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INSIDE THIS WEEK

24/03/2012



22

"BOY MAKES 40 RECORDS. BOY DIES"
EXCITED ABOUT YOUR SOLO CAREER THEN, JACK WHITE?



8

Who's the ultimate icon?

AS NME TURNS 60 YEARS OF AGE, WE'RE ASKING YOU TO VOTE FOR THE STAR WHO HAS SHINED THE BRIGHTEST



THE OF TAPE 12

"UNSETTLING AND HORRIBLY EXCITING"

ODD FUTURE'S SECOND ALBUM REVIEWED AND RATED



14

"IT'S ABOUT THE CYCLE OF LIFE"
WELLER ON WHY HIS NEW ALBUM IS A BIT *LION KING*



28

"CHICKEN COTTAGE IS UNBELIEVABLE"
DZ DEATHRAYS' TOUR DIARY LIFTS THE LID ON LONDON



46

"PLAY 'CREEP'!"
NME WATCHES TEXANS WATCH RADIOHEAD LIVE

PLUS

4
ON REPEAT
6
UPFRONT
18
VERSUS
19
RADAR
22
FEATURES
33
POSTERS
42
REVIEWS
46
LIVE
57
BOOKING NOW
58
GIG GUIDE
64
FANMAIL
66
BRAINCELLS



40

"I'M GONNA MAKE THE ELDERLY DO MORE PELVIC STUFF"
SOMEONE'S LET THE BOOSH'S JULIAN BARRATT LOOSE. OH.

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ON REPEAT

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



GOSSIP

Perfect World
Now she's no longer an ubiquitous tabloid figure, it's all about the music again for Beth Ditto and band. And while the first track to be lifted from Xenomania-produced new album 'A Joyful Noise' eschews the rawness of the Gossip's previous work, the slick, radio-friendly approach only serves to reinforce the overwhelming power of that voice.

Alan Woodhouse, Senior Sub-Editor

PRETEEN ZENITH FT ERYKAH BADU

Damage Control
The Polyphonic Spree's Tim DeLaughter has always been one hug away from starting his own creepy bliss cult, but his musical output has been consistently life affirming in a good way. His new project is a typically breezy, whimsical beast, toting such sandal-wearing truisms as "you become the boredom you relay" sung over a dreamy, atmospheric backing.

Priya Elan, Assistant Editor, NME.COM

THE HIVES

Go Right Ahead
Five years have passed since they released their last album, but Sweden's cartoon garage-rockers are still as joyously daft as we remember them, and there's also more than a whiff of ELO's 1979 track 'Don't Bring Me Down' to their return.

Rick Martin, News Editor

DEXYS

Nowhere Is Home
Welcome Dexys (sans Midnight Runners), with their first single since 1986. There's no brass in earshot, so this piano-led smoothie is akin to catching Weller *without* a designer suit on – but to push the clothing analogy further, this is even more exciting than staring up Kevin Rowland's dress.

Jamie Fullerton, Features Editor

LOTUS PLAZA

Strangers
While his Deerhunter bandmate Bradford Cox is bombarding unsuspecting gig-goers with hour-long

versions of 'My Sharona', Lockett Pundt – aka Lotus Plaza – has readied second album 'Spooky Action At A Distance'. This track from it is a blurred but brilliant jangling thing that comes across like a fuzzier Felt.

Nathaniel Cramp, Sub-Editor

DEATH GRIPS

Lost Boys
Whether Death Grips have been watching Kiefer Sutherland's classic '80s vampire flick and taking notes isn't clear – and frankly, when they're tossing out tracks as oppressive as this, it doesn't matter, either. Nasty, brutal and unrelentingly brilliant – roll on their new album 'The Money Store', out in April...

Ben Hewitt, writer

WILLIS EARL BEAL

Ghost Robot
Willis may be XL's new big hope, but he's just been exposed as a former *X Factor* hopeful (appearing on the US version in 2011). Fortunately ole high trousers rejected him, which is just as well as this new ragged raw track would have Syco running back to their evil lair in fear.

Tim Chester, Deputy Editor, NME.COM

ETHAN JOHNS

Whip-Poor-Will
If you didn't know, Johns produced the last Laura Marling and Ryan Adams LPs. Now he's roped both in on backing vocals for his solo venture, ensuring more than eight people take notice. Good thing, too, as it's a deftly woven folk tale in the Bert Jansch/Meic Stevens mould that deserves the attention you're now going to give it.

Mike Williams, Deputy Editor



FRIENDS

Va Fan Gor Du
Nobody likes a skeezy dude, including Friends' Samantha Urbani who lays into a curbside sex pest on their latest single. Translated from Swedish as "what the hell are you doing?" she goes in like a well-mannered Minaj, rhyming "Who do you think I am? Some bitch on the street, some piece of meat?"

Sian Rowe, writer

TRACK
OF
THE
WEEK

HOT CHIP

Flutes

For a second there, the title of Hot Chip's comeback single – from their forthcoming fifth album, 'In Our Heads' – kick-started all sorts of special feelings, dreaming as we were of a second smooth revival to follow up 2011's sax-sleazy summer. Alexis, Joe, Owen, Felix and Al cracking out the pastel slacks, lurid cocktails and floating by on a woodwind breeze... Alas, there's nary a piccolo, let alone an aerophone to be found here – but as Alexis croons, "I know it's nothing more than flutes/

But something in my heart is loose" over an ominously inflating womp, it's clear that this dangerous bout of the flutes has brought on a few tears in the club...

Perhaps influenced by Joe's work as part of the

rave-inclined 2 Bears, 'Flutes' is quite possibly – dare we say it – the best thing Hot Chip have released since 'Over And Over'. It's quite the dancefloor smorgasbord, clattering around beautifully cheesy, New Order-like percussive clatters, flighty synths designed to tickle warehouse rafters and Hot Chip's trademark sense of measured euphoria. "One day you might realise that you need to open your eyes", Alexis sings over a tumble of bright notes, taking control of the situation that's left his heart in tatters, wrecked by uncertainty. Here's a definite thought: this sublime return is giving us the horn.

Laura Snaps, Assistant Reviews Editor

This is quite possibly the best thing they've done since 'Over And Over'

#mysuede

Jamal Edwards, founder of SB.TV, the UK's leading online youth broadcaster showcasing the latest UK & Global musical talent. With a passion for filming & music, Jamal is a pioneer for youth culture & has created a unique platform for aspiring & established artists to build their fan base & express their raw talent.

"Don't ask why, ask why not?"



MY SUEDE

with Jamal Edwards





WHY ARE EMO KIDS BEING TORTURED AND KILLED IN IRAQ?

Iraqis were promised freedom when Saddam Hussein was removed from power. But as NME discovers, the country's emo youth are feeling far from liberated

MAIN EVENT

“Gangs of conservative militias are driving around the slums with megaphones, warning young Iraqi emos to repent from their ‘devil worship’ or face the consequences. Youths are heading inside their homes, cutting their hair, changing their clothes and throwing away their records. Things are changing that quickly.”

These are the words of Ali Hilli, chairman of human rights organisation Iraqi LGBT, who

runs a number of safe houses for persecuted gay people and emo music fans in Iraq. He’s summing up the situation in the country which emos, gay people – in fact anyone who looks, acts or dresses differently from the norm – are facing right now. Just for a second, imagine giving up everything that made you *you* for fear of being persecuted, tortured or even murdered. Or even subjecting your family to the same fate. You’ve just imagined what it’s like to be a young, emo Iraqi right now in 2012.

However, as Hilli will later explain, it hasn’t always been this way. In fact, the biggest sea

change in attitudes towards emo culture in the country has only occurred over the past month. The problems began with the issuing of a statement by Iraq’s interior ministry in February, which drew attention to the country’s growing emo subculture and ordered a community police force to stamp it out. Since then, shadowy, conservative militia task forces have toured predominantly poor Shi’ite areas and issued threats to anyone dressing or acting anywhere left of centre. At present, no organisation can agree on exactly how many people have been affected by their alleged attacks. New York-based human

Gay Iraqis stand for a portrait in Baghdad, Iraq on March 11, 2012. For more information on this image, see box, right

rights campaigners the International Gay And Lesbian Human Rights Commission claims around 40 people have been kidnapped, tortured or killed in Iraq since February. Meanwhile, Hilli puts the figure nearer 100 – and claims 750 gay Iraqis have lost their lives at the hands of conservative militias over the past six years. “The political parties are trying to flex their muscles,” he explains. “Persecuting emos is just one way of doing this.”

THE MAKE-UP OF AN IRAQI EMO

Since entering the popular musical lexicon just over a decade ago, emo stereotypes have taken numerous forms, from the backpack-wearing, bespectacled Jimmy Eat World fans to the black-clad, goth-leaning get-up of your average My Chemical Romance disciple circa 2006. However, the make-up of an Iraqi emo in 2012 is a rather complex one: in the broadest sense, the term refers to youths who denounce conservative clothes and hair in favour of long locks and dark, tight-fitting T-shirts and jeans. According to Hilli, Iraqi emos largely listen to western music with, perhaps unsurprisingly, My Chemical Romance cited as an important musical pillar in their collection. Hilli also mentions Embrace – the short-lived Washington DC hardcore band formed by Minor Threat's Ian MacKaye in 1985 rather than the Danny McNamara-fronted Huddersfield indie also-rans. However, he stops short of tying one genre to the movement. “In Iraq, anyone who listens to western rock or pop music is considered an emo,” he says. “But it's no surprise that all the bands they listen to are from outside the country – the new regime has squashed our culture.” In the eyes of militias, emo is equated with homosexuality – not illegal in Iraq, but widely frowned upon. As Hilli explains: “The problem is education. The militias don't have the intelligence to know who is gay, who is straight, who is emo, who isn't. So they just assume anyone who dresses differently or has a different hairstyle is gay and is therefore someone who is not following their religion.”

