

## INSIDETHIS

## WEEK

28/05/2011



"AN EXPERIMENT IN HYPE"
WE CUP A CRITICAL EAR TOWARDS GAGA'S NEW ALBUM

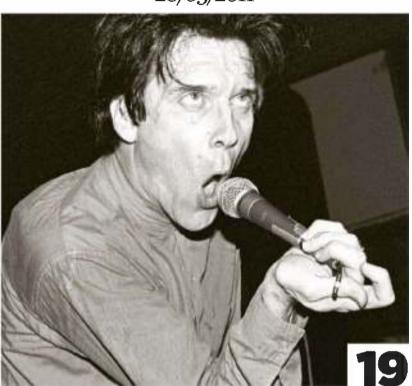


"PEOPLE ARE GOING TO SAY, "WHAT THE FUCK?"" BOMBAY BICYCLE CLUB SPICE THINGS UP IN THE STUDIO



"AS AN OASIS FAN, IT SOUNDED WICKED" SOMEONE'S HAD A SNEAKY

LISTEN TO NOEL'S ALBUM



"He seemed to want to burst free from his body"

BOBBY GILLESPIE ON THE CRAMPS' LUX INTERIOR, AS PART OF OUR CULT HEROES SPECIAL



"IT'S UNLIKELY
PETE WILL PLAY
T IN THE PARK"
A SPELL IN CLINK DOES TEND
TO CRAMP THE SCHEDULE



"IT'S HARD NOT TO ACHE AT THE IDEA THE STROKES WILL GET OLD" THINK POSITIVE, REVIEWER

OF RADIO 1'S BIG WEEKEND

PLUS

ON REPEAT

UPFRONT

12 VERSUS

15 RADAR

19 FEATURES

**36** REVIEWS

> 40 LIVE

57 BOOKING NOW

GIG GUIDE

63 CROSSWORD 64

> FANMAIL 66

66 BRAINCELLS



"I DO HAVE THE LARGEST PENIS IN THE BAND"

WHICH WILD BEAST IS TALKING ABOUT HIS WILD BEAST? WE JOIN THEM ON THE ROAD

# GET NME FOR JUST £1 AN ISSUE WHEN YOU SUBSCRIBE TODAY! Go to MME.COM/Ipound Or call 0844 848 0848 and quote code 125



## ON REPEAT

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





#### **WU LYF**

First time we saw WULYF, they were still playing shows in the dark and using their blogs to rip the piss out of anyone vaguely interested in them who they deemed a suit. Then, at last summer's MIDI Festival in France, they revealed themselves to be nothing more than everything we initially hoped: four twentysomething Mancunian kids with a bunch of shit-hot songs and a rare desperation to rewrite rock's current rulebook by not actually kissing every corporate arse possible.

Now, with mere weeks until the release of their self-recorded yet massive-sounding debut album, 'Go Tell Fire To The

'Dirt' is as close to a manifesto as you'll get from WULYF Mountain', they're getting all tribal on us. 'Dirt' is as close to a manifesto as you'll get from the banda clarion call-to-arms that starts with 30 seconds of meaty, smack-in-themouth drums and ends

with singer Ellery Roberts declaring, "No matter what they say, dollar is not your friend" in his bullish, almost incomprehensible drawl. This band, in case you really needed reminding, turned down every record deal under the sun last year.

"World unite and I'll love you forever", they demand over and over as the song reaches a blistering climax. And you know what? That's a fucking great piece of advice. Ignore WULYF at your peril.

Matt Wilkinson, New Music Editor On wulyf.org now



#### **GWILYM GOLD**

Flesh Freeze

GG's debut solo single may chime with sacrosanct, chilling but luscious beds and beats, but his lyrics are a world of haunting doubt and disbelief in a greater purpose. And it's being released in a format that produces infinite versions of the song; a fixed recording doesn't exist. This is, quite possibly, the future.

Laura Snapes, Assistant Reviews Editor Download from NME.COM/blogs now

#### **COM TRUISE**

Cathode Girls

In what sounds like an elegy to some forgotten ancient city, this track finds the self-proclaimed circuit melter Com Truise meshing together decades of Casiotone wizardry; a Jean Michel Jarre ocean of sound cut and pasted over a regurgitated Arthur Baker beat, to create this deeply resonating, cinematic delve into a world of possibilities.

Priya Elan, Assistant Editor, NME.COM On imposemagazine.com now

#### **RONIKA**

Forget Yourself Nottingham-based Ronika creates her '80s-indebted electropop slithers

of amazingness in her bedroom, with 'Forget Yourself' a brilliant amalgam of early Prince, 'Me Plus One'-era Annie and an effortless, unstudied cool.

Michael Cragg, writer On popjustice.com now

#### BEIRUT

Santa Fe

With Beirut currently touring, new songs like this ode to the group's hometown have been emerging. It's a breezy mix of accordions, horns and Zach Condon's floating vocals. Hopefully Beirut's travels will reach a studio soon.

Paul Stokes, Associate Editor On youtube.com now

#### JULIAN CASABLANCAS

Rave On

One of many sparks of joy from a brilliant forthcoming Buddy Holly tribute, also featuring a sultry 'Not

Fade Away' from Florence and a frankly terrifying 'It's So Easy' from Macca, this is sexy, twangy and garage-loose. Emily Mackay, Reviews Editor On raveonbuddyholly.com now

#### THE HISTORY OF **APPLE PIE**

Delightful bliss-grunge which sounds like every Kill Rock Stars band ever. They're from London, but may as well be from Portland, such is the slacker pouting insouciance going on here. Martin Robinson, Deputy Editor

On rerdlbl.com now

#### **PJ HARVEY**

Lonely Avenue

When covering songs as iconic as this Doc Pomus standard made famous by Ray Charles, it's best to steer clear of the sincerest form of flattery and do your own thing, lest you sound stupid. A whispered lead vocal and some perfectly judged backing make this sound like Polly's very own song. Hamish MacBain, Assistant Editor On twentyfourbit.com now

#### **NEW ORDER**

Hellbent

The uncaging of this previously unreleased tune on the 31st anniversary of their old Joy Division chum Ian Curtis' death (May 18) was presumably a tribute rather than cynical marketing for their new compilation 'Total: From Joy Division To New Order' ...

Jamie Fullerton, News Editor On NME.COM/artists/new-order now

#### **BON IVER**

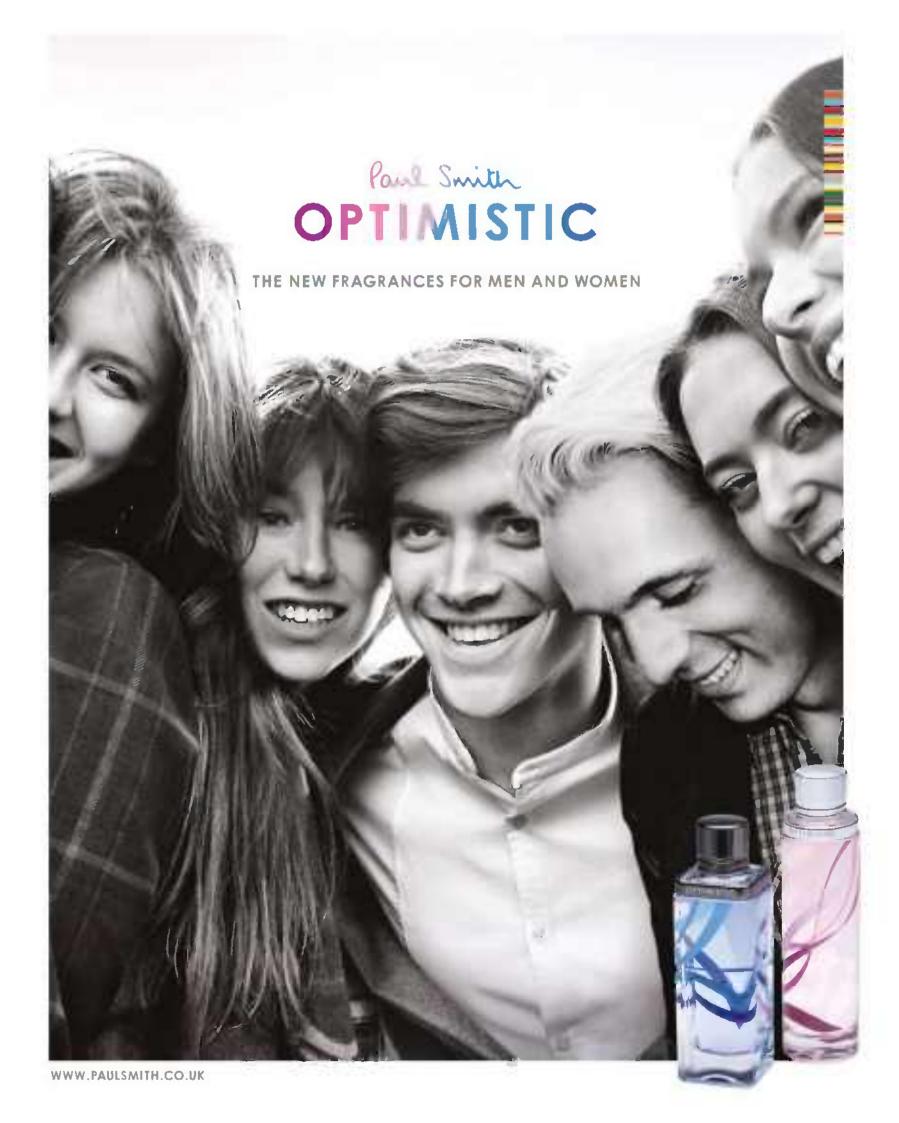
Calgary

Fresh from stirring up Auto-Tuned hedonism with Kanye West, 'Calgary' is the first taster from the follow-up to 2007's 'For Emma, Forever Ago'. 'Calgary' finds Justin cooing "I was only trying to spell a loss" over funereal synths and austere bass, in a cathartic ode to

Katherine Rodgers, writer On boniver.org now



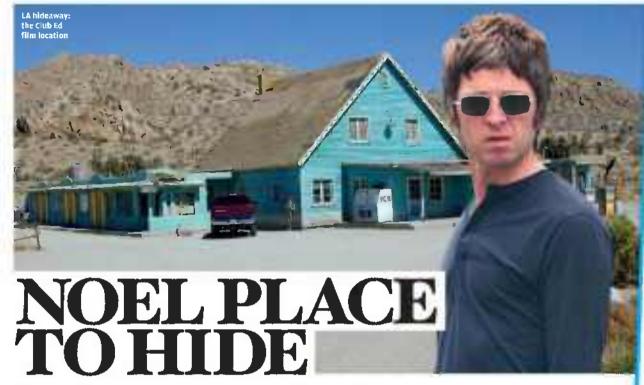
Head to NME.COM from Monday for the On Repeat playlist



## UPFRONT

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

Edited by Jamie Fullerton



The ex-Oasis don has been recording in LA in secret – but one fan is happy to get a preview



We're long past the point where Noel Gallagher can pretend he's too busy "changing nappies" to work on his solo album – and

it seems he's further down the line than most had thought.

Widheard that the plan was to leave Liam to Beady Eye business for a year or two before releasing his album, but earlier this month it was leaked that he'd already finished the video to what is probably his first solo single, shooting at California's Club Ed permanent film location (pictured above).

The details are being kept insanely secret – his spokesperson is under instructions not to even confirm or deny any info, except to say that a Twitter feed set up in his name was a fake. So we got in touch with You Me At Six singer Josh Franceschi. He was recording his band's new album at LA's Sunset Sound Studios and happened to hear Noel banging out tunes there too – and then tweeted to the world about it.

"We were in studio A, he was in B I was outside writing some lyrics and I heard this music coming out," he says. "I tweeted and woke up to 20 emails from our label. That was our photo opportunity gone.."

Understandably, Josh was reluctant to reveal the nature of Noel's new stuff lest he be visited by feather-cut-sporting hitmen. "As an Oasis fan it sounded wicked," he said – a comment that, combined with the fact that the studio used to be used by Paul McCartney, suggests Noel's probably not going dubstep.

For the latest on Noel's return stay tuned to NME.COM/news

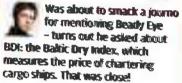
## CMICE

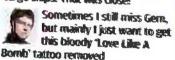
#### NOEL'S TWITTER FEED, IMAGINED BY NME'S GAVIN HAYNES

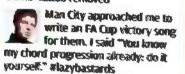


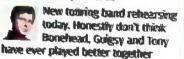
Noel Gallagher @Livingforever London/Manchester

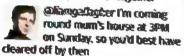
"Still not working on my solo albom"











Chopped out some massive lines today. It was tough, but script-editing for Russell's new film was never going to be a bed of roses now, was it (@rustyrocleds)



Filming music video in LA. Will arryone get me recreating key scenes from Lethal Weapon?



## SENT DOWN IN ALBION

Pete Doherty's back behind bars again – this time for cocaine possession – but will he charm his way out in time to grace this summer's green festival fields?



#### **NEWS**

Up until last Friday (May 20) it had been a little while since Pete Doherty was last in fail - 2008, in fact. But here he is just before being

carted off to begin a six-month jail sentence for cocaine possession after pleading guilty to the crime at Snaresbrook Ćrown Court.

The charges came up after a police investigation into the death of his friend, filmmaker Robin Whitehead, in 2010. Just before being sentenced he'd put a blog online (read it via NME.COM/artists/pete-doherty) claiming he'd never supplied her with drugs - despite her having filmed footage showing Pete and others, including Peter 'Wolfman' Wolfe, allegedly taking drugs in a flat in London. Wolfman went down for a year on the same day Pete started his jail term.

The news immediately put paid to the rest of Pete's UK and Ireland solo tour - he had been set to play Glasgow Barrowland on Friday. Festival-watchers will also have noted that, with the sentence running until the end of December, his Reading And Leeds Festivals and T In The Park bookings are seemingly done for, too.

However, Pete has a track record of getting his jail sentences nicely hacked down - in 2003 he served just two months out of an initial six-month sentence after burgling Carl Barât's flat. Then, in 2008, he served four weeks of a 14-week sentence for breaching probation rules. If he ends up getting out in similarly quick time he could be shackle-free well before the August 26-28 Reading And Leeds Festivals -although the July 8-10 T In The Park

bash seem rather less likely to be graced by his presence.

T chief Geoff Ellis conceded that there was little chance Pete would make his event, telling us: "As a result of his jail sentence it is unlikely that Peter will be playing T In The Park, but we are awaiting more information from his representatives before we can confirm for sure."

Reading And Leeds Festivals' spokesperson, meanwhile, told us that no call had been made about a possible replacement yet, or about how long they would hold out to see if Pete does in fact get out early.

Keep checking NME.COM/artists/ pete-doherty for latest news - and Pete, don't drop your trilby in the shower.



caught for £.150.000 Bond that Rough Trade put up in 2005 to get Pete out on bail when he was arrested after an altercation with

drugs offences

Pete has been

filmmaker/ obsessive fan Max Carlish

12,000 Number of pages we could carry this on for, if we had space



## BOMBAY MIX IT UP

Bombay Bicycle Club have plugged themselves into Atlanta for their comeback album - complete with electric 'piano hip-hop'

IN THE

Bombay Bicycle Club's Jack Steadman has never been the type to give away the inner workings of his mind too freely in interviews. But as we meet the quartet in

Atlanta, Georgia, on a gorgeous spring afternoon, it turns out that the singer has been holding out on his own bandmates too.

They've just finished the final recording sessions for their as-yet untitled second electric album and, as Jack explains, the songs they've been working on here with Animal Collective producer Ben Allen originated from the frontman's secret life as bedroom laptop-fiddler. "I've always worked on electronic demos on my own but haven't shown anyone until recently," he reveals over a spot of lunch. "There's one track on the album called 'Shuffle' which was based on a piano sample and has an almost hip-hop feel to it. The first time I played it to any of my friends was at a house party and none of them believed it was Bombay Bicycle Club. It might even end up being the first single." Hold the 'Kid A' comparisons

a second, though, because despite Church Studios, this new wire-fiddling Jack is London; Maze certainly not leading the band Studios, Atlanta, blindly into the world of beats and blips. Instead the Crouch Enders have plugged in their guitars again and created an overall feel that is likely to include: much closer to their debut album 'What You Want', 'I Had The Blues But I Shook 'Still', 'Fractures', Them Loose'. The sessions with 'Shuffle', 'Leave It' Allen in Atlanta may have yielded the odd eclectic result, but the band also recorded a more gustar-orientated set of tracks during an earlier session in Hamburg with their old compatriot Jim Abbiss.

"Jim's very good at producing indic rock, and that's why we wanted to use him again," adds

Jack, "There's one track that's almost shoceazev and it's probably the rockiest we've ever been. We tried to think of a way to make it less like a My Bloody Valentine rip-off, so we recorded three different versions of it - one fuzzy, distorted version, one with pianos and organs, and one with acoustic guitars and put them all together. It's very Wall Of Sound." Although one song - the

THE

**DETAILS** 

Title: TBC

Released:

August 22 (TBC)

**Producers: Jim** 

Abbiss, Ben Allen,

**Bombay Bicycle** 

Club

Recorded: Clouds

Hill Studio,

Hamburg, Germany:

Georgia

**Tracklisting** 

'Bad Timing'.

slowcore influenced 'Fractures'-will appeal to fans who were converted to the band via their high-charting 20to acoustic album 'Flaws', Jack admits that initially "a lot of people are going to be like, 'What the fuck'" when **the** new album emerges in August. But as guitarist Jamie MacColl concludes,

anyone who listens

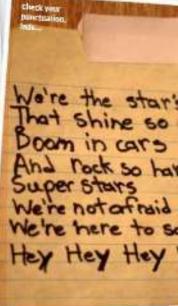
close enough will

hear that Bombay Bicycle Club are still ultimately the same band, they've just amped things up a touch more. "At heart, they're essentially really good songs," he claims. "We've always

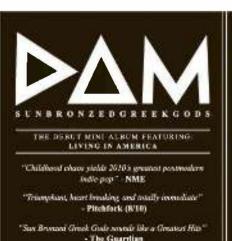
had hooks and stuff to sing along to whether we're plugged in or not. That hasn't changed for the new album at all... and I don't think it will anytime soon."

Watch a behind the scenes film from BBC's acoustic gig last year at NME.COM/video













Album Out - May 30th

www.sparrowandtheworkshop.co.uk www.distiller-records.com

#### Tour Dates

29th Roadhouse - Manchester Academy2 - Liverpool June The Forum Sheffield South Arts Centre - Reading Clwb Ifor Bach - Cardiff 2nd 3rd 4th Louisiana - Bristol Hoxton Bar & Grill - London Slade Room - Wolverhampton 18th Willowman Festival - North Yorkshire Secret Garden Party - Cambridgeshire

"Ethereal and Electric." The Guardian

"They sound like Emmylou Harris meets Jack White in a sexy headlock." Word Magazine

"They deserve almighty success." Mojo





CD double album • Vinyl double album • Digital edition Special edition with bonus disc and extra DVD

Featuring Angus & Julia Stone, Lissie, Marcus Foster, Sarah Blasko, Damien Rice, Mt. Desolation, The Staves, Kyla La Grange, Treetop Flyers, Alan Pownall, Matthew And The Atlas, members of Mumford and Sons, Kill it Kid, Crowns and many more....

www.flowerpot.communionmusic.co.uk





## TYLER'S 'HOMOPHOBIA' IS CYNICAL AS WELL AS LAME

Last week Tegan And Sara singer Sara Kiersten Quin slammed Tyler, The Creator for his 'homophobic' lyrics - lyrics that many fans have accepted without question. Hamish MacBain reckons that it's time we pulled him up on them - and the overall facade of his wordplay



"At the very least, I will know that my voice is on record... What a horrible note for Sara Kiersten Quin's open letter on Tegan

And Sara's website - concerning the homophobic lyrics of Tyler, The Creator - to end on. That she has been made to feel, in the way that anyone who pipes up about homophobia in hip-hop lyrics is made to feel, like she is a boring person/ stating the obvious/being "old" is just vile. The other day, I wrote something on NME.COM about Wiz Khalifa's use of the word 'faggot' and got more than one comment saying I just "obviously didn't get htp-hop culture".

Fuck that. Fuck Tyler, The Creator and his ultra-lame tick-box attempts at shocking people. But more than that, fuck the idea that you can't pull hip-hop artists up on homophobia, that they can get away with saying it's just "entertainment" or whatever. Why is it that all the liberal media's interviews with black American rappers invariably include just the one sheepish "Um, so about the homophobia?" bit, which is quickly dismissed, as though it's a dull, obvious question? Imagine if 'Don't Sit Down 'Cause I've Moved Your Chair' contained the word 'faggot'. Alex Turner would be crucified! "If any of the bands whose

The homophobia is clearly there because it sells to white dirthags

records are held in similar esteem as 'Goblin' had lyrics littered with rape fantasies and slurs," Sara also notes in her post, "would they be labeled hate mongers?" Which is exactly the point.

The thing that's most offensive actually, 'offensive' is the wrong word, because would imply that it had some substance - about the homophobia in Tyler's music is it's so casual, and clearly just there because it's what sells to white American teenage dirtbag fucktards.

He and Odd Future clearly aren't homophobic - and Odd Future contains the openly gay Syd 'Tha Kyd' Bennett so why the hell are they using this language? It's empty posturing. If they were homophobes, preaching to other homophobes, that would be bad enough But the fact that they aren't, that one of them is a lesbian, and that they're preaching to what you'd hope is a predominately liberal audience (they were picked up first by Fader and Pitchfork, have had a cover story in The

Guardian, and been so far ignored by the hip-hop press) makes it even worse. That's effectively saying that using 'faggot' or 'gay' as a putdown is fine in that segment of society, because everyone 'gets' that you don't really mean it. That's a big assumption. One Sara is right to pull him up on. You should too.



NME PROMOTION

This competition may provide the answer... NME and Freederm, the spot skincare experts, have teamed up for an amazing competition offering one lucky winner the chance to spend the day with a top record producer at one of London's best studios, and actually see a band recording!

To enter, go to facebook.com/freederm now and upload your best picture, then get all your friends to vote for you!

The more votes you get, the better your chance of winning! The five people with the most votes by July 25 go to a judging panel, who will select the overall winner.\* As part of Freederm's Free Your Future

competition, you can also win money-can't-buy, behind-the-scenes experiences at MTV, LOOK magazine and the Big Top 40 show!

Don't miss this

opportunity, visit facebook.com /freederm to enter

**Free**dern

## Get all you can eat data. On Pay As You Go.



## Only on Three.

Unlike Vodafone, T-Mobile, Orange and O2 we're now offering all-you-can-eat data on Pay As You Go.

That means with Three, you can get truly unlimited access to the internet on your Pay As You Go smartphone, with no fair use caps.

Set your smartphone free today, with all-you-can-eat data plus 300 minutes and 3000 texts. Also get free BlackBerry® Messenger and Email for 6 months. All with our All-in-One 15 Add-on. All for just £15.





Get one today, call

0800 358 4390 Visit a 3Store or Three.co.uk/store

More info Enjoy it for 30 days. Tethening a phone to a taptop for internet use is not included with this deal. Our inclusive minutes/texts are for most UK mobiles and UK landlines. 08/070 numbers cost up to 35p per call plus 35p per call plus 315p per minute respectively – check price at Three colubrats. Your SIM card is for your smartphone only. Minimum Top Up of £10. Buy a BlackBerry® instore or at Three.co.uk between 4 April and 30 June 2011 and you can get 6 months free BlackBerry Services, just top up £15 a month. To make the most of your top-up, buy an All In One £15. Add-on. After 6 months, to keep your BlackBerry Service live it's only £5 a month is or make sure you we topped up. If you we had enough cancel the Services on your BlackBerry®

#### Peter Robinson Us

#### SOPHIÈ ELLIS-BEXTOR

The pop queen on going indie and why she'd give Tyler, The Creator a piece of her mind



- · We missed the 'an optimist is often disappointed' line. Apologies to all
- · A Tyler Vs Sophie single release would be spectacular
- · Sophie's attire while speaking to NME involved, but was not limited to. "tights, and a dress, and a cardigan". Fancy that

#### Hello, Sophie Ellis-Bextor. Where are you?

"I'm the car, going from Hull-yes, you heard me right, Hull - to Leeds! And then on to Preston where I am staying the night."

#### That's living the dream right there, that is,

"It certainly is! I like doing radio tours like this, it's all very English and you can just appear, have a chit chat and a cup of tea and it's all very nice."

#### 'Chit chat and a cup of tea'. That's a good stage to be at in a pop career.

"Well, the last 10 days have been a bit of a whirlwind. I've been to Portugal, Africa, Singapore, Ireland, Scotland, and now Hull. I've been around a bit."

#### You are allowed back into NME now as you are, officially, an 'indie artiste' again.

#### Talk me through how this came about.

"I now have my own label. I suppose it's something I've been working towards for the last few years. I had a wonderful time with Universal but I feel like it's OK to go it alone now."

#### Have you sorted out your letterheads and business cards yet?

"I've still got to do that. I've been sent over a few suggestions of logos..."

#### I was actually joking about that. What do you look for in a logo?

"Something simple. The label's called EBGB, and we were thinking of imitating the famous CBGB logo, but I don't think we're allowed to for copyright reasons."

#### Would you like me to draw it for you? "With a felt pen? Or a stencil set."

#### If I get some coloured pencils I can do some blending for extra realism.

"Lct's do that."

#### Imagine I'm in a band. A very good band. What do I need to sound like to be signed to Sophie Ellis-Bextor's record label?

"It wasn't until someone asked me who I was signing that I realised signing other acts was something I could do! I think I'd want something quite



different to what I do. I want a casually dressed man with a guitar."

#### Where next?

"I've actually been as successful as ever in other countries - I'm as busy as I've ever been. And I suppose I've got the right outlook - I'm ever the optimist!"

#### You recently announced that your album after this one would have proper instruments on it. What's going on?

"My new alburn is so electro that I want to do something completely different next, but I've thought that in the past too and I always end up putting beats on."

#### Is there an indie act you'd like to put a shout-out to?

"Deadmaus."

#### But he makes dance music! I see your problem now.

"Well, I've started working with Ed Harcourt and Bernard Butler already for the next album, so ... "

#### Would you like to work with Odd Future?

"I'd find it hard to hold my tongue because they use some fairly offensive language in everyday casual speak."

#### Imagine I'm Tyler now, What would you like to say to me?

"I'd say, 'Context is everything but I struggle to see that word as anything other than a nasty word to say."

#### If I were Tyler I'd say, 'Thank you Sophie for pointing that out, I will watch my language in future and I will also reassess my views of the gay community'. "(Extended Bextochortle) Great!"

- CEE LO GREEN BRIGHT LIGHTS BIGGER CITY
- WIZ KHALIFA
- ARCTIC MONKEYS MOVED YOUR CHAIR OATS
- FRIEMOLY FIRES 'LIVE THOSE DAYS TORIGHT'
- KATY B 'EASY PLEASE ME' 6
- COUNTRY OF THE COMMISSES,
- THE STROKES 'UNDER COVER OF DARKNESS'
- THE VACCINES TE YOU WANNA
- PANIC! AT THE DISCO 'THE BALLAD OF MONA LISA'
- THE PIERCES AGE, FT BE WINE.
- ALEX METRIC & STEVE ANGELLO 'OPEN YOUR EYES' POLYSO WAS
- MILES KANE REARRANGE
- JUSTICE
- 18 'OPEN ARMS'
- JAMIE WOOM LADY LUCK
- THE MAKED AND FAMOUS
- SKREAM FEATURING SAM FRANK 'WHERE YOU SHOULD BE'
- FLEET FOXES 'HELPLESSNESS BLUES'
- 20 19 YOUNG THE GIANT



rundown first every Monday at 7pm SKY CHANNEL 0184 NME-EOM/RADIO



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



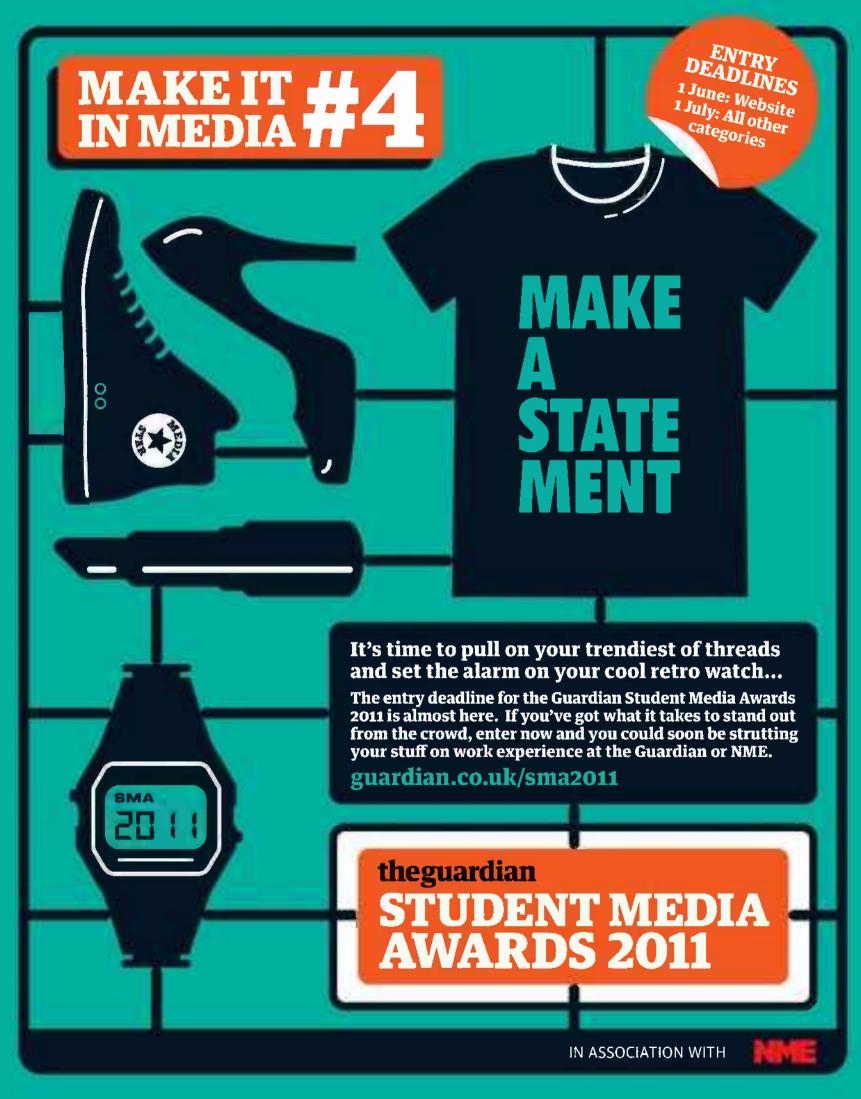
and learn more about each artist online ZPM EVERY MONDAY AT WWW.NME.COM/



"Ice Cream"

'Good For Nothing' · BIG TALK

'Getaways' 'Calgary'



## JOIN NME AND RAY-BAN AT THE ISLE OF WIGHT FESTIVAL

Hands up who wants to write for NME? That'd be a yes, then

Show us your writing skills and you could be our roving reporter at the summer bash

#### WANT TO WORK FOR NME? OF COURSE

YOU DO — it's a non-stop indic rock'n'roll life of drinking, hanging out with bands, and going to gigs. Who wouldn't want a bit of that? Well, thanks to Ray-Ban you might be in with a chance. To mark the fourth appearance of the Ray Ban Rooms at the legendary Isle Of Wight Festiva!, the guys behind the sunglass accessory of choice for everyone from Blondie to The Strokes have teamed up with NME to offer one reader the chance to help out at the festival.

