail
Specialist in CD, DVD, Vinyl and accessories. Record Day specialists.

BUY IT - SELL IT FAST

91 High Street, Totnes Devon
TQ9 5JH
Tel: 01803 846408
Email: info@buyitsellitfast.co.uk
Website: www.buyitsellitfast.co.uk
Proudly Independent. We have nothing more than looking up great records with great old people.

333 MUSIC

333 Music, Mould BA20 1JH
Tel: 01935 425503
Email: info@333music.co.uk
Website: www.333music.co.uk
Serving the music loving community for nearly forty years.



NORTH EAST

THE RECORD DEPOT
220 Fellwood Road, Sheffield S10 3BA
Tel: 0114 246 8493
Soulmate's Vinyl CD/Vinyl, New/Used, Record Day / Bars, All Genres, All Ages

RECORDS & REVIEWS

6 Northway, Scarborough YO11 1JA
Tel: 01723 351983
Email: info@recordsandreviews.co.uk
CD, Vinyl, DVD, Retro, Olds Jazz, Blues, Roots, Folk, Country.

RECORDS

4 Old Avenue Yard, Newcastle upon Tyne, NE1 1JZ
Tel: 0191 271 0201
Email: contact@records.co.uk
Dutch imports playing Live in-store to launch 'No Cakes' XCDLP 3pm start, all welcome, Free!

UNITED RECORDS

8/9 St Johns Square, Leeds LS2 2LG
Tel: 01132 455770
Website: www.unitedrecords.co.uk
Leeds' major independent record shop.



SCOTLAND

LOVE MUSIC
38 Dundas Street, Glasgow G2 2AQ
Tel: 0141 332 7099
Email: info@lovemusic.co.uk
Specialist in CD, DVD, Vinyl and accessories. Record Day specialists.

RECORD MARKET

3 Broadland Street, Paisley PA1 9LS
Tel: 0141 807 5888
Email: sales@recordmarket.co.uk
Website: www.recordmarket.co.uk
New Vinyl, quality used vinyl. CDs, good music and so much more!



SOUTH EAST

THE G
269 The Shades Shopping Centre, Bromley, BR1 3BH
Tel: 020 8446 4435
Email: info@theg.co.uk
Website: www.theg.co.uk
Specialist in CD, DVD, Vinyl and accessories. Record Day specialists.



NORTHERN IRELAND

THE G
Unit 100, Victoria Square, Belfast, BT1 1DD
Tel: 0289 0234 956
Email: info@theg.co.uk
Website: www.theg.co.uk
Specialist in CD, DVD, Vinyl and accessories. Record Day specialists.

THE G

101 Hill Street, Albany, County Down BT34 3BH
Tel: 02830 262818
Email: info@theg.co.uk
Website: www.theg.co.uk
Proudly independent for 50 years



WEST MIDLANDS

THE G
101 The Shades Shopping Centre, Dudley, West Midlands DY1 3AH
Tel: 01354 230726
Email: info@theg.co.uk
Specialist in CD, DVD, Vinyl and accessories. Record Day specialists.



NORTH WEST

THE G
15 Bridge Street, Craghead, Chester CH13 1AS
Tel: 01246 260778
Email: info@theg.co.uk
Independent Music Shop selling CDs, Music DVDs, Vinyl, Cassettes, Amps and Music Books! We offer a special order service second to none.

THE G

46 Church Street, Preston PR1 3DH
Tel: 01772 258809
Email: info@theg.co.uk
Website: www.theg.co.uk
One of the UK's largest independent retailers since 1979.



TO ADVERTISE HERE CALL
020 3148 2989

VOTE FOR YOUR
FAVOURITE
SMALL VENUE AT
NME.COM/SMALLVENUES



50% OFF ALL MERCHANDISE

AWESOME MERCHANDISE

50% OFF ALL MERCHANDISE

VOLUNTARY SERVICE OF PUNKS

THE ONLY WAY TO GET AWESOME MERCHANDISE

FLYING

THREE FISTS

BATTLE OPERATIONS

FLYING

A NEW AWESOME MERCHANDISE

WWW.AWESOMEMERCHANDISE.COM

0113 243 5567

83 SANDHURST HOUSE - CROFTON STREETS LEEDS - LS11 5AY - UNITED KINGDOM



Streamline your firm's online shop.
Sell to your fans worldwide.
Make 25% direct on every sale.

YOUR MERCH

3

MANUFACTURING



**SOUND
PERFORMANCE**

The UK's leading CD & Vinyl Manufactu

- ② In-house mastering facilities
- ③ In-house design team to help with your artwork

Contact our sales team now on 020 8891 2121

QUOTE TIME: WHEN PLACING YOUR ORDER FOR A SPECIAL DISCOUNT

RECRUITMENT

**PROMOTIONS
MANAGER VACANCY**
☉ The Purple Turtle,
Camden, email your CV
and for more info to
[camden@
purpleturtlehaq.com](mailto:camden@purpleturtlehaq.com).
Immediate start
preferred.

NIME

LEADING VOCAL COACH

To the famous
www.gunktopaz.com
Tel: (020) 8958 9121

Mill Hill Music Complex
0208 906 8841
London NW7

Phonograph Records per hr
One PM and full breakfast
Recording: Live live music, good
singer, Apollo live, US & Soundstage
check all from £14.95 per hour
Fika, a breakfast for two
Main Dishes for Porder, Kozmo, Sany
+ many more at great prices
Starch available - especially to
drinking customers
Pier, Bar, Drumsticks, Ball Dishes
as Petrol for new Customers
(Check website for full details of offer)
40 Members from £4.95/week
5 extra with from £11.95/week
There's also 20 more by 100s from
www.millhillmusic.co.uk

recording and rehearsal studio
London EC2 open 24/7
albums - singles - EPs - demos - live
SE 12000 S - 120 and more
Producers - Musicians - Engineers
mixing - more
Recording open 12.00 pm and engineer
Reservations from 15 pm and 10
pm on 020 7864 6363 or 020 7864 6367