“THINGS WERE BETTER UNDER SADDAM”

According to Hilli, it hasn't always been this way. He speaks in glowing terms of a vibrant arts scene in the 1980s when he was a DJ in gay nightclubs. He enthuses of the country's longstanding love of western rock and pop,

explaining: “Going right back to the '30s, Iraq had a great rock scene, bands who were influenced by western music. Iraq had one of the most developed entertainment scenes in the world – lots of bars and nightclubs and places to watch bands. But now all that has gone.” When it comes to pinpointing a turning point, he's certain of where it occurred. “The 2003 invasion of Iraq and removal of Saddam Hussein. Things were different under Saddam. Things were better,” he declares. “Yes, he was a tyrant, but people were free to look how they wanted, listen to what music they wanted and wear what clothes they wanted. Now people are afraid to be who they are for fear of endangering their lives and those of their family.”

WHERE NEXT FOR IRAQ'S EMOS?

Of course, attacks on emo in all its forms are nothing new – it's something members of the subculture have faced for the past decade [see right]. But it's the perceived lack of resistance in this case that's most striking. As Hilli explains, young Iraqi emos are changing their entire appearance overnight – and he's not the only one noticing this phenomenon. Photojournalist Adam Ferguson – who shot the striking image on the left-hand of this spread – recalls a recent visit to a class at the College Of Fine Art in Baghdad. “A whole class of 15 people had cut their hair off since the killings were reported, because they were scared of the repercussions,” he explains. “Anyone dressing emo hasn't been allowed into the college since.” He says that widespread fear is gripping the country's youth – a fear that's spreading far outside Baghdad and grows bigger by the day.

So where do Iraq's emos go from here? Hilli predicts a bleak future, one that involves either going into hiding in the shadows, or straightening up their image right away. “It will take at least another generation before this situation is reversed and Iraqi people – whether gay, straight, whatever – feel comfortable dressing, looking and acting the way they want,” he concludes. “It's unbelievably depressing.” Iraq's emo youth are asking whether their individuality is worth risking their life for, and the lives of their loved ones. Can we really blame them for concluding that it isn't?

THE EMO WARS

This is just another grim chapter in the subculture's history of persecution

R&L VS MCR AND P!ATD, 2006

After the bottling of MCR and Panic! At The Disco at Reading and Leeds 2006, NME's cover story asks why emo has become public enemy number one. “Put all this hatred together with the genre's tendency not to fight back (because they're, you know, emo) and you've got one hell of a lot of isolated people,” says NME's Dan Martin.



MCR MY VS THE DAILY MAIL, 2008

MCR fans protest outside the Daily Mail offices after articles they say “scapegoated” emo bands, one being entitled ‘Why no child is safe from the sinister cult of emo’.



PUNKS VS EMOS, 2008

Riot police are deployed in Mexican cities after hundreds of punks – 800 in Querétaro – take to the streets to attack emos in a concentrated wave of violence.



RUSSIAN GOVERNMENT VS EMO, 2008

The Russian government tries to pass a law that makes being an emo illegal. The legislation aims to ban emo and goth dress style in schools and government buildings and to regulate emo websites.

SAUDI ARABIA VS EMO, 2010

Religious police in the Middle Eastern state arrest 10 emo girls over an apparent disturbance in a coffee shop. The girls' parents are forced to sign pledges that their daughters will not repeat their un-Islamic behaviour and attire.

The story behind the photo

“The guys in the picture were shit-scared,” photographer Adam Ferguson tells us

The boys in the photo (above left) aren't some camera-shy new band. There is a reason why they don't want to be identified. We

speak to the photographer behind the lens to learn of their story. “I went to a restaurant where I knew emo Iraqis hung out. You could feel the fear in the air,” Adam Ferguson

explains. “The guys were shit-scared – I had to be careful that their identities weren't compromised. A couple of them had been identified as gay and one of them

had run away from his family after his brother threatened him. The homophobia they faced reminded me of stuff I'd read about 1930s America – it was really saddening.”



WHO IS NME'S ULTIMATE ICON? YOU DECIDE!

As our 60th anniversary poll opens at NME.COM, artists tell us who should win your vote for our greatest star

This year NME is 60 and, as part of our huge celebrations, we're crowning the Ultimate Icon from our lifetime – the musical star who's shone brighter and more brilliantly than any other. And, most exciting of all, we're leaving the decision down to you. Your votes will decide who picks up the accolade later this year.

This week we're revealing our shortlist of 60 amazing artists who've lit up our pages over the past six decades. From Elvis and The Beatles right through to Alex Turner and Dizzee Rascal, it's a real who's who of the history of NME and the musicians who've graced our pages throughout the ages. Will you go for '60s kids such as David Bowie and the Stones, '70s punks John Lydon and Joe Strummer, or '80s indie icons Morrissey and Ian Curtis? Then, of course, there are the Britpop kings of the '90s – Damon, Liam, Noel and Jarvis – to consider, and the faces of the '00s: Jack'n'Julian. It's time to make your mind up and have your say. Head to NME.COM/ultimateicon now to vote for your favourite.

The winner will be announced later this year, rounding off our massive year of celebrations. Stay tuned to NME and NME.COM for more on our huge plans.

How to vote

Head to NME.COM/ultimateicon now to have your say in the big poll, where you can also watch exclusive video interviews with The Horrors, Johnny Marr, Azealia Banks and more on their choices for their ultimate icon of the past 60 years.

And that's not all – at NME.COM now you can also read the first instalment in our Tracks Of The Decade series, starting with the tunes that defined the '50s...

KATY B on MICHAEL JACKSON



"I'm going for the King of Pop because his music appeals to everyone. Everyone from tiny children to old people get it. You can dance to it, chill out to it, it hits everything really."

TOM MEIGHAN KASABIAN on THE BEATLES



"Without a doubt, it has to be The Beatles – no question about it at all. It just doesn't get any bigger than John Lennon does it?"

MARINA DIAMANDIS on MADONNA



"She's really fearless and she's always made an effort to explore a different side of her creativity on each album. She's created some of the most iconic looks in pop history."

FLORENCE on JARVIS COCKER



"I'd have to say Jarvis Cocker. He still retains everything about him now that I loved when I first started listening to Pulp."

HUGO WHITE THE MACCABEES on BOB DYLAN



"If you give yourself to Dylan, there's so much there. There aren't many people anywhere near him lyrically. He has an amazing way of reinventing himself."

ROGER DALTRY THE WHO on ELVIS



"Why Elvis Presley? Because he made us look at a whole new side of music we didn't even know existed until he hit it."

ROU REYNOLDS ENTER SHIKARI on DAVE GROHL



"He writes some of the most immediately likeable tunes without any cheesiness or cliché. It's almost impossible to dislike Foo Fighters – Dave's so talented and a very agreeable chap!"

CHARLIE FINK NOAH AND THE WHALE on LOU REED



"I've never made it more than about two and a half minutes into 'Metal Machine Music' and yet it represents what makes Lou so special: total dedication to originality. He's written some of the greatest songs ever."

Your hero? Dave Grohl

Are you with The Beatles?

You want him? Bob Dylan

The way he makes you feel? Michael Jackson

A big hunk n' love? Elvis

Different class? Jarvis Cocker

Crazy for her? Madonna

Rock'n'roll animal? Lou Reed

The shortlist

- | | | | | | |
|--------------------|---------------------|-------------------|------------------------|---------------------|--------------------|
| 1. Alex Turner | 11. Dave Grohl | 21. Iggy Pop | 31. Johnny Cash | 41. Madonna | 51. PJ Harvey |
| 2. Amy Winehouse | 12. David Bowie | 22. Jack White | 32. Johnny Marr | 42. Marc Bolan | 52. Prince |
| 3. Beth Ditto | 13. Debbie Harry | 23. Jarvis Cocker | 33. Julian Casablancas | 43. Michael Jackson | 53. Richey Edwards |
| 4. Bob Dylan | 14. Dizzee Rascal | 24. Jim Morrison | 34. Karen O | 44. Morrissey | 54. Robert Smith |
| 5. Björk | 15. Elvis Presley | 25. Jimi Hendrix | 35. Kate Bush | 45. Matt Bellamy | 55. Roger Daltrey |
| 6. Bob Marley | 16. Eminem | 26. Jimmy Page | 36. Keith Richards | 46. Noel Gallagher | 56. Shaun Ryder |
| 7. Bobby Gillespie | 17. Freddie Mercury | 27. Joe Strummer | 37. Kurt Cobain | 47. Patti Smith | 57. Sid Vicious |
| 8. Chuck D | 18. Ian Brown | 28. Joey Ramone | 38. Liam Gallagher | 48. Paul McCartney | 58. Siouxsie Sioux |
| 9. Courtney Love | 19. Ian Curtis | 29. John Lennon | 39. Lily Allen | 49. Paul Weller | 59. Syd Barrett |
| 10. Damon Albarn | 20. Jay-Z | 30. John Lydon | 40. Lou Reed | 50. Pete Doherty | 60. Thom Yorke |

SHAKING SXSW THE MOST TALKED-ABOUT NEW BAND ON THE PLANET

After smashing their debut UK gigs last month, **Alabama Shakes** own SXSW with 10 knockout shows

This place is crazy! It's our first time here... and it's mad! There are bands playing in the street over there, there's house parties, there's everything!" Little over two hours until Alabama Shakes' third gig - of 10 - at SXSW, and it's not hard to see why Brittany Howard's so jubilant. Her band have carried over their burgeoning success in the UK to the premier US music festival, where they're the talk of the town. To put things into perspective: just over 24 hours before now, Kasabian played this gregarious dustbucket of a venue, except they were several slots lower down the bill. It just proves how much of a big deal Brittany and co have become over these past few months. As you'd expect, the crowd for their primetime slot lap up their southern gospel rock, which by now is so well-rehearsed that the band could practically be playing with their eyes closed. They're no slouches though - Brittany's a deft lead guitarist, launching herself around the stage for 'You Ain't Alone' and 'Hold On', while the honkytonk shuffle of 'Be Mine' is jubilantly introduced as the band's "favourite jimmy jam" to play. "If we had the money we'd still drive out here to play in the street," she tells us of the madness going on around her, echoing those comments before the show. Back then, we



So, we can take it from this report that they are great Shakes then...

asked how she was finding the swift rise in the band's popularity. "I'm nervous about it! I've never done much at all before this - I was a postwoman. It's something that'll probably

never happen in my life again. So it's just: go for it, Brittany. You gotta cherish this kind of stuff, right?" As their mental week at SXSW proves, she's not the only one.