You'll travel, all expenses paid, to join our backstage team, hanging out with bands, helping with videos and writing for NME.COM. It's a money can't buy prize: the chance to be an NME hack and discover what it's really like to work backstage.

To prove your mettle, though, we need words upfront. As Foo Fighters are headlining this year's event, we'd like to see your best one-line review of their recent album, 'Wasting Light'. So if you're over 18, head to NME.COM and submit your best work, in no more than 140 characters, on the comments section of the Isle Of Wight / Ray-Ban news story.

Once you're at the festival you can head to the Ray-Ban Rooms, which this year is '50s styled to take us back to their roots, where you can discover the latest collection, including the Ray-Ban 3447 round metal made famous by great personalities of the past, and of course the iconic Wayfarer, Aviators, Clubmasters... the list is endless! They all offer UV defying abilities while making you look cooler than Mark Ronson on ice.

Ray-Ban is a regular at the UK's festivals—check out the Festival Sessions from the Camden Crawl at ray-ban-rooms.com to see for yourself—and this year at the Isle of Wight they're allowing punters to live out their own 'Never Hide' moment by DJing three tracks in the Ray Ban Rooms. The most pe pular DJ of the weekend will win a signed guitar scrawled on by bands in the Ray-Ban backstage area, and there'll be Ray-Ban peeps on hand to offer temporary tattooes too.

So bring on summer and the Isle Of Wight Festival. We'll be there, shades on, ready to rock. Come join us.





#### THE WHOLE MUSIC INDUSTRY DESCENDS ON BRIGHTON FOR THREE DAYS A YEAR. RADAR REPORTS BACK WITH THE TOP TEN BUZZIEST BANDS

Edited by Jaimie Hodgson



### CREEP

#### Our Great Escape round-up kicks off with the future of witch house

f, as the saying goes, from the tiny acorn grows the mighty oak, then Brooklyn duo Creep seem destined to grow into the biggest tree in the whole electronic forest. "It started off with one track written on a bed. We listened back to it, thought we'd add some stuff, and literally that was [debut single] 'Days'," explains one half of the pairing, DJ and producer Lauren Flax, from the dressing room of the cavernous Brighton Dome where her band are set to open tonight's NME show with Friendly Fires. "It was written on a bed, with some laptop speakers and drinking a shit ton of beer. After we wrote that song and saw how people were reacting to it, and that was without vocals or anything, we realised we had some kinship with writing and decided to take it more seriously. I put my solo stuff aside to concentrate on Creep.'

The track in question that constituted these humble beginnings, 'Days', surfaced at the beginning of the year and immediately tagged the pair (completed by fellow DJ/producer Lauren Dıllard) in a certain lineage of minimalist, dub-tinged ethereal electronicists - a scene that'd soon become known by more names than other sound around (drag and witch house, for starters) – aided in no small part by the vocal coos of The xx's Romy Madley Croft. But, if the initial sparks of Creep steered them towards a particularly zeitgeisty niche, then their forthcoming debut looks set to carve out one all of their own. "Our second single is with Nina Sky, then we're also working with Kazu from Blonde Redhead, Holly Miranda, Planningtorock is gonna do some vocals and then we might just collaborate on a track all together," continues Flax. "The Nina Sky track is our second single 'cos it's quite different. It's more trip-hop with R&B vocals but you can still tell it's us; it's got our vibe. All the music has a kind of sheer darkness to it."

With a background in house music, fingers in an eclectic expanse of vocal pies and a live show combining specially commissioned visuals (each track is backed by a video featuring the guest star) and a pair of cellists, the duo take the brooding horrors of witch house and the throb of 2010's 'bass culture' and bind them to ungodly affect, as is showcased vividly onstage later in the evening. The duo summon spectres on the giant screens that make their own forms ominous shadows, grinding out their deathly magic on an unsuspecting early-bird crowd in the ornate old venue. Something wicked this way comes... Lisa Wright

Head to NME.COM for more on this year's Great Escape, including video interviews and photos

#### **Buzzometer**

Radar's patented Buzzometer gauges the exact levels of hype surrounding each act before and after their performance...



The Great Escape Top 10 continues over the page

AUDIO FRIDAY, 7.15PM

The packed-to-rafters pierside Audio is high in expectation for Manchester's next, next big thing to deliver something beyond sensational. If the likes of Delphic and Everything Everything spawned the northwest's current breakaway from the seemingly everlasting Oasis/Courteeners shitestorm, then, along with WU LYF, Christian Aids have appointed themselves the current pathfinders for the city's musical future. The two anonymous silhouettes are accompanied by a troupe of five deathly-still 'dancers' bearing black tees spelling out the slogan of their new single shirt-by-shirt: 'S-T-A-Y-+', There's no bullshit banter, no niceties to win over the suits - just a projector screening fucked-up film shorts, chopped dizzyingly to 25 minutes of pile-driving ethereal techno. It's chilling yet somehow pretty, and teamed with the enigmatic showmanship, this early doors club feels like a 4am Sonar headliner. MW

PRE-TGE: POST-TGE:



**COALITION SATURDAY, 9PM** 

Within about 10 seconds of supposed future FM dons Foster The People launching into their big moment - aka the ludicrously hummable 'Pumped Up Kicks' - it's obvious they've done all they need to win over tonight's audience. Having slayed SXSW a month or so back, they're now clearly au fait with playing such gatherings. They're fast learners, and in frontman Mark Foster they've got an blueeyed LA indie-pop soul boy, full of dandyish stage-strutting and already displaying the kind of confidence that'd reduce a Followill to a stuttering wreck. MW

PRE-TGE: POST-TGE:

#### Z DEATHRAY

DIGITAL SATURDAY, 12,40PM

Straight outta Brisbane, DZ DEATHRAYS do their damnedest to destroy Digital - despite a good half of the audience initially favouring the free barbecue out the back of the venue. Within about two songs people are changing their minds though, and it's a good job too as the band's AC/DC-worshipping. sleazetastic cacophony is fiendishly beguiling. Coming on like a more bubblegum version of Detroit heroes The Dirtbombs, by the end of their set they've even managed to achieve the near-impossible by coercing a fair proportion of the front row into jumping about like lunatics. Justice! MW

PRE-TGE: POST-TGE:



#### BEAT CONNECTION



While blissed out electro-psych being played in Brighton's very own version of The Nags Head from Only Fools And Horses is a strange proposition, Beat Connection still prove an enthralling draw. Their surfy, stoned schtick is lifted straight from the school of Toro Y Moi and Washed Out, but with tunes like 'Silver Screen' (complete with sublime Mellotron sample) and 'In The Water' they prove themselves proper contenders. MW

PRE-TGE: POST-TGE:

## **GWILYM**

PRINCE ALBERT FRIDAY, 745PM

Do you like soulful male crooning and glitchy electronics? Don't like variations of the name Jam(i)e(s)? Well, ex-Golden Silvers vocalist Gwilym Gold only brands himself with a mere two of those letters - and. heading out on his own, has he got a brooding treat for you! Ditching the chirpy '80s pop of old and dressing like he's going for an audition with The xx, Gold's solo venture melds sprawling synth samples and a warm, strangely Doherty-esque (but in tune) vocal to craft an intimate pulse that couldn't be more 'of the moment' if he, well, changed his name to J\*\*\*s. There are times when the lulling soundscapes drift and amble a little too aimlessly, and he could definitely do a bit of editing by chopping 90 seconds out of a fair few offerings, but with a genuinely tender timbre to elevate him out of mere copyist territory, Gold's early efforts get at least a silver star. LW

PRE-TGE: DECEMBER OF POST-TGE:



#### **BIG DEAL**

HORATIO'S THURSDAY, 7,45PM

If ever there was a band less suited to playing a venue at the end of Brighton's razzle-dazzle, candyfloss and binge-drinking pier, then Anglo-American duo Big Deal are surely it. But, between the clatter of arcade machine payouts, their minimalist guitar swoon is utterly enthralling. The likes of 'Homework' and 'Talk' are sweetly spine-tingling slices of lovelorn melancholia, while the incongruity

of the surrounds only increases the endearing sincerity of their onstage awkwardness. And, as the pair's tales of teenage lust and unrequited love envelop the entire crowd in one collective swoon, we eventually forget where we are altogether. LW

PRE-TGE: DEPARTMENT OF THE POST-TGE: POST-TGE:



#### **FIXERS**

HORATIO'S THURSDAY, 9.15PM

Nabbing the prize for Thursday's most surprising live act are Oxford quintet Fixers. Where the effervescent likes of 'Iron Deer Dream' and 'Crystals' set them up on paper as a particularly English take on the shimmering pop quirks of Yeasayer, or a slightly less oddball Animal Collective, live they're meaty, manly and a whole host of other adjectives beginning with 'm' that don't seem to befit

them quite as much. The venue's still packed and the crowd are utterly attentive, but for Fixers to really fulfil their obvious potential they need to work out how to transfer the lightness of their magnificent studio recordings onto the stage. LW

PRE-TGE:





ABOVE AUDIO FRIDAY, 5PM

Braving an early (given the context) start and doing their best to eradicate a room full of hangovers through the power of youthful vim alone, Nottingham-based quintet Dog Is Dead prove a surprisingly rabble-rousing proposition. Touting the kind of baying shanty pop that fully embraces, nay requires, some brass tootling and a super-sized chorus, DID float between the perk of Two Door Cinema Club and the anthemic heart-on-sleeve tendencies of Mumford & Sons. It certainly sounds big now, but you get the feeling that as these peachy cheeks become ruddy, the tunes will only get bigger. LW



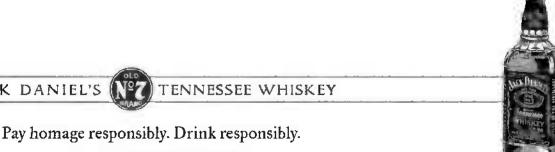
HORATIO'S SATURDAY 9.15PM

If you've ever trawied The Great Escape, you'll know that perched on the end of the pier, Horatio's is not the most central of locations. It's the kind of destination no discerning music lover could stumble upon; you have to really want to go there. Tonight, with its chintzy, gauche surroundings packed to bursting and with a queue round the block, it's fair to say that a LOT of people really want to be there. By the time the doomy atmospherics of 'Creeping' resonate around like the gothic, stoner cousin of The xx, it's perfectly clear why. Here's a band with anthems to match the all-important vibe. Combining the black-hearted nihillism of Esben And The Witch with Josh Homme-style axle-grinding hooks and sultry, smoky vocals, the likes of single 'On A Wire' and sprawling, mountainous newie 'Scarlet' confirm exactly why the Thurlow sisters have pushed their rapidly increasing buzz past mere blog hype and all the way down the pier and beyond. LW

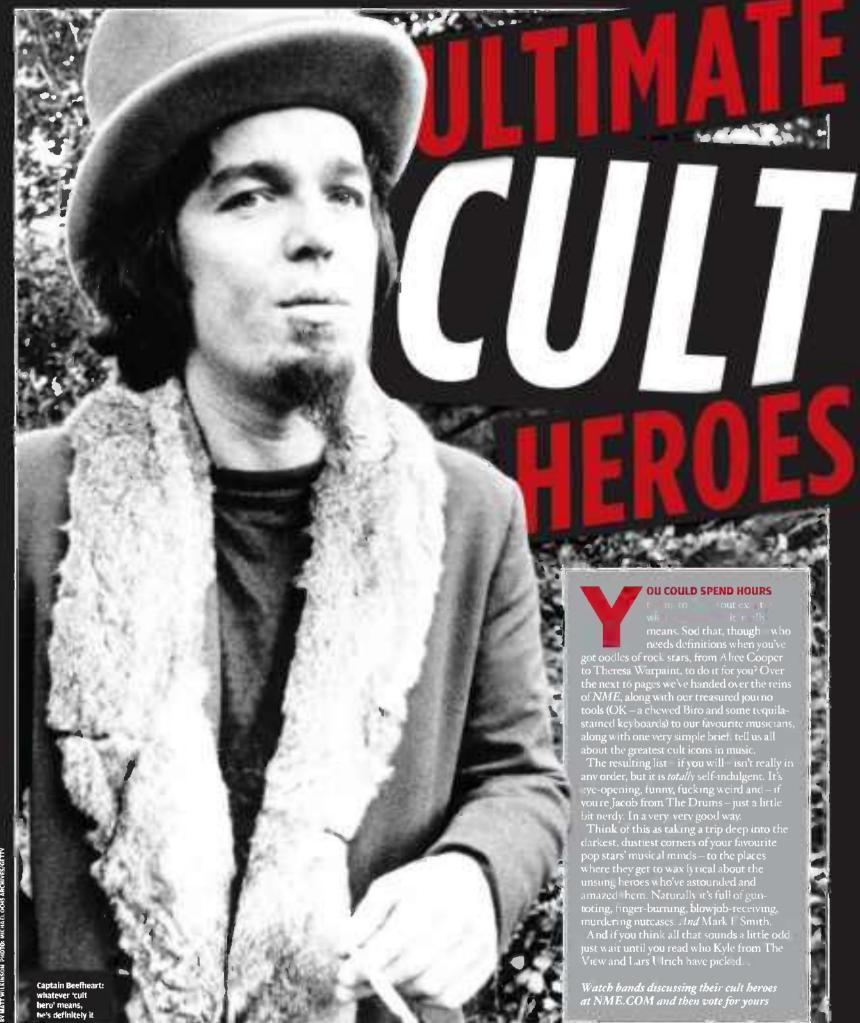
PRE-TGE:



## R. JACK DANIEL WAS NO SAINT. BUT HE DID START SOMETHING OF A RELIGION.



JACK DANIEL'S





by NME'S LIAM CASH

"The summer of '67 went up like a mushroom cloud, and some of the fallout's still coming down. Brian Jones was casually snuffed out, Jimi Hendrix blew up in his own face... but one extraordinary tragi-comedy struggles on and on."

O RUNS THE INTRODUCTION TO NICK
Kent's NME cover story from April 1974 on
Floyd's lost warrior. No musician ever made
the distinction between 'rock'n'roll star' and 'cult
hero' more clear than Syd Barrett. Emphatically,
the legend is not entirely the music. After all,
there is so little of it: the quaint popsmithery of
Floyd's 'The Piper At The Gates Of Dawn', the
off-kilter, impenetrable sketches of 'The
Madcap Laughs' in 1970; the vaguer 'Barrett'
later the same year. And that's it, forever.
Understand: Syd Barrett is about the gaps
found within the music as much as the

music itself.
In the studio, asked what key a song was in, he would just say 'that's funny', or some suchlike; casual questions would be answered 10 minutes after they had been asked and conversation had turned; collaborators remember him once suddenly "wearing lipstick and high heels, believing he had homosexual tendencies". There was an incident around Christmas '72 when he went haywire and smashed his head through his basement ceiling. There are stories of him being in the studio for months on end, simply layering guitars endlessly over each

other in an unlistenable cacophony.
It is true that all the erratic tendencies and the subsequent reclusiveness should not be glamorised. But it's inescapable that they paint a picture of an adventurer who went as far out as one could go in the name of creating art from another plane. By the beginning of the '70s this was manifesting itself as mere fragments of sketches of songs, and by the middle of the same decade their creator had

disappeared from view entirely.

David Gilmour, who supported and endlessly aided the man he replaced in Pink Floyd through all of his false starts and attempts to construct something even vaguely digestible – his endeavours partly guilt-driven – was perhaps the closest to comprehending Barrett.

And even he was moved to commentate "I don't think anyone can communicate with Syd. I don't know what he thinks, or

with Syd. I don't know what he thinks, or how he thinks. He functions on a totally different plane of logic, and some people will claim, 'Well yeah man, he's on a higher cosmic level – but basically there's something drastically wrong.'"

And tragically, there lies the appeal. To immerse yourself in the music of Syd Barrett is like glanding through the keyhole at a man who knows too much, who has all the answers but is terrified of the consequences of revealing any of it to the rest of the world. A dark, sporadically beautiful and to this day fascinating character – and the "sporadically" bit is absolutely key.

"HE WENT AS FAR OUT AS ONE THE TO CREATE ART FROM AN OTHER PLANE"



## THE GENIUS OF SYD

#### The man who inspired a generation of creativity

"Syd was a major inspiration for me. The few times I saw him perform at the London UFO and the Marquee clubs during the '60s will forever be etched in my mind. He was so charismatic and such a startlingly original songwriter. Also, along with Anthony Newley, he was the fi guy I'd heard sing pop or rock with a British accent. A major regret is that I never got to k him. A diamond indeed.

"He was a myster! attracted to melod He was one person He really was a genius."

going, 'A tree told me "He was the perfect artist/poet/visionary.

Like Arthur Rimbaud he created a new language sound, words and image, then split the scene - leaving no bad wark, na ugly ph<mark>otos, just his</mark>

beautiful musić po and enrich qu another loo Rock ph Laughs

bby Gillespie



He was a true that the a tragic genius most influence will go on forever. Aithough the stois hated Pink Floyd, they still liked Syd – he even gave Sid his first name! I advise everyone to listen to 'The Piper At The Gates Of Dawn', 'The Madcap Laughs' and Batt' – they say it all."

Barât



orno, Kasabian



t Hiked. I r thinking, 'He sounds brilliant, like a superhero.' It's funny, even though he'd disappeared for so long, I used to have a little thought about him from time to time. I always hoped he was happy. He's my biggest influence. Even the film [promo for 'Arnold Layne'] of them on the beach was amazing. I saw it and thought, 'Growing up could be ood fun if you get to be in a band, um of around on a beach with a quin.' What a man!" Noel Fie

Svd was always more

of a jazz musician, an improviser. He didn't wanna play the same ongs every night. He really did look the part, but he didn't wanna be a pop star. He was a painter and he continued painting all his life, mostly prints of his paintings, he would do the paintings then photograph them and keep the pictures themselves. He wanted a record. He thought like a painter, certainly not like a pop musician.



**JEHST** by THEO HUTCHCRAFT from IURTS

NOT ONLY, IN MY OPINION, IS JEHST THE best British rapper of all time, he's also one the greats on an international level. He was one of the first people who inspired me to

make music. He has the wordplay of a poet laureate, but the raw, uncompromising ferocity of somebody like Eminem. He's funny, disablingly intelligent and HD-vivid. I first encountered him when I was 14, skateboarding in North Yorkshire. I heard the first line of '1979' and it just blew me away. It was my way into an obsession with UK hip-hop, and to people like Braintax, Stig Of The Dump, Skinnyman and Klashnekoff, and the production of people like Harry Love. British hiphop is so much more than the mainstream recognises, and the best will remain underground, where it should be. Listen to 'The Return Of The Drifter' - perfect.





#### **GUIDED BY** VOICES

1B MORETTI 6 THE STROKES

THEY'RE THE BAND THAT

reassured me that maybe I could make music. When I was, like, 15, 16, I had a best friend who just knew all

these bands. He would never play them for anyone, but for some reason he would for me every once in a while. I'd just hang at his house and play guitar with him He started playing Guided By Voices, an album called 'Vampire On Titus'; there's a song called 'Donkey School' on there. I couldn't believe I'd never heard it. It was almost like hearing for the first time. We met Robert Pollard; he's so funny, man. And you know. . he told me I can call him Uncle Bob.



JOHN COOPER CLARKE

"HE ALONE

LIKED THE NAME

ARCTIC MONKEYS.

IT'S A BAD NAME

WE KNOW THAT'

by ALEX TURNER

I WAS REALLY INTO John Cooper Clarke when I was younger. I still am. I guess he

confirmed for me, writing the things that I started writing about, that it was a good way to go. He's got a terrific sense of humour and delivery. I've probably told this story many times,

but I used to pull pints in this bar in town where bands would come and play, and Johnny

supporting The Fall. I'd never heard him before, although people had told

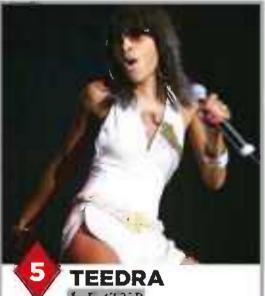
me I'd be really into him. But he came on and did his thing, with his carrier bag full of scraps of paper, really loose and disorganised, and while I couldn't really see him, I could hear him, and I could hear the laughter. and I could hear that he

The Bard Of Salford: brave, funny und a comic genius was totally commanding this crowd. It's his sense of humour that gets to you, I think. I saw him again another time, and I actually got to meet him then; he was the first person who ever said he liked the name Arctic Monkeys. Because it's a pretty bad name, we all know that,

We used to tell people and they'd be like, 'What? Why did you call yourselves

that?' But Johnny Clarke was the first person I'd ever met who really liked it. And if he thought it were a good name, then we were definitely going to keep it. ! haven't really seen him for a while - the last time was a few years

ago, when we interviewed each other - but his vocabulary, the way he describes things, things like that encourage you to get better. I first heard him when I was starting to write lyrics, and it showed me what you could be capable of with language. It really gave me a push, you know?



by K 177 B WHEN I WAS ABOUT 15 MY FRIEND'S dad was always in touch with new soul records. He put his laughter onto Teedra Moses and when I went to her house we rinsed the lite out of 'Complex Simplicity'. I love how her voic a labalance between ja oul and RxB-it so weet, yet it has so much attitude. Anyone who know about her always says I sound like her, as I completely bitc her style. She's been out of the loop since her record label went bust, and har been writing for other artists and releasing mixtapes. But you

know what? I want a new album, Teedra!



#### BOBBY CONN by RYAN TARMAN from THE CRIBS

Í WAS IN CHICAGO A FEW YEARS BACK, AND Bobby Conn gave me a copy of his first, selfritled record. It's quite out-there, but also contains the pure pop gem that is 'Never

Gonna Get Ahead' (a song about not using oral sex to advance your career). He's so smart - his lyrics cover everything from the corruption of Bush-era America ("The Homeland") to scoring cestasy from a one-legged guy in England It draws you in to his world, which seems nothing like yours. His album 'The Golden Age' is one of my favourites, it reference everything worth referencing in 20th-century music, yet is entirely its own unique beast. You'll love it, I'm sure. Whoever you are.







#### JAY REATARD W MAXKAKACEK from SMITH WESTERNS

WE'VE BEEN FANS SINCE HIGH school. Jay was young when he started

out and you can read his discography as a timeline of his life his

progression from punl to pop, from fucked-up to a little less tucked up. One night on tour I challenged him to a hot dog eating contest, which he won by eating an entire chili cheese dog in one bite. Another time Jay chased someone outside a venue screaming, "I'm going to rip your blood out!" Whether he was onstage, recording, or just hanging out, he had an air of violent confidence; it made him attractive as an artist and persona





#### .INK WRAY FREDDIE COWAN HOL THE LICCINE

I HAD LOADS OF PEOPLE I COULD have chosen for this: Kevin Shields, Rob rt I ripp... But I ink Wray, I think I ll go with him, because he

was amazing. I think he was one of the first guitarists to take it to the next level. One of the biggest reasons for my various cult hero choices would be for what they have done for guitars. His record 'Rumble' which probably everyone knows even if they don't realise it - is just one of the best guitar songs of all time. It's one of those songs that seems to have been there forever. My old man has got it on his jukebox, and I still think it's brilliant to this day.



#### **M DOUGHTY**

by TOM ITK

MENTION HIS NAME IN CERTAIN CIRCLES and domes will fizz. As the frontman of '90s New York hipster-hop 'slacker ja' band Soul Coughing, he encapsulated the sound

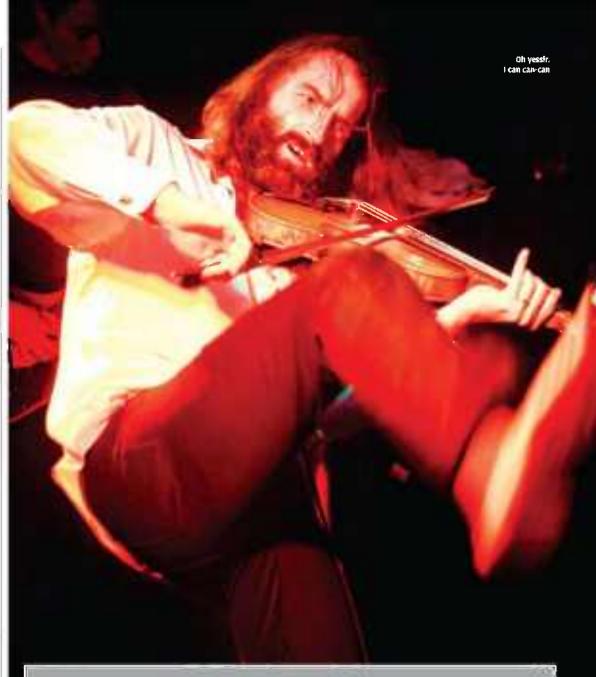
of post-everything beat music. His drawls of proto-noir stories shredded with postmodern pop references soundtracked my formative years, and his is still the voice I listen to the most. Even stylistically, the image of Doughty wearing black-rimmed spectacles had a resounding impact. Equally accessible and cryptic in words and tone, he's thoroughly deserving of cult status.



#### SLOWDOWN VIRGINIA V CONOR

IT WAS TIM KASHER'S [FROM CURSIVE] first band. We started our label [Saddle Creek] 'cos we were all in love with this band and wanted everyone

to hear it We got all our friends to kick in money to make a CD. They were into the Pixies, high energy amazing melodies. This was in '93. I was 13 Up until then I wasn't really playing music, but seeing them, I saw how it was possible.



**WARREN ELLIS** by NME's LAURA SNAPES

The violin is never so dangerous as it is in the hands of Nick Cave collaborator Ellis HE MEMBERS OF GRINDERMAN AND NICK Cave And The Bad Seeds are practically a list anecdotes about getting fucked up in his LSD days. of cult heroes in their own right. Cave - well, face like thick black smoke and steams when he it goes without saving. Then there's Jim Sclavunos. former member of seminal NY punks Teenage

"VIOLIN IN

HAND, IT'S LIKE

HE'S SÉDUCING A

**OVER YET FIGHTING** 

Jesus & The Jerks and sometime player with Sonic Youth. Former Bad Seed Mick Harvey is one of PJ Harvey's (no relation) esteemed collaborators. But one of the most intriguing associates of both bands is 46-year-old

Warren Ellis, who also plays violin in the majestic instrumental trio Dirty Three.

AN ENEMY" Dirty Three's eight albums of roughened beauty might tip the balance between gentleness and furious funereal melancholy, but Warren Ellis is a punk, plain and simple. He first decided to learn violin aged 10, because when the teacher asked who fancied picking up an instrument, all the girls raised their hands. Canny lad.

He's also one of the most beguiling, brilliantly funny

performers alive, possessed of a litany of picaresque and an enormous beard that winds around his lower

performs (his wife hates it so much that he once joked that if he offered her the

> choice between losing the beard in favour of a crack habit, it'd be a tough choice). Violin in hand, it's as if he's simultaneously trying to seduce a lover and vanguish an enemy - like all the finest performers, the instrument just becomes an extension of his elegantly clad torso (Warren holds no truck with improperly dressed coves), his lanky legs reeling and bucking as he kicks at nothing in particular. He's equally wonderful in

Grinderman/The Bad Seeds, but should you get the chance - they play rarely these days - Dirty Three's gigs are the kind that shoot straight into your top five of all time. And that's mostly thanks to Warren Ellis.





#### **SON HOUSE** WY JACK WHITE

BY THE TIME I WAS ABOUT 18 SOMEBODY played me Son House. That was it for me. This spoke to me in a thousand different way . I didn't know that you could do that, just singing and clapping. And it meant everything.

It meant e prything about rock'n'roll, everything about expression and creativity and art. One man against the world. And one song, 'Grinnin' In Your Face' is my favourite song. It still is It became my favourite song the first time I heard it, and it still is I heard everything disappearing. It didn't matter that he was clapping off time, it didn't matter that there were no instruments being played. All that mattered was the attitude of the song.



#### JOCK SCOTT

NOBI F Jom BRITISH SE 4 POWER

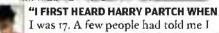
HE'S A CALEDONIAN FIELD POET AND. I suppose, what you'd call a supplier of 'good vibes' for the likes of The Clash, Primal Scream, Motorhead, The

Libertine Talking II acs and Neneh Cherry. Basically, he s this fantastic poet and terrible singer, spewing tragi comic tales of crushing heartbreak, and psychedelic sex and drugs experiments in Butlins. He must be almost 60 now, but there is more fire, spontaneity and mischief in Jock than anyone I've ever met. He's like a heroic drunk who's as bright as a button.



#### HARRY PARTCH

MICACHU & THE S



might like him after I had told them I liked Captain Beefheart. They were right.

I was unprepared for the sound. It was unearthly, exotic, woozy and cool. I then found out that the reason it sounded so unique was partly because he invented all the instruments only to accommodate his new pitch system (fitting 43 decipherable pitches into the standard western 12). It seems obvious that in order to write your own music - why not create your own notes and instruments?! I recommend 'm Intrusions', a series of works that he produced in 1949 and 1950.



**LUX INTERIOR** by BOBBY GILLESPIE

Words from the heart for "one of the great rock'n'roll shamen"

"LUX'S

WHOLE LIFE WAS

TAKEN UP BY

MUSIC. HE WAS A

PREACHER"



IN THE DAYS FOLLOWING THE Cramps' legend's death in 2009, the Primal Scream mainman took time out to pen his own.

uniquely personal tribute...