DATE CHAT
MENT: 0871 908 9919
GAY: 0871 508 5544
 18+ info: 0800 011 0114

WOMEN CALL FREE*
0800 075 9126
*0800 = free from BT Landline



WHAT OR
DATE
10-
PM

0872 100 1002
 24-hour helpline
 0872 100 1002

LEXIS	SPRINT
\$1.50 per 1st 15 msgs sent/recd.	\$1.50 per 4 msgs sent/recd thereafter

Men: Text "name" to 00199
Women: Text "name" to 00199
Gay: Text "name" to 00199

*No. 1001, Highway 100, Box 100, Kansas City, MO 64101
©1999 by The Gay Men's Health Crisis, Inc. All rights reserved.
Reproduction of this material is permitted for non-commercial use.
For more information, contact: GMHC, 1001 Highway 100, Box 100, Kansas City, MO 64101
Tel: 816-241-1001, Fax: 816-241-1002, Email: info@gmhc.org



**LIVE
ADULT
CHAT**

36P CHAI
0983 050 1957

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



the classic
76 debut
widely
garded
be one
the punk

era's finest albums, and its legend has only grown with the passing of time. It's certainly one of the best records ever made to contain songs about Nazism, violence, male prostitution and drugs. And it has a great sleeve too.

Vocalist
Joey's
debut
album was
released
in 2002,

a year after his tragic death from cancer aged just 49. Actually a lot better than most of the late-period Ramones albums, it contains an almost unbearably affecting cover of Louis Armstrong's 'What A Wonderful World', as well as a version of The Stooges' 1966

Warts-and-all 2005 documentary, which charts the band's history from their formation in

the early '70s to their 1996 break-up and the deaths of three of the four original members in the noughties. It's fair to say that the band weren't the best of friends, especially after Johnny stole Joey's girlfriend off him.

TO ADVERTISE IN BAND SERVICES CALL: 02031482989

08450 94707

FESTIVAL WELLIES
FREE DELIVERY

WWW.INTERNETGARDENER.CO.UK

T-SHIRT GRILL

Simply Superb T-Shirts & More!

Big Banana Bunnies (Only Piccol)

I HATE BULLSHITTERS

100% Bullshitters

Geek Is The New Chic

100's of Exclusive T-shirts and Hoodies
Big range of girls slinkits
Secure On-Line Ordering
Full Money Back Guarantee

Call **FREE** on:
0800 035 0241
www.tshirtgrill.com

Get **10% discount!**
Type in 'tsg85' at checkout

Join us on Facebook
www.facebook.com/tshirtgrill

Blue Banana
ONE STOP FESTIVAL SHOP

10% Discount*
SAVE 10% on any order over £20 from Festival Shop!

ENTER THIS PROMO CODE: **NMEFESTIVAL**

Get a FREE Festival Tent!
The first 50 ticket orders get a FREE Festival Tent!

TICKET

STAY SECURELY ONLINE BY COMING VISIT US IN ANY OF OUR COOL ON WARD STREET SHOPS

www.BlueBanana.com

offmyhead!

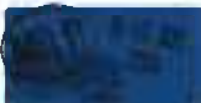
Fleecy funky hats for birds, blokes and brats.
Marvelous for Skiing, Snowboarding, Hiking, Walking, being seen at festivals and taking the dog out on a blustery day!

www.offmyhead.com

eufest the original festival travel company



your passport to europe's best festivals



airport transfers | hostels | hotels | apartments | tickets



w: www.eufest.com e: info@eufest.com t: 0844 232 4475

Plan your festival summer

GoFestival

The **FREE** online magazine
- a loungers guide to UK
festivals

FREE to view and download
www.gofestivalguide.com

view over
250
UK Festivals

Are you looking for a more
comfortable Festival experience?
Bingo Caravans have the answer!

• View our full range of caravans
• Choose from a range of sizes
• View our full range of caravans
• Choose from a range of sizes

www.bingocaravans.com
07703 514 111
info@bingocaravans.com

bingo
caravans

**BATHROOM
WALL
T-SHIRTS**

**T-SHIRTS
IN THE
WORLD'S
GREATEST
ROCKSHOPS
USE THE CODE
TSHIRTS
20% OFF**



Zakk and Zappa to Allman... Gloriously Unofficial T-shirts
BATHROOMWALL.co.uk



CloudHouses

Home of YURTS & SQUATS

Cloudhouses have of yurts and squats being the very best in festival and event accommodation. Once you have stayed with us you will come back. Our lovely handmade tents, yurts and squats are all fully equipped. They have all the amenities you have a real festival tent. In many situations you can even look up at the stars through your see through crown cover.

We do the work you arrive and have fun. Come and stay in our luxury yurt village where our lovely staff will help you feel at home and offer you an authentic, relaxing experience. We offer a limited option with fully equipped, dog and children through to high end with double beds, double pillows, and crisp bed linen. At most events we have a secure area with the very best and the best view. A lovely staff at our reception so you will always look your best.