WIN! SEE ALABAMA SHAKES AT LATITUDE!

Copies of new tell-all NME book also up for grabs

So you've read how Alabama Shakes shook SXSW - now you'll want to see them live in the UK this summer, right? Well, win this week's NME Extra competition and you will - we've got a pair of passes to Latitude festival up for grabs in our amazing NME Extra giveaway. If you're lucky enough to snaffle the passes, not only will you be able to catch sets by the likes of Paul Weller, The Horrors, Howler and Laura Marling, but you'll also gain extra access to guest facilities and be able to take advantage of a bigger camping space and extra bars - they're real money-can't-buy tickets. For the full line-up, see latitudefestival.co.uk. And if that wasn't enough, we've also got five copies of Pat Long's new book, *The History Of The NME: High Times and Low Lives at the World's Most Famous Music Magazine*, to give away.

HOW TO ENTER

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Pulling pop stars was easier in the old days

ICONIC MUSIC PHOTOS GO ON DISPLAY

Signed prints to be auctioned off at London exhibition

Like the look of the amazing photos of the women we're featuring in this week's poster section (see page 33)? Then check out the free exhibition they're taken from, *She Bop A Lula*: a celebration of the greatest female singers of all time running at Strand Gallery in London until April 1. Signed prints by some artists will be auctioned to raise money for breast cancer charity Breakthrough.

THE BEST OF NME VIDEO.COM THIS WEEK



NME'S BEST TRACK OF THE '50S

Nmevideo.com/what-was-the-best-track-of-the-1950s

Tribes, Roger Daltrey, Azealia Banks and Metronomy reveal their favourite track from the decade.



KASABIAN TALK READING AND LEEDS

Nmevideo.com/kasabian-headlining-reading-and-leeds-2012-is-an-honour

Serge and Tom discuss what an honour it is to be headlining.



THE HOLD STEADY'S NEW BEER

Nmevideo.com/the-hold-steadys-craig-finn-launches-own-brand-of-beer

The US band's frontman Craig Finn talks us through the making of his very own lovely brew.



KEANE: 'WE'RE INFLUENCED BY THE VACCINES'

Nmevideo.com/keane-silenced-by-the-night

The band talk about their new album 'Strangeland'.

This isn't the real studio – Mystery Jets recorded two doors down



TRANSATLANTIC JETS

Mystery Jets upped sticks and headed out to Texas to record fourth album 'Radlands' – and they're aiming to 'win over a lot of dudes' with its rougher, Americana-influenced sound

IN THE WORKS

"Mostly young girls listen to our records," blushes Mystery Jets frontman Blaine Harrison, explaining an about-turn that's seen them swap synthy serotonin rushes for raw Americana on their fourth album. "But I think this one is going to win over a lot of dudes."

And how have the band completed this transformation? Mainly by leaving London behind and heading to Radlands – the name they gave their Austin, Texas recording base and also their next album.

"Songs need to grow from a spark. It isn't like going to work, you don't get up and put on a suit. They need space to grow. We didn't have that in London," Blaine explains. Away from the suffocation of the capital, they created

a collection of songs that return to the raw, rock'n'roll spirit of their early years, but also simultaneously transcend their previous oeuvre to embrace totally unexpected, new directions. "The music scene in Austin is incredible. You can feel country music in the buildings and in the people," Blaine enthuses. "We

"Songs need space to grow. We didn't have that in London"

BLAINE HARRISON

listened to a lot of '70s Americana, Neil Young was a huge influence. Tragically, I was never brought up on him, so diving into his records was an eye-opening experience."

Heading out with just the guitars on their backs, the band had to borrow the

rest of their gear from local musicians, resulting in 'Radlands' distinctly un-British feel. "It's got a real midwestern American vibe," says the singer. "There's a pedal steel on the record and William [Rees, guitarist] has been fingerpicking more than ever.

The attitude of the record comes from being an Englishman in America, seeing it through the eyes of a stranger.

"However, it has enough hallmarks

of things we've done before to keep people interested."

Returning to London, the Jets hooked up with MIA producer Dan Carey to complete the album, which takes in religious encounters

('Sister Everett'), relationship soundtracks ('Greatest Hits') and frisson-filled Americana ('Take Me Where The Roses Grow', featuring

William's current squeeze, Sophie-Rose Harper). "That was recorded pretty soon after they became an item," explains Blaine. "They sung it around one microphone. You can hear Will smiling when he's singing the verses. I always find that quite charming." And that, if nothing else, proves Mystery Jets have not lost touch with their sensitive sides completely. Whoever's listening, 'Radlands' marks the start of a gleeful new chapter: one that finds them loved up, grown up and charting magnificent new territory.

DETAILS

Title: 'Radlands'
Released: April 30
Recorded: Radlands, Austin/
Mr Dan's, South London
Producers: Mystery Jets and Dan Carey
Tracks include: 'Greatest Hits' 'You Had Me At Hello' 'Lost In Austin' 'The Ballad Of Emmerson Lonestar'

NEW

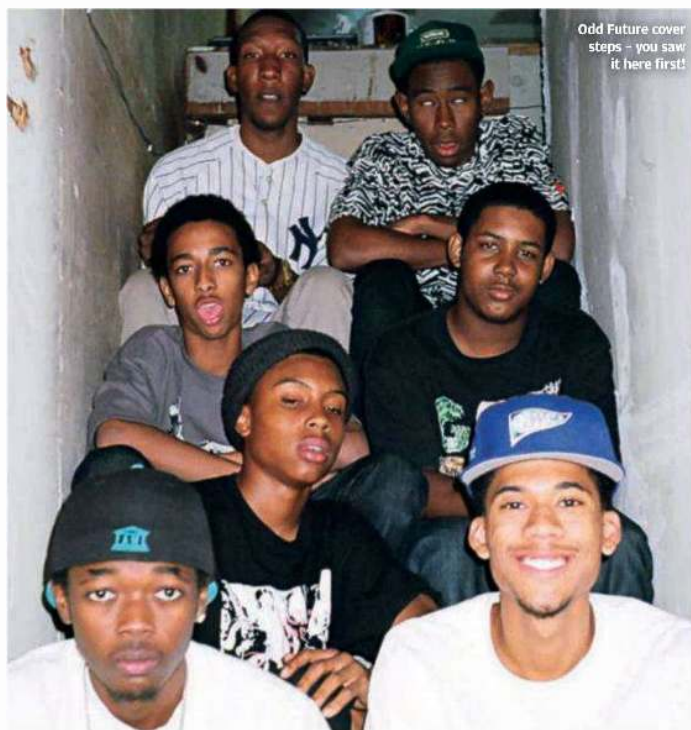


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Odd Future cover steps – you saw it here first!

ODD FUTURE: THE STUDIO DEBUT DROPS

Earl returns – and we've got the album verdict

Odd Future's debut studio album 'The OF Tape Vol 2' leaked two days ahead of its March 19 release over the weekend – and after months of speculation, the release confirmed that once-missing member Earl Sweatshirt is back in the game musically. The rapper, who returned with new track 'Home' last month after spending months in apparent exile at a "therapeutic centre" in American Samoa, was not

widely expected to appear after being omitted from tracklisting details. However, he returns to spit on closing track 'Oldie'.

In the run-up to the release, Tyler, The Creator had been attempting to downplay expectations, tweeting that he didn't care if the album sold no more than 5,000 copies in the first week and telling interviewers he feared fans "might hate" it. He'll have a chance to judge their reactions next week, when Odd Future return to tour the UK and Ireland.

ODD FUTURE

THE OF TAPE VOL 2 ODD FUTURE/SONY

Tyler and his much-hyped collective edge closer to realising their awesome potential



Two years ago last month, Odd Future made their first statement on Tumblr: "They Are Them. We Are Us. Kill

Them. All. OFWGKTA". Within eight weeks, they'd posted five full albums of varying quality – 'Bastard' by Tyler, The Creator, and 'Earl' by Earl Sweatshirt being the most noteworthy – before dropping their first full collective collaboration, 'The Odd Future Tape Vol 1'. More a showcase to promote the various members than an album per se, they claimed it was cobbled together in 2007 (Tyler would have been 15 at the time) and basked in its shitty production, flaunting their desensitisation and offering a curt 'fuck you' to anyone offended by their sicko rape fantasies and anarcho-punk attitude. That same Tumblr now sits at the centre of a mini empire (11 Odd Future-affiliated albums have been released since '...Vol 1', while their Adult Swim TV show debuts later this week), meaning that as this record is released, they're the most talked-about new rap act on the planet.

Does it live up to the hype? No, though unlike Tyler's underwhelming 'Goblin' of last year, the margins are slight. 'Goblin' – let's be honest – was fucking boring and waaaaay too predictable. The problem here is not a lack of thrills, rather, like its predecessor, a lack of cohesion and a need to shoehorn every member onto the record. The result is an overlong and overly indulgent album featuring a woeful acid jazz turkey from The Internet and corny emo ballads by Frank Ocean but which, at its best, is a dark, unsettling and

horribly exciting record that addresses the collective's previous inability to write an album-ready banger with three heavy-duty examples ('50', 'Rella' and 'We Got Bitches') and reminds you of the sometimes touching fallibility of Tyler's lyrics (His best? "Riding around Seattle with the same shotgun Kurt used to click clack boom pow/Still suicidal but some assume that I'm cool now/Cos I got a fucking award and my own room now. Nope..." – 'Sam (Is Dead)').