I'm sitting in a hotel room in Sydney. Australia writing this. I heard the news that Lux Interior has died and I feel weird and sad and numb and I don't know what to say

'cept that when I told my band members one by one the reaction was the same... no-one can believe it and all are sad. For Lux was loved by rock'n'rollers all the world over 'cause him and his band The Cramps meant so much to us all. Lux was a living testament to the power of rock'n'roll music, it flamed through him, his whole life was taken up by playing it, living it, turning other people onto it. He was a

preacher in the best sense of the word. Lux was one of the great rock'n'roll showmen/shamen, right up there with Iggy, Jerry Lee Lewis and Jim Morrison, Like them he seemed to want to burst free from his body and explode outta this world and transport himself to other planes, taking his audience with him.

The Cramps, alongside The Birthday Party, Gun Club and The Jesus And Mary Chain kept the beautiful, feral, ecstatic, raging, diseased spirit of rock'n'roll alive at the end of the '70s and through the early '80s... a time of nothingness... when punk had prostituted itself and turned into new wave, which then begat Duran Duran, Dire Straits and the legions of Reagan/Thatcher-

pleasing cocksuckers who shared

the stage at Live Aid. People used terms like 'trash aesthetic' and 'horror B-movie cartoon' to describe The Cramps - well, there's nothing trashy about them. Lux Interior and The Cramps were possessed by the wild, free spirit of rock'n'roll music and that is a truly beautiful and wonderful thing. It's not

something that can be bought or aquired or learned in college. It's something that some people are born with and feel and need to do for all of their life.

Lux Interior was one of those people and the world is a sadder place without him. Thanks for the music Lux. We'll miss you.

Read Bobby's full eulogy online at caughtbytheriver.net





I CAN'T THINK OF A tougher, more talented group than Motown's house band, The Funk

Brothers. To my ears, no single band has slashed and burned so hard while breaking hearts and heads at the same time. The core rhythm section of Benny Benjamin, Uriel Jones, Richard Allen and James Jamerson never leaves me cold. At their best, they make me wanna claw my eyes out.







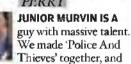
THERE WAS A JOYLESSNESS and obtuseness to a lot of 'independent' '80s music, and vou couldn't get more obtuse

than the Cocteaus. Heaven knows what their mission was. To kill us all with dazzling beauty, I hope. You had to assume that their motivation was from a higher place, and I give thanks.

For me, the perfect time to listen to them is when I've been up all night talking about books and the possibilities of reincarnation. Then after coming to an understanding, I stagger home and drift off listening to 'Victorialand'.



#### JUNIOR MURVIN VLEE SCRATCH ĎERRΥ



then The Clash made their cover of it lat r. He had a very special falsetto voice, like Curtis Mayfield An international falsetto voice, we used to say because you could hear him very clear all over the world. And when he started we used to say he sing like a girl! Or, maybe I should say he sing like a lady?





ABOUT FOUR YEARS AGO, we were touring in Germany. I was in this junk shop and I came across 'Chinese

Restaurant' by Chrisma. It had the most incredible cover, these two people outside a Chinese restaurant with the guy looking like he's just had his face cut from his mouth to his ear. I bought it on the strength of the cover, but when I played it, it was absolutely brilliant. There's a song called 'Thank You' that sounds like some weird Spanish Grace Jones thing, and then there's one called 'Black Silk Stocking' which is just phenomenal, like a modern electro song. I don't know a lot about them, but they sound Italian If you can find the album, download it, because it's amazing!



**CHAS & DAVE** 

by PETE DOHERTY

Who else? After seeing a gig at Hastings Pier in 2002, bere's a somewhat nuts review Pete wrote on The Libertines forum, spelling errors 'n' all

"DAVE - THE

ON THE STAGE"



JUST LIKE OLD TIMES AS I skip over the barrier at

Charing Cross. What eise can you do if they don't take visa

electron? The old Hard Davs Night style carriages are a delight and i curl up on the seats of the 18.05 and dream softly til Hastings.

I was thinking of a mistake upon arrival, with sweetcool kids all fervently making for the London train as I got off it. Evidently getting away from Hastings is **COOLEST BLOKE** their main aim PYE EVER SEEN tonight. But I've come for treasure. A rare SAYS 'BIRDS ONLY pleasure to be so

delighted by the song

that saved your life. Ah, the divine Catherine of [Hastings band] The Candys in her red sun hat... but wait, no time for romance as our fine compere burst into 'daydream believer' and attempts to rev up the drunk crowd. In the absence of real

nose up its the old crushed lack & iill up the hooter and here's the boys! Chas n Dave burst into 'The Banging in your Head' and two old sorts hitch

up their drawers and give it the old edmonton shuffle! The dancing doesn't really stop, and I'm not sorry to say that by the time they do 'Gertcha' this libertine is engaged in the time old ritual of a good old knees up...

You'd be surprised at the vouthfulness. of much of the knees-uppers, even a few metal kids attempting to stage

dive! Til Dave (in his old suit and hat - looking for all the world like the coolest

bloke i've ever seen) says 'birds only please on the stage'.

There's an air of euphoria as drunken man woman and child swarm the glitterball wilderness and okeycokey or whatever to the sublime 'sideboard song'. Then it comes, like a wave of

immense seaness across my soul. All night they've nattered between songs to us like old friends, and now they introduce their 'only number one'... the encore of 'There aint no pleasing you'. salty tears splash into my bevvy as the song swirls up like ecstacy in my heart. It's irresistable.



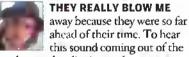


**NO-ONE CAN EMULATE** these guys. The drummer, Zigaboo, plays with that Niw Orlean iv agger –

almost behind the beat, lazily hitting the groove. Then you've got George Parker, just the funkiest bass player on the planet. They lock things down and then you hear the guitar and organ just floating over the top. Listening to these guys set us off in a new direction as a band.



#### THE SONICS COOMBES



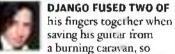
speakers and realise it was the same time as The Beatles were singing 'I Need You' is incredible. It's true punk-rock and, like The Modern Lovers, The Sonics had this late-'70s sound, but in the mid '60s. I love finding these people – it's really inspiring.







#### DJANGO REINHARDT BARAT

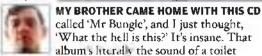


folklore would have it. And yet he went on to become the best guitarist who ever lived. Try learning 'Limehouse Blues' to get what he's all about I can play that one - badly Maybe I should tape my fingers together and I'd play it better! I used to love his records, I had one of him playing 'The Lambeth Walk' and it sent me all a-flutter. Just the thought that this Belgian gypsy could play 'The Lambeth Walk'! To hear that was fucking incredible. That kind of music - swing I bought into it in a big way. I got all the Django books, and I got really into the comping thing too [where a jazz guitarist plays rhythm] Every new chord I learned from Django would sound horrible out of context, but in context it'd be perfect. And from every chord I'd end up writing a song - you can hear his influence in The Libertines (sings a snippet of Boys In The Band). Those augmented and diminished chords...





#### MIKE PATTON ONATHAN HIGGS from FRYTHING EVERYTHING



flushing, and then some I ransylvanian organs and songs about porn and sex ind.. John Travolta. It really threw me - I was only about 12 or 13! He did all the voices for I Am I egend too, which I know is a shit

film, but if you actually listen to it, it's crazy. He's doing all these voices of screaming dead children. . yet really he's the rock inger. It's like, what the hell are you doing, mate! But he's got such a range in everything he does, that's why





#### MY BLOODY VALENTINE

STUART BRAILE m MOGWAI

WHEN I FIRST HEARD THEM, I WAS quite young and into Sonic Youth, The Jesus And Mary Chain and Dinosaur Jr. My Bloody Valentine

were a band of that ilk. It might sound a bit wanky but there s something violent and vicious, yet soft and poetic about their sound





GALL AGHER THERE'S A GUY FROM LIVERPOOL called Edgar Jones, who used to be called Edgar Summertyme He was in

the band The Stairs. He's incredible - he's just known as Edgar in Liverpool. That guy gets far out, man. He gets further out than anybody else People in London seem hell-bent on pushing mu 1 forwards, but those cats in Liverpool? They're going back in time, and Edgar goes further back than anybody.







#### ALEX CHILTON ALEXIS TAYLOR from HOT CHIP

I WAS REALLY, REALLY OBSESSED WITH his music and particularly his solo stuff. I like Big Star but I went backwards to the Box Tops and then jumped forward to 'Like Flies On Sherbert' and pretty much everything

else. I very, very briefly met him when I worked at Domino [Rec rds]. I was trying to get in touch with him to get him to

sign and do a record with Domino, which could have been really interesting, but sadly it never









WOODHOUSE HE FRONTMAN, LEADER AND ONLY permanent member of one of Britain's most revered cult groups, The Fall, the stroppy, unpredictable Mancunian is notorious for having a vocal delivery basically styled on a tramp shouting. And even if he were to enunciate more, so obtuse are his lyrics that we wouldn't know what the hell he was going on about anyway. But it's because of the unique nature of his talent that Smith, now in his 50s, has somehow kept his ever-changing band relevant since they came to prominence in the post-punk breeding ground of the late '70s. Despite being a prominent figure on the alternative music scene for over 30 years. Smith is not really a household name - The Fall's biggest hit was a cover of northern soul classic 'There's A Ghost In My House', which got to Number 30 in 1987. And after witnessing the bemused, 'Why is that drunk man yelling at me?' looks on the faces of the punters

watching Gorillaz' 2010 Glastonbury headline slot, when Smith strolled on to put his unique imprint on 'Glitter Freeze', it's clear that his singular vision to his craft is never likely to become part of the zeitgeist. But his influence is abundantly clear, and has been packaged and put into a more palatable format by the likes of Elastica (with whom he collaborated) and Pavement, who were to all intents and purposes a Fall tribute band.



## JOHN FAHEY by JOSHUA HAYWARD

I FIRST HEARD JOHN FAHEY ON a roots mixtape, hidden among a mix of '30s blues and gospel. This is not too dissimilar to when he first presented himself in the late '50s as forgotten bluesman Blind Joe Death. The unbridled playing of his earlier records won me over instantly, and his later works are nihilistic and challenging. That's what I love about Fahey. He's made music in every decade we've had pop, never followed trends but always been relevant and exciting.



## THE WRECKING CREW

by TOM COWAN

THE WRECKING CREW WERE a large group of LA session musicians in the late '50s to the '70s. Chances are you've never heard of them, but you've probably been listening to them all your life. They included musicians like Earl Palmer, Carol Kaye, Hai Blaine, Tommy Tedesco and Glen Campbell, and they worked behind the scenes, often cutting an album in a 15-hour day. They were so good they defined an era while all the time staying totally unknown.



#### BOB LIND by JOSEPH SPURGEON

AS SOON AS I HEARD THIS man's voice, I was sold. The lyrics are like poems and the music crosses folk with Hawaiian rhythms. The album for me is 'The Elusive Bob Lind'. My favourite track 'What Color Are You?' is like krautrock, and the rest of the album is amazing. He started off at 23, in 1966, and has played with everyone from Jarvis Cocker to Richard Hawley. The first time I heard Bob was on Jarvis' compilation, 'The Trip,' so thanks Jarvis!



#### NICK DRAKE by FARIS BADWAN

NICK DRAKE'S UNIQUE STYLE of guitar-playing contributed hugely to his enduring appeal. I think 'Pink Moon' is my favourite album of his, but 'River Man' from 'Five Leaves Left' is my favourite track. His songs are just timeless, built on inimitable tunings and technique, while remaining totally understated. By the time of his death at 26 he had only released three albums, and while the singer-songwriter genre has a larger pool than most, he ranks alongside the very best.



#### DAMO SUZUKI

by RHYS WEBB

JAPANESE-BORN DAMO SUZUKI busked his way around Europe before being invited to join the now-legendary krautrockers Can in 1970. His free-form, often improvised vocal technique became a defining element of the band's hypnotic soundscapes. Otherwordly and unhinged, his unique use of melody and rhythm is timeless and inspirational. 'Vitamin C' and 'Mushroom' are great examples of his psychedelic funk style: heavy, rhythmic and perfect for the dancefloor.

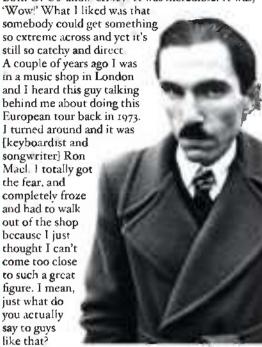


#### **SPARKS**

by ALEX KAPRANOS from FR 1NZ FERDIN 1 ND

THE FIRST TIME I EVER CAME ACROSS them, I bought a pile of singles in a charity shop. One of the records was Sparks'

'Amateur Hour'. It sounded like nothing I'd heard before. Then I saw them on Top Of The Pops 2 doing 'This Town Ain't Big Enough For The Both Of Us' and... crikey! It was incredible! It was,





I GOT INTO RYAN ADAMS WHEN
I was about 14. I like how he pretty
much does what he wants to

musically. He doe n't write the music his record label wants him to and he doesn't just try to please fans. I heard that one of the shows in Beltast he played was full of songs he had just written on the flight over. One of my favourite albums of his is 'Rock N Roll', which is songs written in the style of other bands. That sounds like it would be fun! Plus, he's probably made his millions, and is









#### BLACK FLAG by LEE SPIELMAN from TR ASH TALK

in TERMS OF PUNK AND HARDCORE, it' gott. I llack Flag. With Black Flag, Henr Rollin established the whole touring circuit and tour ethic that bands

like Trash Talk still totally follow now. They toured so hard and put 100 per cent into everything they did, and out of that they just established this whole new thing. People like me and my band are still fucking with it today, which is pretty unique

## FIVE OF THE BEST CULT PRODUCERS

#### By Mark Ronso

#### **DJ PREMIER**

He did a lot of stuff with Gang Starr and Rakim that I really love. He was actually the reason I bought a drum machine.

#### R.

st because he was
e first person I'd ever
h, ard who used really
un n and fucked up
loo and he didn't give

#### JON BRIGH

He's this LA dude and the best way I can describe him is that he's a fucking genius. He does a lot of grand Beatles-y arrangement that are just amazing.



#### SERGE GAINSBOURG Mostly for that allou 'Histoire De Meilod

Nelson', it's like thi (70s garage rock band playing under these lush, incredibly beautiful string angements.

STEPHEN STREET

Fely for 'Strangeways

re We Come'...

#### **FELA KUTI**

**EVEN THOUGH HIS MUSIC ISN'T A HUGE** 

influence I'd say 'Expensive Shit' was probably the first African record Histened to a lot. In my teens, ! was into punk rock, and looking at the album cover, it

fits that aesthetic. I learned the back story about Fela getting busted for drugs. It was my introduction not only to the music. but also to the political situation.



#### THE DESCENDENTS

THE DESCENDENTS DON'T HAVE A

political agenda or the sense of humour of a band like the Ramones. They're straight-up suburban punk.

They still have this guttural energy and anger which comes from a different place. Just because you grew up in the suburbs doesn't preclude you from making exciting and important music.



#### THE WALKMEN

THEY'RE NOT PEERS, THEY'RE OLDER,

but when I came to New York I interned at the studio they used to run in Harlem Their first LP (2002's

Everyone Who Pretended To Like Me Is Gone') came out before I went to college, and it had such a distinct sound. I love every song. It's the band I've paid most in my life to go see.



#### VENOM

I READ THIS ALARMIST RIGHT-WING BOOK

about cults in my school library, and there was a section on satanic cults. They had a whole chapter

about Venom's 'Black Metal' LP. {t quoted the lyrics to 'Sacrifice' about drinking a chalice of blood - and I remember thinking "This is so stupid and crazy." I had to buy the album.









#### IN AN ERA OF FREQUENT

collaboration, a recently surfaced lo-fi recording from the late '80s showcases perhaps the most

unexpected juxtaposition of performers. On the one side you have the enigmatic, avant-garde genius Arthur Russell. On the other you have the inflated, big-screen bozo Vin Diesel. The genesis of this mystifying union may seem unbelievable but in the context of a career so phenomenally varied as Arthur Russell's, it's almost unsurprising.

Starting out as a cello accompanist for Allen Ginsberg in San Francisco, his first successes came in the nascent disco scene of late '70s New York, Rhythmically and melodically minimalist but sophisticated, his music was celebrated in the dedicated throngs of the underground but never managed to cross over into the mainstream.

As time progressed Arthur's work became increasingly experimental, including 1981 single '24-24 Music', which shifted rhythms every 24 bars. Never to be constricted by genre or expectation, his compositions varied from disco to folk to avant-garde classical to minimalist cello drones.

A number of collections of his songs have been released after his untimely death at the age of 40 in 1992, and it is perhaps posthumously that he has received his greatest recognition. For me, the albums 'Calling Out Of Context' and 'Love Is Overtaking Me' showcase his dexterous skills at their best.

As a songwriter, hearing Arthur's music for the first time was so profoundly influential, I can only compare it to a painter discovering a new colour to use on their canvas. It was unlike anything I'd ever heard yet so obviously brilliant. The freedom with which he approached his music was what allowed him to be so audaclously unique. As melodically captivating as any pop classic and yet so non-conformingly innovative in arrangement, he belongs entirely in his own space.





MOONDOG WAS A blind street musician and poet prominent in the

50s and 60s. His father, when he was a child, took him to a Sun Dance, and this famously attected the way he viewed rhythm. Due to his disability, music must have been purely audio for him. He'd record songs in tropical bird sanctuaries or by the Hudson River, with the sound of the foghorns blaring in the background. He was hugely unconventional and original, and I love him.







#### **ANTISEEN**

by PNK c.TS
from FUCKED UP

THEY'RE PROBABLY THE ONLY BAND in the world that would cover Anti-Nowhere League and then also cover Sun Ra. They take their music right

the way across the board. And they're also huge fans of professional wrestling (laughs). At the time I got into them, I did not like professional wrestling at all - I really have to credit them for getting me into it1





CAN'T REALLY remember how I discovered her,

but I think it was through a girlfriend. I just went WOW It reminded me of Broadway - sort of. She was a street singer, and she was a white girl singing with all these black girls. It just so happened that she could sit down at a piano and write those songs - she's as pure a songwriter as I'm ever heard I'm ju t addicted to her tutt everything from 'lli An I The Thirteenth Confession' to 'New

York Tendaberry'





## **ARTHUR**

by NME's TOM PINNOCK

HERE ARE MANY WAYS A LOWLY musician can be transformed into a deified cult hero. Writing mind-melting songs is a good start, but any of the following attributes could theoretically qualify someone for underground hero status: drug abuse, wasted chances, wilderness years and redemption, tragedy, arrogance, trouble with the law, an unduly ignored masterpiece. You know what? Arthur Lee could pretty much tick

As the black leader of LA '60s folk-rock troupe Love, Lee wrote almost all the songs, and even claimed

he could play every instrument better than anyone else in the band. After two patchy albums, he conjured up 1967's 'Forever Changes'. His otherworldly musings on death, psychosis and fate, sweetened by his keening voice, sweeping strings, homs and acoustic guitar, should have made him a star, but instead Love, always lazily averse to touring, simply fell apart. Their leader formed new versions of the band, before languishing in obscurity until he was hit with a 12-year prison sentence for a string of minor offences in 1996. After his early release in 2001, Lee finally got the adoration he deserved, touring 'Forever Changes' around the world with a new Love line-up.

Tragically, Lee passed away in 2006, aged 61, after suffering from a rare form of leukaemia. For all his wild living, it's 'Forever Changes' that will always guarantee his status as one of music's ultimate cult heroes.



#### JOHN **CALLAHAN** 71M 7 1MES from

HE'S A QUADRIPLEGIC POLITICAL cartoonist from Portland, Oregon, but he put out this incredible LP in 2006. It feels strange and psychedelic. I was thinking

MY MORNING LACKET

about it a lot in terms of stuff I've done with Conor [Oberst] and M Ward. The lyrics are amazing. He just has a crazy way of looking at stuff.



#### VIOLENT FEMMES by 7.1MES MURPHI

THEIR SELF-TITLED ALBUM WAS ONE of the very first records I considered all mine, rather than any of my older

siblings'. It came out in 1983 and still sounds great. The band were these nerds who were punk, or violent toughs who were femmes, or aggressive musicians playing acoustics - it sounded

so complicated and it blew open my ideas about maleness in rock. It was wussy and tough at the same time!



## FIVE OF THE BEST CULT FILMS

#### By Richa d Ayoade

PERSONA -**INGMAR BI RGMAN** An amazing film that includes the one of the best title sequences eve

### *LE MÉPRIS :* JEAN LUC GODARD

scause of Godard's rection, the music,

#### *DAYS OF HEAVEN* – TERRENCE MALICK

Malick doesn't in many films. This to 'Badlands'. The mo beautiful natural light is



MAGNOLIA PAUL THOMAS
ANDERSON
I almost could have d
this list with just Pa
Thomas Anderson films
This is an epic from 1999,
and bagged Tom Cruise
an Oscar nomination for an Oscar not unation for his performance.

DANS **UIS MALLE** 

intains the best red umper in the world.



#### WOLF **EYES**

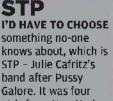
I ALWAYS DESCRIBE Wolf Eyes as being this conflagration of MC5, The Stooges and the history of noise music. They play as if they are the MC5 or The Stooges the music's inspired by noise music history. They're like the first 'noise' band to come on like a rock'n'roll band.





#### HAIR POLICE

THEY'RE A NOISE band from Kentucky and they put out this record called 'Constantly Terrified' (laughs). We played with them in Detroit... being onstage with Hair Police, it's all about the drinking, being drunk, just thrashing out to that kind of music.



girls from New York and it was just this great band. They were the progenitors to that whole riot grrrl sound.



#### **TELEVISION** by LARS ULRICH

TO ME, TELEVISION'S FIRST RECORD still sounds as fresh today and as allround awesome as it did in 1977. I grew up in Copenhagen, and pretty much

everything I knew about music came from this tiny record store there. There weren't any Danish music periodicals, so it was all word of mouth, and I remember this guy called Tim who put me onto all kind of things - including 'Marquee Moon'. Television played Copenhagen around the time it came in, and I saw them in this tiny venue. The Pistols had played

in Copenhagen in June or July of '77, the Ramones as well. AC/DC came down too, and played in early September. So in the span of about three months the Pistols, Ramones, AC/DC and Television had all played in my home town. Excellent! Those concerts were actually what kept me alive at that time.

With Television, I got the sense that here was a real band who were really connecting with each other. Obviously Tom Verlaine was the main man, but some of the songs on that first album, like 'Friction', are just so intricate. That one's like this real hard rock track too. Don't tell anyone this but 'Marquee Moon' is one of my secret tracks for Metallica to play. I'm gonna try and sneak it in without anyone noticing!





**GESUALDO** by ANNA CALVI

> **GESUALDO WAS AN ITALIAN COMPOSER** who, because of mental illness, murdered his wife and her lover, and wrote music in the 16th cintury that was so progressive and

extreme that no one attempted to recreate his style until the 20th century Music in the 16th century tollowed strict rules of form and harmony, but he rejected these constrictions and wrote strange, dissonant music which expressed deep emotion. He didn't attempt to follow what was expected or him. This is what I find so inspiring about his music-there is a fearlessness and a sense of rebellion to his art. Perhaps the link between all great cult artists – from the classical to the pop world – is that they are brave enough to reject tradition in order to find their own unique voice. Gesualdo was a rebel. He wasn't revered in his lifetime, and after his death he was forgotten. It wasn't until centuries later that he was rediscovered, and his work is a huge inspiration to me.



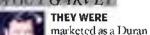
by JEFFREY LEWIS

**TULI KUPFERBERG IS A FAVOURITE** 'cult' musician of mine, though as he liked to say, he wasn't actually musically skilled enough to play

"anything but the radio". I like it when people don't let a little thing like that stop them! When he co-founded The Fugs in the winter of 1964 he was already in his early for ties. His uncensored social and political view from the tenements of East 10th Ŝtreet injected a rough and joyful punk realism into rock that has never been surpassed Even through The Fugs' later incarnations in the '80s and '90s up until Tuli's death in 2010, he continued to plough his own wonderfully unique lyrical furrow of politics, humanism, satire and outrage, sung in a voice that was more ghetto griot than pop idol.



TALK GARVE



Duran copy band,

and when they realised what was going on they withdrew into themselves. In their latter stuff there's a jazz influence and blues in the guitar style You can hear on certain tunes the sound of someone desperately looking for something. I don't know what it was, but you've got to go somewhere to come back with that music. They gave me

something to aim at... which I'll

probably never achieve.



**BATORS** TTTUS



OH MAN, STIV Bators is probably the biggest influence on Cerebral Ballzy.

I have a shitty silhouette tattooed of him on my arm. His Dead Boys stage antics totally ripped off Iggy, but who gives a fuck? Cutring himself and getring blowlobs onstage and the sheer, earnest straightforward rebellion. Watch the vid of 'Ain't It Fun' and you'll see what I mean. That's also my fave song ever. He's just such a stylishly badass songwriter, and his style? Second only to Richard Hell.





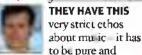


I PREFER HIS EARLY stuff - I didn like it when he got into fu ion, I usion is

horrible. The Inflatable Tear' is about how he got an eye disease when he was two, and one day the nurse who was treating him put the wrong medicine in his eve and he went blind. He can remember the last minute he could see and the first minute he couldn't. The music is very primitive and instinctive. Like. it doesn't matter if it doesn't make sense because your head doesn't, does it?



**FUGAZI** by TOM DELONGE from BLL K



to be pure and absent of money-inaking schemes, they won't charge more than a small amount for tickets to their shows, they don't sell T-shirts... I mean, they have respect for bands who do go out and become successful and sell millions of records and make lots of money, it's just that it's not their kinda thing. I suppose I can't really relate to that side of it because I like stereos and TVs and shit like that.





BILLY CHILDISH

by MICHAEL McKNIGHT from FRANKIE & THE HEARTSTRINGS



I CAN'T THINK OF a single person alive today who writes with such honesty.

Sexual encounters with dogs, Tracey Emin and men, being abused as a child, kicked out of art college and feeling the wrath of Jack White are all ents that have carved him into Britain's greatest cultural icon. If you need any further convincing, look no further than Kurt Cobain's record collection, which was littered with Billy's music.

## CAGE

by NME's TAIMIE HODGSON

OME OF RAP'S MORE ICONIC NAMES. LIKE BIG L. had their debut albums elevated to mythical status because they were also their last. Cut down before their prime... yup, that classic rap yarn. But Cage's unhinged work of murky depravity, 2002's 'Movies For The Blind' got a similar - albeit more specialist - reception, after its creator unceremoniously sobered up and gathered his marbies.

The story leading up to Cage's first album is the stuff of hiphop folklore. He found himself aligned with Eminem in the late '90s after rumours spread that the talented-yet-genericsounding Detroiter had switched to emulating the twisted semi-biographical narrative flows that defined his NYC contemporary. Cue a feud that underpins both their debuts: "Bought Cage's tape, opened it and dubbed over it", says Slim Shady on 'Role Model', and it's not hard to see where the accusations stem from. But if it was Em's cartoony fun and technique that powered his meteoric rise, Cage's reptilian rasp, gruesome imagination and extreme 'realness' proved at least some trump.

The album chronicled Cage's brutal, broken upbringing, and eventual descent into epic substance abuse and his grizzly institutionalised lost years, after he was (allegedly) miscommitted by his mother. Themes include: failed suicide attempts, embalming fluiddipped doobies and crystal meth - but special mention must go to a song that didn't even make the record due to a perfectly picked but not cleared whining spectre of a Built To Spill sample. "What kinda God is this? Gave me the hottest bitch, then took the life from her chest and left a pile of shit. ." he laments on 'Ballad Of Worms', in a harrowing tribute to a girlfriend slowly destroyed by meningitis. Grim and gripping stuff.



## THE BES

**POSTCARD** 

The selfproclaimed 'Sound Of Young Scotland', and a vehicle for the likes of Orange Juice and Josef K to totally reinvent the indie wheel post-Pistols.

ZE

New York-based

HOR ONES Almost a pre-Factory Fact New Hormon Manchester's fi ever indie label. Despite putting or Buzzcocks' seminal 'Spiral Scratch EP', it has now been almost forgotten.

**FAST PRODUCT** 

Ballsy, Edinburghased label that ted the earliest st fucked ises by an League, mention Scot great lost pos punk band Sc

DISCHORD d was the 80s beacon v ashington's raeonina rdcore scene



CAPTAIN BEEFHEART

by THERESA WAYMAN from WARPAINT

WAS HANDS

I HAD EVER

HEARD"

THE FIRST TIME I SAW THE cover of Captain Beefheart's 'Trout Mask Replica', I was hit with terror and curiosity

in equal measures, like someone had pulled this grotesque image out of a terrible dream and used it to taunt me. Not that I had an irrational fear of fish or fur coats... It was just that it was like nothing I had ever seen. My

first boyfriend had pulled it out from his parent's record collection and I knew immediately

that this was going to be a lifelong love affair. With the record, not the boy...

And then

I HEARD it. Needless to say, it was too much for my 13-year-old mind to comprehend, like a soundtrack to vomiting. I wouldn't come across it again for another five years, when it swanned back into my life insisting on a second chance. It totally melted my mind, it was hands down the most exciting music I had ever heard. The

avant-garde attitude, mixed with the poetic whim of free jazz and Beat poetry. Don Van Vliet was no Ornette Coleman, though - his saxophone solos were an orchestra of squeals and disregard, Still, there was this undeniable beauty to the interaction of all the instruments; they each fly off into the stratosphere only to come together in a moment of weird

te. In my opinion, efheart's strongest moments were with this incarnation of the Magic Band. All of his albums are worth DOWN THE MOST a listen, though. The **EXCITING MUSIC** tense relationship

between drummer John French and Van Vliet produced some of the most abstract music ever created. Plus. you could match it perfectly

with his visual art. Go listen to 'Ashtray Heart' on the album 'Doc At The Radar Station' while you stare at Goat Head and you'll see how the sounds give motion to his already warped paintings. He lived out his vision through every pore, and for that he has always been the most potent example of a modern artist for me.



**JANDEK** by TOM FLEMING fron WILD BEASTS

"I DRIVE I DON'T KNOW where I'm driving I am I don't know what it is to be You can just find me floating, sometimes/

down rivers of t-tears". These were my first moments spent with Jandek, on Remain The Same' from 'Graven Image', and by God doc it ound like you're in there with him. More like a hand suddenly pulling you into the basement than a dispatch from it. He docsn't comfort, he doesn't console, he doesn't even accuse He lays himself bare but reveals nothing; he is the antimatter of song.