For more information call Justine 01434 683838 or 0790 3577569
e: justine.lester@yurtcloudhouses.com or check it all: www.yurtsandcloudhouses.com



Steps to world wide ...
winkle picker ...
domination

1960
WINKLE PICKER...

19-66.com

PICK of the WEEK

What to see this week? Let us help



EMERGE NME RADAR TOUR

STARTS: Portsmouth Wedgewood Rooms, May 1

NME
PICK

Crikey O'Reilly, it's that time of year again. That time, when *NME* picks up the brightest, best and most brilliant new bands to trek the length and breadth of the country for your enjoyment. That time when dreams are made, too many dirty puns are drunk on the tourbus, and, hopefully, you come away with a new favourite band. I leading the charge, this year is one Anna Calvi: the mini matador of an abso-freaking-lutely massive voice. As she pointed out in our recent feature, she may be diminutive of size, but that's not to say she isn't totally unfuckwithable. Next up are Grunpione, whose sound does pretty much what it says on the tin – euphoric, naive declarations of togetherness and wide-eyed wonder saliced with wet coast sea spray. If you catch the tour prior to May 14, you'll get the bruised and lovely Big Deal as a bonus, and after that, there's a serving of the unsurprisingly sweet: The Itinerary Of Apple. Pic to be had NME.COM/news/music



Everyone's Talking About CAMDEN CRAWL
STARTS: London various venues, April 30
While rockists countrywide iron their gingham tablecloths ready for the royal wedding street parties, the real shindigs in Camden. Odd Future (above), Those Daring Days, Art Brut, The View, The Joy Formidable and Frankie & The Heartstrings make for just a fraction of a regally brilliant line-up. NME.COM/festivals



Don't Miss SIMPLE THINGS
STARTS: Bristol Old Fire Station May 1
Stomping beat hungover boots all over thoughts of doing any DIY on Bank Holiday Monday is Bristol's Simple Things, featuring the finest in electronica and post-what-ever-step-in-an-old-fire-station Jamia xx (above) headlines, no-wave ice queen Anika and more. Fling daddo rails pales in comparison. NME.COM/festivals



Radar Stars DZ DEATHRAYS
STARTS: Nottingham Rescue Rooms May 2
Death From Above 1979 are back, for a limited time only. Thank Thor, then, for Brisbane's DZ Deathrays, who have all of DFA 1979's sleazy riffs and salty lines ('Get the Street' "our bodies make the right conversation" being a fave), but with added bongo-beating goofiness. They're touring with former Radar live Cerebral Bally. NME.COM/news/music

WEDNESDAY

April 27

ALDEN BRAY

Bray Palace Wile-Y-Slay & The Blister Weevil End Game
04252 330410

BELFAST

Glavepsa Owen's University
028 9097 3016
Twinn Atlantic Queens University
028 9097 3006

BIRMINGHAM

Evil Alliances Vellure & Hounds
0121 414 2811
Saint Savour O2 Academy 1
0920 771 2000

BIRMINGHAM

Shady Eye Centre 0920 950 950
The Electric 0818 Parade Prince
Albert 0773 730499

BRIGHTON

Barn Owl/Jedre Cantu-Ledesera/
Thuglife Forms Caffe Cinema
0877 907 4990

BRIGHTON

Curtis Elter/Bowser Adeus Husley
Grain Garage 017 920 9347

The Darlings/Black Shadows/
No Time For Slingshotting Drah Room
2 987 987 4141

Hive Games/Malco/Contra Brides
Loupiana 017 926 9276

Noods Club 017 987 4144
Mount Viable Thika 0173 100000

CAMBRIDGE

We Are The Crown/Lower Than
Atlantic Millennium Music Hall
025 2642 2000

CHICHESTER

The Barons Sea/Another Disco
Doghouse 0832 227080

EDINBURGH

Clavin Whitney St Union Centre
081 527 7245
Polanets Electric Circus
013 236 4248

Best Band Spectrals The Archers
0841 565 8000

David Guetta Breach Arena
044 885 8300

Dry The River/The Fiction King
Wavon Hall 0841 221 2279

Little Line 02 4862 0041 204 5153
Nasty P/Bike La Rok/Walk Inside
School Of Art 0141 352 4930

LEEDS

Bray Palace Wile-Y-Slay & The Blister Weevil End Game
04252 330410

LIVERPOOL

The Hazy Foggy 0151 7353 6320
Janet's Myers 0151 707 6171
Johnnie Foreigner Shipping Forecase
0781 230 1094

LONDON

Atomic Bitches/Team Quest For
Fire Purple Tonic 020 7253 4036

Attack Wednesday/Casade Avenue/
Hermes Punk 077 971 5438

Rear Response Team Barry
020 7010 0999

Call's Eyes 020 7833 2002

Don Arbores Slaughtered Lamb
020 4663 4000

David Riggs 020 7833 2002

Emily The Great/Jack Underwood/
Elizabeth Sankey The Hate
020 7784 2002

Fire Fall Down Dublin Castle
020 7833 2002

Fishbone/Ment Meach/Broken News
020 7833 2002

Gorgeous George Bull & Gate
020 7833 2002

Grassroots/Rebelind 020 7833 2002

Hoag Kong In The 60s/The
Sunny Street/Rebelind 020 7833 2002

Iron King Of Queens The Head
020 7833 2002

Jack/Roxley/The Lonely Cardinals
Rhythm Factory 020 7833 2002

Joshua Ishell & The 400 Unit Garage
020 7833 2002

Kunt & The Gang/Ten Ten Ten
Nashua 020 7833 2002

Long Time Dead/Tyler/Kabillion
Old Blue Last 020 7833 2002

The Mouth Of Ghosts/James Edge &
The Mindset/Archie 020 7833 2002

A Stand Good Ship 020 7833 2002

Paul Rodgers Royal Albert Hall
020 7833 2002

Right Said Fred/O2 Academy 2
Hilton 020 771 2000

The Rock of Travels/These
Matters/These Royal Subjects
Macbeth 020 7733 9999

Sons Of Noel & Adrian/Tridram/
Mariners Children The Leighton
020 7733 9999

Timber/Timber/CA 020 7733 9999

We Are Fiction/Collapsing The
Corridor/Death Of An Artist Hope &
Anchor 020 7733 9999