Of course, you can't talk about Odd Future without egging on a bit of controversy, so strap yourself in for a bit of mutilation, raping and felching, yeah? Only there isn't any really. Given they've recently been substituting "rape" with "fuck" during live shows too, is this OFWGKTA growing up and realising the

Ready for mutilation, raping and felching? Well, there isn't any

grim magnitude of their words? Who knows. Instead we're treated to a load of lazy gangster clichés from Left Brain, pseudo-romantic misogyny from Domo Genesis, and proud reflection from Tyler who wraps up the record's closing track 'Oldie' (featuring a solid return to action by Earl) by reminding everyone, "I was 15 when I first drew that doughnut/Five years later, for our label yeah we own it/I started an empire, I ain't even old enough/To drink a fucking beer, I'm tipsy off this soda pop". It's terrifying to think where they'll all be in five more years. Still drawing distinctions between 'them' and 'us' in all likelihood, though where that line will sit is anyone's guess. **Mike Williams**

DOWNLOAD: 'Sam (Is Dead)', 'Oldie', '50'

RECORD STORE DAY GETS BIGGER

As hundreds of exclusives are unveiled, organisers say this year's event will be the best yet

The full plans for this year's Record Store Day have been unveiled – and as ever, there's a shedload of exclusive releases and events scheduled for the big day to get extremely excited about. Highlights include Arctic Monkeys' brand new track 'Electricity', a new 10-inch EP from Miles Kane and Laura Marling's new B-side 'To Be A Woman', to appear on her 7-inch release.

Meanwhile, Kasabian will be releasing their infamous cover of Lana Del Rey's 'Video Games', while Serge will be pulling double duty on the day

with a release from the Loose Tapestries, aka the band for Noel Fielding's *Luxury Comedy*.

The most interesting thing about this year's Record Store Day, though, is that it won't all be done-and-dusted by Saturday, April 21. Rough Trade's Spencer Hickman, who's been responsible for running the UK leg of the annual event since it began in 2008, told *NME* that there are plans afoot to keep it ticking over all year long.

"Record stores aren't just there for one day of the year," he says. "We're there every day, striving to be relevant. We're going to push labels to do more specials throughout the year so it's not concentrated on one day."



Pick up next week's NME for an all-access report from RSD's secret live launch event featuring PiL, and check NME.COM/news now for the full list of this year's releases



"IT'S SOUNDING BETTER THAN EVER"

As their big return grows nearer, we get the inside word on The Stone Roses' preparations – and whether their peers believe they can pull it off

The resurrection is nearing, everyone. This week (March 21) finally sees the beginning of the 100-day countdown to The Stone Roses' Heaton Park reunion triple-header. Which is as pertinent a time as any to get a progress report on their preparations from biographer and confidant John Robb. "The Stone Roses always worked hard, right from the very start – they rehearsed every day during their formative years and it's this work ethic which they've returned to now," he tells *NME*. "Rehearsing up to eight hours a day proves this is more ambitious than a mere reunion."

Key to the progress of the sessions, Robb adds, is the willingness of guitarist John Squire. "John is enthusing about the way the band now sounds, saying that they now sound better than ever," Robb continues. And what about the new material? Although the tunes are being kept under wraps, Robb reports that one of them is "brilliant and catchy", while Ian Brown has previously revealed to *NME* that they are working on "psychedelic pop".

So how has that left you feeling? As excited as you were when the gigs were announced last October? You should be – and so too are this lot...

NOEL GALLAGHER



"Why wouldn't it live up to expectations? They're great musicians with great songs and them coming back is going to be mega. As long as it doesn't rain, it'll be a great day."

GRAHAM COXON



"I saw them at Dingwalls in Camden in 1989 when Blur were trying to force themselves on the bill there. When Blur reunited it felt like we were better than ever, so hopefully it will be the same for them too."

BEZ



"I spoke to Mani recently and they're really buzzing. I haven't heard any of their new stuff, but I'm sure we will very soon. I wouldn't miss those Heaton Park gigs for the world."

JOHNNY MARR



"The culture they come from is about a unity with their audience. So I don't think they're the sort of band who will ever let their audience down. They're in it for the right reasons."

TOM CLARKE, THE ENEMY



"Whatever happens, that gig will be epic and it will be historic. If you're there, you're going to be part of a special fucking moment."

CARL BARAT



"I just don't really think it matters how it goes on the day. It will be The Stone Roses playing live whatever, won't it?"

JUSTIN YOUNG, THE VACCINES



"I don't think they can really fail. Anyone who's interested just wants to go along, see them onstage, hear the songs and have fun. I think they're onto a winner."

JACK SAVIDGE, FRIENDLY FIRES



"They have all the resources to do it and they're quite intelligent people, so why shouldn't it be really good?"

ROSES REWIND

John Robb's updated book on the band is out next month. Here's three classic tales from inside...

PRE-ROSES BAND THE PATROL FORMS

1980

"I played bass – it was the easiest thing to play." Not the words of Mani, but Ian Brown, who didn't start as the singer in his pre-Roses band with John Squire, The Patrol. "I bought the bass from our drummer, Si Wolstencroft," Ian continues. "Even then I must have been a frustrated singer, because I used to write the words and do the backing vocals." The Patrol scratched together some Clash-style punk-rock tunes. They recorded a good demo and played six gigs in the Manchester suburbs before fizzling out.

RENI JOINS THE BAND

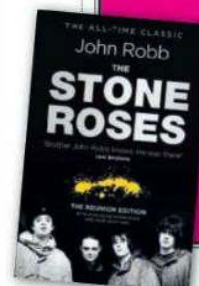
1984

When Alan Wren took down the postcard advertising for a new drummer from the wall of the Manchester city centre music shop, he knew he was going to join this band. He called the number and on May 31, 1984 arranged for the band to pick him up and take him to their new rehearsal room at Decibel Studios just north of the city centre. "When Reni joined the band that's when we became a serious band. He is an amazing drummer," says Ian. "I'd pay to watch him play drums."

THE BAND RECRUIT MAVERICK MANAGER GARETH EVANS

1986

"Everyone used to say, 'Why did you get him as your manager?'" says Ian of their first manager Gareth Evans. "He's not cool" – but that made us like him more." During their initial meeting, Evans – at the time selling novelty underpants – decided to show them some of his hard-sell skills. "I did take my pants down and show them some knickers with pom-poms on," Evans recalls. "I think the Roses played something to me and I said, 'I don't want to know, my job is to get you known, full stop.'"



John Robb's unauthorised Stone Roses book The Stone Roses And The Resurrection Of British Pop: The Reunion Edition is out on April 5, published by Ebury Press, for £14.99

SPEED DIAL

PAUL WELLER

As new album 'Sonik Kicks' drops, the singer talks us through his krautrock obsession, working with Noel and Miles, and why he isn't reforming The Jam

You and Noel Gallagher are neighbours and pals. What does he make of 'Sonik Kicks'?

"I gave him a copy of the record but I've not heard back from him, so whether that means he doesn't like it or he hasn't fucking listened to it, I don't know..."

There's an obvious krautrock influence on the album, and Noel's also admitted to being a big fan of that kind of music. Was it hanging around with him that got you into it?

"No, it came from me reading a review of [2008 album] '22 Dreams', which said one of my songs sounded like Neu!. I was like, 'OK, I'd better go and check them out'. It opened up a new world for me."

Noel also appears on a couple of tracks on 'Sonik Kicks' – he's certainly not a bad mate to rope in for a guest spot...

"We just cracked on with it and tried lots of things together. In the end Noel played guitar on 'The Attic' and bass on 'When Your Garden's Overgrown'. I brought him in because you just know you're going to get something good out of him."

And Graham Coxon pops up on 'Dragonfly' too...

"We actually got him in to play the Hammond organ but he ended up playing guitar as well! When you get good all-round musicians in, you know it's going to work out. We just wanted to be spontaneous and see what happened."

Are you pleased with how the Matt Helders remix of 'That Dangerous Age' came out?

"It's bonkers. It's a great heavy electro song. I got Ladytron to do a remix for us as well on that single after I heard their song 'Ghosts' and I got The Early Years to do some mixes of another track. I really like them, man – they've got a bit of that krautrock thing going on too."

Aside from working with your famous mates, you also roped your wife and kids in to sing on the album. Why was that?

"It's the first time my kids have sung on one of my records. When I was writing it,



I was thinking about my dad, who passed away about three years ago, and I was thinking about my role as a parent. The track is about the whole cycle of life."

There's also a political slant to 'Kling I Klang'...

"Yeah, it's about our indifference to the troubles in the Middle East. It's been dragging on for 10 years now and I don't think most people know what we're fucking doing there really. You always hear the government saying we're liberating people over there but that's fucking nonsense. Look at Syria now – I saw some guy on the news saying no-one will help us because we haven't got oil and our blood isn't worth anything. This thing with Russia and China blocking the UN vote to help them was fucking shocking and it shows how ineffectual the UN is. The whole situation in the Middle East, I can't see an end to that."

Meanwhile, Miles Kane has been speaking about working with you on his new album – up for that?

"Yeah, we've set aside a couple of dates in April when I'm going to do some writing

with him. I like him, he's done well. I don't think his first album ['The Colour Of The Trap'] reflected just how good he is live. If he captures that on record I think his career will really take off."

Who else from the current crop of British bands does it for you?

"I've got to be honest – I find it all a bit safe and boring at the minute. There's been very few bands that have excited me for a long time apart from Arctic Monkeys. There's a lot of posturing but there's not enough proper fucking attitude. People

are not saying it like they really mean it. We need another musical revolution, which has got to come from the roots upwards. I'm waiting for that to happen, for the younger generation to shake it up again because it fucking needs it. I've seen a bit of The Vaccines and The Maccabees on TV. I quite like them."