**KLAUS** NOMI HEGARTY



NOMI WAS SO confusing that none of the record shops knew where to put him. In

California, he was seen as a death rocker. I'd go in my local record store and see his albums sandwiched between Diamanda Galas, I ydia Lunch and pitbull punks like Christian Death. It didn't matter what he was singing about, he sounded dramatic and fabulous.







DAVID BERMAN y DANIEL BLUMBERG from TUCK



I SAW THE FINAL SILVER Jews show in London a few years ago and they opened with 'Trains Across The Sea'.

That was when I tell in lov with the band. When Dand Berm in decided to stop the band I was ad Jout then he put out a book of annot it I drawings. Everything he does is part of the same landscape that he's been creating throughout his career. It's totally original, and like all the best art I feel his work is a world in itself for me to return to whenever I choose.



#### GENE CLARK 7AMES SKELL) from THE COR 4L



HE'S ONE OF THE MOST underrated writers ever. He was the best writer in The Byrds, but his

album 'No Other' is - I think - one of the best albums ever made, it should be up there with 'Dark Side Of The Moon' and that That was the one he thought was his masterpiece too. He got all the best studios, all the best musicians for it. Listen to him singing, listen to his words. I think he's a great songwriter who you can learn off.





#### LEE MAVERS by NME's MATT WILKINSON

NOW THAT SYD'S GONE there is nobody else in UK music surrounded by such enduring mystique as Lee Mavers of The La's. The perennial lost boy of Merseybeat, he's been skimming stones on isolation beach for two decades now - save for the odd public reappearance. In the last decade, he's done nothing more than turn up on Pete Doherty's webcam and play a handful of UK shows (consisting of exactly the same set he led the band

through in 1991). But he endures because of the quality of those songs he left behind: 'Tears In The Rain' .... 'Callin' All'... these 'lost' tunes are as strong as the likes of 'Feelin' and (almost) 'There She Goes', Problem is, Mavers must surely realise this too. And it probably scares the living daylights out of him. He's probably still there now. scratching around in a rented Liverpool studio, looking for the answer. He has it all in the palm of his hand - if only he'd open up a little.



I LISTENED TO RORY GALLAGHER'S records from the age of 12 or 13. It was the glorious just ir playing that first inspired me to really go after the

other than just learning how to play. I saw him in Macroom in 1976. I love his early stuff, the pure energy. That was the era of the trio: Jimi Hendrix Experience, Cream .. and Ireland had Taste.



#### ROBERT FRIPP by BI AINE HARRISON from MYSTERY JETS

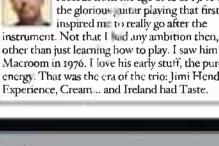
KING CRIMSON'S 'IN THE COURT OF THE

Crimson King' was the record that made me want to be in a band. I was living in France, and my bandmate William [Rees] put it on

a tape, drew a sleeve and posted it out to me. Although it was almost 30 years old, to me it blew my tiny child mind. The man behind the music was Robert Fripp, a bookish

type from the West Country who insisted on performing with his back to the audience ın semi darkness. Fripp felt that music offered "the capacity to re-experience one's innocence" and listening back to 'Zootime', our first seven-inch, the other day, I couldn't believe how indebted to King Crimson it sounded He might just have been right.







SCOTT WALKER FITS THE archetype of the tortured artist so well his story sounds fictional, Scott Engel, a '60s teen idol in The Walker Brothers, couldn't cope with fame, suffered a breakdown, joined a monastery, tried to commit suicide, then reinvented himself in 1967 as a romantic balladeer after he was introduced to the work of Jacques Brel by a Playboy Bunny. After that he got deeper into existentialism, alienating more and more fans. His subsequent solo output was reduced to one

album a decade in the '80s.'90s and '00s. each more void-staringly abstract than the last. But what the pub talk retelling always leaves out is that Walker's music is some of the most breathtaking ever written, his voice colossal, his songwriting daring. Even his later, supposedly impenetrable albums 'Tilt' and 'The Drift' are exhilarating, as Walker explores the darkest areas of humanity. In the process, he makes Miles and Alex look like The Outhere Brothers.







#### **MICHAEL** ROTHER by ED MACFARLANE from FRIENDLY FIRES

MICHAEL ROTHER WAS HALF OF THE band Neut. I've always been a fan of his guitar style - he has an ability to write music that is very liquid, very free-

flowing. However, his solo stuff has really blown me away. His minimal use of melody in his songs is so emotive. The first time I heard about Neu! was when I was seeing a girl when I was aged 17 and her younger brother was into them. I thought this kid was the coolest kid I'd ever met!

When you hear a Michael Rother track it's so pure. There's not really much to it, but the elements are so strong that you can listen to them for six minutes. The hooks are incredibly catchy, I can listen to his stuff over and over again. If you're interested in driving around country lanes, it's the perfect music to zone out to and reflect.

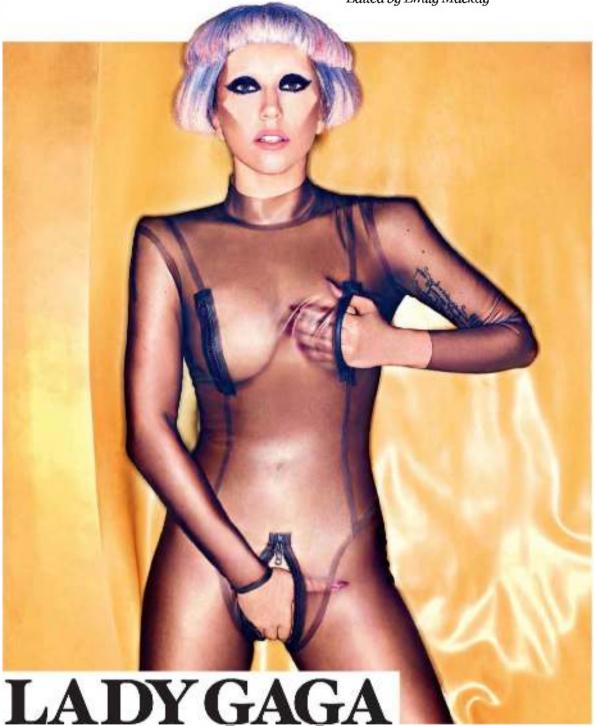
There's something about his personality that I really like, too. He's really quiet and reserved, almost the anti-rock star. He seems like a very pleasant person you could have a pint with, not an annoying extroverted show-off.

A girl who does sound for us met him recently and said he's incredibly nice, really relaxed, really pleasant and didn't have a chip on his shoulder. It would be so easy for those Krautrock bands to have a chip on their shoulder after David Bowie came along and essentially took their character and sound and turned it into something pop and really successful, but he seems to be 100 per cent into writing music, which is really important. He's a guy that loves making beautiful, interesting music - and for me those are the guys I respect.

# REVIEWS

THREE TRAPPED TIGERS, DEATH CAB FOR CUTIE

Edited by Emily Mackay





#### **BORN THIS WAY POLYDOR**

Freakish artwork, deranged beats, gothic metal... the world's biggest pop star doesn't know when to rein herself in – and that's a damn good thing ype' is a disgusting word. But when an album appears to be an experiment in hype itself, when it is a self-declared phenomenon before it is even an album, 'hype' becomes an unavoidable part of the conversation. There has been a suspicion in the epic run-up to the release of Lady Gaga's second-and-a-half album that she is being deliberately ridiculous just to piss people off. But then, having a go at a pop star for being ridiculous is in itself ridiculous, like having a go at a brain surgeon for being too hung up on all that neurosurgery.

There's another possibility here. In our man Peter Robinson's (rather amazing) cover feature, Gaga expressed genuine surprise that people found the song 'Born This Way' something of an 'Express Yourself' parody. The suggestion caused her to break down into tears. It's in the nature of artists to miss the blindingly obvious about their own work, but for the world to have the same instantaneous reaction, to the point where the words 'express yourself' began trending on Twitter, suggests that the comparison holds water. You'd think somebody in her team would have noticed. It's just possible

### This is one relentless torrent of heavymetal-rave-pop

that Gaga is now such a powerful entity that everybody was too scared of losing their jobs to point it out. It would certainly bear out the chain of events that led to that appalling, badly photoshopped mess of a cover image getting signed off. And if that's the case, then we really are in new territory for mainstream pop, where somebody at the absolute peak of commercial heaviosity is able to operate with the artistic imperative of a David Bowie, without an iota of interference. What you definitely cannot fault about this album is the scale of its artistic ambition.

One thing that the much-debated cover does get right is the record's obsession with the fusion of flesh and metal. It's as if Gaga, having already (in her own head at least) fused with her fanbase to create a single entity, wants to weld physically to her synthesizers as if to create one all-powerful dreadnought of self-empowerment. For the most part, this is one relentless torrent of heavy-metal-rave-pop. At the very least it's a triumph in sound engineering.

'Hair' is an empowerment anthem using the simple image of the wind blowing through a person's hair to illuminate the album's love-

THIS IS HARDSCORE
what our numbers add up to

Not-evenfunny bad Barely one saving grace

2 Actively terrible 3 Woefully bad or lazy 4 Depressingly substandard 5 Dead-on average 6 Better than average 7 Really 200d Exceptionally good 9 Of-the-year

Of-the-decade good

# **CULTS**

#### **CULTS** IN THE NAME OF/COLUMBIA

The cutey-pie pair's debut is doe-eyed enough to charm despite its sickly poses



n the throes of puppy-eyed passion, music holds a peculiar sway over lovers, coaxing out insufferable sweet nothings. Not to mention the heinous idea of an our song". Of course, when you find yourself catapulted out the arse-end of a "serious relationship", that heady cocktail of sound and memory that once inspired lusty revene will inevitably turn sour. Yet, for all the rose-tinted flashbacks you'd probably rather forget, there's a very private joy to be had in collecting these musical trinkets over the years. As debut albums go, 'Cults' is a veritable swoonfest of the things.

Early in 2010, couple Madeline Follin and Brian Oblivion divulged to NME their very own "our song". On the surface, 'You Don't Own Me' by '60s songstress Lesley Gore was an unremarkable pick. But its fundamental themes of liberation and the bloated optimism of youth make up the very fabric of this San Diego twosome's fuzzy aural blanket, and it's hardly surprising how in thrall their debut is to the song, as well as the movement it helped define.

Still, while their debt to swashbuckling Golden Era pop suggests a studied precision, there's no doubt they've done their homework. Latest in a long line of couples capitalising on their 'cuteness', Madeline and Brian lace traditional rock'n'roll subjects with quotes from mass murderers, ladling on a tasteful glaze of reverb for good measure. Indeed, Cults have quite patently

done a little studying of the current musical zeitgeist as is evidenced in the My Bloody Valentine swirls of 'Walk At Night' and 'Never Heal Myself's jangly Shins-with-xylophones stylings, all the time deftly sidestepping accusations of irony or homage.

Elsewhere, the band strive to temper their treacly textures with a darker tinge. In so far as beige is darker than white, they find a degree of success. 'Most Wanted' takes the sullen barstool blues of early Elliott Smith and spits a healthy wodge of bubblegum pop into its scruffy mane, lumbering it with a hangdog refrain-"What I most want is bad for me, I know".

Less effective are the aforementioned 'chilling' interview snippets of Jim Jones and Charles Manson. Wading in like ambassadors from the darkest corners of the human psyche, their punch is a tad diluted when they're tailed by puppyish, hummable bouts of musical boyfriend-bashing, Musically it's the cream of nostalgic pop, and the lyrics exhibit a wafty élan; but in purely conceptual terms, 'Cults' is too busy flying on clouds of giddy adolescent wonder to plunder the depths of its pretensions with conviction.

Instead, the album's finest moments arise out of straight-down-the-line '60s chic. Fortunately this occurs often. 'You Know What I Mean' is a crushingly lovelorn waltz, rife for big-screen appropriation, and opener 'Abducted' thrusts elegantly skywards with the kind of romping first-song-on-the-album bassline 'Is This It' spent its entire duration dining out on. Ebullient finale 'Rave On', too, plays on 'Cults" endlessly pleasing trick of being instantly familiar, yet smart enough to remain vital

For the most part, the album isn't quite the tremulous voyage of hearts and minds it wants to be. But then, what did you expect of two sweet-tongued twentysomethings who, seemingly oblivious to the hipster stereotype, just finished "studying film" in New York? For all the attempts at alchemising their half-arsed media approach into 'mystique', the album thrives on heart-on-sleeve honesty, making it quite the collection of "our song"s to be and, ah, what's so wrong with that, after all. Jazz Monroe

DOWNLOAD: 'Walk At Night', 'Most Wanted', 'You Know What I Mean'

Video interview coming soon on NME.COM



yourself-and-let-it-all-hang-out message way more effectively than the title track, which it trumps again by being quite the gayest thing you will hear for a long time. On the same tip is 'Bad Kids', hammering home the freak message to the Little Monsters, but with a chorus that is adorable instantly and forever. 'Bloody Mary' is a serene flipside to 'Judas', this time using Ms Magdalene to do much the same job as dainty plucked strings careen around filthy beats to create something weirdly graceful. And 'Americano', a Hispanic upgrade of 'Alejandro' which riffs on both Evita and Santa Esmeralda's 'Don't Let Me Be Misunderstood', succeeds as it is so colourfully deranged. Elsewhere, the sci-fi goth night-stalk 'Electric Chapel' perhaps nails the record's blood-and-chrome aesthetic most effectively of all.

Things get rather knottier when the beats drop heavier. 'Scheiße', which channels Miss Kittin doing a rave take on Madonna's 'Erotica', strides into a commanding pop song and comes out a triumph. 'Government Hooker' drops down into freeform industrial techno impressively early on in the tracklist, but there's scant evidence of any real political message in lines like "Put your hands on me, John F Kennedy". And 'Heavy Metal Lover's staccato filth-fest is impressively murky - but the relentless smut ends up sounding daft. The ostentatious 'Highway Unicorn (Road To Love)' aims for some kind of weird chamber-rave-metal-concerto, yet comes out a total mess.

But then, at the end, something spectacular happens: Skynet is given a rest, and it emerges that when Gaga does pure emotion, she does it exceptionally well. 'You And I' is a quite epic exercise in futuristic honkytonk, apparently directed to a lesbian lover or a drag queen. And finally, the gleaming 'The Edge Of Glory' (apparently a love song to her late grandfather, yet with a romantic twist) finds her dancing "On the edge of something final we call life tonight" in the most ecstatic pop serenade she has ever produced.

That beautiful simplicity reminds us that Lady Gaga can be guilty of trying too hard. But do you really think that's wrong? 'Born This Way' doesn't get everything right. It's not the clarion to the dispossessed that it thinks it is. And after pushing so hard in this direction, she should probably strip it back to just her and a piano next time if she really wants to shock. Because rather than an exercise in hype, 'Born This Way' is an exercise in pushing everything to its ultimate degree. And, for all the black, white and silver, it passes that test with flying colours. Dan Martin

DOWNLOAD: 'Hair', 'Bloody Mary', 'The **Edge Of Glory'** 

Head to NME.COM/artists/lady-gaga to have your say on the new album

#### REVIEWS

#### TOPLOADER

ONLY HUMAN UNDERDOGS MUSIC



If ever an album's cover symbolised the dubious contents within, it's Toploader's 'Only Human': a lonely robot with a sad, solitary tear dripping down its face,

remembering the glories of yesteryear as it stares into the abyss. Likewise, after over a decade of presumably flogging sausages in Sainsbury's rather than soundtracking their ads. Toploader's 'comeback' is a woe-is-me tale of dashed dreams. "My spirit gone/No appetite", Joseph Washbourn bleats over a beige wall of sound that Coldplay fans would condemn for its whimsy. What, your wishy-washy ramblings have put you off dinner? That's penance for all those barbecues you ruined with 'Dancing In The Fucking Moonlight'. Ben Hewitt **DOWLOAD: The artwork** 

KITTY, DAISY & LEWIS **SMOKING IN HEAVEN SUNDAY BEST** 



What's shocking about the Durham siblings' band isn't that their youngest member is still a teenager, but the fact that they're still on only their second

album. Festival stalwarts and vintage sonics trailblazers, their no-fuss rhythm and blues has little truck with reinventing the wheel and fizzes with the simple joy of creation. The soft swagger of 'Don't Make A Fool Out Of Me' sets a modest melody against an undeniable groove, and 'You'll Soon Be Here' radiates with the warmth of a junk store 78. Oddly, 'Messing With My Life' sounds like The Kooks filtered through a bebopping Ella Fitzgerald and - even odder - is bloody great. Leonie Cooper

DOWNLOAD: 'Messing With My Life'

#### NERINA PALLOT YEAR OF THE WOLF GEFFEN



Songwriters and solo careers can be a dangerous mix. For every Gaga and Ke\$ha, there's always a Jonathan Wilkes Jaka Robbie's best mate - Failed

Solo Careers Ed] lurking in the background. Luckily, for Kylie and Joe McElderry songsmith Nerina, on her third album she's sticking to what she does best: late '70s camp. Producer Bernard Butler has been enlisted to add some louche swoon to the album - most notably on the blissful opener 'Put Your Hands Up' and 'This Will Be Our Year'. Although the former's finesse isn't revisited, Nerina seems well placed to give Rumer a run for her money. Allbhe Malone

DOWNLOAD: 'Put Your Hands Up'

#### SEASICK STEVE YOU CAN'T TEACH AN OLD DOG **NEW TRICKS PIAS**



Seasick Steve's deification with the Jools Holland set circa 2007 was helped by his heavy novelty factor; a bearded faux-bo (and, er, one-time Modest Mouse

producer) of pensionable age playing bare-bones blues-rock. Four years on, his fifth album just feels stodgily generic; even with Led Zep's John Paul Jones on mandolin, this could be by any unheralded stonewash denim-wearer in any pub backroom. That said, if you find Steve's corn-fed sentiments and visible-from-space rhyme schemes a bit naff, just listen to 'Whiskey Ballad' - written by his son Paul, it's so inane that dad's doggerel will read like the most complex of moral philosophy by contrast. Noel Gardner

DOWNLOAD: 'Burnin' Up'

Faces To Xames... What the reviewers are doing this week



#### **LUKE TURNER** "I clambered aboard a guitar-free European future at the Short Circuit festival, where Germany's Byetone unleashed bass so fierce, Camden might soon be wiped off the map. We can but pray."



**ABBY TAYLEURE** "I've been learning the lyrics to 'There Is A Way' by Dananananaykroyd and working on my tribute act Notananananavkrovd. One member so far, all applications welcome."



**JAZZ MONROE** "Overexposure to Cults' debut album brought on a bout of '60s nostalgia including but not limited to -The Shangri-Las. Russ Meyer and, er, The Long Blondes."



# THREE TRAPPED TIGERS

ROUTE ONE OR DIE BLOOD AND BISCUITS

Somewhere between clinical and passionate, organic and synthetic, the Tigers push new boundaries



Bear with us on this one, but if you just want to skip to the end then here's a summary: 'Route One Or Die' is great, it's a strong 8/10 and it deserves your love. And now, back to the context.

Back in the '90s, while techno and Euro house colonised mainstream dancefloors after the critical boom of Madchester's rave scene, something that became known as IDM -intelligent dance music - sprang up to offer an outlet for people who didn't want to listen to music made either by urchins with guitars or gurning Ibiza casualties. Thing is, the likes of Aphex Twin, Squarepusher, Autechre and Boards Of Canada wanted nothing to do with the ridiculous genre name and fought against the idea of referring to their music as 'intelligent'; they might have shared influences and methods, but they were all, by and large, just trying to make people dance. Unfortunately, thanks to a load of elitist dicks (and, admittedly, the fact that they were less 'three chords and the truth' and more 'let's see what happens when you break an analogue synthesizer and re-solder it in a different way for shits and giggles') those artists came to be seen as a closed circle for sniffy chin-strokers. The upshot of all this is, if you're ever stuck on a train with someone who identifies his or herself as an IDM fan, give your mum a call, tell her you love her, and kill yourself immediately.

What this history lesson has to do with 'Route One...' is that while it could be mistaken for a cold, clinical exercise in musicianship, it's as passionate and energetic as any punk albummuch like the best work of the above artists. Sure, there are moments of headspinning trickery, like opener 'Cramm's escalating 10-fingered riff or the syncopated screeching of 'Creepies', but they're never too far from something pretty. 'Ulnastricter' twinkles sweetly, guided by Matt Calvert's restrained guitar, while 'Zil' is kept low-key by multiinstrumentalist Tom Rogerson and shows a more graceful, organic side to the band than their previous three EPs suggested.

One constant since their birth back in '08, however, is the unfucking believable skill of drummer Adam Betts. Few reviews mention the drummer these days but this one does: the guy is inhuman, and it's his sweat, frenzy and craft that gives 'Drebin' and 'Noise Trade' their character. Throughout the album it feels as if everything's happening at the very limit of what three people can actually do with instruments in a room together, and that's again largely thanks to Betts. Having said that, 'Route One...' is an enlightening joy because it trips all over the place, from darkness to bright to fast to slow to synthetic to organic and back again, and that's not because of any one person's influence. It's the sound of imagination itself. Rob Parker

DOWNLOAD: 'Cramm', 'Ulnastricter', 'Noise Trade'



### DEATH CAB FOR CUTIE

**CODES AND KEYS ATLANTIC** 

The indie veterans continue their thrilling journey of self-discovery – even if they're on cruise control



Almost 15 years into their career, Death Cab For Cutie have earned the right to do as they please. Arguably they earned it a while back, but having navigated from grassroots

indie acclaim ('Something About Airplanes') through big-time breakout ('Transatlanticism' and 'Plans') to genuine OK-they're-a-properbig-deal-now ('Narrow Stairs'), the Washington band are now, with 'Codes And Keys', pushing themselves in new directions that very much smack of doing precisely whatever the fuck they want.

What makes 'Codes...' largely a pleasure is the fact the band are clearly having funtrying new stuff out while retaining the quiet dignity and grace that won them so much love in the first place. Whether it's the title track's breathy strings, 'Doors Unlocked And Open's motorik heartbeat or the glorious twinkling of 'Unobstructed Views', Death Cab have moved partially away from the guitar-centric melodies of their past, instead

concentrating on building atmospherics using all manner of new sounds. Opening track 'Home Is A Fire' is the most striking example, as it's speckled with glitchy percussion and minimal melodies that wouldn't sound out of place on the Social Network soundtrack.

But as the album is buoyed by Ben Gibbard's honeyed vocals and some cast-iron songwriting - the warm 'Monday Morning' and pulsing 'Some Boys' - at no point does it feel unrecognisable. Rather, it's a flexing of muscles that shows they can go either straight ahead or weirder at will.

The problem is that it's not as full-blooded a reinvention as this suggests. On the bolder moments 'Codes...' discards the indie-rock tropes that propelled Death Cab to where they are today; unfortunately, considering what they're clearly capable of, it doesn't go far enough. It's a fine album, but signposts a possible future rather than taking us there directly. Rob Parker

DOWNLOAD: 'Unobstructed Views', 'Some Boys', 'Codes And Keys'

#### MAYBESHEWILL I WAS HERE FOR A MOMENT, THEN I WAS **GONE FUNCTION**



Bearing the musical equivalent of a 5am, head-exploding hangover - but in a good way - the Leicester post-rock foursome's new record is instrumental,

atmospheric, noisy brilliance that gets right inside the battered crevices of your skull and pounds on the sides. Their first studio-recorded album, after working on the other two in a spare bedroom, took a grand total of 18 months to put together and is reminiscent of the likes of 65daysofstatic, Mogwai and Glassjaw. Epic guitars, crashing drums and intense kevs - it's a dramatic record that will shake your bones. Abby Tayleure DOWNLOAD: 'Take This To Heart'

#### BORIS

**ATTENTION PLEASE SARGENT HOUSE** 



Nuclear-powered Japanese rock trio Boris relish in causing confusion, They're releasing two albums this week and one of them, 'Heavy Rocks', has the same

name and artwork as another album they released in 2002. The other, 'Attention Please', is the first to feature just guitarist Wata on vocals. Her breathlessly beautiful singing style calls to mind classic Stereolab on the title track and one of My Bloody Valentine's more sublime moments on 'Hope'. Boris are too damn good for mere pastiche, and though tracks like 'Tokyo Wonder Land' may remind the listener vaguely of The xx. Sonic Youth and PiL, really they're in a class of their own. John Doran DOWNLOAD: 'Tokyo Wonder Land'

What we're watching and doing this week ...



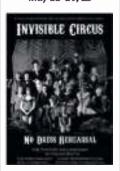
Art Brut London Residency To save any obsessive stalker fans having to traipse round the country, Art Brut's Eddie Argos has booked a five-night residency at The Lexington at the end of the month. Less tragic, more brilliant. The Lexington, London, May 30-June 3, £11

Event



#### Event Faster Than Sound: Soundfields - Fixing Point

In collaboration with Warp musician Chris Clark, Blast Theory put on a fancy interactive experience that traces your movement around the gorgeous Snape Maltings. Aldeburgh Music Visitors Centre, Snape, May 28-29, £5



Film Invisible Circus: No Dress Rehearsal "If it's not impossible, we're not interested" is the motto of anarchist Bristolian circus Invisible Circus, whose three-year history is documented in this film. Watershed Cinema, Bristol, May 28, £4.60





#### ERLAND & THE CARNIVAL



**SPRINGTIME FULL TIME HOBBY** There's a subtle, anthemic quality to this song, like it was born in the middle of a moody stadium somewhere.

Apologies in advance, as I am going to be a tosser/ awful makeshift journalist and compare every artist in this column to someone who has come before them because: a) I have limited time, and b) I am, in fact, a tosser. So I may as well start as I mean to go on: this one comes across like a kind of modern take on 'Mad World' by Tears For Fears, especially in the chorus. Having said that it gets to the point and is quite pleasant.

#### YOUNG KNIVES



**HUMAN AGAIN ARTROCKER** Definitely has some cool, Supergrass-y moments in it, this one, which then leads me to think: "Man, I miss

Supergrass!" But anyway, a nice mix of the much-missed power-pop heroes and The Kinks' 'Dedicated Follower Of Fashion'. To be clear: this is not a bad thing at all! There's a very cool video clip with this one, too. If this single isn't going to be a summer hit, then nothing will be.

#### COSMO JARVIS



SÜRE AS HELL NOT JESUS

25TH FRAME Sounds quintessentially British to me. Very jangly and 'clever'. Again, the video

is pretty good for this one: I like how half of the video clip is filled strictly with credits. Musically? It's not really my cup of tea, but it's hard to deny that it's at least spirited.

#### WILEY



**NUMBERS IN ACTION BIG DADA** Er, Dizzee Rascal, anyone? OK, that's enough comparisons. On a serious note, this song is both sexy and simple. Again,

the video is phenomenal, and the song reminds me of a Broadway version of a step-sequenced drum machine. If you know what I mean by this, then you are a complete NERD (and this means I love you). This is my favourite song of the bunch, hands down.

#### ARCTIC MONKEYS



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

DOMINO

Following on from 'Humbug', this is still certainly quite a departure from their earlier, punkier tunes. It's another Arctic Monkeys sludge-rock moment, which means that it's nice and swampy and relaxed. I absolutely love the line "Go into business with a grizzly bear" - I think that kind of sums up the intent of this song. The production is pretty sublime, too.

#### ROBYN



**CALL YOUR GIRLFRIEND** 

**KONICHIWA** 

Woah, that arpeggiated vocal jam in the middle makes this song worthwhile.

Other than that, I'm afraid it's a pretty painted-bynumbers pop track. That said, I won't turn this off if Thear it on the radio. I promise!



CARLISLE SATURDAY, MAY 14 - SUNDAY, MAY 15

Foos and The Strokes have the Radio 1 kids rocking, Tinie's tunes still sound fresh, Lady Gaga sings some Nat King Cole... but it's Arctic Monkeys who are the real surprise of the weekend

ven if you turned up thinking this was the sort of hellhole where Comedy Dave could sing parody songs on the main stage without being dragged off by his hair, it soon becomes obvious that you'd have to be a real horrible bastard not to have fun at this festival. You'd also have to be on the ball to catch all its surprises. Look out! It's a surprise early Arctic Monkeys set, and doesn't Alex Turner look thrilled? Oh your majesty, you honour us with your presence. Yep, they're playing it cool as always, and after opening with a punchy 'The View From The Afternoon' and 'Brianstorm', they calmly flabbergast all

and sundry with two new tracks, the twanging ultry strop of single 'Don't Sit Down 'Cause I've Moved Your Chair' and the charmingly cocky 'The Hellcat Spangled Shalalala', which features such choice Turner gems as "She flicks her red-hot revelation off the tip of her tongue" and "Makes me want to blow the candles out just to see if you glow in the dark". Hawt.

Talking of foxy, Jessie J's 'Who's

Laughing Now' is the sort of faux-loner anthem belted out by a demonstrably attractive woman that screams of engineered

martyrdom - but there's no denying the lass has a decent set of pipes on her. 'Do It Like A Dude' is so inherently fierce that individual X chromosomes are applauding. A swift dash to catch Cage The Elephant, who often come dangerously close to being an extended tribute act to the noughties, but that might be why they are so totally brilliant. Like Craig Nicholls fronting the Pixies, and as mad as that sounds.

Arctic Monkeys play it cool – and flabbergast all and sundry with two new tracks

From the sublime to the ridiculous: Chase & Status - a Linkin Park for the new rave generation - are slightly unpalarable so early on a Saturday afternoon. Not that there's a good time for such mind-numbingly obnoxious music, unless you've had a lobotomy.

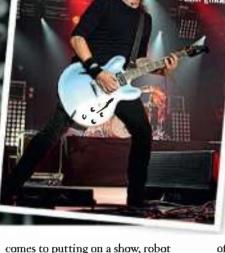
Thank God it's time for Tinie Tempah, who provides Saturday's first peak. 'Pass Out' and 'Miami To Ibiza' both sound impossibly tresh despite being played to death for what seems like centuries.

Friendly Fires try manfully to own the party with Live Those Days Tonight', but they have the misfortune of being up against The Black Eyed Peas, who understand that, when it

# Programme to the second of the

Gaga bends
gent backwards
to please

Big Daive
Grent and



comes to putting on a show, robot dancers trump running your vintage Hawaiian shirt though the wash and not wearing any socks every time.

Rounding everything off, Foo Fighters deliver exactly what everyone expects. While we're on a bit of a pop music high and this seems (and indeed is) morose by comparison, there's nothing coy about the set list; 'Monkey Wrench' follows 'Best Of You' to bring fully grown men to their knees.