WARRINGTON
Aloe Blacc/Arca/020 7061 8311

Bonobos Band On The Wall
0161 632 0025

Dead To Me Night And Day Cafe
0161 236 1832

Sick Of Sarah Moh-Love
0161 634 6880

Timber Timber Deaf In Silence
0161 350 4000

We Came As Romans Sound Control
0161 236 0340

NOTTINGHAM
Guitar Hero 9/Deaf Social Club
09713 100000

Magnum Rock City 09713 100000

Sienna Felicia Glee Club
0142 472 0400

ROCHESTER
Salvaged Pyramids 020 9235 8608

SHREVEPORT
Dave Woodcock/The Greytones
0142 265 5999

David Ford 0142 276 7092

Rugby 02 Academy
0870 771 2000

Kamelot/Evergreen/Sons Of Seasons
Cooperation 0142 276 7092

The Live Sams Forth 0142 276 7092

SOUTHAMPTON
Bring Me The Horizon/Parkway
Drive/Architects/Gallthall
023 4653 7602

ST ALBANS
Beats On Toast/Hen 01227 853483

YORK
Belowwood Grand Opera House
01904 07018

Kassidy Riders 01904 051 250

Matronomy/Postcard/The Doves
01904 041 413



THURSDAY

April 28

AREAS

The Arcade & Friends Lemon Tree
6:30-10:00

6:30-10:00
Bring in The Heroes/Parovoz
Drive/Architects/O Academy

9610 771 7091
Kong Mac & Cheese 1144 444 2081
The Great Western/You & Me
Hill Q2 Academy 3 0570 771 2000

ROCKWATER
Wendy's/Smash Old Fire Station
0610 563 5555

ROCKFORD
Anthony Reed/The Immortal/Architects
Leaves/Rebel 0273 730 499

Infinite/Baroque/Constance 2
733 1331

My Passion Club 011 0273 730 6858
Locality Live Five/Imperial 12
773 47 542

Sound of Soul & Urban/Grm Door
011 762 0111

ROPTON
Audi Newline League/Foreign
Legion/The Warriors/Leaves/Leaves
0273 945 0595

ROSEBURY
020 860 771 2000
Code Mail Old Indie 011 927 7137

Gold Sleep 10 01776 534 565
Client: Thea 0513 800 009

ROSEHILL
New Horizons/Architects/Leaves
Leaves/Leaves 011 925 5998

Sick of Sarah/She Makes War Start
The Bus 011 920 4750

Rocky 011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750



Photo: P. Hill
Club 101 Baby, Cardiff

LAND OF KINGS

Breakfast/My Tiger My Tiger
011 920 4750

Client: Thea 0513 800 009
New Horizons/Architects/Leaves

Leaves/Leaves 011 925 5998
Sick of Sarah/She Makes War Start

The Bus 011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

THIS DECEASED FAN

Breakfast/My Tiger My Tiger
011 920 4750

Client: Thea 0513 800 009
New Horizons/Architects/Leaves

Leaves/Leaves 011 925 5998
Sick of Sarah/She Makes War Start

The Bus 011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

ROSEHILL
011 920 4750
Rocky 011 920 4750

AREAS

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

FRIDAY

April 29

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

AREAS
011 920 4750
Rocky 011 920 4750

SATURDAY

April 30

AMSTERDAM

Willy Hill Band Forum 0424 633336
Yoko Adams/Lenin on Wire

02024 642230

The Windows M/Cameron's

02024 544487

BATE

The Physical Injury/Apple

Cannon/Savaris Green Park Tavern

01225 400060

BILFART

Alchemis 7 Empire 025 9024 9276

The Japanese Postcard/

Stevensdale's Full Moon

038 90232500

BIRMINGHAM

Little Lady Revolver 0121 626257

BIRMINGHAM

The Heathens Rainbow 0121 7728174

Last Stand Before You

02 Academy 3 0121 7722000

The Magnetic North

0121 7722000

Mezzanine/Crocodile Empire Access

& Backstage 0121 7722000

Saturday Nightclub Here & There

0121 7722000

BIRMINGHAM

Dirty White/Stay Sick Prince Albert

0121 7722000

Fluke/Kar 0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000



Aurora 0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

0121 7722000

</

THIS WEEK IN 1962

BATTLE OF THE QUIFFS, FRANK DOES THE TWIST



KILLER PERFORMANCE

Jerry Lee Lewis' comeback UK show takes place in Leicester, and *NME* writer Chris Williams is blown away. "From his flying mane of wavy blond hair to his zipping fingers, he is the epitome of rock'n'roll," he raves, adding that this performance is "far and away the most exciting I have ever witnessed on a UK stage".

FRANK NO SELL OUT

To many, Sinatra's re-recording of 'Everybody's Twistin' must seem a pretty transparent attempt to cash in on the dance craze of '62. Not *NME*'s Mike Hellicar. "As artist and executive, Frank has no choice but to wax exactly what the public wants," he argues. "The new version will stand up to a lot of wear even after the twist has been replaced by something else."

CAN THE KING BE TOPPLED?

In what is described as "a cracking good track for singles", two chart titans have "diced" out on the same day. Cliff Richard's 'I'm Looking Out The Window' is hailed as both "his most brilliant performance to date" and "a veritable explosion of gaiety after the serious mood of 'The Young Ones'". Elvis Presley's 'Good Luck Charm', meanwhile, is declared to be "a relaxed, easy and casual number that relies on the Presley personality to sell it." Certainly, having a word of one of an eventual #1 UK Number One singles by this point in 1962 (to his credit's five), The King is at the peak of his powers. But that's not to say his record company don't see Richard as serious competition: go back as late as January of the same year, and on the back page of *NME*, you will find an article that suggests Decca delayed the release of Presley's previous double *Are You Lonesome Yet?* (Box Set A-1) to help his 'Can't Help Falling In Love' for fear that it would be kept off the top spot by Cliff.

Ultimately though, *NME* writer Keith Fordyce turns out to be correct when he predicts that Elvis will hit another chart top: 'Good Luck Charm' enters the *NME* Top 10 three places above 'I'm Looking Out The Window' at Number Three, and the week after begins a run of five consecutive weeks in the top spot.

ALSO IN THE ISSUE THAT WEEK

• The first title of departed Shadows member Jet Harris' solo record are revealed. On it he plays "a completely new guitar - a Fender stringing bass guitar".