The Stone Roses and Happy Mondays have jumped on the reunion gravy train. Time for The Jam to reform?

"I've not thought about it. It's not remotely on my list. Whatever people say about recapturing the moment, you really can't. That whole nostalgia thing doesn't do anything for me. I spoke to a few people about the Roses and they were like, 'We were too young the first time round, so this is our chance to see them'. So that's a different perspective on it, but reforming The Jam definitely isn't for me. I like what I'm doing now. I'm moving on."

Inside Kraut

Weller and Noel's fave genre dissected

- Krautrock originated in Germany in the late 1960s
- It's a nod to the English-speaking world's reception of German rock of the '60s and '70s
- It helped to develop electronic, experimental and ambient music, through a new strand of alternative rock
- It has a steady 4/4 motorik beat
- Krautrock went on to influence The Fall and Joy Division and, more latterly, Radiohead, The Mars Volta and The Horrors

FIVE KEY RECORDS:

- Neu! – 'Neu!'
- Can – 'Tago Mago'
- Kraftwerk – 'Autobahn'
- Amon Düül II – 'Yeti'
- Tangerine Dream – 'Phaedra'

TANLINES MIXED EMOTIONS

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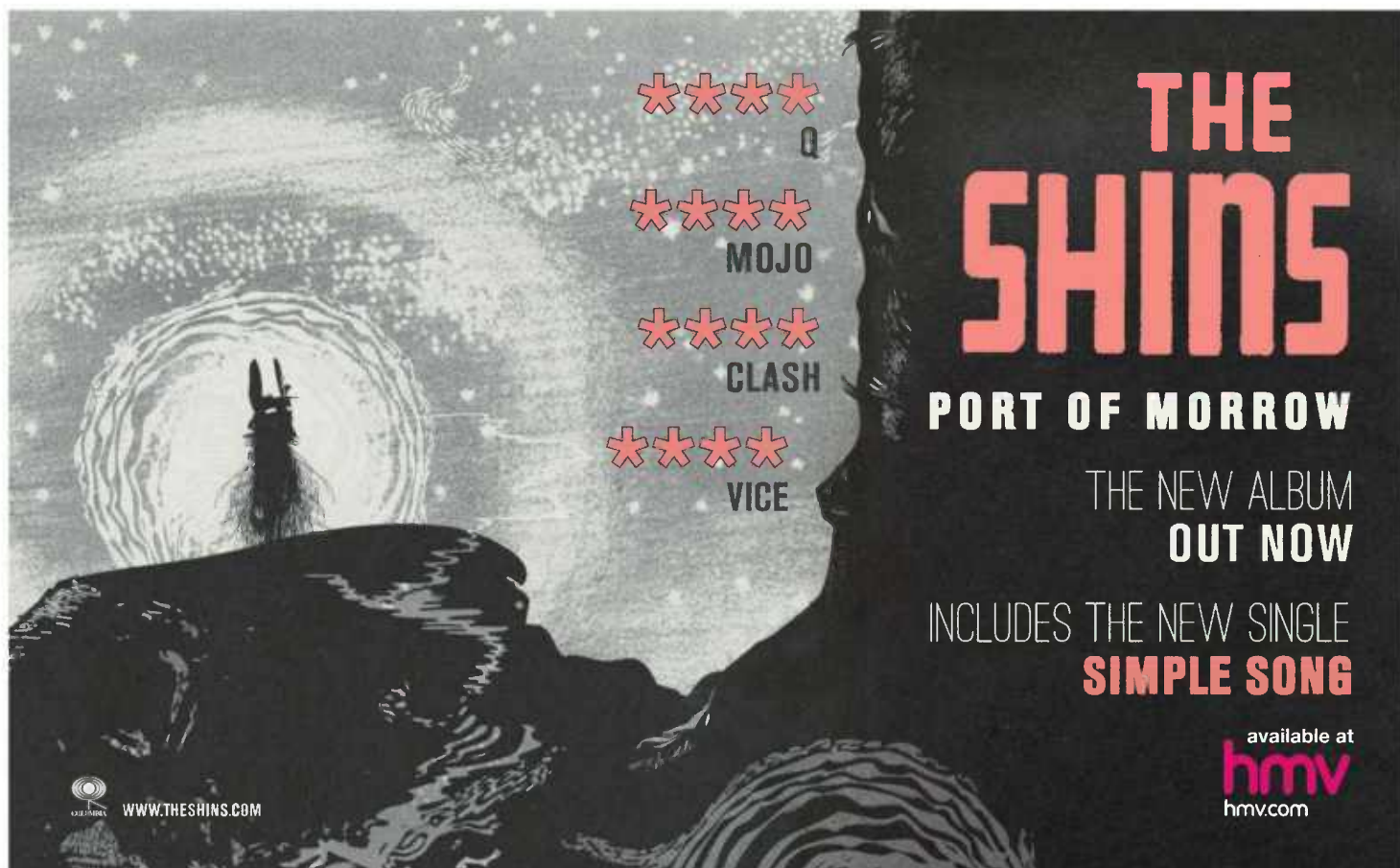
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PIECES OF ME NIKI & THE DOVE

Gustaf and Malin on being transported by Ella Fitzgerald, scared by Steppenwolf and enriched by Allen Ginsberg

My first album PRINCE, 'PARADE'

Malin: "One of my first album experiences was when my friend and I snuck into her older sister's room and went through her record collection. By chance, we found a Prince record. We put 'Sometimes It Snows In April' on repeat for that whole afternoon, while we laid on the wooden floor and stared up at the ceiling. In that moment we felt like grown-ups, serious about life. Another true early experience was when my aunt bought me an Ella Fitzgerald record. When I put it on, my room transformed and I realised that music could make me travel in time and space. That day the boundaries were broken."

Our first gigs

Gustaf: "Mine was in a school gymnastic hall, playing metal. I was 15 years old. After the gig, all of our gear was stolen, including a synthesiser that I had borrowed."

Malin: "It was when I played violin in a children's orchestra. We were performing at a concert hall in the winter, and due to my rebellious nature, I wore a woollen hair band that was my tribute to Björn Borg, I guess!"

Right now we love LONEY, DEAR AND BRENDA RUSSELL

Gustaf: "Loney, Dear. Love is a strong word, but he's magnificent! The new album 'Hall Music' is damn good."

Malin: "I love Brenda Russell. She's been around for a while, but the other week I found some of her vinyl in a great book and record shop in Los Angeles for a bargain price, and I rediscovered her again. She's cool, she seems to have known how she wanted it."

My favourite lyric

PRINCE, 'I WOULD DIE 4 U'

Malin: "There is no way to develop this argument further. It just is. There's absolute perfection between the lyrics, the music, the production... True perfection."

Our favourite films

DRIVE AND THE PLAYER

Malin: "Ahh, the art of picking just one... I have many favourites. Right now it's *Drive*. I saw it at the cinema the other day. Finally, a new take on car chases - it takes it to an absolute new level. As for classics, I would pick *Husbands & Wives* by Woody Allen, I love it. And *The Lives Of Others* (*Das Leben Der Anderen*) is also such a fantastic movie."

Gustaf: "If you could only have one favourite film, that would be sad. But one good movie is *The Player* by Robert Altman, which is quite underrated. And yes, that German film, *The Lives Of Others* is also extremely good."



The books that changed us STEPPENWOLF AND KADDISH & OTHER POEMS

Gustaf: "Mine was *Steppenwolf*, by Hermann Hesse. Things about me looked a bit different after I read that book. Strange... and it was quite frightening, actually."

Malin: "Well, there are a lot of different words in written forms that you come across in your life that make a really deep impression on you. It's hard to pick one, but I'll say, Allen Ginsberg's *Kaddish & Other Poems 1958 - 1960*. I first came across a recording of him reading his poem

Howl while looking for something else. I just sat there, I couldn't stop listening. Then I found this little collection. I was so thrilled about it. I felt a certain sparkling feeling inside that I only do when I have come across something really special, I felt like I had been enriched. Not changed, but enriched."

My style icon

DIANA ROSS

Malin: "Right now, I'm very much into Diana Ross. Harmony and integrity, natural hotness, effortlessly."



Clockwise from main: Malin's camouflage has more potential than Gustaf's; Diana Ross on *Des O'Connor Tonight* in 1991; Ryan Gosling searches out the Hobnobs in *Drive*; the artist formerly known as The Artist Formerly Known As Prince; Hesse's 1927 classic *Steppenwolf*



VERSUS

PETER ROBINSON Vs ANDY BIERSECK

The Black Veil Brides frontman lives in a house, a very, er, beige house in another country...



• He thinks he is better than Justin Bieber

• "Because I am me," says the brown patio furniture-loving singer

• Andy does not like to think about what he's going to be doing five years from now, although he thinks he will be like a child when he's 70

Hello, Andy. Where are you?

"I'm in my house. I'm sort of half-sitting. I can see my television and a collection of Batman figures."

Standing up is better for phone interviews. If it starts going wrong, stand up.

"I'll stand up *and* I'll put on pants. I haven't done that yet. If you want me to I'll put on pants. That may improve the quality of the interview."

It's sometimes awkward to ask, 'What are you wearing?' but...

"I've told you what I'm wearing!"

You've told me what you're not wearing. Presumably you're wearing something on top.

"No, I have nothing on. I'm just hanging out."

We were supposed to talk three days ago, but it all went tits up. It feels like our time together has been given an extra lease of life. Has anything exciting happened to you in the last three days?

"Not really."

Oh dear.

"Do you know what? *I am* going to put some pants on, it's cold. (*One minute passes*) Right, I'm going outside now."

Now I'm going to have to ask you what you can see again.

"I can see the patio furniture."

What colour is it?

"Brown! Everything is brown. The house is not brown. It's more beige."

Beige is on the brown spectrum.

"Sure. It's all kind of brown. It's not an offensive brown."