Sunday openers Pulled Apart By Horses are unsurpassable as ever, and everyone could probably pack up and go home after 'Back To The Fuck Yeah' but the show, unfortunately, must go on. Fast forward a few hours and the stripped-down live band approach that worked for Jessie J yesterday seems to flounder for Katy B, leaving you feeling there's nothing to get your teeth into.

Meanwhile Noah & The Whale remain irritatingly impossible to dislike.

So what if there's no real reason for anyone to whistle, ever, when the world's noisy enough already? Aren't they lovely? "Love love love!" Woo yeah! 'Waiting For My Chance To Come' sounds like someone pouring sun-warmed honey down your cochleas, Charlie Fink's fuzzy (slightly Fozzy) tones rubbing away ail the bad stuff like sleep from your eyes.

Gerard Way's Su Pollard wig seems designed to help kids who get beaten up by making him appear infinitely more slappable than them. While My Chemical

Romance's set is painfully short and could do with about 200 times more tracks from 'The Black Parade' they still do 'SING' better than the Glee lot, and gut-wrenching angst better than anyone.

It hardly even needs to be said that The Strokes outshine pretty much everyone; they remain the greatest indie band in the world, and watching them it's hard not to ache at the idea that they'il get old and

do insurance adverts. 'New York City Cops' still sounds so good, and it's tempting to just top vourself as soon as they finish 'Last Nite'. Best not to, though, because you'd miss Lady Gaga. News flash! This creature, whatever it is, is amazing. If you don't already get it, liking her is simple: just disregard everything you know about her. She's fictional, like a Teletubby, and you wouldn't want to be stuck in a lift with her, but there's a time and a place. This set displays her at her intensely eccentric best. 'Born This Way' is followed by a medley of older tracks, cut short for a jazzy cover of Nat King Cole's 'Orange Colored Sky' perched on the piano, dedicated to Prince William and Kate Middleton, followed by a stripped-down version

of 'Speechless'. Bitch be trippin', but no-one tells Gaga to stick to the hits. She's obtuse and incredible right up to the closing 'Judas', which is so ballsy she's in danger of starting up those rumours all over again. The new songs sound great, from the full-throttle piano ballad of 'The Edge Of Glory' to the sultry sway of 'Americano', and for all the hype and debate, you can't question her power onstage while she implores "Put your paws up!" and roars "LET'S HIT IT CARLISLE!"

Doubters are to be heard afterwards, but you can hardly blame people for hating something so omnipresent. They must be triving protty hard what they they "If

Doubters are to be heard afterwards, but you can hardly blame people for hating something so omnipresent. They must be trying pretty hard—but they'll never be putting as much effort in as Gaga. Pop music, rock'n'roll, who gives a fuck' It's all good, that's what we've learned. *Rebecca Robinson* 

Head to NME.COM/news for more reports from Carlisle

# CONGOTRONICS VS ROCKERS

CIRQUE ROYAL, BRUSSELS THURSDAY, MAY 12

Kinshasa's Kasai Allstars take centre stage, but the rest of the world makes a vital contribution

With the influence of African tribal music reaching ever further into Western pop and rock, this multicultural collaborative project feels perfectly timely. It's instigated by Kinshasa-based orchestral musicians Konono Nº1, whose innovative use of the amplified likembe thumb piano and found-object percussion led them to the creation of the original 'Congotronics' project six years ago. Championed by Belgian label Crammed Discs, that album finally smashed through the cultural divide, generating two sequels that featured countrymates Kasai Allstars along with a whole host of Congolese musicians.

Last year's 'Tradi-Mods Vs Rockers: Alternative Takes On Congotronics' compilation was the seed for tonight's unlikely matrimony of players. Challenging the likes of Animal Collective, Micachu & The Shapes and Andrew Bird to cover (or create sympathetic pieces to) the series, the results were proof that – despite past evidence – such a cross-pollination didn't have to be heavy-handed or unsubtle. So it was that Konono and Kasai Allstars began passing tracks to their 'Rocker' counterparts to build into a live cultural exchange.

In many respects, the show is quite a different beast from the album that inspired it. Where 'Tradi-Mods...'

remained almost reverentially subtle in terms of adding Western influence, Congotronics Vs Rockers sees a more full-blooded contribution, with live guitars, bass and drums infiltrating the mix, but also familiar voices in French and English surfacing among the rapturous tribal chants. Yet it is due to the pedigree of collaborators, from prog-tinged experimental popsters Deerhoof to Argentinian folkstress Juana Molina, that the results never sound Frankenstein-like.

Equally essential to the project's success are Swedish duo Wildbirds & Peacedrums, whose singer Mariam Wallentin, alongside Molina, knows exactly where to lead her contingent, and where to step back and let the focus shift away again. With around 20 people on stage in full, there's a lot to look at in any given moment. Perhaps inevitably, though, the real focal points are the mighty Kasai Allstars. Stage front, clothed in traditional garb and led by a singing and hip-shaking Muambuyi, their frenzy of joyous chanting, drum-walloping and conga dancing is a constant reminder of the unpretentious heart of their sound. And if all this project manages to do is infect a few more of us cynical types with that same exhilarating energy, it has been worth crossing continents for, Tom Edwards



BUTLINS, MINEHEAD FRIDAY, MAY 13 - SUNDAY, MAY 15

A mind-bending array of noisesome psychedelic treats that's so dazzling it outshines the undoubted talents of its curators

t was bound to happen eventually: angry trolls decrying ATP as no good anymore that its organisers are out of ideas. But that's piffle. The real reason for the smaller numbers heading west for a weekend shepherded by Animal Collective was probably that the vibrant phantasmagoria on offer terrified the cloth-eared and fearful. There have been few finer ATPs (which makes it all the sadder that this was recently announced as the last spring outing), and fewer still that have shown such healthy broad mindedness.

On one hand, there's Big Boi, whose presence alone should've sold the rest of the tickets. He shout out to u 'wild Bristol motherfuckers" and fires through a thrilling hip hop show, rapping quickly and lithely, and swinging between OutKast hit; and tracks from his surreal gutter-level report, 'Sn I ucious Left Foot'. Big Boi's flow is as easy as his smiling presence, and when he begins waving his mic like a cock, it's just right he is the big

willy and the buzz continues to reverberate through a set from ageing chief of minimalism Terry Riley.

On the other hand and several universes away from Southern States hip-hop-there's Wet Sounds, a sonic installation in the pool. Rake thin indic kids shiver through a two-hour delay, and above the water the rumbling noises mean nothing But below, it's like listening to Burral, all bleeps and woozy ambience that make fragile minds ponder sonic science before giving up in befuddlement

In fact, forget counting the different elements; there's too many. Up there with Big Boi are The Frogs - the wourge of American censors in the '80s thanks to song titles like 'Hot Cock Annie', beloved of Kurt Cobain and, atter a full band set and a solo show from Jimmy Flemion when Zomby fails to show, this corner of Somerset. Little drummer Dennis is dressed as Patti Smith, Jimmy is in his glam-rock-on K bird costume and songs about dropping the soap and a "lovely

little crippled boy" are both hilarious and grimly foreboding.

In the end, it's not really about Animal Collective. You must understand why they were booked to curate in 2009 they headlined O2 Academy Brixton, but two years spent teasing audiences mean

they've lost fellow travellers. They do ramp it up with two sets of bubbling improv that explode into 30 minutes of cosmic rave, yet they play second fiddle to psych cadets hitting higher peaks, such as Gang Gang Dance and Ariel Pink's Haunted Graffiti; to a more colourful and skewed Micachu And The Shapes; to a more blissful Oneohtrix Point Never. If Animal Collective can channel all this taste into a new album. the naysayers will kick themselves for staying away. Chris Parkin





# BLACKOUT

THE APIARY, LONDON THURSDAY, MAY 12

Bands provide sensory experiments in the dark while punters touch each other up with impunity

ome on... Jing Jang Jong. Pleeeeaaaaaassee, let it be Joe Lean & The Jing Jang Jong! Switch the lights out and it's amazing the kind of manic urges that bubble up from the primeval depths when caught in unfamiliar circumstances. From conjuring the spirits of bands long departed to forcing your god-given senses to work in disproportionate overtime (there is a hell of a lot more touching than usual going on here), the Blackout experience is an innovatively synaesthetic descent into a world of music-led sensory possibility. The premise of this gig concept - backed by worthy promoters Eat Your Own Ears—is charmingly simple: anonymous artists play music

in pitch black. The outcome? Bands new and old circumnavigate preconceptions and expectations so they can experiment, fuck about and perhaps invent the future of music, while warping crowds' sonic-spatial perceptions, getting them to focus on every last note being played and not whether their haircut is keeping its shape on the dancefloor.

The brainchild of Late Of The Pier's sci-fi programmer Sam Potter, the event oozes the same spirit of horizon-broaching otherworldliness that makes his own band so mindwarpingly brilliant. His inaugural experiment playing bump in the dark features two bands we're not going to spoil the fun by unmasking (though it isn't be too hard to guess one of them), doing whatever it is they feel like doing.

During Act i the crowd chatter nervously as they attempt to find themselves in the void, but the Flaming Lips-esque experimental meander into a world of cloud-light floating synths serves to pacify the wary. When, halfway through, orchestra members potted through the oblivious crowd strike up their flutes, a collective gasp of awe unites the room as Blackout Believers.

But while Act I warms us up to the arrangement, Act 2 serves to

> piledrive a higher state of sonigraphic consciousness, as a certain wooden-boxloving, serious-faced, dark-dance trio deconstruct what's left of our aural functions with a range of sounds that after an hour-and without the benefit of other senses - leaves you exhausted. Like every great art that, once unleashed, surpasses the expectations of its master, Blackout doesn't feel like a gimmick but a force unto its own. Just next time: please let it be the Jing Jang Jong, Alex Hoban



# SPARK DIVE BAR, May 27



#### Is there a better trio than live music, shopping and our healthy, beautiful oceans?

Not likely, which is why it's handy that Selfridges have handpicked a number of the world's best new bands and created ace new campaign Project Ocean to combine all three. This Friday (May 27) will see Spark bring her Kate Bush-inspired future-pop brilliance to central London hangout the Dive Bar: Selfridges Oxford Street store on lower ground for a free gig in support of

the campaign, which highlights the importance of making sure our oceans are as healthy as can be in years to come. The gig, which runs from 6pm-8pm, is the perfect starter before you head up to Camden's KOKO for Club NME later on. By going along you'll also pick up a few tips on why Project Ocean is so important right now. It's a win-win situation.

For more information check out:

## selfridges.com/projectocean

facebook.com/selfridgesprojectocean twitter.com/selfridgesocean

Tables over links from Survey or Print park that carry our s. Complicatedly for person aged 18 and west Chear be received.







Cock talk, police raids, luscious music... this is what happens when you take a beautifully salacious new album to a loving people

Gloucester's streets are eerily deserted for a Friday night, save for a few boozy partygoers ambling down its pavements. Opposite the greying exterior of a derelict Woolworths, though - and squeezed up alongside a high street bank - is the city's old Guildhall theatre, a 19th-century relic. And lurking inside are Wild Beasts, four quintessentially English men with an insatiable lust for romance and rutting. But wait... apart from a few empty bottles of wine and beer lying around, it's remarkably civilised for a band sodden with such sauciness. Where are all the sultry temptresses? No girls from Hounslow and Whitby, bouncing around behind the bedroom doors?

"I'll just get them," grins singer Hayden Thorpe, striding over to open the door and summoning an imaginary horde of dames with a whistle. "Girls!"

"Yeah, where's my midget?" joins in co-vocalist and bassist Tom Fleming.

"He's upstairs, just getting the coke," quips back Hayden.

Message received: despite all their sex-obsessed smouldering, Wild Beasts in person are far less ribald than Wild Beasts on record - and thank goodness for that, considering how often they exalt the joy of coitus on 'Smother' (sample lyric: "New squeeze, take off your chemise/And I'll do as I please"). "Imagine living those songs day in, day out," says Tom, shaking his head. "People think bands go around having to get their pants up in time before they move on to the next port," agrees Hayden. "But the practicalities mean you just have to play a show, sleep and eat."

It's no wonder the band are docile tonight, then. Hayden, guitarist Ben Little and drummer Chris Talbot lounge around contentedly and sip their beverages, while Tom pokes fun at his all-black wardrobe ("I've got the whole 'West Country goth' look down," he says, glancing in a mirror) and thumb idly through a newspaper, dampening everyone's spirits by recounting the tale of the British tourist beheaded in Tenerife. "It's OK!" he yelps hastily, breaking the sombre silence. "There's a picture of a baby elephant on the next page. Awww!" The respite is welcome, too; at a homecoming show of sorts in Ulverston, near to their native Kendal,



they were harassed by police searching for explosives (and not because, as Tom jokes, he was "packing heat").

"I put one of them on the guestlist," says Chris. "He was being quite gnarly with me because I was going into a room that hadn't been searched. Then he said, 'You're in Wild Beasts, aren't you? Mind if me and my missus come down tonight? Bit cheeky, but I think it kept him off the bus."

There are no such dramatics tonight as the band showcase 'Smother' for Gloucester. Sky Larkin's Katie Harkin is moonlighting as an honorary Beast, and her presence lends a slinkier feel to the likes of 'Albatross' as Hayden sways from side to side and croons seductively, while Tom's plummier tones echo around the grand old hall for 'Deeper'. But it's 'Bed Of Nails' that really sums up why Wild Beasts are so special, marrying bookish lyrics about Mary and Percy Shelley shedding their clothes for their inaugural act of copulation with glistening guitars and stonking, stomping percussion: music for the brain and the body.

Back on the tourbus, they ham it up for NME's photographer, playing at being dickish ego-maniacs and asking Katie who she thinks the most talented member is. "Who do you think's got the best personality?" Ben persists as she stares at the table in mockembarrassment. "I totally agree with you," says Hayden, answering for her. "I do have the largest penis in the band."

CITY HALL, SHEFF SATURDAY, MAY 14

"Finally, all four Wild Beasts together," sarcastically remarks the band's tour manager Scottie, as Tom trudges into another fancy hall at around 5pm. They're not the only artistes milling around the area; there's a whirl of costume changes and colours upstairs where people are preparing in earnest for an am-dram performance of Carousel, while the faint click-clacking of Morris dancing can be heard outside. Downstairs, Chris cuts a solitary figure onstage as he ploughs on with a lone soundcheck after the rest of the band depart - he's still loathe to leave even when the crew drape his drumkit with a black cloth - while Hayden mooches around and takes in the Art Deco interior. "Last time we played in this city it was at this small pub called The Harley, so it's amazing to be here," he says. "I'd almost given up on Sheffield as a place we'd have an audience in." Just how much they've cultivated

a fervent fanbase becomes apparent as they traipse into the city centre to pose for photographs, dancing gingerly around a fountain and edging each other closer to the water. "This is going to end in tears," a member of the crew comments sagely as Hayden walks bow-legged over the geysers, but he escapes with his pristine trousers bone-dry. Onlookers gawp at the foppish gang. "Are you famous? Bloody hell," one rubbernecker asks in amazement as he shakes his head, but elsewhere they're followed by catcalls as they amble around town. "Are you Wild Beasts!?" another girl yells at them. "No, we're from The X Factor," replies Hayden, with a straight face.

Eventually, we settle in a grotty pub and the band reminisce about some of the odd characters they've met on their jaunt. "There was this guy on the train from Gloucester who claimed he'd designed Wembley and the Millennium Dome," recalls Hayden. "Oh, and he used to be a professional basketball player," adds Ben. "He asked Hayden if he could listen to his iPod, and when he said no, he started crying."

There's something about tonight's lavish décor that's Art Deco perfect for a band whose magic is as rooted in a romanticised vision of the past as Wild Beasts, 'This Is Our Lot' is the soundtrack to some forgotten olde-English teen-hop, as Hayden lets out a feral growl: "By the milky light, of the mighty moon/Find someone to nuzzle to, and waltz from the room". His and Tom's voices dance around each other on 'Lion's Share', briefly intertwining for its chorus while sparse piano fills the space in-between, before the latter's shrill cry of "Watch me! Watch me!" lights up the tongue-in-cheek 'All The King's Men'. Fittingly, it ends with 'End Come Too Soon', as Hayden serenades the crowd: "The night's been blessed, with a neverendingness/But nonetheless, end come too soon".

Afterwards, the band look spent -Tom even hides away in an adjoining room, slumped against the wall - but this is all just the start. "Right now, we're just building the mechanics," says Hayden, "and maybe later on we can put a shiny body on the car." Sigh - they just can't keep their minds off the chassis, this lot. Ben Hewitt

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







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

## THE NATIONAL

DAIOMA FAITH BRIGHT EYES • KT TUNSTALL ISOBEL CAMPBELL & MARK LANEGAN WANDA JACKSON

### **Bombay Bicycle Club**

THE VACCINES LYLE LOVETT & HIS ACOUSTIC GROUP CARIBOU • DEERHUNTER YANN TIERSEN • CHAPEL CLUB

**DUTCH UNCLES** 

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

#### THE WORD ARENA

#### FOALS

ECHO & THE BUNNYMEN LAM KLOOT • BELLOWHEAD BRITISH SEA POWER THE WALKMEN

#### APPEARING ACROSS ALL MUSIC ARENAS

HURTS GLASVEGAS . IRON & WINE THE WATERBOYS EDWARD SHARPE & THE MAGNETIC ZEROS

## **EELS** LYKKE LI • OMD

**EVERYTHING EVERYTHING** OS MUTANTES THE NAKED AND FAMOUS CARL BARÂT

ADAM ANT . ANNA CALVI . ANNIE NIGHTINGALE: DECADES SHOW . AVI BUFFALO . THE BEES . CAITLIN ROSE CLOUD CONTROL • CROCODILES • CRYSTAL FIGHTERS • C. W. STONEKING • DOG IS DEAD • THE DUKE & THE KING • EDWYN COLLINS ESBEN & THE WITCH • FIGHT LIKE APES • FOOL'S GOLD • FOSTER THE PEOPLE • GLASSER • GOLD PANDA • GRAFFITI 6 • GROUPLOVE THE HEAD AND THE HEART - JAMES VINCENT MCMORROW - JENNY AND JOHNNY - KELE - THE LEISURE SOCIETY - THE LLOYD COLE SMALL ENSEMBLE MARQUES TOLIVER • OH LAND • THE RAGHU DIXIT PROJECT • THEA GILMORE • TRIPWIRES • TROPHY WIFE • VILLAGERS • VIOLENS

#### THE LANE STAGE CURATED BY HUW STEPHERS

#### COCKNBULLKID

ADMIRAL FALLOW • THE B. GOODES • BROWN BROGUES • CEREBRAL BALLZY • DELS • FICTION • FIXERS • FRIENDS ELECTRIC • THE GENTLE GOOD GHOSTPOET • GWILYM GOLD • JAMES SPANKIE • JONNY • MAZES • STILL CORNERS • THESE ARE END TIMES • TRIBES • VARIOUS CRUELTIES • Y NIWL

#### ALAN CARR • OMID DJALILI • NEVER MIND THE BUZZCOCKS

SADLER'S WELLS MARCUS BRIGSTOCKE • JASON BYRNE • BRENDON BURNS • RICHARD HERRING • JON RICHARDSON • GREG DAVIES • DAVID O'DOHERTY PRESENTS ZOO NATION MARK WATSON . ADAM BUXTON . SHAPPI KORSANDI . DANNY BHOY . PHIL NICHOL . LUCY PORTER . ISY SUTTIE . CHARLIE BAKER AND TOMM! KITTI TOM WRIGGLESWORTH . SIMON MUNNERY . ROB ROUSE . HOLLY WALSH . SEARN WALSH . JOHN SHUTTLEWORTH . CARL DONNELLY ENGLISH NATIONAL BALLET THE BOY WITH TAPE ON HIS FACE • ABANDOMAN • ROISIN CONATY • STEVE HUGHES • NATHAN CATON • ELIS JAMES • CHRIS RAMSEY FLAWLESS . ALLEVIATE

WILL ADAMSDALE . DAVID SCHNEIDER & FRIENDS . DUCKIE . THE PAZZLE A NIGHT IN BERLIN . IDA BARR . IDIOTS OF ANTS . JOHNY SWEET FRISKY AND MANNISH . POPCORN COMEDY . BOURGEOIS & MAURICE RUBBERBANDITS . SHOWSTOPPER! THE IMPROVISED MUSICAL . CARDINAL BURNS TINA C · LADYGARDEN · FAT CONTENT · LATE NIGHT GIMP FIGHT · SHAUN KEAVENY COLIN HOULT . SARA PASCOE . DR BROWN BECAUSE . KATHERINE RYAN

CITY SHANTY BAND - LUCI BRIGINSHAW - BADAUDE - IMOGEN EVESON MAGAZINE HOUSE

#### THE LITERARY SALON

**HEADSPACE** JOHN TIFFANY **BLACK POSES**  ELECTRIC HOTEL • MODERN TOSS ACTIVITY CENTRE DANCE EAST . DISCO SHED . JENNY EDBROOKE MADE IN CHINA . THE STRING THEATRE . FUEL SHEDS

THE WINTER'S BALL . LES ENFANTS TERRIBLES . NATIVE FACES

BAFTA: "THE TRIP" OGA WITH STEVE COOGAN & ROB BRYDON, OGA: WITH MISFITS TATE BRITAIN & SHUNT . JOHNNY FLYNN . HYPNOTIC BRASS ENSEMBLE MARK LAMARR'S GOD'S JUKEBOX WITH SKA CUBANO, BARRENCE WHITFIELD, KALAKUTA MILLIONAIRES & THE ZIZANIQUES • ALEXANDER BIRDS EYE VIEW DRESENTS IMOGEN HEAP & HOLST CHOIR, MICACHU, TARA BUSCH, SEAMING AND TEMPER TEMPER, DR JEKYLL AND MR HYDE WITH BLUE ROSES RYOJI IKEDA • NOISE OF ART'S ATTACK THE BLOCK-PARTY • FUTURE CINEMA CAMILLE O'SULLIVAN + LONDON CONTEMPORARY ORCHESTRA + GABRIEL PROKOFIEV

DERMOT O'LEARY'S INDIE DISCO . GUILTY PLEASURES . EDDY TEMPLE MORRIS HORSE MEAT DISCOVS PUMP UP THE VOLUME . BLOW UP . GOLDIEROCKS

PETER GREGSON - ROCCO DELUCA - REVEREND BILLY & THE STOP SHOPPING GOSPEL CHOIR

INSTIGATE DEBATE WITH PANEL MEMBERS: RT HON DAVID DAVIS MR. DANNI, LIZ JONES, JON CRUDDAS MR. PETER TATCHELL & DON FOSTER MP HE SCHOOL OF LIFE . WORDTHEATRE . ALAN HOLLINGHURST . LOUIS DE BERNIÈRES . MARK BILLINGHAM . JULIE MYERSON . ANDREW SMITH . SARAH DUNANT . DAVE GORMAN MARK THOMAS • ESTHER FREUD • ROBIN INCE • DANNY DORLING • MARK STEEL • JOHN BURNSIDE • LOUISE RENNISON • DIANA ATHILL • ALEXEI SAYLE • LOUISE WENER RUPERT THOMSON - ANDREW MILLER - KIM NEWMAN - STUART MACONIE - SPANK! - RORY MCGRATH - HENRY WORSLEY - MILES IRVING - NEIL & IVAN MCCORMICK TOM CLEMPSON • ARIANNE COHEN • LINDSEY KELK • EMMA KENNEDY • MIKE CARTER • PAPPY'S • SIMONE FELICE • BRYAN TALBOT • JULIAN HANSHAW • NICK HAYES

LINTON KWESI JOHNSON • TIM KEY • JO SHAPCOTT • SIMON ARMITAGE • SAUL WILLIAMS • SOPHIÉ HANNAH • JOHN BURNSIDE • KATE TEMPEST LUKE WRIGHT - DIZRAELI & THE SMALL GODS - KATE FOX NEWS - MR. B THE GENTLEMAN RHYMER - GAVIN OSBORN - TIM CLARE - JOEL STICKLEY - LUKE KENNARD YANNY MAC - CLARE POLLARD - MARK GRIST - SAM RIVIERE - TIM TURNBULL - RACHEL PANTECHNICON - THE CAPTAIN'S TOWER - SERAFINA STEER - CHRIS REDMOND HANNAH SILVA • ELVIS MCGONAGALL • SALENA GODDEN • NATHAN PENLINGTON • MICHELLE MADSEN • THICK RICHARD • ALEX GWYTHER • TOM WARNER • HOLLIE MCNISH

NATIONAL THEATRE OF SCOTLAND • GATE • THE BUSH THEATRE • LYRIC IN ASSOC WITH SPYMONKEY & PEEPOLYKUS • BATTERSEA ARTS CENTRE • FUEL PAINES PLOUGH . THE OPERA GROUP . 1927 . CLEAN BREAK . NABOKOV . NORTHERN STAGE . HIGH TIDE . COMPANY OF ANGELS . BRISTOL OLD VIC . THEATRE 503 TIM CROUCH • THE PLEASANCE • FOREST FRINGE • THEATRE DELICATESSEN • FORWARD THEATRE PROJECT • RED SHIFT • CURIOUS DIRECTIVE • STARGAZING WORKSHOPS • LOST DOG

#### PLUS MANY MORE ACTS TO BE ANNOUNCED ACROSS 17 ARENAS

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

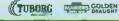














# H R I E \_

#### **NOVEMBER**

BRISTOL O2 ACADEMY THU 10

0844 477 2000

BIRMINGHAM O2 ACADEMY FRI П

0844 477 2000

SOUTHAMPTON GUILDHALL SAT 12

023 8063 2601

NOTTINGHAM ROCK CITY MON 14

0845 413 4444

NEWCASLE O<sub>2</sub> ACADEMY TUE 15

0844 477 2000

MANCHESTER O<sub>2</sub> APOLLO THU

0844 477 7677

**GLASGOW BARROWLAND** 18 FRI

0844 499 9990

LEEDS O<sub>2</sub> ACADEMY 19 SAT

0844 477 2000

**CAMBRIDGE CORN EXCHANGE** MON 21

01223 357 851

LINCOLN ENGINE SHED 22 TUE

O844 888 8766

LONDON O2 BRIXTON ACADEMY FRI 25

0844 477 2000

#### TICKETS ON SALE 9AM FRIDAY 27TH MAY

BUY ONLINE AT GIGSANDTOURS.COM 24HR CC HOTLINE 0844 811 0051

NEW ALBUM 'PALA' OUT NOW ON XL RECORDINGS



\*BUNDAY IOTH JULY\*

# BIFFY CLYRO

SPECIAL QUESTS + THE CRIBS

FRIDAY STH JULY.