• Shirley Bassey's London Palladium variety debut is declared a triumph. Andy Gray writes: "After two encores, the audience was still shouting for more, while Shirley put on her big 'I'm overwhelmed' smile."

• A large classified advertisement at the back of the issue (which you can see, for *NME* declares: "Life is sweeter with a Dansette!")

• Under the head 'Why did d-j ignore B Bumble?', Bruce Charlton questions why the single 'Nut Rocker' has not received one single play on radio, despite being in the *NME* Top 10.

• Lonnie Donegan is reviewed live at Manchester Palace, where he wins "roof-raising acclaim for such vintage specialities as 'Have A Drink On Me' and 'Gambelin' Man'."

NME

NME EDITORIAL

Editor: C. 144 (see last)
Editorial: P. Karmali (see last 4844)
Deputy Editor: M. H. (see last 4844)
Advertising: M. H. (see last 4844)
Production: M. H. (see last 4844)
Distribution: M. H. (see last 4844)
Subscription: M. H. (see last 4844)
Advertising: M. H. (see last 4844)
Production: M. H. (see last 4844)
Distribution: M. H. (see last 4844)
Subscription: M. H. (see last 4844)

Art Director: M. H. (see last 4844)
Deputy Art Director: M. H. (see last 4844)
Illustrator: M. H. (see last 4844)
Photographer: M. H. (see last 4844)
Designer: M. H. (see last 4844)
Printer: M. H. (see last 4844)

Production: M. H. (see last 4844)
Advertising: M. H. (see last 4844)
Distribution: M. H. (see last 4844)
Subscription: M. H. (see last 4844)

NME.COM
Editor: M. H. (see last 4844)
Deputy Editor: M. H. (see last 4844)
Advertising: M. H. (see last 4844)
Production: M. H. (see last 4844)
Distribution: M. H. (see last 4844)
Subscription: M. H. (see last 4844)

ATI EVENTS
6th Floor, Blue Bell Building, 110 Southwark Street,
London SE1 1SU
Opening: 10.00am - 5.00pm (Mon-Fri)
Closing: 10.00am - 5.00pm (Sat-Sun)
Contact: M. H. (see last 4844)

ATI EVENTS
6th Floor, Blue Bell Building, 110 Southwark Street,
London SE1 1SU
Opening: 10.00am - 5.00pm (Mon-Fri)
Closing: 10.00am - 5.00pm (Sat-Sun)
Contact: M. H. (see last 4844)

ATI EVENTS
6th Floor, Blue Bell Building, 110 Southwark Street,
London SE1 1SU
Opening: 10.00am - 5.00pm (Mon-Fri)
Closing: 10.00am - 5.00pm (Sat-Sun)
Contact: M. H. (see last 4844)

ATI EVENTS
6th Floor, Blue Bell Building, 110 Southwark Street,
London SE1 1SU
Opening: 10.00am - 5.00pm (Mon-Fri)
Closing: 10.00am - 5.00pm (Sat-Sun)
Contact: M. H. (see last 4844)

INNOVATOR - INNI RT SALES
All Manager: M. H. (see last 4844)
Account Executive: M. H. (see last 4844)

INNOVATOR - INNI RT SALES
All Manager: M. H. (see last 4844)
Account Executive: M. H. (see last 4844)

INNOVATOR - INNI RT SALES
All Manager: M. H. (see last 4844)
Account Executive: M. H. (see last 4844)

INNOVATOR - INNI RT SALES
All Manager: M. H. (see last 4844)
Account Executive: M. H. (see last 4844)

INNOVATOR - INNI RT SALES
All Manager: M. H. (see last 4844)
Account Executive: M. H. (see last 4844)

INNOVATOR - INNI RT SALES
All Manager: M. H. (see last 4844)
Account Executive: M. H. (see last 4844)

INNOVATOR - INNI RT SALES
All Manager: M. H. (see last 4844)
Account Executive: M. H. (see last 4844)

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, WITH A
PURE EVOKE-15 MARSHALL
DIGITAL RADIO WORTH £219.99



CLUES ACROSS

- 1 & 8 The View from here is of a farmhouse, then Oxford, possibly... (3-9-8)
- 5 The Chopped Oak have settled in quite nicely here on their debut album (6)
- 6 (See 1 across)
- 9 (See 18 down)
- 10 Kings of Leon are not going to kick The Buckler from their set (3-9)
- 11 (See 16 down)
- 14 & 15 A Darwin Beez not having a good time (3-3)
- 16 (See 15 down)
- 17 Don't know it's Joy Division (5)
- 19 The Strides not being straight with us (6)
- 21 (See 18 across)
- 23 It's immaterial stopped off at... Punky Dinos? at 1986 (2)
- 25 They've travelled the Autobahn and Trans Europe Express (9)
- 26 The Revolving... side project for members of Front 242 and Ministry (5)
- 28 Alan Cooper identifies himself on his final chart single (3-9)
- 30 (See 2 down)
- 31 & 32 Wilson Pickett hit covered by the Commitments in film of same name (7-5)
- 32 "...it's a gas, grab that cash with both hands and make a stash", Pink Floyd (5)