I don't think things like patio furniture should be brown unless they're made of wood. Is the patio furniture plastic or wood?

"It's all wood."

Is there anything your UK fans should be doing in preparation for you coming over for your gigs?

"I tend to get injured a lot onstage and I feel like our UK audiences are always very understanding, so if they could petition the venues to cushion the stages with bubble wrap it'd be great."

You could just perform on a huge trampoline.

"It would get a little tiring."



Trampolining is a lot of work. Is trampolining a word? Well, it gets the message across. To me that's often more important than whether something's a real word."

Trampolining is a real word.

"A great deal of what you guys say on a daily basis, I think you're making up. I think there's a special sort of English slang that exists only for the benefit of Americans. Just to mess with us."

What would you like to break onstage next?

"It feels strange to want to pick your injury. I don't intentionally want any."

But if I were to say to you, as the voice of Fate, 'You are going to break something tonight', what would you choose?

"I wouldn't pick one. But I would believe you. Although I don't believe dreams really mean anything. I dreamed recently that I was friends with an old performance show cow. He was too old to still be performing, but he had to, and his main trick was to eat a flag that was on fire. I forced myself to wake up because it was so ludicrous."

You know the pose you strike at the end of the 'Fallen Angels' video?

"OK..."

It's a good pose. Did you work on it beforehand?

"I didn't practise that. I had a high fever during that video shoot. My body sort of disintegrated after that."

You need to look after yourself, Andy. You're looking very pale.

"Well, that's wonderful. It's nice to have someone to worry about you."

THIS WEEK'S TOP 20

THE NME CHART

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NEW TO NME RADIO PLAYLIST

- MILES KANE 'First Of My Kind'
- BASTILLE 'Overjoyed'
- THE CRIBS 'Chi-Town'

- 1 4 THE BLACK KEYS 'GOLD ON THE CEILING' Warner's
- 2 10 ALABAMA SHAKES 'HOLD ON' Rough Trade
- 3 16 THE MACCABEES 'FEEL TO FOLLOW' Fiction
- 4 1 NOEL GALLAGHER'S HIGH FLYING BIRDS 'DREAM ON' Sour Mash
- 5 2 TRIBES 'WE WERE CHILDREN' Island
- 6 5 DRY THE RIVER 'THE CHAMBER & THE VALVES' RCA
- 7 17 FOSTER THE PEOPLE 'DON'T STOP (COLOR ON THE WALLS)' Columbia
- 8 3 SPECTOR 'CHEVY THUNDER' Low Low Low
- 9 20 PAUL WELLER 'THAT DANGEROUS AGE' Island
- 10 18 AZEALIA BANKS '212' Polydor
- 11 21 HOWLER 'PYTHAGOREAN FEAREM' Polydor
- 12 19 JACK WHITE 'LOVE INTERRUPTION' Third Man
- 13 8 ARCTIC MONKEYS 'R U MINE?' Domino
- 14 27 BENJAMIN FRANCIS LEFTWICH 'PICTURES' B-Unique
- 15 9 NIKI & THE DOVE 'DJ, EASE MY MIND' Mercury
- 16 6 THE HORRORS 'CHANGING THE RAIN' XL
- 17 11 KASABIAN 'GOODBYE KISS' Columbia
- 18 13 LANA DEL REY 'BORN TO DIE' Polydor
- 19 32 ZULU WINTER 'WE SHOULD BE SWIMMING' PIAS
- 20 30 WE ARE AUGUSTINES 'CHAPEL SONG' EMI

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT
TO
BREAK

ZULU WINTER

Londoners with anthems in the bag and the future of indie in their sights

I love London and I love British music, but when I look at what's coming out of the States... we're just struggling to produce bands as good as theirs." Zulu Winter's guitarist Henry Walton is getting increasingly agitated as he remonstrates about the state of British rock. His frontman, Will Daunt, raises his eyebrows at his bandmate's comment, before adding wryly: "And there's your pull quote!"

No matter how Zulu Winter want to be perceived, their newly recorded album 'Language', due for release in May, has placed them at the forefront of the new Bratpack of 2012 hopefuls (see also: Peace, Toy, Citizens!). Rumbling comparisons hailing them as 'the new Vaccines' have caused a spike in demand both here and across the Atlantic over the past few months, and right now the fivepiece are *somewhere* in the States, having nervously embarked on a marathon four-week tour there last week. Impressive, considering they only started out as a labour-of-love bedroom project last year. Now under the wing of the same management team

responsible for breaking everyone from Crystal Castles to The Cribs, they're keen to replicate their success – and usher in a new era in Brit indie at the same time.

"If people left their houses they'd know you can go out and see a great band every night here. But there's still an inflicted narrative of 'indie' being that rakish, Libertines-era boys in skinny jeans set-up," says Will. "Rather than cater to that throwaway culture, it was more important than ever to make an album that was *ours*, and make it a fucking good one."

Lofty words indeed, but with soaring anthems like 'Never Leave' and 'We Should Be Swimming' included on said album (and with both arriving tailor-made for radio, TV and the festivals), there's more than a mere hint that the buzz surrounding Zulu Winter might actually see them graduate to an altogether higher plane of success. Not that the band are too concerned about going overground, according to Will. "People equate success with good music, but they're two very different things. With us, we're solely concerned about making good music..." *Jo Fuertes Knight*

NEED TO KNOW

BASED: London
FOR FANS OF: The Maccabees, Friendly Fires

BUY IT NOW: Single 'We Should Be Swimming' is out now, while album 'Language' is released on May 14

SEE THEM LIVE: A UK tour kicks off in early May

BELIEVE IT OR NOT: Will is a London underground nerd on the sly, eagerly boasting to us that the only tube stops containing all the vowels are Mansion House and South Ealing



CITIZENS!: "WE'LL BRING POP BACK TO THE PEOPLE"

Newcomers rope in some famous mates for free shows with music, dancing... and no virgins

RADAR NEWS

They may play guitars, but new London five-piece Citizens! say they're actually aiming to take pop back to the masses with debut album 'Here We Are'. Frontman Tom Burke says that the Kitsuné band, who release their Alex Kapranos-produced record on May 28, are so serious about the artform that they've actually gone and come up with their own adage about it. "I think people are embarrassed to make pop music these days, but we have this saying in our band: 'Pop's not a dirty word, it's a holy word.' It's one of the greatest inventions of modernity, so it needs to be treasured and nurtured!"

Although he says the likes of Gaga and Rihanna aren't half bad, Tom adds that, really, he's referring to pop stars in the more classic vein – the likes of whom he thinks are totally absent from music at present. "The Flaming Lips are one of the best pop bands ever, and Bowie and The Cure – amazing melodies there. But none of those guys should have even *been*

pop stars in the first place, and that's what makes them so special. They're too weird. We need to get that back."

Citizens! will get their very own chance to help that happen when they hit the road for their first UK tour this June. But before that, they've announced that they are to hold a three-night residency at London's Ridley Road Market Bar, where they'll be joined by famous mates including Friendly Fires' Ed Macfarlane, Trailer Trash Tracys and Night Works, as well as playing live themselves. The nights – March 28, April 12 and 18 – are also all free.

"We just want to throw some parties where we, and a load of our friends, can

"Pop's not a dirty word. It needs to be treasured"

TOM BURKE

play and have a good time," Tom explains about the shows, before perhaps unwisely saying he wants them to embody the spirit of, er, his old school discos. "These will be even better than they were though," he continues. "Better music, better dancing and no virgins." Can't argue with that, actually...

BAND CRUSH



Gabriel Bruce on his favourite new act

"Düd are a rock band from London with riffs so potent and penetrative they could get you pregnant. Sort of Dinosaur Jr Jr, with elements of Slint and the Jesus Lizard. Their guitarist Jon is the greatest living guitar player – he plays all the wrong notes at all the right times and never ceases to blow my tiny little mind. There's always a malignant energy between them and the audience at their shows, so it can sometimes be harrowing. But it's never short of sublime."

The Buzz

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



1 BROMLEY RIDES AGAIN

Yeah, so Bowie and Siouxsie were from there, but honestly – what's Bromley *really* ever done for music? Not a lot... until now, it would seem. Rising at the same time as burgeoning scenes in neighbouring south London hangouts, the current Bromley-based acts making headway are particularly interesting. From the otherworldly rush of Kabogaeries (best illustrated on the percussion-led 'Warm Daughters') and Leigh (pictured), who specialises in a demonic take on AlunaGeorge-style pop, to Kero Kero Bonito (three teenagers and a Taiwanese computing graduate), London S'aaf is on fire.

2 THE TOUGH SHITS

In case you couldn't tell from the name, Philadelphia's Tough Shits have a healthy appreciation for the immature and the puerile – just like one of their more obvious heroes, The Replacements. Fortunately, 'Birds', off their forthcoming debut album, is more 'Let it Be' than '...Trash', suggesting they'll be flying high for quite some time.

3 SWEARIN', 'SNAG'

Pulled straight from the gutter, the six-song debut EP from Brooklyn's Swearin' plays like an 11-minute expletive, none more rude and vile than 'Snag'. Armed with a feral growl, Allison Crutchfield sounds like she's perpetually on the verge of excusing the band, but the truth is that she never lets them off the hook.

4 SPLASHH

A mish-mash of sounds that's not solely punk, garage or indie pop, Splashh's soft 'ah's' and prolonged vowels will probably leave girls swooning (but with butterflies head-banging their way around their stomachs). New on Art Is Hard, they specialise in riveting grunge riffs and cherry-kissed lyrics. If only they could spell...

5 JAKE BUGG'S TROUBLE TOWN

He's 18 years old and from Nottingham, so you wouldn't exactly expect Jake Bugg to sound like a totally fucked up hybrid of Donovan and, erm, Miles Kane. But he does – his schtick is part-scalli, part-troubadour, and a whole lot 'indie kid circa 2005'. New single 'Trouble Town' is out now.