**ELLIE**GOULDING



EXAMPLE KELIS ZANE LOWE NOISETTES ED SHEERAN THE JOY FORMIDABLE KIDS IN GLASS HOUSES SUB FOCUS MYR FAR EAST MOVEMENT CHIEDT BANG WRETCH 32 MERO HUW STEPHENS KIRST SELL OUT HERYE GASPA TURBAT JASUAR SELLS PERECH SOLER REEN TREES FOR MARKET AND MARKET AND



The same of the sa





# FFY CLYRO

weezer

YOU ME AT SIX **BAD RELIGION** 

**ARCHITECTS** 

CAVALERA CONSPIRACY

SYLOSIS

THP DIADS VILTA

SUM 41

KIDS IN GLASS HOUSES GALLOWS

**RICHARD CHEESE** 

MANY MANY MORE BANDS & COMEDIANS SEE SONISPHEREFESTIVALS.COM/UK FOR INFO







ROCK SCUZZ

REVOLUTIONS/LIVE AT WEMB; EY





MON 03 OCTOBER MANCHESTER CLUB ACADEMY TUE 04 OCTOBER GLASGOW GARAGE

THU 06 OCTOBER LONDON HMV FORUM SAT 08 OCTOBER BRISTOL ANSON ROOMS

BUY ONLINE: KILILIVE.COM | GIGSANDTOURS.COM | GIGSINSCOTLAND.COM 24HR CC HOTLINES: 0844 871 8803 | 0871 230 7136 | ALL SHOWS 14

HEW ALBUM THANK YOU HAPPY BIRTHDAY! OUT NOW MYSPACE.COM/CAGETHEELEPHANT

. KULDIARIJADO, RUM CONCERTS, DE CONCERTS & METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH THE AGENCY GROUP





- SEPTEMBER
  24 BRIGHTON JAM (14+)
  26 BRISTOLTHE FLEECE ASES)
  27 BIRMINGHAM RAINBOW (14+)
  28 CONDON BORDERLINE 14+)
  30 GUILDFORD BOILEROO (10+)

- OTTOGER

  OT OXFORD THE JERICHO (18+)

  O3 SHEFFIELD THE PLUG (14+)

  O4 NEWCASTLE THE CLUNY (18+)

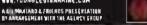
  O5 GLASGIW KING TUTS (18+)

  O6 MANCHESTER RUBY LOWINGE (18+) LIVERPOOL SHIPPING FORECAST (18+)

STIFFPROMOTIONS.CO.UR / SEETICKETS.COM BLUTIVE.COM / YEGOTTICKETS.COM / ALT-TICKETS.CO.UR / THE-PLUS.COM / Ticketyeb.co.ur / Gigsinscotlaho.com

DEBUT ALBUM TERISIS WORKS! AVAILABLE NOW ON WICHITA

WWW.YOUNGLESTERNAME.COM





MANCHESTER ACADEMY 2

09 GLASGOW 0. ABC 12 BIRMINGHAM HMV INSTITUTE

TICKETS AVAILABLE FROM, WWW.HILLIVE.COM / 0844 871 8808 NEW ALBUM 'CELEBRATION, FLORIDA' OUT NOW OR LOOSE BUSIC TREFELICEBROTSERS.COM







# Bon Iver

KATHLEEN EDWARDS

Wednesday 19th October Wednesday 9th November MANCHESTER O<sub>2</sub> APOLLO BIRMINGHAM O<sub>2</sub> ACADEMY rw.gigsandtaura.com / 0844 477 7677 www.livenation.co.uk / 0844 477 2000

Saturday 22nd October Thursday 10th November EDINBURGH USHER HALL LEEDS O2 ACADEMY

www.pcipresents.com / 0844 647 2487 www.seetlckets.com / 0113 244 4600

Mgaga Wildh Sunday 23rd October Friday 11th November LONDON HMV BRISTOL

HAMMERSMITH APOLLO COLSTON HALL

www.liveration.co.uk / 0844 844 4748 www.glasandtours.com / 0117 922 3686

New album Bon Iver' released 20th June on 4AD www.boniver.org A Live Malian, SJM, Metropolis, PCI, and Full remaind presentation in association with CODA



**JUNE 2011** 

2011
03 LONDON O2 ACADEMY ISLINGTON
04 OXFORD O2 ACADEMY2
05 BERSTOL O2 ACADEMY2
07 BIRMINGHAM O2 ACADEMY2
08 LIVERPOOL O2 ACADEMY2
10 NEWCASTLE O2 ACADEMY2
11 GLASGOW O2 ABC2
12 YARY FIRBERS 0844 477 1000

SUN

TUE

WED

TIII

FRI SAT

YORK FIBBERS 0844 477 1000

O2 VENUES BOX OFFICE: 0844 477 2000 - TICKETWEB.CO UK MYSPACE.COM/CASIIBANDLOX



WEDNESDAY 29 JUNE THE FORUM HERTFORDSHIRE THURSDAY 30 JUNE O2 ACADEMY2 BRISTOL



THE RAVEONETTES

PLUS SPECIAL QUE T S C U.M + GIANA FACTORY

MONDAY 13TH JUNE O2 ACADEMY ISLINGTON



LOUISIANA SWAMP POP SUPERGROUP

INSPACE COM/DESENAVANA



Tuesday 14th June London 02 Shepherds **Bush Empire** 

0844 477 2000 | 020 1734 8932 gigsandtours.com | ticketiline.co.uk

THE AWARD WINNING DOCUMENTARY ON THE BAND The Foreign bod

en in feli before band's performance. Doors 7pm

A Michagalic Maso, 47" Commets & Academy Events presentation (1881) policy 9.41

**TAY 13 J** NEWCASTIL ACADEMY2 0844 477 2000 FRIDAY 17 JUNE BIRMINIA JE ADEMY 2 0844 477 2000

THENETWEN.CO.UK, SEETHENETS.COM & TICKETLINE.CO.UK
NEW ALMEN "SANDONG DI HEAVEN ONT STON MAY AN SENDAY HEST DEW LESTTYBUS" "S.COM

BOUNCENT SOULS MONDAY 01 AUGUST

ATCHORS AWRIGH

London O. Reademy Islington

Eat Your Own Ears by arrangement with X-ray presents



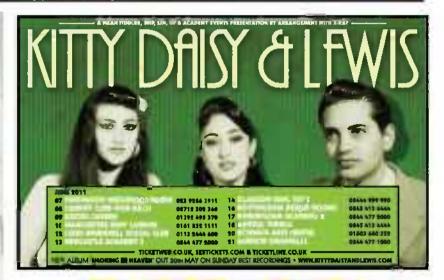
#### JUNE

- 04 HULL FRUIT
- 06 YORK STEREO
- LIVERPOOL SHIPPING FORECAST
- CARDIFF ARTS INSTITUTE
- LONDON DINGWALLS
- **BRISTOL START** THE BUS
- BIRMINGHAM FLAPPER
- CAMBRIDGE HAYMAKER
- SOUTHAMPTON JOINERS

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

'We Were Children' EP available to download now

myspace.com/tribesband eatyourownears.com









**MARINA GASOLINA** 

TICKETS - 0844 847 2258

1A CAMDEN HIGH STREET, NW1 7JE

A CAMDEN HIGH STREET, NW1 73f (MORNINGTON CRESCENT TUBE)

9.30PM - 4AM FIRST 100 FREE

£5 84 IBM: £7 AFTER

STUDENTS £2: B4 10,30PM

£4 84 12PM WITH CARD

WITH CARD WWW.KOKO.UK.COM

AFGHAN RAIDERS

10 JUNE

FLASH FIKTION

**GHOST EYES** 

17 JUNE

# THE NAKED AND FAMOUS

#### NOVEMBER

WED 09 BRISTOL ANSON ROOMS

0845 413 4444

THU 10 LONDON ROUNDHOUSE SAT 12 SHEFFIELD LEADMILL

0844 482 8008

0844 477 1000

15 GLASGOW O2 ABC

08 4 99 9990

16 MIDDLESBROUGH EMPIRE

17 MANCHESTER ACADEMY

19 BIRMINGHAM HMV INSTITUTE 08

20 CAMBRIDGE JUNCTION MON 21 NORWICH WATERFRONT

01603 508 050

WED 23 PORTSMOUTH PYRAMID

023 9282 4355

GIGSANDTOURS.COM & LIVENATION.CO.UK 24HR CC HOTLINE 0844 811 0051

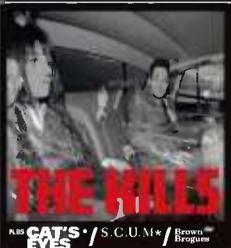
#### TICKETS ON SALE 9AM FRIDAY 27TH MAY

THE ALBUM

OUT NOW FEATURING

WWW.THENAKEDANDFAMOUS.COM

AN SIM CONCERTS, LIVENATION, PVC, DF & THE EMPIRE PRESENTATION BY ARRANGEMENT WITH CAA



Fri 27 Sat 28 Buy online at gigs and tours.com

MILESKANE

BUY ONLINE AT GIGSANDTOURS.COM | SEETICKETS.COM 24HR CC HOTLINE 9844 811 0051

WWW.MILESKANE.COM

ALBUM COLOUR OF THE TRAP OUT NOW erts & DF presentation by a rangement with 13 artists OCTOBER

IDDLESBROUGH

TROPOLITAN UNI

DGE JUNCTION

EXCLUSIVE LIVE ANNOUNCEMENTS AND PRIORITY BOOKING



(IB-4 947 2505 020 77.4 5922 | 0345 TH 0051 GIOSANDTOUPS.COM LTICKETLINE.COUK

TICKETS ON SALE 9AM FRIDAY 27TH MAY

HARD-FLCOM

A PRESIDENCE OF THE PROPERTY O BY A POPULATION AND A STATE OF THE STATE OF





£96

3 DAY TICKET FREE CAMPING

Th7 £53 / Fr8 £48 / Sa9 £48

On the first 1000 3-day-ticket

**THURSDAY 7** 

# COLDPLAY BLONDIE

BEADY EYE THE TWILIGHT SINGERS • CRYSTAL CASTLES NEON TREES • RUSSIAN RED • KEN ZAZPI

**FRIDAY 8** 

# AMY WINEHOUSE

KASABIAN • KAISER CHIEFS • !!! • THE MARS VOLTA
TV ON THE RADIO • NOISETTES • VETUSTA MORLA • ZARAMA

**SATURDAY 9** 

# THE BLACK CROWES

THE CHEMICAL BROTHERS JACK JOHNSON THIRTY SECONDS TO MARS LES SAVY FAV SEASICK STEVE JAPANESE VOYEURS M-CLAN ENKORE

www.bilbaobbklive.com





#### MANUFACTURING



#### TUITION





## VOCAL COACH

To the famous

www.punk2opera.com Tel: 020 8958 9323

#### RECRUITMENT

PROMOTIONS
MANAGER VACANCY

@ The Purple Turtle,
Camden, email your CV
and for more info to
camden@
purpleturtlebar.com.
Immediate start
preferred

#### RECORDING STUDIOS

#### Mill Hill Music Complex 0208 906 9991 Landon NW7

Established 1979
Rehearsals from 63.50-518 per hr
(fic PA and full backline)
Recordings: Large live rooms, great
dum slaund. Apple Mec 63.5 Soundhaw
desk all from 518-25 per hour
P14's, 8 backline for hour
Hann bealers for Fentler, libanez, Laney
+ many more at great prices
Storage available — capboards to
shupping containers
Free Sarrigs, Drumstäcks, Soft Drinds
or Pringles for lied belais of offer)
10 Minutes from M1/M2\$
5 mins wells from M1/M2\$
5

#### www.milthillmusic.co.uk BonaFideStudio

Thameslink, 20 mins by Train from ings Cross, No stans & Ample Parku

recording and rehearsal studio London EC2, open 24/7 demos + singles + albums + voice overs + SE tutorials + Live and midi

Production + Mixing + Red book mastering + more...
Recording from £12.50 p/n incl enginee

#### Recording from £12.50 p/h incl engineer Rehearsals from £5 p/h incl b/l www.homatkijes.tudio.co.uk 020.7484.5350 or 020.7884.5351

#### STATION STUDIOS North London premier rehearsal

studios.
Backline, storage, ground floor, air conditioning. Best deals for new bands?

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

#### CHAT

MEN: 0871 908 9919
GAY: 0871 908 9944
GAY: 0871 908 9944
GAY: 18. Malack 0844 944 0844.
GAY: 190 per min habaser's valority valor



180- Hallychest OSHA 964 (Still Meabourn astronopoly Live cells excluded BP 40



Women: Text 'wmme' to 8819! Gay: Text 'gmme' to 8819!

#### 184 only Hapten CRAM that the Shadout County April 1870 to 187



# COLLECTORS' CORNER BLUR

Call yourself a super fan?

Here are the five things no Blur obsessive should be without



#### STARSHAPED 1993



Warts-and-all documentary from the group's early days featuring band members

drinking heavily, arguing and (in some instances) vomiting, obsessed fans, and a John Peel interview. There's also a host of live footage, including Reading 1991 and the infamous incident where Damon Albarn breaks his foot on a speaker stack at Glastonbury 1992.

#### 'LIVE AT THE BUDOKAN' 1996



02031482989

CALL: (

SERVICES

BAND

ADVERTISE IN

Blur's first live album was recorded at the famous Japanese

venue in 1995, the year of the Britpop battle with Oasis. As you'd expect, it's heavy on tunes from 'The Great Escape' and 'Parklife' and is surprisingly robust for a band whose achievements were beginning to be overshadowed in their native country by their Mancunian rivals' rise to megastardom.

#### TRAINSPOTTING (OST)'1996



The hugely popular British movie's soundtrack features the

cream of what came to be

known as Britpop. Blur's contribution was 'Sing' from their 1991 debut album 'Leisure'. However, the collection is of bigger significance for Blur fans because of the inclusion of Albarn's first-ever solo track, 'Closet Romantic', which is played over the end credits.

#### 'BUSTIN' + DRONIN" 1998



Compilation of remixes and live tracks (recorded at John Peel's

house, 'Peel Acres') which was only released in Japan, but was eventually issued in limited quantities in the UK and USA. One of the remixers, William Orbit (who tackled 'Movin' On'), was chosen by the band to produce their next LP. 1999's '13'.

#### 'THE BEST OF BLUR' 2000

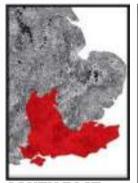


Compilation featuring most of Blur's singles from their

'imperial' phase. The collection also features a track, 'Music Is My Radar', which is still not available anywhere else (and apparently only features Albarn). Also significant for the sleeve by artist Julian Opie Which hangs in London's National Portrait Gallery.

# **ECOMMENDED**

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



#### SOUTH EAST

#### BATH COMPACT DISCS 11 Broad Street, Bath, Somerset BA15JL

Tel: 01225 464766 Email: bathcds@btinternet.com Classical Specialist. Shop and post-free mail order.

#### RAPTURE

Unit 12, Woolgate Shopping Centre, Market Square, Witney OX28 6AP

Tel: 01993 700567 mark@raptureonline.co.uk

For the best new CD + Viny releases including chart and nendations. great recom

#### TRUCK STORE

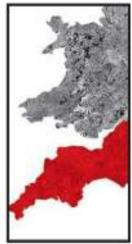
Tel: 01306 887187

101 Cowley Road, Oxford OX4

Tel: 01865 793866 mail: carl@rapture-online.co.uk Viewi, CD's, DVD's, in-store shows and more at the heart of Oxford's music scene.

#### THE BOARDROOM 299-301 High Street, Dorking, Survey RH4 1RE

Web: www.jmtboardrooms.co.uk We are an independent record store specialising in new and old music. Also selling top clothing brands such as Streey, Altamont, Stones Throw Rockwell, Any Fort plus many



#### **SOUTH WEST**

#### ROSE RED RECORDS

**Dorset BH1 4BT** Tel: 01202 399963 Walte www.roseredrecords.com

Bournemouth's new independent music shop specialising in a wide range of second-hand & new virryl, new CD's and one of the largest ranges of band merchandise on

#### SOUND KNOWLEDGE

22 Hughenden Yard, Marthorough, Wilts SN8 1LT Tel: 01672 511106

sales@soundknowledge.co.uk 1000s of CD titles stocked over 2 floors + vinyl, DVD, t-shirts and accessories. Open 7 days. All genres stocked.

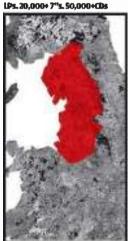
#### THE DRIFT RECORD SHOP 91 High Street, Tothes, Devon Too Stok

Tel: 01803 866828

Email: shop@thedriftrecordshop.co.uk Web: www.thedriftrecordshop.co.uk Proudly independent. We love nothing more than hooking up great records with great (ful) people.

#### RAVES FROM THE GRAVE

20 Cheap Street, Frame, Somerset BA11 1BN 5 Weymouth Street, Warmin ster, Wiltshire BA12 9ND Tel: 01373 464666 Web: www.ravesfromthegrave.com Email: raves@btconnect.com VMVL — CDs — DVDs. All tastes catered for. Next day ordering service. Second hand search service. World-Wide mail order, 30,000+



#### NORTH WEST

#### A&A MUSIC 15 Bridge Street, Consiston.

Cheshire CW12 1AS

Email: aamusicmail@aol.com pendent Music Shop selling CDs, Music DVDs, Vinyl, Guitars, Amps and Music Books! We offer a special order service second to

#### ACTION RECORDS 46 Church Street, Preston DOM SOM

Tel: 01772 884477

Web: www.actionrecords.co.uk One of the UK's largest pendent retailers since



#### LONDON

#### ALL AGES RECORDS 27A Pratt Street, Camden.

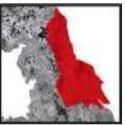
Landon NW1 OBG Tel: 0207 267 0303 leb: www.allagesrecords.com

#### London's only punk record shop - 100% independent. CASBAH RECORDS

C/o The Beekive, 320-322 Creek Road, Greenwich, London 5E10

Tel: 0208 858 1964

www.myspace.com/casbahrecords Emails tomudavis@ntlworld.com indie, classic rock, punk, psych, rock 'w' roll, hip-hop, soul, jazz and reggae. New vinyl releases s/hand viryl, new cd's, dvd's and



#### NORTH EAST

#### RECORD COLLECTOR 233 Fulwood Road, Sheffield \$10 384

Tel: 0114 266 8493 50,000+ Titles CD/Vinyl. New/Chart/Secondhand / Rare. All Genres. All Eras



#### WEST **MIDLANDS**

#### RAPTURE

Unit 24, Riverside Centre, Evesham WR11 4BG Tel: 01386 760302 Email: nat@rapture-online.co.uk For the best new CD + Vinyl releases also a huge pre-ow section and DVD range.

#### SEISMIC RECORDS 6 Bedford Street, Learnington Spa., Warwickshire CV32 5DY

Tel: 01926 831333 Web: www.seismicrecords.co.uk

Independent Vinyl specialist - a crate diggers delight! Selling vinyl & cds covering most genres, specialising in electronic



#### KELLYS RECORDS

The Balcony, Central Market, COMMITTEEN 1ALL Tel: 02920 377355

elt: www.kellysrecords.com Est 1969. We are the countries largest stockist of pre-owned vivyl. We also have huge stocks of CD's & DVD's - All genres. Check out our website and find us on Facebook.

#### TANGLED PARROT

Upper Floor, 32 King Street, Carmarthen, Carmartheushire **SARI 1RS** 

Tal: 01267 235511

Email: tangledparrot@gmail.com Web: www.tangledparrot.com **Voted Wales Best Independent** Record Shop 2011. Stocking a wide a range of music, CD, vinyl and second hand vinyl. New premises with bar, café and live music venue.

TERMINAL RECORDS Riverside Marker, Haverford West SA61ZAN Tel: 01437 768177 Established 1980. News and second hand vinyt, cd and dvds covering all genres.

221 Oxford St. Swansea SA1 380 Tel: 01792 654226

🔐: info@derricksmusic.co.uk Web: www.derricksmusic.co.uk Rock, pop, indie, AOR, blues, concert ticks.

# VOTE FOR YOUR FAVOURITE









WEDNESDAY JUNE I

# INSIDE THEIR TUDIO BUNKER AS THEY FINISH OFF THE FOLLOW-UP TO 'WEST RYDER...'

**VU LYF** EVER INTERVIEW! ARCTIC MONKEYS NEW YORK SUCKS IT AND SEES THE HORRORS
THIRD ALBUM BLOWN OPE

# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD Edited by Laura Snapes

# **BOOKING NOW**



WILD BEASTS

STARTS: London Battersea Power Station, Oct 28

DON'T MISS

If you were a dreadful punster, then you might wager that Wild Beasts' third album - the glorious, refined and luxurious 'Smother'sees Hayden, Tom, Ben and Chris losing that feral streak, to become Tame Beasts, if you will. True, the abject, thigh-prickling, brainbonk lasciviousness of 'Limbo Panto' and 'Two Dancers' has been tempered a tad, and they're probably less likely to swoosh you around the back of a boozer and baffle you with ye olde complexe flirtiones than previously. But calling them "tame" would suggest that the Beasts have lost their sparklingly virile vim, which isn't the case at all. 'Smother' sees the band hitting their stride, and the few shows played in support of this record to date suggest a band at their peak, still wildly objectionable and peculiar in the face of convention. NME.COM/artists/wild-beasts



JAMES BLAKE STARTS: Edinburgh Liquid Rooms, June 1 Dates hot off the back of the announcement that the singer's debut album has shifted over 170k copies. NME.COM/artists/ iames-blake



**SEA OF BEES** STARTS: London Dalston Roof Park, June 28

Julie Ann Baenziger hits the super-trendy new Daiston venue for two days, bringing with her a film for each night.

NME.COM/festivals



**TRUCK** STARTS: Oxfordshire Hill Farm, July 22

Oxford's Blessing Force sect present Last.fm's stage at the flatbed festival, featuring Rhosyn, Solid Gold Dragons and more. NME.COM/festivals



SAM AMIDON STARTS: London Dalston Roof Park, June 9

One of the most intriguing, unique folk singers of our time - catch this London show before it sells out. NME.COM/festivals



**TASSEOMANCY** STARTS: London

Dalston Roof Park, June

The creepy twins from Austra play a solo show alongside a screening of cult Italian ballet horror film Suspira.

NME.COM/newmusic



WILD NOTHING STARTS: Manchester

Deaf Institute, Aug 21 Virginia dream boy Jack Tatum heads back to the UK with his swoony tales of unrequited love. NME.COM/artists/ wild-nothing



MORRISSEY STARTS: Perth City Hall,

June 16 Due to "phenomenal demand", the Mozfather

has added yet more dates to his summer tour. NME.COM/artists/ morrissev



QUEENS OF THE **STONE AGE** 

STARTS: O2 Academy Bournemouth, June 28 Prior to heading off to Rock Werchter, Josh and co perform a greatest hits set. NME.COM/artists/ queens-of-the-stone-age



TALL SHIPS

STARTS: Bournemouth Sixty Million Postcards, July 1

Falmouth's finest heartfelt math-rockers continue their seemingly endless tour into July, and probably infinity and beyond.

NME.COM/newmusic



**ODD FUTURE** 

STARTS: London Electric Ballroom, July 5

Love 'em or hate 'em, Tyler, Earl, Frank and co probably couldn't give a fuck either way. Catch their aggressive nonchalance here.

NME.COM/artists/ odd-future



FRANKIE & THE **HEARTSTRINGS** 

STARTS: London ULU, Sep 23

Sunderland's dandiest play a headline London show. NME.COM/artists/ frankie-and-theheartstrings



#### **MILES KANE**

STARTS: London Electric Ballroom. Oct 25

Everyone's favourite little Lennon lover plays his biggest solo date yet. NME.COM/artists/ miles-kane



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. When thronty Teleman good, they're give, Termanov,



What to see this week? Let us help



#### **DOT TO DOT FESTIVAL**

STARTS: Bristol (May 28), Nottingham (29), Manchester (30), various venues

NME PICK Dot To Dot's line-up is so good it's almost cruel. Why? Well first off, there are just too many brill bands to possibly see all in one day, what with Hurts (above), The Naked And Famous, The Joy Formidable and heaps more all playing. And perhaps even more painfully, the organisers have a canny knack of timing it precisely the weekend before most universities' big exam weeks, meaning that lots of poor sods will have to forsake We Are Scientists for William Shakespeare, Fixers for Foucault. For those of you who can make it, however, there's treats aplenty - Sweden's belting Niki & The Dove play, those lucky Mancunians get the added treat of Darwin Decz, and Dananananaykroyd bring the unhinged punk yelping. That's barely a fraction of the line-up - Cults, DOM, Braids and Trophy Wife all play too. Just try not to gloat to the exam-enslaved, ch? NME.COM/festivals



Everyone's Talking About PETE & THE **PIRATES** STARTS: Reading

Sub89, May 25

Following on from debut 'Little Death', Reading's most raffish and ramshackle return with 'One Thousand Pictures', which sees Thomas and co getting all epic and intense on your behind. And there's precisely nothing 'little' about that. NME.COM/artists/ pete-and-the-pirates



Don't Miss **ALESSI'S ARK** STARTS: London Bush Hall, May 26

As anyone who's ever been to Green Man festival will tell you, the fine line between saccharine and sincere is a hard one to tread when it comes to solo ladies wielding acoustics. One dame who gets it very right, however, is young Alessi Laurent-Marke, whose way with words deserves huge stages. NME.COM/artists/ alessis-ark



Radar Stars **GWILYM GOLD** STARTS: London

Shacklewell Arms, May 25

Having shed the rest of his Golden Silvers bandmates, Gwilym's going it alone, morphing from pop poppet to a dark, brooding type armed with bloopy keys and glitchy drumpads. "Ah, one of those," you're thinking. Nope - GG is a rare breed, with dark magic at the heart of his newfound lonely sound. NME.COM/newmusic

## WEDNESDAY

May 25

#### ABERDEEN

Ocean Collective/Dead At The Scene The Tunnels 01224 211121 BATH

Francesoa Moles 01225 404445 Sunfields Rell 01225 460426 Terry Reid Chapel Arts Centre

#### BELFAST

Lisa Hannigan Empire 028 9024 9276 RIBMINGHAM

Fixers/Colourmusic Hare & Hounds

0121 444 2081 The Hip Priests/The Sin Kings/Wise Blood Wagon & Horses 0121 772 1403 Ispystrangers Flapper 0121 236 2421

Magic Lantern Kitchen Garden Cafe 0121 443 4725 Red:Line:Ratio/VersaEmerge 02

Academy 3 0870 771 2000 Tom Lewis/Breeze & Wilson Red Lion 0121 444 7258 30HI3/Innerpartysystem HMV

Institute 0844 248 5037 **BOURNEM** 

The Young Knives/The Neat Old Fire Station 01202 503888 **INDESTRUCTION** 

The Electric Soft Parade/Chris T-T Prince Albert 01273 730499 Martha Tilston/Mulatu Astatke Komedia 01273 647100

Nathaniel Rateliff The Hope 01273 723 568 System 7 Concorde 2 01273 673311

BRISTOL

Abigail Washburn & The Sparnow Quartet St Bonaventure 0117 929 9008

Choroscrate/Turbo Island/Forgery Lit Louisiana 0117 926 5978 Heaven Asunder/Ape/Fallure To

Follow Fleece 0117 945 0996 Misty Miller Thekla 08713 100000 Neotropics/Saving Mary/That Hidden Promise Croft 0117 987 4144

We Are Romans/The Black Rats Croft Room 2 0117 987 4144 CAMBRIDGE

Eliza Carthy Junction 01223 511511 CARDIFF

Mona Millennium Music Half 029 2040 2000

The Phoenix Foundation Cabaret Voltaire 0131 220 6176

#### GLASGOW

The Alarm 02 ABC 0870 903 3444 A Loss For Words Classic Grand

The Duke Spirit/The Computers King Tut's Wah Wah Hut 0141 221 5279 Richard Marx/John Parr Roya

Concert Hall 0141 353 8000 The Scuffers/Emma Forman Brei 0141 347 4966

Spank Rock School Of Art 0141 353 4530

Tape The Radio Captain's Rest 0141 331 2722

#### LEEDS

Abigail Williams/Thuicandra/Iskald The Well 0113 2440474

Ed Sheeran/Kal Lavelle Cockpit 0113 244 3446

The Nightingales/Reverend Ted Chinoington Brudenell Social Club 0113 243 5866

#### LEICESTER

The Indelicates Firebug 0116 255 1228 Joe D'Urso & Stone Caravan Musician 0116 251 0080

LIVER Brother 02 Academy 2 0870 771 2000

Joker/Filthy Dukes/D/R/U/G/S Shipping Forecast 0871 230 1094 MC Lars Moio 0844 549 9090

LONDON

Alex The Great/Toodar Cargo 0207 749 7840 Andrew Jackson Jihad/Kepi Ghoulie

Borderline 020 7734 5547

A Spoonful Of Poison The Drop 020 7241 5511

The Caulfield Beats/Troumaca/ Snow Ghosts MacBeth 020 7739 5095 Dance Gavin Dance/Don Broco

Underworld 020 7482 1932 Dead Prez Garage 020 7607 1818 DOM CAMP Basement 0871 230 1094 Fito Paez Grand 020 7223 6523 Gwifym Gold Shacklewell Arms

020 7249 0810 Holy Ghost! Hoxton Square Bar & Griff 020 7613 0709

Hurray For The Riff Raff Old Queen's Head 020 7354 9993

tdiom 229 Club 020 7631 8310 Joshua Caole Windmill 020 8671 0700

Kleran Ayres Punk 0871 971 5418 King Creosote/Jon Hookins Union Chapel 020 7226 1686 Louis Barabbas & The Bediam Six/

Deer Park Tamesis Dock The Miserable Rich The Lexington 020 7837 5387

The Monitors Big Chill Ban Mountains Cafe Oto 0871 230 1094 No Joy/El Boy Die/Alba Lua Social 020 7636 4992

The Palace Of Justice Monarch 0871 230 1094

Princip New Cross Inn 020 8692 1866 Rush The O2 Arena 0870 701 4444 Saint Jude/Mano De Dios/Boris

McNab O2 Academy 2 Islington 0870 771 2000

5lum Village Jazz Cafe 020 7916 6060 Towns Good Ship 020 7372 2544 Warmaint HMV Forum 020 7344 0044

MANCHESTER Bravestation Dry Bar 0161 236 5920 Mayday Parade/Blitz Kids Academy

3 0161 832 1111 Sanchita Farrunue/The Nu Pones

Ruby Lounge 0161 834 1392

NEWCASTL Brilliant Mind/Gem Andrews Clury 0191 230 4474

Cass McCombs Clury 2 0191 230 4474 Joanne Shaw Taylor/Paul & The Harner Woods Heroes 02 Academy 2 0870 771 2000

#### NORWICH

Joanna Chapman-Smith Olives 01603 230500

#### NOTTINGHAM

The Rising Rescue Rooms

Swami/Mona Singh/Serese Glee Club 0871 472 0400

#### OVEOUD

**Dutch Uncles/The Freemantle** Jencho Tavern 01865 311775

Gundogs/Amy Dytham Band Mr Kyps 01202 748945

#### PORTSMOUTH The Moons Cellars 0871 230 1094

READING Pete & The Pirates Sub89

0871 230 1094 SHEFFELD

#### The Wild Mercury Sound Forum

0114 2720964 ST ALBANS

Jools Holland Alban Arena WOLVERHAMPTON Havseed Dixle Slade Room

0870 320 7000 WREXHAM

Carcer City Central Station 01978 358780

#### YORK |

Loudon Wainwright III Grand Opera House 01904 671818 **Sound Of Guns Fibbers 01904 651 250** 

Waking Theo Stereo 01904 612237



## THURSDAY

May 26

#### ARFDOEEN

Stevie & The Moon Cafe Drummond 01224 624642

#### ВАТН

**Dutch Uncles Moles 01225 404445** REDECRIO

Hurray For The Riff Raff Civic Theatre 01234 269 519

#### BIRMINGHAM

Everybody Looks Famous/4 **Ouestions About What/The** Drawbacks 02 Academy 3 0870 771 2000

Gentleman's Dub Club Hare & Hounds 0121 444 2081

#### BOURNEMOUTH

Instill Old Fire Station 01202 503888

#### BRIGHTON

Funeral Party Concorde 2 01273 673311

John Crampton Mesmerist 01273 328542

Nordic Glants/Alice/Tiny Dragons The Hydrant 01273 608313

Control The Storm/Heif's Horses

Croft 0117 987 4144 Fairport Convention Coiston Hall 0117 922 3683

The Hoosiers Fleece 0117 945 0996 King King The Tunnels 0117 929 9008

The Wurzels Metropolis 0117 909 6655

The Young Knives/The Meat 02 Academy 2 0870 771 2000

#### CAMBRIDGE

Braids/The October Game/Kelvox 1 Haymakers 01223 367417

Sound Of Guns/The Beautiful Sleazy Corner House 01223 352047

System 7/Eat Static Junction 01223 511511

#### CANTERBURY

Castiel/Firstborn Heroes/A Thousand Lights Beer Cart Arms

0871 230 1094

#### CARDIFF

Fixers/The Phantom Light/

The Damn Blags 10 Feet Tall 02920 228883

Mountains Arts Institute 08712301094

Paper Aeroplanes/Scriber Pot Caf

02920 251 246

Three Pairs Of Shoes Gwdihw Cafe Bar 029 2039 7933

#### EDINBURGH

Spank Rock Cabaret Voltaire 0131 220 6176

We See Lights/Tall Tales Sneaky

#### Pete's 0131 225 1757 GLASSO

Abigali Williams Ivory Blacks 0141 221 7871

D:Ream 02 Academy 0870 771 2000 Jakil Nice'n'Sleazy 0141 333 9637

Jamle Woon 02 ABC 0870 903 3444

The Phoenix Foundation School Of Art 0141 353 4530

PoorThings/Happy Vandals/

Cancel The Astronauts Bar Bloc 0141 574 6066

Swedish House Mafia Barrowlands 01415524601

#### GUILDFORD

Laughing in The Face Of/Darko/ Drones Boileroom 01483 440022 LEEDS

ANR Cocknit Room 2 0113 244 3446 Brother/Dog is Dead Cockpit 0113 244 3446

Kan Brudenell Social Club 0113 243 5866

Irish Centre 0113 248 9208

The Lovely Eggs/This Many Boyfriends/Ian Cockburn & The Whole World Fox & Newt 0113 243612 Wilko Johnson/The Solid Senders