CLUES DOWN

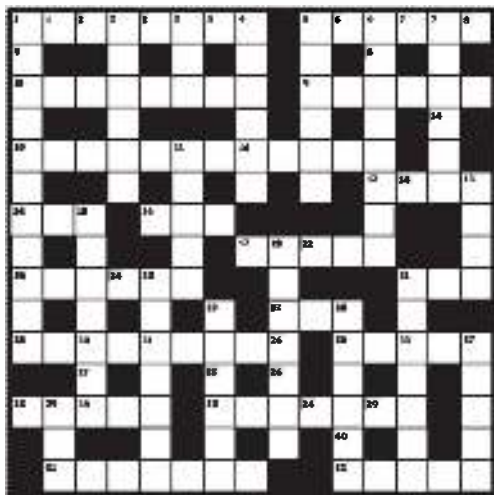
- 1 "We only said goodbye with words, I did a hundred times", 2007 (4-2-9)
- 2 & 3 A Manics rock yet oddly it's another band to appear (6-7)
- 3 Absolute beginner of a rapper who began with "What You Goin' For" (3)
- 4 Unable to be offensive about the Smashing Pumpkins number (6)
- 5 & 6 A band that found they had a beautiful future 26 years after forming (6-6)
- 6 Perhaps as loudly as an Aretha Franklin album (1-4)
- 7 The Joy Formidable with a real CD reissue (6)
- 8 Group that had number one hit in 1967 with "Womp Up The Volume" (6-1-1)
- 13 "Due to lack of interest, tomorrow we cancelled. Let the clocks be reset and the pendulums be!" 2007 (4)

- 15 & 16 A & 12A "With every bubble she sank with a truck/Ami washed it away down the kitchen sink" 2010 (3-4-3-4)
- 18 & 19 He's been ruled out by The Decemberists (3-4-2-4)
- 20 Abani by The Cure is part of the bowl centre attraction (7)
- 21 Sean... of The Soup Dragons and BMX Bandits
- 22 Randy... singer-songwriter or Colla... founder member of Wire (6)
- 24 (See 5 down)
- 27 (See 31 across)
- 29 "...The Model" by Beth Gibbons & Rustin Man or "Traubert's Blues" by Tom Waits or Rod Stewart (2)

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

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, May 8, 2012. To the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a Pure Evoke-15 Marshall digital radio!

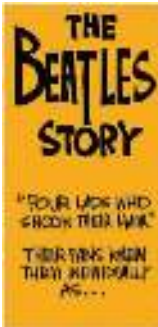


APRIL 9 ANSWERS

- ACROSS**
- 1 & 8 A city with no children, 9-12 A B&B PUNK, 8 M&H B&B, 13 U&B&B, 14 & 15 A & 12A Steve Nicks, 16 & 17 A & 12A Steve Nicks, 18 & 19 A & 12A Steve Nicks, 20 & 21 A & 12A Steve Nicks, 22 & 23 A & 12A Steve Nicks, 24 & 25 A & 12A Steve Nicks, 26 & 27 A & 12A Steve Nicks, 28 & 29 A & 12A Steve Nicks, 30 & 31 A & 12A Steve Nicks, 32 & 33 A & 12A Steve Nicks, 34 & 35 A & 12A Steve Nicks.
- DOWN**
- 1 & 2 A & 12A Steve Nicks, 3 & 4 A & 12A Steve Nicks, 5 & 6 A & 12A Steve Nicks, 7 & 8 A & 12A Steve Nicks, 9 & 10 A & 12A Steve Nicks, 11 & 12 A & 12A Steve Nicks, 13 & 14 A & 12A Steve Nicks, 15 & 16 A & 12A Steve Nicks, 17 & 18 A & 12A Steve Nicks, 19 & 20 A & 12A Steve Nicks, 21 & 22 A & 12A Steve Nicks, 23 & 24 A & 12A Steve Nicks, 25 & 26 A & 12A Steve Nicks, 27 & 28 A & 12A Steve Nicks, 29 & 30 A & 12A Steve Nicks, 31 & 32 A & 12A Steve Nicks, 33 & 34 A & 12A Steve Nicks, 35 & 36 A & 12A Steve Nicks.



POP - A COMPLETE HISTORY!



FANMAIL

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

Edited by Dan Martin



LETTERS@NME.COM



FACEBOOK.COM/
NMEMAGAZINE



**TWITTER.COM/
NMEMAGAZINE**



NME.COM/BLOGS

The Big Issue

Keeping us locked in email battle this week...



MONKEYS DON'T SUCK

From James Gillen
Via NRE

With the collapse of Anglo-American literary canon, Don't Sit Down Cause We Moved Your Chair. Understand that the band have the potential to match the creative achievements of The Beatles. Here we have a band who seem to release their fourth album in only five years, a work rate comparable to the Fab Four and central to this day and age. The richness of poetry in Alex Turner's lyrics has developed significantly from their debut album, becoming more abstract in form while retaining the depth. Rich in humour and observational qualities we know the band are originally, for example, "You'd be a known heartbreaker and a tight 'Four your self still on boy/girl night' is a lyric which evokes working class British imagery that is comparable to Lennon's "Wailing on a English girls moaning, Se no one I Am The Walrus. Moreover, the experimental tilt in the heaviest of front Turner and co., reminiscent of MC5's "Helter Skelter" or Lennon's "I Want You (She's So Close)", where other bands in previous decades have simply attempted to sound like The Beatles. I find that Alex's lyrics are indeed a band with the creative ambition of the Fab Four, pushing the boundaries of popular music in the past century and creating a unique new sound. We needn't dwell on Anglo-American, they are the most important band in the world today.

NHE's report...

Feature M4C:
The common **Q&A** feeding mode for the 1000. One person pulls water, a volunteer or a fishkeeper, distributes it to the fish.

...and I like to do research, I could hardly agree with planning, Mayes. That's really because I've worked in a lot of interesting ways in my career. For

[illegible]

For a touch of the above addresses, 100 more should email for further information.

RECORD STORES 'NOT AWESOME' CONTROVERSY

Front: Ollie Hawdon

Tr: MME

I really would like to join in with Record Store Day. Only problem is that my local record store recently closed down. Why? The middle-aged couple who owned it thought they were in *High Fidelity*. Not only in the sense that they only spoke to you to mutter the price of your purchase, but also in that they refused to stock anything recorded after the '70s. I went in there to ask if they have/could order in the latest Built To Spill, and they just looked at me in disgust. So if other record stores are anything like this, I'm not surprised or upset that they're closing down.