SPECIAL
REPORTSEAPUNK GOES
OVERGROUND!

NME's Miles Raymer on the jokey online meme turned new buzz genre



For months, one word has been on the lips of bloggers, trend-hunters and pop stars alike: 'seapunk' – although many of those people would have a hard time explaining exactly what it is. On the one hand it's a way of dress that encompasses '90s clothing in tropical jewel tones like turquoise and coral, with hair dyed to match. It's also a musical style influenced by '90s rave and pop R&B (see Coral Records Internationale's '#Seapunk Volume 1' compilation), as well as underground dance music. Most of all, it's Tumblr that combine the chrome-heavy rudimentary computer graphics you'd find on old rave fliers with the garish animations of a Myspace page circa 2005. Standard bearers **Zombelle** and **Ultrademon** recently relocated from LA to my own city, the decidedly un-tropical Chicago, and they've launched a campaign to spread the seapunk word by throwing themed parties and gigs across North America. Lady Gaga is said to be onboard, Azealia Banks is on record as being a fan, and the turquoise coif Katy Perry wore to the Grammys is also widely seen as a nod to the genre.

So where can seapunk go from here? Its sudden rise from jokey internet meme to genuine fashion subject and its popularity with next-big-thing-obsessed bloggers has some observers saying it is, just like chillwave and witch house before it, a passing fad. But while both of those genres started out as little more than IRL pissets, at some point – when people outside the clique of originators started to take notice – they mutated into bona fide music genres of their own...

SEAPUNK'S
BEST 5

FIRE FOR EFFECT
'Step Into Liquid
(It's A Trap)'

ZOMBELLE
'Bad Creation'

UNKNOWN
'NRG'

PAPOOSE
'Put Your Hair
On My Hair'

CHYMER
'Ellipsis'

5
To SEE
*This week's
unmissable new
music shows*

PEACE/BLAENAVON
Registry,
Portsmouth
March 22

FILTHY BOY
Esquires, Bedford
March 23

TOWNS
(pictured)
The Attic, Torquay
March 23

THE MINUTES
Café Drummond,
Aberdeen
March 24

JACUZZI BOYS
Madame Jojo's,
London
March 27



Hold on tight, that
wind's picking up

SAVAGES

OLD BLUE LAST, LONDON SATURDAY, MARCH 3

CAUGHT
LIVE

Pop is a dish best served cold, something that seems forgotten in the age of sunbed Auto-Tune chart-toppers, cosy-yet-

bland knitwear folk and the sweaty whump of brostep. Savages, though, understand that *froidueur* does not necessarily have to put the freeze on fun, and they play their gothic pop with an exhilarating intensity. This means that, despite having played fewer than 10 gigs thus far, Savages have the power and presence to take control even of something as potentially unprepossessing as a free entry event full of strangers

there for the Saturday piss-up rather than dark adventure. You can see Savages' drive in the eyes of vocalist Jehnny Beth, who stares through her severe fringe at some point at the back of the room as she intones deeply "Why do you treat yourself so bad?" and then issues a surprised scream in opener 'City's Full'. As with Suede and

The Smiths before them, a creative duel between singer and guitarist gives Savages their heady, romantic potency. You rarely see Gemma Thompson's eyes, hidden under a Byronic fringe as she makes her guitar roar, squeal and dive over the pulse of Ayse Hassan's bass. Hassan's eyes remain shut; she seems entirely lost in the amphetamine dub rhythms she creates with the rolling toms of drummer Fay Milton. 'Give Me A Gun' has a ratatatat fury with a clever twist, collapsing amid Siouxsie And The Banshees urgency and introspective Smashing Pumpkins pondering, albeit with no hint

They seem entirely lost in the amphetamine dub rhythms they create

of Billy Corgan's myopic whining. There's a song called 'Husbands' (their best yet) that's so new that Beth needs to read the lyrics from notes. Then it's all over – yet another room conquered by these wild ones as they put their curiously enjoyable chill on yet more unsuspecting hearts and souls. **Luke Turner**



Rain or shine,
Zombelle
was ready

THE THIRD COMING OF JACK WHITE

After *The White Stripes* and the various side-projects, **Jack White** is finally going solo on 'Blunderbuss'. **Emily Mackay** heads to the heart of his Nashville empire for the big unveil

PHOTOS: JO McCAUGHEY

Reality is a little hard to keep in sight in the black-and-white-and-red-all-over heart of Third Man Records' Nashville HQ. It's a truly unbelievable place; once past the vinyl sweet shop that is the store itself, you duck through a dark corridor into an Aladdin's cave of a room where black-and-white photographic murals and stuffed animals stand sentinel, and every corner holds something fantastical and freaky. Penguin on the fridge, ibex by the beautifully upholstered sofa, enormous buffalo head looming over a huge black-and-white cake in the shape of a record player with three tiers balanced on top.

It's a birthday cake; the place is heaving with Third Man employees, friends and family here to celebrate the store's third year in operation: Alison Mosshart, Brendan Benson, 'Little' Jack Lawrence

and Jack White's ex-wife Karen Elson (they divorced last year, but remain on good terms). When Jack arrives, in a duck-egg blue Western-style suit, there's an eddy in the crowd; all eyes are slyly on him. A framed black-and-white photo on the wall behind us though, in which White, Mosshart, Lawrence and the rest of the Third Man/Raconteurs/Dead Weather crews ham it up in a reenactment of Da Vinci's *The Last Supper*, suggests Jack takes his messiah status with a pinch of salt, and he's at ease as he jokes with old friends.

In the middle of the room is a large table, laden with sweets fit to make Willy Wonka's bowtie spin: yellow gummy bears, black liquorice wheels, white-chocolate pretzels, huge yellow-and-white swirled lollipops. "I'm just looking right now," says Jack's tiny mother. We recommend the dark-chocolate brownies and turn away to give our eyes a good hard rub.

Tonight marks the launch of Jack's solo career, a little over a year after he and Meg officially ended The White Stripes. And once we've all stocked up on gobstoppers and jellybeans, the party moves into Third Man's inbuilt recording stage.

Preceded by his all-female band, Jack lopes out purposefully and tears into the Stripes' 'Dead Leaves And The Dirty Ground'. But it's not the

same song you've always known; fleshed out with double-bass, pedal-steel and fiddle, it's fuller, busier... different. And yet, it's no less aggressive, no less thrilling, Jack lunging around violently.

It's the first of two sets, the second backed by an all-male band, that rips into Stripes, Dead Weather and Raconteurs cuts as well as songs from his solo album, 'Blunderbuss', including corrosive, metallic rocker 'Sixteen

Saltines' and the seething, hip-hoppy rhythm of 'Love At 21', and closing on a cover of Lead Belly's 'Goodnight, Irene'. "We're gonna take your

temperature on the way out," Jack jokes. And it's a pretty thermometer-smashing performance.

Show over, we file back into the HQ's central room past an eerie moving automaton of an old man, a tiny book ►

"WE WENT TO THE TROUBLE OF ANNOUNCING THE STRIPES OVER. WE MEANT IT"

For those about
to go solo, Jack
salutes you



Meg and Jack in 2001, just as The White Stripes became huge



Jack dressed as "Littl' Jack (or Jacko...)"



Jack's record label is so cool it has its own ice cream van



in front of him. Peering closer, you can read the hand-written lyrics to hoodoo rhythm'n'blues number 'Castrin' My Spell'. Eek! But the only witchcraft going on here comes in the form of free cocktails, and by the time it's cake o'clock, merriness is high. A gaggle of yellow-and-black uniformed figures, shouting happily, squeeze together for a Polaroid. Jack, still visibly buzzing from his performance a few minutes before, cuts the cake alongside his nephew and right-hand man Ben Blackwell, and they emerge with icing smeared over their faces. Jack grabs his mother for a hug, and she wipes the frosting off his face with a napkin. The Third Man family gets to work on cocktails, canapés and cigarettes in earnest, until we go home clutching a souvenir Third Man singles compilation pressed at 3rpm. Yup, 3rpm. It's the sort of night that spins you right round, like a record.

The next day we return to Third Man, and are ushered through the shop and through the one door that remained closed last night, the one with 'John R White III Esq; Family Dentistry' painted on the front. Why dentistry, we ask, perched nervously on another gorgeous chair – surely upholstery, Jack's pre-White Stripes trade, would be more appropriate?

"It's like, the music industry can be like pulling teeth sometimes," Jack explains, laughing, presiding like a gothic bank manager over a black leather-topped desk. Badoom tish! It's the sort of meticulous, meaning-laden detail that fills everything Jack does, the kind that makes you think 'Blunderbuss' must be the culmination of decades of colour-coordinated masterplanning.

From the red and white Stripes code, via the Dead Weather noir, 'Blunderbuss' marks his blue period. "I think the aesthetic design I put on things leads people into thinking they're premeditated, like I think a year ahead of time. But I only ever really think a couple of weeks ahead," Jack grins.

Like The Dead Weather and The Raconteurs before it, Jack's solo career came about almost by accident. It followed a seemingly endless flow of one-off collaborations (with the likes of Tom Jones and, ahem, Insane Clown Posse). Then, last year, Wu-Tang Clan man RZA was booked in to record a single for Third Man but had to cancel last-minute, leaving

Jack with a bunch of idle musicians and time on his hands. "I said, 'Well, let's do some of my songs,'" he shrugs.

Three years' experience of running a studio in America's Music City, where talented country and bluegrass musicians are on tap, has shaped the sound of 'Blunderbuss'. "With the 45s," Jack explains, "like if Tom Jones shows up, and he says, 'I want to record 'Jezebel',

I say, 'OK, lemme think.' And I talk to the assistant engineer like, 'Can we find a harp player and a pedal steelist? See who's around?' And we'll call around and say, 'Can you come now?' That style of production, very of-the-moment where I didn't know ahead of time what we were gonna do... the energy in the room is so vibrant because of that."