#### LIVERPOOL

**Axel Loughrey** Cavern Club 0151 236 1964

**Belleruche** Shipping Forecast 0871 230 1094

Woody Guthrie Ship & Mitre 0151 236 0859

#### LONDON

Andy Lewis Buffalo Bar 020 7359 6191 Anika Moa/Nathaniel Rateliff Borderline 020 7734 5547

The Asteroids Galaxy Tour UED

020 7664 2000 Blondes CAMP Basement

0871 230 1094

Bo Ningen Cafe Oto 0871 230 1094 Brontide Bull & Gate 020 7485 5358

Club The Mammoth Queen Of Hoxton 020 7422 0958

Dance Gavin Dance/Vashin/ James Cleaver Quintet Underworld 020 7482 1932

Danny Fontaine & The Horns Of Fury Garage 020 7607 1818

Eric Clapton Royal Albert Hall 020 7589 8212

Joe Janiak/Ben Montague/Lotte Mullan O2 Academy 2 Islington 0870 771 2000

Mayday Parade/Blitz Kids KOKO 020 7388 3222

Mortons Toe/The Static Flux/ Monkeyrush New Cross Inn 020 8692 1866

Mulatu Astatke Jazz Cafe 020 7916 6060

Naomi Roper/Kit Richardson

Rhythm Factory 020 7247 9386 Pete & The Pirates Heaven

020 7930 2020

Rachel Musson The Forge 020 7383 7808

Robots in Disguise/Dimbleby & Capper/Bearsuit Old Queen's Head

020 7354 9993 Royal Bangs/The Chalcras Hoxton Square Bar & Grill 020 7613 0709

Rozi Plain/Planet Earth Wilmington Arms 020 7837 1384

Seasidk Steve Electric Ballroom 020 7485 9006

Skets & Terrors MacBeth 020 7739 5095

Teeth/Taragana Pyjarama Old Blue Last 020 7613 2478

Thee Oh Sees Boston Music Room 020 7272 8153

**VersaEmerge** Kings College 020 7834 4740

Vikings Shacklewell Arms 020 7249 0810

The Wave Pictures Scala 020 7833 2022

Young Dreams/Retro Stefson/ Eleanoora Rosenholm The Lexington

020 7837 5387 Zebedy Rays/October Sky Arch Angel 020 7938 4137

#### MANCHESTER

Andrew Jackson Jihad Night And Day Cafe 0161 236 1822

MC Lars/Weerd Science/Akira The Don Ruby Lounge 0161 834 1392

#### **NEWCASTLE**

Bad Ideas/Venus River/Blank Mans Head Of Steam 0191 232 4379

Deviln 02 Academy 0870 771 2000 The Duke Spirit/The Computers Cluny 0191 230 4474 Sparrow & The Workshop Cluny 2

#### 0191 230 4474 NORWICH

Johnny Foreigner/We Can't Dance Arts Centre 01603 660352 30H!3 Waterfront 01603 632717

NOTTINGHAM

Joanne Shaw Taylor Rescue Rooms 0115 958 8484



#### Joe D'Urso & Stone Caravan Maze 0115 947 5650

#### OXFORD

Nick Harper 02 Academy 2 0870 771 2000 Ras Kwame/Ms Dynamite The Regal

01865 241261 PORTEMOUTH

#### Mona Wedgewood Rooms

023 9286 3911 DEFETON

#### Three Trapped Tigers Mad Ferret

07919 896 636 READING Damlen A Passmore Rising Sun Arts

Centre 0118 986 6788 The Rising Sub89 0871 230 1094 Sound Of Rum/Holy Vessels/ Beans Of Toast Oakford Social Club

#### SHEFFIELD

John Cooper Clarke University 0114 222 8777

Set Your Goals/A Loss For Words/ This Time Mext Year Corporation 0114 276 0262

#### STOKE ON TRENT

The Flares/The Smoking Kills/Aille Moss Sugarmill 01782 214991 WINDSOR

#### Andi Osho The Firestation

01904 612 940

01753 866865 WOLVERHAMPTON

#### WT Feaster Band/Virgil & The Accelerators Robin 2 01902 497860 YORK

Kwamz/James Shaw/Hot Fudge The Duchess 01904 641 413 The Travelling Band Basement

# FRIDAY

May 27

CLUB

LONDON

MARINA GASOLINA/DOM

KOKO 0844 847 2258

#### ABERDEEN

Penguins Kill Polar Bears The Tunnels 01224 211121

#### BATH

Sam Brookes Pavilion 01225 447770 BEDEORO

Zodiac Mindwarp & The Love Reaction Esquires 01234 340120 BELFAST

Roddy Woomble Black Box 00 35391 566511

Southern Queens University 028 9097 3106

#### Adjust/Morgue

Orgy/Under Riackened Skies Flapper 0121 236 2421 Decorum/Noose/

No Americana Actress & Bishop 0121 236 7426 The Duke Spirit/

The Computers HMV Institute 0844 248 5037 Butch Coucles/ Second State/

Zero Amigo HMV Institute 0844 248 5037 Lady Fortune/Hot Knives Sunflower

Lounge 0121 632 6756 Mayday Parade/Biltz Kids 02 Academy 2 0870 771 2000 Slum Village/Spice Times Drum

0121 333 2400 Sound Of Guns Hare & Hounds 0121 444 2081 Sparrow & The Workshop Rambow

#### 0121 772 8174 BOURNEMOUTH

A Loss For Words/This Time Next Year Ibar 01202 209727

Beat Connection 60 Million Postcards 01202 292 697

Funeral Party Old Fire Station 01202 503888

#### BRIGHTON

Addison Groove/Dark Sky Life

01273 770505 Alessi's Ark/Georgia Seddon Green Door Store 07894 267 053 Asho Derek The Hydrant (Downstairs)

01273 608313 Danny Byrd/Hazard Digital

01273 202407 Moral Dilemma The Hope

01273 723 568 Mr B The Gentleman Rhymer

Komedia 01273 647100 Thee Oh Sees The Hydrant

#### 01273 608313 RRISTOL

Chris T-T/Oxygen Thief/Jake & The Jellyfish Croft 0117 987 4144

The Communicators The Tunnels 0117 929 9008 Gentleman's Dub Club/The Agitator

Thekla 08713 100000 Red Hot Trio Fire Engine

07521 974070 Talisman Fleece 0117 945 0996

Three Trapped Tigers/Tall Ships Start The Bos 0117 930 4370 Waltress For The Bees/Charlie Henry/Dan Days Grain Barge

0117 929 9347 Yashin O2 Academy 2 0870 771 2000 CAMBRIDGE

Awake The Empire Junction 01223 511511

Frank Turner/Ben Marwood St Paul's Centre 01223 354 186 Swimming/Borderville Haymakers 01223 367417

#### CARDIFF

The Bookhouse Boys Clwb Ifor Bach

029 2023 2199

Is Tropical Arts Institute 0871 230 1094

Pendragon The Globe 07738 983947 The Revellions/The Method/Black Hand Laser Rand Swithw Cafe Ran

029 2039 7933 Toploader Millennium Music Hall

029 2040 2000 Wolf Gang 10 Feet Tall 02920 228883

CREWE Kid British/The Rivairy The Box 01270 257 398

#### DUNDEE Tape The Radio Beat Generator 01382 220226 EDINBURÇA Skream/

Benga/Skepta Ocean Terminal 0870 220 1116 Xolicit Bongo Club 0131 558 7604

GLASGOW Cass McCombs Captain's Rest 0141 331 2722 Endor/Michael Cassidy Flying

Duck 0141 564 1450 Je\$us Loves Amerika/Concrete Lung/Diglcore Classic Grand 0141 847 0820

The Latecomers Laurie's Bar 0141 552 7123

Less Than Jake/Anti-Flag/ Goldfinger 02 ABC 0870 903 3444 Madnesh Ivory Blacks 0141 221 7871 Mother's Ruin Victoria Bar

Pete MacLeod/The Vespas/Lynnie Carson King Tut's Wah Wah Hut 0141 221 5279 Pete Molinari CCA 0141 352 4900

0141 552 6040

Roddy Hart Oran Mor 0141 552 9224 LEEDS Born Blonde Cockpit 0113 244 3446

Eureka Machines Brudenell Social Club 0113 243 5866 John Dieweed/Adam Bever 02

Academy 0870 771 2000 Life Cycle Howard Assembly Room

0113 243 9999 Maple Mars/Empire Safari/Paper Tigers TJ's 0871 230 1094

#### LIBORISTER By The Rivers Musician 0116 251 0080

0871 230 1094

LIVERPOOL The August September Shipping Forecast 0871 230 1094 **David Gray Philharmonic Hall** 

David Harbottle/Alex Hulme View Two 0151 236 9555 Deviln 02 Academy 0870 771 2000

Fallen Agenda Badformat Social Club 0151 227 5833 Misty Miller Mojo 0844 549 9090 Tokyo Track Masque 0151 707 6171

Andres Cepeda Union Chapel

020 7226 1686 Anita Maj 100 Club 020 7636 0933

The Bibelots Buffalo Bar 020 7359 6191 Biblo/Lone/Letherette Garage

020 7607 1818 Boy Mandeville/Fair Ohs Nambucca

020 7272 7366 Chairman KATO/Maurice Fulton CAMP Basement 0871 230 1094

Colournusic/Vintage Trouble Barfly 0870 907 0999 Deepseagreen/Dead On TV/

Junkgods Dublin Castle 020 7485 1773

Continued

## FRIDAY

May 27

Eric Clapton Royal Albert Half 020 7589 8212

Here And Now/Lunar Dunes Borderline 020 7734 5547

Jay James Picton Monto Water Rats 020 7837 4412

Joanovarc The Bowery 020 7580 3057 The Machine Gunners/Mike Nisbet North London Tavern 020 7625 6634 Marina Gasolina/DOM Club NME @ Koko 0870 4325527

Mulatu Astatke Jazz Cafe 020 7916 6060

The Slackers/Dirty Revolution/ The Exposed O2 Academy Islington 0870 771 2000

The Stow/Random Impulse/Xo Man 333 020 7739 5949

Sunfields Windmill 020 8671 0700 Tiga/Matt Walsh/Pariah X0Y0 020 7729 5959

Trophy Wife/Plant Plants The Lexington 020 7837 5387

Van Coke Kartel Grand 020 7223 6523 Vice Squad New Cross Inn 020 8692 1866

XXXY/My Panda Shall Fly/Throwing Snow Nest 020 7354 9993

The Zombles 02 Shepherds Bush Empire 0870 771 2000

**Horace Andy and Johnny Clarke** HMV Forum 020 7344 0044 MANCHESTE

The Alarm Academy 0161 832 1111 Clinic Deaf Institute 0161 330 4019 Hellogoodbye Sound Control 0161 236 0340

The Kills Central Methodist Hall Mountain Goats Academy 2 0161 832 1111

Sade/The Jolly Boys Evening News Arena 0161 950 5000 Swedish House Mafia OZ Apollo

0870 401 8000 Trojan Horse/Death To The Strange/Irma Vep Islington Mill 0871 230 1094

MILTON KEYNES

Ashley Jane Welberry Stables 01908 280800

NEWCASTLE

Diable Star Inn 0191 222 3111 Framing Hanley 02 Academy 2 0870 771 2000

Hyde & Beast Cluny 2 0191 230 4474 Lanterns On The Lake /Polarsets/

Toyger Cluny 0191 230 4474 The Sheiks Black Bull 0191 414 2846 Theatre Des Vampires Riverside 0191 261 4386

NORWICH Desecration/The Antagonist Marquee 01603 478374

**Devon Sproule** Arts Centre 01603 660352 NOTTINGHAM

Abigali Williams/Thulcandra/Iskald Rock City 08713 100000 Chris Wood Glee Club 0871 472 0400

Exhibit A Tap & Tumbler 0115 941 3414

OXFORD

Braids/Reta Blocker & The Body Clock Jericho Tavern 01865 311775 ...And You Will Know Us By The Trail

Of Dead 02 Academy 2 0870 771 2000 POOLE

Glenn Hughes Mr Kyps 01202 748945 PORTSMOUTH The Young Knives/The Neat

Wedgewood Rooms 023 9286 3911

John Cooper Clarke 53 Degrees 01772 893 000

READING

People's Republic/Rothko/Ascent Face Bar 0118 956 8188

SHEFFIELD

Ed Sheeran/Kal Lavelle Plug 0114 276 7093

Eliza Carthy The Greystones 0114 266 5599

Joanne Shaw Taylor OZ Academy 2 0870 771 2000

Stagecoach/Bravestation/ Smugglers Run SAWA 0114 270 9525 StoneRun/Awooga/Order Of Voices Corporation 0114 276 0262

Patrickjamespearson/Michael Kiwanuka B 5ide 01872 241220 WINDSOR

Dutch Uncles The Firestation 01753 866865

WOLVERHALIPTON

The Nightingales/Ted Chippington 5lade Room 0870 320 7000

YORK

D:Ream The Duchess 01904 641 413 The Lovely Eggs/Penny & The Poppet/Danny Foy Basement 01904 612 940



# SATURDAY



As part of our campaign to find Britain's Best Small Venue, we're

asking bands to nominate theirs. This week, Glasvegas' Paul Donoghue on Glasgow's Stereo

"In a dark alley in Glasgow, about 50 yards from where Host my teeth in an unfortunate shoe accident someone's boot in my mouth - lies Stereo. Even for unsigned local

Ramadanman Origin 01224 626 080

Darron J Connett Spring & Airbrake

Mills & Boon/The Monobloggers/

Das Fluff/Yumamameemama/The

5llence Komedia 01273 647100

Start The Bus 0117 930 4370

DOT TO DOT Hurts/We Are

Guillemots/...And You Will

Dananananavkrovd/Totally

**Enormous Extinct Dinosaurs/** 

Melosa Mr Wolf's 0117 927 3221.

Know Us By The Trail Of Dead/

Ed Sheeran/Wolf Gang/SBTRKT/

Trophy Wife/The Morning Parade/

Benjamin Francis Leftwich/Niki &

The Dove/Is Tropical 0871 230 1094

The Steam Kings Latest Music Bar

The Boxettes/The Skuff & Inja Show

Scientists/The Naked And Famous/

AREDDEEN

028 9032 5968

028 90238700

0121 236 7426

REMEMTON

01273 687 171

D.D.CTON

BIRMINGHAM

Kissy Sell Out Stiff Kitten

Kupovti Actress & B shop

acts, there is always something electric about it. We played there when we started out, when it was just off Argyle Street. The new venue is bigger,

but they still seem

to have the same ethos towards new bands - I've seen one of our favourite bands. Madskull, there a few times.

Stereo isn't the most established venue in Glasgow.

but for me it's the most special."

NME.COM/ smallvenues for more info on our nominate your favourite venue

Head to campaign and to

0161 832 1111

Oneohtrix Point Never/D/R/U/G/S

0161 330 4019

NEWCASTLE

Belleruche Cluny 0191 230 4474

Powerage Riverside 0191 261 4386 Reservoir Dogs Cornerhouse 0191 265 9602

The Southmartins Arts Centre

NEWQUAY

The Kooks Lusty Glaze Beach 01637 872444

NORWICH

Flatpack Saturday Arts Centre 01603 660352

Influence Marquee 01603 478374 Walkway/High Hopes/Tophat Alleycat Waterfront 01603 632717

NOTTINGHAM

Club 08713 100000

Rooms 0115 958 8484

OXFORD

Gideon Conn Jericho Tavern Tagore Lives On Pegasus Theatre 01865 722851

Thee Templars Wheatsheaf

POOLE

Never The Bride/Cella Creeps Mr

PORTSMOUTH

Amy Wadge/Pete Riley Cellars

0871 230 1094

PREST

Sander Kleinenberg 53 Degrees

01772 893 000 PEADIN

Regardless Of Me/Intense Face Bar 0118 956 8188

SHEFFELD

The Gazelles/Stripey Jack/ Emma Crowder 02 Academy 2 0870 771 2000 Vega/Silverjet Corporation

0114 276 0262 STOKE ON TRENT

Simon & Oscar (Ocean Colour Scene)

Underground 01782 219944 **SWANSIA** 

X-UFO Milkwoodjam 01792 477 577 TUNBRIDGE WELLS

Preston Reed Trinity Arts Centre

01892 525111

Pepperhearts Roman Bath 01904 620455

#### Somnus/Desert Storm/Hate Mechanism Croft 0117 987 4144

Mountains/51mon Scott/John Chantler Unitar an Church Hall 01223 576 952

CARDIFF

Funeral Party Millennium Music Hall 029 2040 2000

5lbrydlon/Sen Segur/The Violas Gwdihw Cafe Bar 029 2039 7933 Teenage Rampage The Globe 07738 983947

CARLISLE

Marcus Bonfanti/Paddy Milner Br ckyard 01228 512220

Twisted Wheel/The Sport/

Carnation The Box 01270 257 398 CUMBERNAULD

Manic Noises/M77 The Noizy 0871 230 1094

DEDDY

Peter Doherty Nerve Centre 028 7126 0562 DUNDEE The Underground Heroes Beat

Generator 01382 229226 DUNFERMLINE

Adrian Edmondson & The Bad Shepherds Carnegie Hall 01383 314000

Penguins Kill Polar Bears/ Damian Lazarus Cabaret Vo tarre 0131 220 6176

GL ASGDW

Hurray For The Riff Raff King Tut's Wah Wah Hut 0141 221 5279 Selective Service Nice'n'S eazy 0141 333 9637

The Static Cult 02 ARC2 0141 204 5151

United Fruit Bar B oc 0141 574 6066 **GLOUCESTE** The Alarm Gui dhall Arts Centre

HATFIELD The Young Knives/The Neat The Forum 0844 477 2000

01452 503050

0113 222 3434

LEEDS Brothers on the Silde Wardrobe

Clinic Cockpit D113 244 3446 Hercules & Love Affair Faversham 0113 245 8817

The Horn The Hunt Mile 0113 245 7101 Less Than Jake/Reel Big Fish/30H!3

Mountain Goats Brudenell Social

University 0113 244 4600 Misty Miller Cockpit Room 2 0113 244 3446

Cub 0113 243 5866 Our Innocence Lost Royal Park Ce l'ars 0113 274 1758

LIVERPOOL Adam Ant OZ Academy

0870 771 2000 Red Static Cabin C ub 0151 709 6468 LONDON

db Band Cargo 0207 749 7840 Alabama 3 Jamm 020 7274 5537 Anne-Marie Hurst 100 Club 020 7636 0933 Annie Mac/Skream/Benga 02

Academy Br xton 0870 771 2000 Bentley Jones/Nintendisco/Masa Futagami B comshury Bowling Lanes 020 7691 2610

The Explorers Collective/Jude & Tom Edwin Scott New Cross Inn 020 8692 1866

Gerry Jabionsky & The Electric Band/The Lorelel/Brothers Reid Underworld 020 7482 1932 Hey Tourists/The Good Suns/ Kindred Shins Nambucca

020 7272 7366 Hondliums 93 Feet East 020 7247 6095

Jeuce/Bang Bang Romeo/Memesls Bridgehouse 2 020 3490 4857 Jonah Matranga/Mikee J Reds/ Falling Into Difference Garage

(Uostairs) 0871 230 1094 Meursault/Napoleon Hird/Bear Oriver Windmii 020 8671 0700 Me John & The Drummer/White Light Parade/Emergency Dub in

Castle 020 7485 1773 New Generation Blues Border ine 020 7734 5547

5cand Horse & Groom 020 8672 1780 Special Needs/Rodeo Massacre/ Babeshadow MacBeth 020 7739 5095 To The Moon/Canvas Wall The Bowery 020 7580 3057

MANCHESTER

The Answering Machine/Colorama Band On The Wall 0161 832 6625 Cloud Control/The Moulettes St Clement's Church 0161 872 0800 D:Ream Moho Live 0161 834 8180

Full On Mighty Riders Ruby Lounge 0161 834 1392 Joanne Shaw Taylor/Paul & The Harper Woods Heroes Academy 3

Kid British/Graeme Haudey Mint Lounge 01484 846825 Lowiline Sound Control 0161 236 0340

Islington Mill 0871 230 1094 Thee Oh Sees Beaf Institute

Harry Merry/Les Cox Sportifs Star And Shadow Crnema 0191 2610066 The Legacy Star Inn 0191 222 3111

0191 261 5618

From The Get Go/Under The

The Bookhouse Boys Bodega Social

The Hoosiers/Sam Beeton Rescue

01865 311775

01865 721156

Kyps 01202 748945

The Nightingales The Continental 01772 499 425

The Bazooka Band New Barrack Tavern 0114 234 9148

Continents Sin City 01792654226

Lost Effect/View From A Burning City Fibbers 01904 651 250

#### **GET IN THE GIG GUIDE!**

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



May 29

#### ABERDEEN

Fatherson The Tunnels 01224 211121

Boxcar Aldous Huxley Bell 01225 460426

**Buswell Chapel Arts Centre** 0122 5404445

Tin Roots Moles 01225 404445

#### BELFAST

Futures Queens University 028 9097 3106

Peter Doherty Queens University 028 9097 3106

#### BURMINGHAM

Toy Hearts Kitchen Garden Cafe 0121 443 4725

#### REIGHTON

The Nightingales/Ted Chippington Prince Albert 01273 730499 Wonkay Volks Tavem 01273 682828 BRISTOL

Chaz Fire Engine 07521 974070 Continents Croft 0117 987 4144 Deviin 02 Academy 0870 771 2000 Joanna Shaw Taylor The Tunnels 0117 929 9008

Richard Marx/John Parr Coiston Hall 0117 922 3683

#### CARDIFF

Joker/Plastician/Bok Bok Millennium Music Hall 029 2040 2000

CARLISLE Fury UK Brickyard 01228 512220

CREWE

Funeral For A Friend The Box 01270 257 398

#### EDINBURGH

Anals Mitchell Pleasance 0131 556 6550

Benni Hemm Hemm Pilrig St Paul's Brother Cabaret Voltaire 0131 220 6176 Thomas Schumacher HMV Picture House 0844 847 1740

#### GLASGOW

**Emmylou Harris/Red Dirt Boys** Royal Concert Hall 0141 353 8000 The Gathering The Arches

Jili Jackson Ferry 01698 360085 The Kills 02 ARC 0870 903 3444

Mountain Goats King Tut's Wah Wah Hut 0141 221 5279

Penguins Kill Polar Bears Captain's Rest 0141 331 2722

Thuia Borah Nice'n'Sleazy

0141 333 9637 GUIL DEORD

#### Counterpoint Boileroom

01483 440022

**HATFIELD** 

Less Than Jake/Reel Big Fish/30H!3 The Forum 0844 477 2000

#### LEEDS

Akron Family Brudenell Social Club 0113 243 5866

The Bookhouse Boys Cockpit 0113 244 3446

Jehst HiFi Club 0113 242 7353

Skream/Dread University

0113 244 4600 Tinchy Stryder/Kissy Sell Out

Kirkstall Abbey 0113 230 5492 Tinchy Stryder OZ Academy 0870 771 2000

#### LEKCESTER

The Paradimes The Donkey 0116 270 5042

#### LIVERPOOL

0151 707 6171

Burn To Ashes/The Day Will Come/Fury In The Fire Masque

#### Dawn Penn/We The Undersigned

Mojo 0844 549 9090

#### LONDON

Belle & Sebastian Roundhouse 020 7482 7318

Billy Vincent Old Queen's Head 020 7354 9993

Eric Ciapton Royal Albert Hall 020 7589 8212

Heavy Metal Kids Underworld 020 7482 1932

The Nextmen/Ghostmoet/Rattus-Rattus Hearn Street Car Park

The Provokers/Men & Gods/Pink Cigar Bloomsbury Bowling Lanes 020 7691 2610

The Spindle Sect Bridgehouse 2 020 3490 4857

#### MANCHESTER

Abigall Williams Star & Garter 0161 273 6726

Jamie Woon Academy 2 0161 832 1111 Karima Francis/Stuart Warwick Green Room 0161 236 1677

The Sisters Of Transistors 5t Clement's Church 0161 872 0800

#### MILTON KEYNES

WT Feaster Band/Virgil & The Accelerators/Mitch Laddle Stables D1908 2808DD

#### MEWCASTLE

Adam Ant 02 Academy 0870 771 2000 Fused Star Inn 0191 222 3111

Rob Waters Mr Lynch 0191 281 3010 Shaun Ryder Riverside 0191 261 4386 Thee Oh Sees/She's Hit Clury 0191 230 4474

#### NEWOUAY

Reef Lusty Glaze Beach 01637 872444 NORWICH

Collapse/Adrenicide Brickmakers 01603 441118

#### NOTTINGHAM

DOT TO DOT Hurts/We Are Scientists/The Naked And Famous/ Guillemots/...And You Will Know Us By The Trail Of Dead/The Joy Formidable/Ed Sheeran/Wolf Gang/ SBTRKT/Dananananaykroyd/The Morning Parade/Totally Enormous Extinct Dinosaurs/Trophy Wife/ Benjamin Francis Leftwich/Niki &

#### The Dove 0871 230 1094 OLDHAM

The Out-Of-Towners The Castle 0161 345 6623

#### OXPORD

Sound Of Rum/Holy Vessels/ Beans On Toast Isis Farmhouse 01865 243854

#### PORTSMOUTH III

Frank Turner/Ben Marwood Wedgewood Rooms 023 9286 3911

#### PRESTON

Misty's Big Adventure Mad Ferret 07919 896 636

#### **CHEEFIFLID**

The Clench/Garforth & Myers The Greystones 0114 266 5599

#### STOKE ON TRENT

Jonah Matranga/Mikee J Reds/ Falling Into Difference Harry's Bar 01782 747433

Simon & Oscar (Ocean Colour Scene) Underground 01782 219944

Captain Sensible The Duchess 01904 641 413

Pepperhearts Victoria Vaults 01904 654307

# SUNDAY MONDAY TUESDAY

May 30

#### ABERDEEN

Chris T-T Cellar 35 01224 640 483 Jonah Matranga/Mikee J Reds/ Falling Into Difference The Tunnels 01224 211121

#### BIRWINGHAM

Diamonds/Scholars Flapper 0121 236 2421

KD Lang/The Siss Boom Bang Symphony Hall 0121 212 3333 Less Than Jake/The Starting Line/Goldfinger HMV institute 0844 248 5037

#### BRIGHTON

Die! Die! Prmce Albert 01273 730499

Duran Duran Centre 0870 900 9100 The Hooslers Audio 01273 624343

#### Abigali Williams/Thulcandra Fleece 0117 945 0996

Blackwolf/Headless Cross/ Toaristool Croft 0117 987 4144

Evita/Riot:Noise/Under The Influence Croft Room 2 0117 987 4144 Francesqa 02 Academy 2 0870 771 2000

No Fidelity/Holly Taymar Mr Wolf's 0117 927 3221 Phosphorescent Thekla 08713 100000

Wet Paint/Vanity Fair 10 Feet Tall

#### 02920 228883 EDINBURGH

Wolfmother HMV Picture House 0844 847 1740

#### GLASGOW

Hellogoodbye King Tut's Wah Wah Hut 0141 221 5279

Jad Fair Stereo 0141 576 5018 The Travelling Band/The Dead Man's Waltz King Tut's Wah Wah Hut

0141 221 5279 30H3/Innerpartysystem 02 ABC 0870 903 3444

#### **GUILDEORD**

Kate McGill Boileroom 01483 440022

Jamie Woon Metropolitan University 0113 283 2600

Thee Oh Sees Brudenell Social Club 0113 243 5866

#### LEICESTER Moonlight Sinatras The Donkey

0870 771 2000

0116 270 5042 LIVERDOOL Cheap Thrills/QuarterMaster/The Hummingbirds Aigburth People's Hall

0151 727 3357 Framing Hanley/Sparrow & The Workshop O2 Academy 2

#### LONDON

Akron Family/Fair Ohs Bush Hall 020 8222 6955

Belle & Sebastian Roundhouse

Deviln O2 Shepherds Bush Empire 0870 771 2000 Eric Ciapton Royal Albert Hall

020 7589 8212 Grand Tour/Hold Kiss Kill/

**Meat Puppets** Garage 020 7607 1818 Thomas Dybdahl XOYO

Trembling Bells/Mike Heron Queen Elizabeth Hall 020 7960 4242

Scientists/The Naked And Famous/ Darwin Deez/Guillemots/The Joy Formidable/Ed Sheeran/Wolf Gang/ SBTRKT/Dananananaykroyd/The Morning Parade/Totally Enormous Extinct Dinosaurs/Trophy Wife/ Benjamin Francis Leftwich/Niki & The Dove 0871 230 1094 Emmylou Harris/Red Dirt Boys

#### NEWCASTLE

Mountain Goats Cluny 0191 230 4474 ...And You Will Know Us By The Trail Of Dead 02 Academy 0870 771 2000 NORWICH

Mayday Parade/Biltz Kids

#### NOTTINGHAM Vreid/Kampfar Rock City

08713100000 OLDHAM

#### 0161 345 6623

**OXFORD** Joe D'Urso & Stone Caravan

CHEEFIEI M Funeral Party Leadmill 0114 221 2828

The Monday Club SOYO 0114 276 7552

#### WOLVERHAMPTON

YORK



Adam Bomb Windmill 020 8671 0700

Art Brut The Lexington 020 7837 5387 020 7482 7318

YourOtherLover Old Blue Last 020 7613 2478

Jessica Lea Mayfield Borderline 020 7734 5547

020 7729 5959

#### MANCHESTER

DOT TO DOT. Hurts/We Are

#### Bridgewater Hall 0161 907 9000

Waterfront 01603 632717

Rachael Sage The Castle

Bullingdon Arms 01865 244516

Jace Everett The Grevstones 0114 266 5599

Robin 2 01902 497860

David Gray Barbican Centre

Morpheus Rising/Psychobabylon Fibbers 01904 651 250



Green Door Store 07894 267 053

#### Fresh Milk/Acid Shark/Dead Elms

Fleece 0117 945 0996 Hellogoodbye 02 Academy

#### Jack Croft 0117 987 4144

Adam Ant Coal Exchange 029 2049 4917

We Are Scientists Millennium Music

#### Hall 029 2040 2000

Sium Village Voodoo Rooms

D131 556 7D6D

**GLASGOW** Alto Ego Stereo 0141 576 5018

The Bookhouse Boys/Alice Gold King Tur's Wah Wah Hut 0141 221 5279

#### The Glasgow Slow Club Bar Bloc 0141574 6066

#### Jason Collett Captam's Rest 0141 331 2722

0113 243 5866 The Kills Metropolitan University

This Time Next Year/A Loss For Words/Decade Cockpit

"And You Will Know Us By The Trail Of Dead Cockpit Room 2 0113 244 3446

0113 244 3446

#### LIVERPOOL

May 31

The Duke Spirit/The Computers/ Being Jo Francis Moio

0844 549 9090

Wolfmother 02 Academy ממחל ולל מלאמ

#### LONDON

Art Brut The Lexington 020 7837 5387 Beaty Heart Madame Jojo's 020 7734 2473

Relie & Sebastian Roundhouse 020 7482 7318

#### Dead Jerichos/Flower Of

Zeus/Carnivores Old Blue Last 020 7613 2478 Die! Die! Die! MacBeth 020 7739 5095

Disannears Borderline 020 7734 5547 Ducktalls/Big Troubles/Julian Lynch Hoxton Square Bar & Griff

020 7613 0709 **Dutch Uncles XOYO 020 7729 5959** Eat Crayons Albert & Pearl

020 7354 9993

Half Japanese/Let's Wrestle Scala 020 7833 2022 The Hooslers Dingwalls 020 7267 1577 Joanne Shaw Taylor 02 Academy 2

Islington 0870 771 2000 Kate McGIII Garage (Upstairs) 0871 230 1094 Mother's Ruin Bull & Gate

020 7485 5358 Rachael Sage Enterprise 020 7485 2659

Richard Marx Royal Albert Hall 020 7589 8212 Royal Republic Monto Water Rats

020 7837 4412 Sade The OZ Arena 0870 701 4444 Seekae/Lapalux/Klaus CAMP

Basement 0871 230 1094 Three Trapped Tigers Cargo 0207 749 7840

Thurston Moore Union Chapel 020 7226 1686

To Kill A King/Bastille/Robbie Redway Social 020 7636 4992 Veto Barfly 0870 907 0999

#### Vreid/Kampfar/Secrets Of The Moon Underworld 020 7482 1932

MANCHITTER **KD Lang** Bridgewater Half 0161 907 9000

Phosphorescent Deaf Institute 0161 330 4019 The Stackers Moho Live 0161 834 8180 30H!3/Innerpartysystem Academy

#### 0161 832 1111 MILTON KITYNIS The Wishing Well Stables

01908 280800

NEWCASTLE Ed Skein Cluny 0191 230 4474 NORWICH

Jon Allen Arts Centre 01603 660352

OXFORD David Thomas Broughton/Rob St John/Braindead Collective St Columba's Church 01865 554 358

Ed Sheeran O2 Academy 2 0870 771 2000 PORTSMOUTH Misty Miller Cellars 0871 230 1094

SHEFFIELD Jamle Woon Leadmill 0114 221 2828 STOKE ON TRENT **With The Punches** Harry's Bar

01782 747433 WOLVERHAMPTON Funeral Party Slade Room

0870 320 7000





BRISTOL

#### 0870 771 2000 Red Dust Road/Halku/Insomnlac

CARDIFF

Rowan Liggett Gwdihw Cafe Bar 029 2039 7933

EDINBURGH

#### The Travelling Band Electric Circus 0131 226 4224

**David Grav Royal Concert Half** 01413538000

LEEDS Anais Mitchell Brudenell Social Club

#### 0113 283 2600 The Moons Milo 0113 245 7101

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, when thenly listed on good they're good limits apply

# **THIS WEEK IN 1958**

JERRY LEE SCANDAL, SPEEDY FAME, STEELE CINDERS



#### **FIGHTING BACK**

Some of America's leading songwriters have got the knives out for the latest musical fad. "Our mission is to kill rock!" blast Al Hoffman and Dick Manning, who have written for all the biggest stars from Sinatra down. "It is unhealthy and asinine," declares the equally renowned Meredith Willson, "I'm very unhappy about it because it's just bad music," adds

Jule Styne. Asked if they will be co-opting

rock'n'roll into future compositions, they

reply: "We couldn't write that bad!"