FROM: NME

To: Ollie Hawker

way to combat harlems in the face of public opinion. Lyle, You're going to get lynched for this, even though you might have the germs of a point there. There might well be an overbearing air of worthiness to Record Store Day. And it might well look a bit like trying to extinguish an inferno by pissing on it, in the wind. You might well try cynically at how the majors have all now co-opted it as a marketing scam, but can anyone really claim that its heart is anywhere other than at the right place?

Saving BBC 6 Music and the IGO Club proved that, together, we music fans do have the power to stop bad things happening. At it's core, Record Store Day is just some people trying to make the world a little better. — DM

HUNGRY LIKE THE WOLF

From: Sara Lally

Tot NMF

[illegible]

Front: NAME

To: Sara Lally

Correct, Sara. After the climax of the third series of *Being Human*, "Lupercalia" is easily the best wolf-related element of popular culture around. It's certainly better than *Red Riding Hood*, which is really, really silly. But

EUPHORIC NOSEBLEED

From: **Kezia Colman**

Tot NMF

I was disappointed to see that *NME* gave the Glasvegas album a positive review (April 2). I think Glasvegas are like a pleasant-looking lampshade, supporting a smashed bulb. In other

words, clearly talented musicians that fail to deliver. The album consists of over-produced tracks, with as much reverb and delay as is humanly possible. Most of them seem to roll into the next, like a long arena-tour support-band blast. **Touts** Sometimes contains dreary repetition that builds up to tedious euphoric repetition. Most tracks topple into the standard formula: from predictably gentle and sweet to an 'epic indie blast'. It's not that I don't love the 'dream theme' but I'm rooting for someone to come along and give us something with balls and bite. **Album summary:** track one to 11 are balls, but we are all entitled to our own opinion.



STALKER

From: Ollie Bradley

To: NME

"Me and my friend Ash had the best couple of days any young music fan could ask for. We saw Miles Kane at The Musician in Leicester, and met the man himself after the gig then..."

From: NME

To: Kezia Colman

There's a terrible war of attrition going on at NME Towers. On one side there's Emily Mackay and the troupe of (mainly Scottish) freelancers she's been brainwashing into agreeing with her that it's the best thing since... well, since... And then there's the rest of us who... in the past... of day, that the G... album might just be an overblown load of bobbins... It's got so personal that she's stopped baking cakes for the office. It's a shame because girlfriend bakes a lovely cake. DM

BACK TO THE RECORD STORES...

From: David Hay

To: NME

Wow, what an experience my first Record Store Day was. In theory it's a great idea, waking up at 8am (on a Saturday) to catch the bus into town, to queue for that coveted Radiohead release and never play it to keep it in the condition it was bought in - but hey, I spent £10 in an independent record store. However, not having managed to get a copy I decided to visit eBay, and failing to find a reasonably priced copy I ripped the tracks from a Spanish website. Thank god for

Record Store Day for showing me the benefits of illegal downloading.

From: NME

To: David May

True, 'tis a shame that the same people who purport to support the music fans then go and act as badly as ticket touts by flouting their bought-up purchases at a price on eBay. But, come on people, it's more so... going to... out... there... it's... and... So... DM

From: Richard Wiggins

To: NME

I woke up at 8am to head down to Sound Records in Brighton to experience the joy that is Record Store Day. I ended up about 14th in a queue full of music-lovers of all ages and was chuffed to eventually get a bunch of vinyl Arctic Monkeys, Bat For Lashes, Pease, New Order/DJ Division, Franz Ferdinand and that Radiohead one. I walked away penniless having been given loads of free, lovingly made compilation CDs. It has encouraged me to continue investing in indie stores and not just get it all off Amazon. Indie stores will never be as popular again, but they'll always retain a strong underground market, and Record Store Day is a big part of that.

From: Freddie Mitchell

To: NME

I went to a shop on Record Store Day, hoping to get a cheap 45 and leave within 3 minutes. However, I did not realise the popularity of this date. The queue was huge and, one by one, the records went out of stock. My options were becoming narrower by the second. The White Stripes, Warpaint, Franz Ferdinand... records I had hoped to lay my hands on were being snatched by other rabid customers. Finally, I entered the shop. I noticed the prize 45 I was after. The limited-edition, demo version of 'The Drowners' by Suede. And when I finally stepped up to the counter... YES! It was still in stock. I also took the time to purchase another record. I decided on Cults' 'You Know What I Mean', but maybe

Web Slinging

The highlight of this week's NME.COM blogs

RSD EBAY SELLERS: WORSE THAN TOUTS?

The sun was out, the drinks were flowing and the shops were full. Cash registers tinkled. The prognosis for the indies was positive. Little did we know, though, that there were some stalkers in our midst, some nefarious lukes who set out to buy up everything they could at Record Store Day and flog it online.

Meet eBay's Tom Lovejoy. He's got everything you need online - from Radiohead's two tracks (currently at £67) to the Ed Banger box set (£215) - and stands to make about £600 from all the sales so far. And he's not the only one - numerous others have already cashed in on short sales.

So, here's the question. Should these, shall we say, entrepreneurs be condemned or celebrated? Are they loathsome roadsters crawling over the palmed body of an industry trying to live out its twilight years in dignity, or just shrewd businessmen making a quick buck through a free market?

They're certainly not breaking the law. And Record Store Day is powerless to stop them. While the organisation has asked participating shops to sign an agreement that precludes them from selling online within a week, selling for more than twice the cost price, and flogging for a profit on eBay, they can't stop individuals buying and reselling. And eBay won't police it. What do you make of the whole thing? And did you pick up what you wanted during RSD?