#### SPEEDING ALONG

Young David Seville has been catapulted into the limelight thanks to his record 'Witch Doctor' being played at the wrong speed by a disc jockey. "The record lay neglected," writes Charles Govey. "Then it was played on a turntable revolving at twice the proper speed, and transformed from its ordinary easy-going pace into the fast-moving gibberish with which we are now familiar." Customers have been returning the record, so it is now to be re-recorded at its new speed.

# KILLER ON THE RUN

here'll be a 'Whole Lotta Shakin' Goin' On' at Edmonton's Regal Cinema tomorrow evening," runs the story on page to (headlined with 'You'll love this sensational rock star who murders pianos"), "when dynamic Jerry Lee Lewis will leave fans 'Breathless' after his British debut."

Turns out the tour is not to last long. Brit reporter Paul Tanfield greets The Killer off the plane at Heathrow, and notices an extremely young girl by his side. "I'm Myra," she says. "Jerry's wife." Jerry Lee is then asked how old she is. "15." This results in some bad, bad press. But it gets worse when it turns out this is a lie: she's 13. And his first cousin once removed. And he may have been bigamously married to her, as he hadn't yet gotten divorced tram his second wife.

All of a sudden, he notel is besieged by rival armies of fans, disgusted parents, the police and, of course, the press. Hailing from America's Deep South, Jerry Lee is bemused by all the uproar. He attempts three concerts, but the second is to a half full the stre chanting "cradle snatcher". Meanwhile, he's being discussed in Parliament with a view to being thrown out of the UK. The whole tour is cancelled after three shows, and lerry Lee Lewis is soon back in the USA, where he finds himself blacklisted by DJs, and in career freefall.

## ALSO IN THE ISSUE THAT WEEK

- A new series of compilation LPs is unveiled, Which will unite the hits of Johnnie Ray, Guy Mitchell and Frankie Laine, enabling UK fans to purchase these American stars' music for the first time
- There's an announcement that Tommy Steele is set to star in a production of 'Cinderella' in London's West End
- Number One in the NME Music Charts for the second week running is 'Who's Sorry Now' by Cosnie Francis. A new entry at 24 is The Everly Brothers' 'All I Have To Do Is Dream'
- · It's reported in 'American News Box' that Elvis' popularity with his fellow draftees in the army "is genuine, not publicity propaganda"
- · W David Marshall of Bournemouth writes a letter to NME, stating: "Of course Americans are better at rock'n'roll than us. The music is American, and thus can only be sung properly by an American"



NMEEDITORIAL

Editor Krissi Murison
Editor's PA Karen Waiter (ext 6864)
Deputy Editor Martin Robinson (ext 6871)
Associate Editor Hamish MacBain (ext 6894)
Associate Editor Paul Stokes (ext 6862)
Features Editor Paul Stokes (ext 6862)
Reviews Editor Emily Mackay (ext 6866)
isstant Reviews Editor Laura Snapes (ext 6860)
News Editor Jamie Fullerton (ext 6858)
New Reporter Matt Wilkinson (ext 6863)
New Manis Editor Jamie Hodgson (ext 6866)

Art Director Glies Arbery Deputy Art Editor Tony Ennis Designers Dan Whittaker, Dean Chillmald, Claran O'Shea

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

Production Editor Sarah Lotherington ting Production Editor Simon Collis (ext 6879) Senior sub-Editors Kathy Ball (ext 6878), Alan Woodhouse (ext 6887) Sub-Editors Nathaniel Cramp (ext 6881), Tom Pinnock (ext 6878)

#### NME.COM

Relitor Luke Lewis

Beputy Relitor Tim Chester
Assistant Editor Priya Elan
Picture Editor Sarah Anderson (ext 6852)
Producer Will Hawker (ext 6909)
Sentor Video Producer Phill Wallis (ext 5374)
News Reporter Tom Goodwyn (ext 6877)

#### ADVERTISING

ADVERTISING

6th Floor, Bime Fin Bullaling, 1to Somthwark Street,
London SELOSU

Group Trading Director Nate Markenze (ext 3670)
Group Trading Director's PA Claudia Lopes (ext 3670)
Group Trading Director's PA Claudia Lopes (ext 3670)
Mend of Agency Sales Rob Freeman (ext 6708)
Commercial Dev Manager Neil McSteen (ext 6707)
Ad Manager Chris Dicker (ext 6709)
Display & Omiline Sales Record Labels
Adam Bulleid (ext 6704),
Hollie-Anne Shelley (ext 6725), Tim Collins (ext 6703)
Live Ads Executive Emma Martin (ext 6703)
Live Ads Executive Emma Martin (ext 6703)
Creative Solutions Director Matt Downs (ext 3681)
Creative Solutions Director Matt Downs (ext 3681)
Creative Solutions Director At Downs (ext 3681)
Expanses Silve Sales (ext 6706),
Alex Futcher (ext 6720)
Jade Bousfield (ext 6706),
Alex Futcher (ext 6726)
Mend of maight Andrew Marrs (ext 3645)
Mend of maight Andrew Marrs (ext 3645)
Mend of Seles Bread (ext 6706),
Mend of Futch Andrew Marrs (ext 6732)
Reglewald Business Development Manager
Oliver Scull (1616 372 - 2152)
Ad Production Alex Short (ext 6736)
Classified Sales Manager Micha Lago (ext 2608)
Classified Sales Manager Wickly Da Silva (ext 2989)
Classified Ad copy thio Wooding (ext 2612)
Syndication Manager Nicola Beasley Suffolk (ext 5478)
Senior Subscriptions Marketing Executive
Rochelle Gyer (ext 6299)

INNOVATOR - INSERT SALES

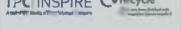
Ad Manager Zoe Freeman (ext 3707) Account Executive Roxanne Billups (ext 3709)

#### PUBLISHING

PURLIS ITNG
Group Production Managar Ton Jennings
Production Controller Lisa Clay
Head Of Marketing Tim Pearson (ext 6773)
Marketing Managar Clin Miles (ext 6775)
Events Assistant Ton Dobys (ext 6778)
ap Digital Editions Bianca Foster-Hamilton (ext 5490)
Publisher Tracy Cheesman
Gelterial Director Steve Suit erland
Director Of Digital Development Kevin Heery
Digital Development Managar Milke Dixon
Publishing Director Paul Cheal

& IPC Implie Production of any material without permission is strictly forbidden

IPC INSPIRE Correycle



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

Compiled by Trevor Hungerford



THANKS TO MUSIC CHARITY NORDOFF ROBBINS, WIN A PURE EVOKE-15 MARSHALL DIGITAL RADIO WORTH £119.99



CLUES ACROSS
1 Giving it the Elbow. And they're welcome to it (4-4)
6 Friendly Fires' music coming from Alexandra
Palace (4)

10 Break free from Yuck (3 4)
11 Fronted by Eddie Argos, their new album is
'Brilliant! Tragic!' (3-4)
12 Mothers upset by Wild Beasts (7)

13 Depeche Mode album to get worked up about (7) 15+80 A strange time of day to hear Panic! At The Disco (4-2-3-9)

In "Her name is \_\_ and she dances on the sand / Just like that river twists across a dusty land", 1982 (3)

18 Christian rap metal band who came 'Alive' in 2002 (1-1-1)

19 Has Nora turned up to be The Knack's girl instead? (7)

21 Usher's musical direction went totally the other way in 2002 (1-4)

22 (See 5 down) 24 Techno act appearing in Ilford (3)

25+20D Market now changing for those who came from 'Down Under' (3-2-4)

28+26D Run USA end, perhaps, of production of Witness' album (5-1-3)

29 What an idiot! It's by Heavenly label band The 22-20s (4-1-4)

22-225 (4-1-4)
31.1992 movie, starring Robbie Williams, in which rapper LL Cool J played role of Capt Patrick Zevo (4)
32 'Had Enough' of them? 'You're Not Alone' (5)
33 Doug \_\_\_\_ member of Velvet Underground at Christmas? (4)

#### CLUES DOWN

2 It's wrong that Steps undo the work of The Beach Rovs (3-6)

3 Album from the two-timing Stiff Little Fingers (3-4)

4 Bono and The Edge wrote the hit 'She's A Mystery

To Me' for this singer (3-7) 5+22A I'm not up to being rocked by Cage The Flenhant (5-2-4)

7+16D Band that took flight but declared 'No More Running Away\* (3-7) 8 (See 15 across)

9 Puts a deck in different position for album by Senser (7-2) 10 Suppliers of 'Music For Men' (6)

14 The mental agony of listening to a Jacksons' number (7)

16 (See 7 down) 20 (See 25 across)

22 How to get on with Metronomy (5)
23 They sounded unreliable but their performance

was often 'Good Enough' (5)
25 Band that had seven Number One hits, including

'Obviously' (5) 26 (See 28 across)

27 Number that was full of Verve, yet still sad and melancholy (4)

30 Vocalist with 25 across has been put out to grass that's cut and dried (3)

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

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the Issue date, before Tuesday, May 31, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

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

## 12 13 14 17 19 24 21 26 27 24 25 31 24 27 27

#### MAY 7 ANSWERS

#### ACROSS

1+22A Euphoria, Take My Hand, 8 Satellite, 9 Anti-D, 11 Andy, 12 Blue Monday, 14 Mael, 15+5D Yah Mo B There, 16 Siren, 24 Nervous, 25 Ray, 26+21A Thirty Three, 29 Styx, 31 Numb, 33 LP, 34 Nico, 36 Sunday.

Ecstasy, 2 Pete Doherty, 3+32D Only Man, 4+35A kcicle Works, 6 Klaxons, 7 Matador, 10 Dry, 12 Baby, 13 Ultravox, 14 Moments, 17 Ian, 18 Nutty, 20 Shut Up, 21

Thrones, 33 Ash, 27+19A into My Arms, 28 Talk, 30 Tony, 33 Low.





## A COMPLETE HISTORY!

THE BEATLES PIRST ALBUM, PLEASED PLEASED MEAT WAS RECORDED INJUST 24 MINUTES!



WE ASKED PRODUCES SIR GEORGE MARTIN HOW THIS WAS ACHIEVED.







# FANMAII

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

Edited by Emily Mackay







FACEBOOK.COM/ **NMEMAGAZINE** 



TWITTER.COM/ **NMEMAGAZINÉ** 



NME.COM/BLOGS



# TYLER, THE BORE

#### From: Morty To: NME

I have just finished reading your rebellion issue, and I'm afraid I was rather disappointed with the 2011 version of the voice of rebellion - Tyler, The Creator. Advocating rape and violence as a way forward is another sad indictment of the attitude of American rappers who are trying to reinvent the Neanderthal values the human race has been fighting against for years. I really thought you guys would be pulling him down a peg or two and showing him up for a fool. I did agree with one aspect of the article though - "Tyler bores easily". Too right, I was fed up with him after half a paragraph. Look NME, if you really want to be rebellious and be part of what is happening, then review the new King Blues album. As they say in the lyrics of Set The World On Fire', "slate it or use it", but don't waste your time with 'lyler the tiresome!

#### NME's response...

#### From: HME To: Morty

Oh, Morty, and you were doing so well until you had to stick the King Blues in there. It's like you were frantically stabbling us with a beyonet and then tried to deliver the death blow with a squeaky inflatable harmner. Now, don't get me wrong here,

I've been sharpening my claws frantically on hearing some of the glib and downright lazy justifications of Tyler's adoption of tired and tiring "I'm gonna rape your mother in the ear!" posturing ("Oh, it's just a persona" well crikey Professor McCulturalstudies, you

don't say). Whatever he thinks he's doing though. tand the most depressing thing about that feature was his clear admission he hadn't really thought. about it that much), to say he's "advocating rape and violence as a way forward" is clearly too simple. And we did confront him: Mike Williams questioned him directly about his use of such words. Tyler's making it hard at the moment to stand with him, but for all his naivety about shock tactics. his talent makes it hard to turn against him totally - EM

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

## THE 'TINE DREAM ENDS

#### From: Neil Renton To: NME

So that's The Libertines finished. I'm not their biggest fan but even I can notice it leaves a taste in the mouth as nasty as if you'd been sucking one of Pete Doherty's fingernails, Last year's triumphant Reading set proved that, when it really mattered, they could still pull it together. The disappointing thing was that it was as if they were some middle-aged American rock group happy to cash in on one last payday as long as a lot of cash was involved. Not with a bang, not even a whimper. A stormer of a festival slot, and months later a documentary. For a band that promised so much they've delivered so little. I'm sure another bunch of so-calledmavericks summed it up by leaving us with "Ever get the feeling that you've been cheated?"

#### From: NME To: Neil Renton

"Ever get the feeling you've been bored half to death over the course of the longest most lingering and over-analysed demise ever" in my case, Neil, but I do feel for you and the rest of the Libertines army, lovable little ragtag dreamers that you are. There's something a bit undignified about the whole thing, but then, dignified was hardly the point of The Libertines, was it? The hope you can draw from that last interview, I guess, is that Carl was speaking at a fraught and emotional moment, and even if it marks the end of the band as a functioning unit, I will eat my own hands without ketchup if

that's really the final word of The Libertines story - EM

## CRISIS OF CONFIDENCE

I enjoyed - well, maybe not

#### From: Austyn King To: NME

quite the right word but it was interesting - your "bands in crisis" special. It made me think about what we want from bands apart from just making good music - and how we can't always have it. On one hand, for a hand like The Libertines, it sounds like there's a lot of personal issues involved. It's sad to watch it fall apart in public but, ultimately, the intraband relationships are nobody's business but their own. If it doesn't work out, however much people want a reunion, they have to respect that. Bands are people too, etc. But then there's the fans too. Certain other bands (yes, Strokes, I'm looking in your direction) seem happy enough to take the big festival slots but continue to bitch to the press. From a fan's perspective, it's not nice to feel that a band you love doesn't want to be together. OK, they can't help not being best friends but if they want to keep working together, they could at least try to act like they don't loathe each other. Otherwise, they might as well split - or is that harsh? It's a complicated business. I think I'll just be grateful for the bands who do appear to like what they do for the time being...

#### From: NME To: Austyn King Firmly agreed in all respects Austyn. No matter how much a band is your life, when things get hard for them, you have to respect

that it's really, actually their life. The Strokes clearly still have some working out to do, and it would be nice if they didn't leave their fans feeling like they were being shilled. They should probably all just be locked in an empty room with nothing but black coffee over the course of a weekend with the agreement that no-one on the outside touches. the handle until the screaming stops and the muffled, remorseful sobs begin - EM

## STATE OF APOPLEXY

From: David Heathcote To: NME

About that State Of The Nation round-table feature... Please can you stop getting musicians to comment on international relations? You are a music magazine. I subscribe to the NME to hear about music, not politics or sixth-form codphilosophy, Will I find the bassist from Everything Everything, Katy B and **Yannis from Foals** commenting on the Heineken cup final next week? Also Odd Future are funny, yes, interesting, sort of, but their music is rubbish. Most undeserved cover ever.

From: NME To: David Heathcote Stop asking musicians to



From: Chris To: NME

"Me and my friend Curtis met Lee from Brother after their gig in Portsmouth! Really nice guy. We chatted about how we all like to do the top button up on our shirts! We're mad for it!"

comment on things they're ill qualified to either understand or offer remedies to? David, are you quite, irredeemably mad? Have you no concept of how to make your own fun? It all depends on what materials and means you have to hand. If you have empty toilet roll tubes and sticky backed plastic you can make a model space station. If you've got a bunch of gormless planks from bands and a tape recorder you ask them what they make of Gordon Brown's chances of making head of the IMF or whether Osama Bin Laden's death really changes anything and then you sit back and let the Lolz roll in. What do you want to read about, for Christ's sake. tuning patterns? - EM

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

## TOP 10 TIPS FOR BUDDING LYRICISTS

The new Wild Beasts album contains some astonishing flights of lyrical fancy (with fancy being the operative word). Who else could get away with a line like "New squeeze, take off your chemise, and I'll do as I please" without a rap on the knuckles from the pervcops?

So, inspired by their audaciousness, here are 10 tips for aspiring lyricists who've already mastered the rudiments of 'fine/mine/shine' and wish to graduate to a bolder, more erudite mode of expression.

1. Don't write about what you know Go and find out about something, then write about that. PJ Harvey researched 'Let England Shake' using actual books. Yes, she channels it all through her vocabulary and poetic sense, but still, she's not writing about a farm in Yeovil, or being a songwriter.

2. Opening lines are important Grab your listener by the lapels from the



get-go: "I don't have to sell my soul" (The Stone Roses), "I may not always love you" (The Beach Boys), or even "I'd rather

shoot a woman than a man" (Big Star).

Read Fraser McAlpine's full blog at NME.COM

Best of the responses ...

As a songwriter, I use some of these, and forget to use others. The "Don't write about what you know" was very helpful. I find myself trying to do that, but I'm always telling myself, "You should only write from experience". Thanks

for the reinforcement. **Banner Sims** 

I'd say, make it from the heart. I like some of 'Let England Shake'. but does reading a few books really qualify you to write about the experience of war? William Burke

Sure it does. You read the books, you have an emotional reaction (from the heart), you find a way to express that so it hits your audience in their hearts. What Peej has done with 'Let England Shake' is express it very well. Someone else would've come back with

"And that is why war is bad", and it would've been rubbish. Fraser McAlpine

Great blog, Fraser, If you're going to be critical, keep it simple! Wish my shrink would take that advice. James J Blake

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



## LEAVE THE FOXES ALONE!

From: Robert Cleaver To: NME

The review of the Fleet Foxes album (NME, April 30) I felt was an unjust attack on Robin Pecknold, his reclusiveness, and the fact a band is sticking to its guns in the terms of musical style. Would you have preferred the new Arctic Monkeys record to be a cripplingly heavy prog-metal jaunt interspersed with raps about rearing cattle in Scotland? Or perhaps The Vaccines could have dumped the faux-punk of their debut (I could write for the NME with that sort of genre coinage) for a Spice Girls covers tribute album, with Justin ably filling Geri's Union Jack dress, as Arni is already a lookalike for Emma Bunton, but with a cuter arse.

The album is, I agree, essentially very similar to the first album, but why is that so bad? Can a band not just make music they like or must they wander aimlessly into the world of postdubstep, so that the shop round the corner from NME head office may sell its accidentally overly stocked Kleenex section? 'Can I have a box of man-size please, there's a new James Blake track and it's so cooooool.' Yes there is a footing for musical progression, but when musical progression has gone from Bob Dylan to Chase & Status, it is quite obvious we should shut up shop, shoot our mothers and rock back and forth until we're flinging shit at each other.

From: NME To: Robert Cleaver First off, I'm afraid your

genre-coining skillz are weak, my friend. It hasn't even got a rhyme in it. let alone a pun! 'Bunkum punk' would have been a start. Anyway, to the point. All your mooted albums sound marvellous. but I think our dear reviewer Gavin Haynes' main gripe wasn't the fact that they hadn't branched out, but that the original trunk of the Foxy tree was rotten at its core. Yes, I know you're all very upset, and so I've sent you a box of those very same Kleenex via bike courier so you can wail and weep your woes into his road-toned thighs. It's a real shame Fleet Foxes can't find a champion, someone in the press to really sing their praises. Must they face venom and slights at every turn? Oh, hang on, I was thinking of the state of affairs in TOPSY-TURVY

WORLD. Still, the surprisingly violent flow of those passionate enough about their milky bleatings to put fingertip to keyboard continues... - EM



#### **STALKER** From: Mario To: NME

"This is me and my friend Carlotta with Dan Sartain in Bologna, Italy. He played a short 30-minute set, said that the Ramones saved his life last year."

# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

#### **QUESTION 1**

How much was a recently discovered rare recording of 'God Save The Queen' by Sex Pistols sold for, making it the most valuable vinyl disc of all time? "Are you talking about that eBay flogging? Ludicrous. It's a shame I have no copy. It's of no consequence to me as I won't get a penny."

Wrong. It went for £8,000 "Is that all?"

#### **QUESTION 2**

Including yourself, how many full-time members of Public Image Limited bave there been?

"Er, between 47 and 49."

Wrong, It's 19

"Come on, it's too variable to keep proper tabs! There were probably even more than that. It was an enormous umbrella and launched a number of careers. It's a shame many of those people haven't shown the respect due."

Go on then. Half a point

#### **QUESTION 3**

Fans of which West Yorkshire football club chant a version of 'Anarchy In The UK' on the terraces?

"Oh shit - I heard about this, Oh fuck, I've forgotten their name. Is it York City?" Wrong, Halifax Town

"I would not have got it. The information was incorrectly supplied to me. Good on 'em. More of that."

#### **QUESTION 4**

Which band covered 'Anarchy In The UK' in 1991? "Oh, er Megadeth?"

Wrong. They covered it in 1989. In '91 it was Mötley Crüe "Oh yes, of course. They peppered it with the wrong words 'cos they didn't know the full monty. I would have quite happily told them what the real words were. They lost the meaning somewhat. It's not cuntlike tendency, it's council tendency. Reading is not an ability that features heavily in the heavy metal world. I was pleased with how bad this version was."

#### **QUESTION 5**

In the Simpsons episode Love, Springfieldian Style', which character plays you? "I don't even know the episode, love." Would you care to have a guess?

Wrong. You were played by Bart Simpson

# JOHN LYDON



Queen' off the Number One spot in 1977?

"Oh, it was 'Sailing' by Rod Stewart, wasn't it?"

Wrong. It was Rod Stewart, but the song was I Don't Want To Talk About It'

"No! It wasn't, it was 'Sailing', I'm sure. Yeah, 'cos I remember it was such a fucking awful song. I remember 'Sailing', cos I blame everything for that."

#### **QUESTION 7**

What are you doing on the front cover of NME in 1996? "(Laughs for 20 seconds) Trying to bump sales for your magazine, clearly understanding that NME stood for 'No More Ethics'."

Wrong. On the cover (pictured left) you have a thought bubble coming out of your head and you appear to be dreaming about your band

"No I'm not. You're wrong. They're not in my dreams."

Never mind the bollocks... here's Bart



#### **QUESTION 8**

What was the name of your Bushtucker Trial in I'm A Celebrity... Get Me Out Of Here?

"My what? Oh, the bird thing, 'Beat The Birds'. The ostriches. They're vicious. I never thought I'd end up with my hand up an ostrich's arse."

Correct

#### **QUESTION 9**

What does the headline say on the front page of the newspaper you're holding in the Country Life butter advert? "I wouldn't know because I was reading the inside page."

Wrong. It says 'A Great British Occasion'. Have you not seen it back?

"No. Not necessarily so. I'm just focusing on that gorgeous chunk of man they call me."

#### **QUESTION 10**

Name one of the eight bands who supported Sex Pistols at the 1996 Finsbury Park, London, gig? "Oh, Iggy. And a few others (laughs). That's about all I can remember..."

Correct. We'd also have had 3 Colours Red, Fluffy, Stiff Little Fingers, 60ft Dolls, Buzzcocks, Skunk Anansie and The Wildhearts

"You get so stressed at these events that you get overwhelmed. It was also my dad's birthday, so that was the real focus of the day. Plus Stuart Pearce and one of the Nevilles turned up. They got chastised by the England powers-that-be for going." **Philistines** 

"Indeed. It's a shame some Arsenal players didn't turn up. Wankers. A great day, though."

Total Score

"Oh no you don't, that's unacceptable. My answers were forthright and bonest. You're cheating. I'm going to talk to my MP about this."

# double your Phone Fund when you move to pay monthly

another exclusive offer for Orange customers

If you're an Orange pay as you go customer, based on the average Phone Fund, you would enjoy around £50 credit off your bill. That means you'll have twice as long to chat away. Plus get a smart new phone – for free.

more from Orange, for you

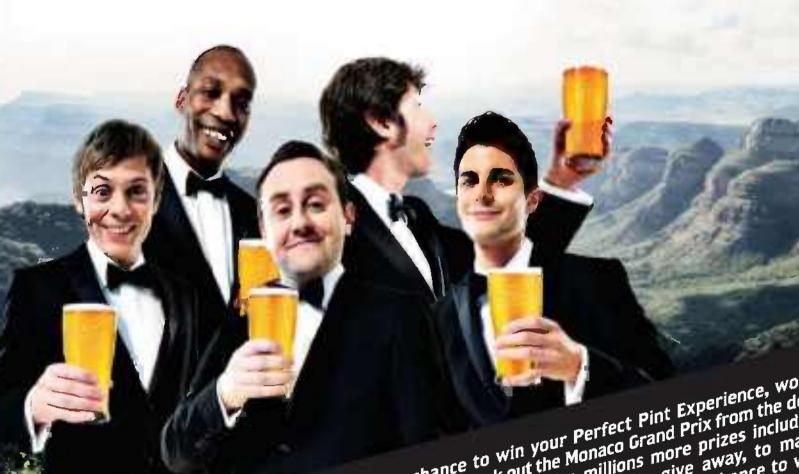


pop along to your nearest Orange shop or visit orange.co.uk/shop









Carling are offering you and your mates the chance to win your Perfect Pint Experience, worth the deck out the Monaco Grand Prix from the deck out the Monaco Grand Prix from the deck out to £15,000. Play beach 5-a-side with the Rio locals. Carling are offering you and your mates the chance to win your Perfect Pint Experience, worth the deck of the Monaco Grand Prix from the duding including to £15,000. Play beach 5-a-side with the Rio locals. There's also millions more away, to make up to £15,000. Play beach 5-a-side with the Rio locals. There's also millions more away, to make up to £15,000. Play beach 5-a-side with the Rio locals. There's also millions more prizes including to give away, to make away, to make away, to make away, to make a local sorts to give away. of a luxury yacht. Whatever you like. It's your shout. There's also millions more prizes including of a luxury yacht. Whatever you like. It's your shout. There's also millions more away, to make and all sorts to give away, to make tickets, T-shirts and all sorts to give away. The shirts are shirts and all sorts to give away. The shirts are shirts and all sorts to give away. The shirts are shirts and all sorts to give away. The shirts are shirts and all sorts to give away. The shirts are shirts and all sorts to give away. The shirts are shirts and all sorts to give away. The shirts are shirts and all sorts to give away. The shirts are shirts are shirts are shirts and all sorts are shirts and all sorts are shirts and all sorts are shirts are shirts and all sorts are shirts are shirts and all sorts are shirts are shirts are shirts and all sorts are shirts are shirts are shirts are shirts are shirts are shirts and all sorts are shirts Carling Cup Final and 2012 NME Awards tickets, T-shirts and all sorts to give away, to make your pint even more perfect. Just pick up a pack or buy a pint of Carling for your chance to win.

des valid 18/04/11-31/07/11. Open to UK, CI and IoM. Aged 18+. Exclusions apply.

CI - web entry only. Concluding prize draw open 01/08/11-30/09/11.

Internet access required. Max. 2x entries per day. Sx prizes per perfect pint

For full terms and conditions.