Read Tim Chester's full blog at NME.COM



Buying the rare records off eBay defeats the point of Record Store Day. The day was about a celebration of hearing a browse and buying music the old-fashioned way as much as it was about the record format. The mugs buying music over the odds online deserve to be ripped off. As for the touts, Jack White would take his

hat off to their entrepreneurial spirit. @RobMolfin

This argument always pops up, whether it's rare vinyl being sold at a high mark-up or sold-out festival tickets going for double the price. The fact is that if these people did this with anything other than something pertaining

to music, they would be celebrated as entrepreneurial genius and probably be on the next series of Dragons' Den. @Christian Carlisle

They are worse than ticket touts, simply because live performance isn't under threat to the point where we need "the gig day". @Luke@eardsworth

GET NME FOR JUST £1 AN ISSUE WHEN YOU SUBSCRIBE!

Go to NME.COM/1pound or call 0844 848 0848 and quote code 125



I should've nabbed myself Sonic Youth's 'Whores Moaning' EP. For one simple event to strike such excitement in a continually dissatisfied 15-year-old is convincing evidence that we need record stores. In a world where MP3s are so readily available, people need to experience the joy of finding music. Before today, I couldn't have cared less for the fate of record stores. Now, I think

that we need them for future generations.

From: NME

To: Freddie Mitchell

Sorry that, for reasons of space, we had to edit your passionate and... let's... Altho... to... can't take part in Record Store Day, I stayed in watcha Doctor Who DVDs and listening to SoundClouds of Brazilian folk. DM



STALKER

From: Ollie Bradley (again!)

To: NME

"...we bumped into Arctic Monkeys drummer Matt Helders in the pub he co-owns. How cool is that?"

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

QUESTION 1

Who selected the New York Dolls track, '(There's Gonna Be A) Showdown' as his favourite record of all time on BBC Radio 4's Desert Island Discs?

"So this is a quiz, huh? OK, it was probably Morrissey, by process of elimination, and eliminating everyone else. He's a big fan of ours, he's what we call a booster."

Correct

QUESTION 2

In the 1988 film *Scrooged* – in which you starred as the Ghost Of Christmas Past – what year do you first take Bill Murray back to in your time-travelling taxi?

"Oh y'nd, 1959?"

Wrong. It was 1955.

"At least I was in the right decade (laughs). I remember better now, y'know, Bill Murray had his brother playing his father in that scene. I'd just come from lunch with him and he was rattling off one liners like no one's business, and I couldn't get a word in edgewise. I was like a deer caught in the headlights. We're still good buddies – he got me that egg."

QUESTION 3

2004's *Meltdown Festival* was something of a reunion for New York Dolls, but can you name three other bands on the bill?

"(Laughs) Well, there was a puppet show, a fire-eater, and some dame doing monologues..."

Wrong. You could have had *The Ordinary Boys*, *The Libertines*, *Nancy Sinatra*, *Sparks*, *London*, *Wasswright III*, *Ari Up*, *Cockney Rejects* or *Damien Dempsey*.

QUESTION 4

Complete the following lyrics:

"And you're a prima ballerina on a spring afternoon..."

"Change on into the womanhood in the moon".

Correct. 'Personality Crisis'

QUESTION 5

Who provided guest vocals on your 2006 album 'One Day It Will Please Us To Remember Even This'?

"This I remember Michel Sape and Iggy Pop."

Correct. You could have had Tim Gabel too.

This Week DAVID JOHANSEN NEW YORK DOLLS



QUESTION 8

Which 2000 film features the New York Dolls track 'We're All In Love'?

"Jesus, I have no idea."

Wrong. It was *Kick Ass*.

"I think I missed that one."

QUESTION 9

You appeared on *Friday Night With Jonathan Ross* in 2006, but can you name one of your fellow guests on the same show?

"Lily Allen, I think George Clooney was there too?"

Correct for Lily Allen, but it wasn't George Clooney, it was Adam Sandler. There was also celebrity chef

James Oliver.

"Close. You never actually see George Clooney and Adam Sandler in the same room, though, which leads to speculation. That was quite a good selection of guests, wasn't it? That would make a superb dinner party."

QUESTION 10

How many times do you say the word "hot" in the extended version of your alter ego Buster Poundexter's infamous song 'Hot, Hot, Hot'?

"Um, 203."

Wrong. It's 137.

"Ah, well, you've probably got the mini extended version. You need the 'Hot, Hot, Hot (All Day Dream Version)' (laughs)."

QUESTION 6

Who supported the New York Dolls at your legendary one-off show at London's 100 Club in 2009?

"Supergirls."

Wrong. *Spitzengirls* stand corrected.

For a bonus point, can you recall who was reportedly in the front row of that same legendary show? "Uh, Boris what's his name? The Mayor of London. Boris Johnson and his entourage of fancy friends."

Correct? We were going to say *Pani Smith* and *Bobby* (laughs), but your

answer was better [NB – A City Hall spokesman could neither confirm or deny this. "The Mayor can't remember," he said.]

QUESTION 7

What were you reportedly arrested for after a gig in Memphis?

"Er, let me think. Was it rocking a riot?"

Correct. We heard you were dressed as *Lea Minelli* when they took you in. "Well, yes. I'll owe that to go on record."



Total Score

6/10

"That's great, because when I was in school sometimes I would get one or zero out of 10 on tests. I've clearly been doing something right over the years. It's called clarity."

Coming Next Week

FESTIVAL GUIDE 2011

THE ESSENTIAL MANUAL FOR
THE BEST SUMMER OF YOUR LIFE

WEDNESDAY
MAY
4

FRIENDLY FIRES
GET YOUR DANCING
TROUSERS

WILD BEASTS
GET YOUR
TROUSERS ON

THE STROKES
TAKE YOUR
TROUSERS OFF

free iPhone for just £25 a month

That's the UK's best price.



Only for a limited time in
Orange shops and orange.co.uk

 iPhone 3G 

*Terms and conditions: Offer ends 16 May 2011. Subject to other 24 month minimum term contract. UK only. New and upgrading customers on iPhone plan only. Price assumes payment by Direct Debit and non-limited billing. Best price based on low price on lowest priced 24 month plan. Other terms apply. see orange.co.uk/terms