The 'Blunderbuss' live show, which

WHERE'S MEG?

Turns out Jack doesn't really know either...

Aside from the split statement, the last peep we heard out of Megan

Martha White was when the Stripes cancelled a string of 2007 tour dates saying, "Meg White is suffering from acute anxiety and is unable to travel at this time." Last year's statement read, "Both Meg and

Jack are feeling fine and in good health." Then, apart from a brief encore spot at a Raconteurs gig in 2008, nothing. She has always been enigmatic, but what does Meg actually do these days?

"I don't know. I really don't know," claims Jack. "She's never been very easy to communicate with, especially in different cities. We used to live a block away from each other, it was very easy. But you have to go see Meg. Meg doesn't answer the phone or write

you back or anything. You have to physically go and get her. So I don't do that, living in Nashville."

What we do know is that Meg married Jackson Smith, son of Patti Smith and MCS guitarist Fred 'Sonic' Smith, in 2009 in Jack's Nashville backyard. Her non-musical hobbies in the past have included photography and taxidermy, but as for getting back into music again? "I highly doubt it," says Jack. So there you go...





"I can give you £2 cash or £5 exchange..."



This was taken at Third Man's in-house passport booth



Onstage in Nashville with his all-female backing band

gets rolling in Chattanooga, Tennessee, the next day, will adopt the same enforced spontaneity. "No setlist. Two bands. One all-female, one all-male, with people who've never been in bands who have no setlist. I'm gonna decide at breakfast who plays that night, the girls or the guys."

The gender-divided bands seem a strange affectation, but they're more method than gimmick. "It was one of the ideas I had to challenge myself," explains Jack. "Today I'm only going to call female musicians... and then the next day I'd record the exact same song with the boys and see if it was any different. To shake myself up as a producer or as a performer... and if I walked out onstage with all men, people would be like, 'So what?' I walk out onstage with all women, and everyone's like, 'So what's going on here?' I think it's funny that it's still a novelty for a lot of people to see a girl even play a guitar or drums. To shatter those preconceptions in 2012 is on the one hand ridiculous that that's still possible, and on the other hand a great thing to make people think about what's going on in the room."

Jack's big unveil has, inevitably, served to remind us that many Stripes fans haven't yet recovered from the shaking-up that was the band's

dissolution. We remain anxious to know, despite the emphatic statement issued last February, whether we might see the duo back together again.

"I would probably say absolutely not. Absolutely no chance," says Jack firmly. "I couldn't see any reason to ever do that. I'm not the kind of person that would retire from baseball and come out of retirement the next year. I mean, if we went to all the trouble of telling people we're done, we meant it, you know? If we were forced to change our mind about that, I can only imagine being the reason, like if for some reason we went bankrupt or something or needed the cash, which would be a really sad thing, I would probably be issuing an apology along with the announcement of the show dates!"

NME: Was part of the reason for an official announcement to clear the way for a solo career?

Jack: "Yeah. It was actually one of the reasons I wanted Meg to come to

a decision with me, and officially put an end to it. I said eventually – I had no plans at the time – but eventually I'm going to record by myself under my name, and I don't really feel like going through all the dumb perception battle of people who couldn't be broad-minded enough to understand the difference between Jack White and The White Stripes. And I don't wanna have that fight, whenever it is, two years from

"WHEN I WRITE IN A HAPPY VEIN IT SOUNDS TOO EASY, SO I INCORPORATE STRUGGLE INTO IT"

now, four years from now. And also, enough time has gone on that I'm also tired of hearing about it when I do a Dead Weather record, this thing lingering

around. I don't really know how to keep answering these questions, so it's time for us finally to say this officially." **And people keep asking you about it.** "I'm sure it'll always be that way. When we were working on [rock doc] *It Might Get Loud*, hearing people asking Jimmy Page about when Led Zeppelin might get back together, I was like, 'Jesus, is this what I've got to listen to for the next 30 years?' He said 'Yes, Jack. Yes you do.'"

Your other bands have always seemed like gangs... is this solo album more the 'real you'?

"I've been lucky to live in an age where I could start a new band, and in my mind it was all equal footing when we recorded and performed, despite whatever else people think about it... I'm comfortable, though, with the idea of calling it Jack White and going out there. The thing is, over the years, I've always thought that was the easy way out. It's this dumb formula of boy joins famous band, boy ends famous band, boy starts solo career, boy makes 40 records, boy dies. I thought, that's so boring and unchallenging to me, and I've got the rest of my life to do that. Which I guess is why this occurred when it happened, because I had no plans to do it at all. It's probably Murphy's law."

A lot of the songs are still pretty rancorous, bitter, angry. Why are you drawn to write songs like that? "It's being drawn to struggle. Sometimes when I listen to a batch of songs I've done I'll be like, 'Aw, god; y'know... I think the problem is that when I start to write in a happier vein, it sounds too easy to my ears, and I cross it out and I incorporate struggle into it. If you take a song like 'Love Interruption', it's very easy to write about love, it's the most obvious, written-about topic of all time.▶



Jack's Stone Roses covers band was distinctly lacking

And to me, if I'm going to say the actual word 'love' in a song, I have to have some component in it to make myself think and shake it up for myself."

In *It Might Get Loud* you said, "If you don't have a struggle already inside of you or around you, you have to make one up." Do you find yourself having to invent conflicts, or do you have enough in your own life?

"The conflicts that I've had in my life – in my adult life especially – are conflicts

that a lot of people would maybe just let roll off their back and it would be no big deal to them. But I think the sensitivity of allowing things inside you to bruise

you because you can't help but explore the different sides of them... you allow more conflict to sort of fester inside of you. I do. As an artist. I analyse it and overanalyse it. And not out of anxiety, but out of... a real search for the real

answer to the question. To use 'Love Interruption' as an example, that may be about myself, maybe, I have no idea, but the character is talking about how he wants love to hurt him, he allows love to hurt him, because he wants to learn from it. He's saying show me how it's all my fault and then I can learn something from it, and never let it happen again."

You said recently you still feel like you're 'covering' your own songs.

"Yeah, I pretend. It started with The

White Stripes, because I noticed that it was easier for me to play live if we did a Marlene Dietrich song or a Dolly Parton song. It was

easier for me to get into it and become part of that character and that emotion... and I said, 'Why don't I treat my own songs the exact same way?' So, I'd write a song like 'Dead Leaves And The Dirty Ground' on the piano, bring it to

practice and then Meg and I would 'cover' that song with electric guitar and drums, and then it became a White Stripes song. So that's why it's not really a big stretch for me to play these songs live under the name Jack White, because I'm still covering them just like those other bands did."

Some lyrics on the album suggest struggles with identity, or a rejection of people's perceptions of you.

"Mmm. There's a song on the album called 'On And On And On' and there's this character who's jealous of inanimate objects, a rock and the moon and the sun, because they don't have to change, they don't have to alter what they are, they just are and that's it."

Is that something you still feel, when you're so much in control of your own kingdom here?

"I think no matter where you are, you have to analyse what you're doing, your environment. Especially as an artist, I don't ever wanna stagnate and be still, I wanna constantly move forward. That's also in direct confrontation with the jealousy I can have for, like, if I go and see a band who are pop singers... and all they have to go

out there and do is sing. Just hold the microphone and sing. There's a part of me that's so jealous of that, like, 'God, it's so easy...' or like a Vegas show where they just go out and do the same thing every night and it's like, 'God, you've got it so easy.' But at the same time I would never not wanna have any challenge ahead of me."

Luckily for our rock'n'roll dentist, there are plenty of challenging teeth left to pull as we vacate the chair and pass staff loading gear into a van ready for tomorrow night. From Chattanooga it's on round the Southern states and a headline slot at the Third Man Records stage at South By Southwest in Austin.

The 'Blunderbuss' show will hit the UK in June at Radio 1's Hackney Weekend, where Jack will go head-to-head with the likes of Jay-Z, Jessie J and Ed Sheeran; if he seems casual about his accidental solo career, that kind of booking shows you how seriously he's taking it. Don't go along expecting an old-school Stripes fix though. Like his hero Dylan, Jack's prepared to take liberties with his legacy.

"It would be only nostalgic for me to say in the set, 'OK, this is a White Stripes song', and everyone leaves the stage except me and the drummer," he laughs. "You can imagine the ridiculousness of that. The simplistic approach of The White Stripes is not necessary for me right now to play 'You're Pretty Good Looking (For A Girl)' or 'Dead Leaves And The Dirty Ground'. I wanna perform those songs and give them new life and have them not sound much like The White Stripes' versions of them."

For Third Man, Jack promises many more White Stripes archive releases and, in the established TMR manner, some mind-warping special-edition singles for 'Blunderbuss', but he's most excited about plans to reissue the Document Records catalogue. "Blind Willie McTell, Robert Johnson and Charley Patton..."

I can't wait to have those records in that shop, because if I was 14 that was exactly what I would have bought, and I would have been turned on to that," he enthuses. That's what it comes down to, after all; Third Man seems like a fantastical place, lodged like a spaceship in a sketchy Nashville industrial estate, but what it really is, is a factory for making more Jack Whites, passing on that musical spark. It's also, in the same way the Detroit scene was, a community, a family, a place where Jack can be and do as he pleases. And what could be more real than that?

Check out Jack's career in widescreen photos at the NME.COM Big Picture blog

Want even more Jack? He's on the cover of the new issue of *Uncut*, out March 29.



Jack, armed with his guitar rather than a blunderbuss

TRACKS BY JACK

'Blunderbuss' in the words of the man who wrote it

1 MISSING PIECES

"I had a bloody nose in the shower, and I sang that line, 'I was in the shower so I could not tell my nose was bleeding'. Somebody's taking pieces of the character in the song's body while he's sleeping, and I just wanted to turn it into a bigger metaphor about relationships and what it all means."

7 WEEP THEMSELVES TO SLEEP

"I'm jealous of how rap and hip-hop lyrics can get away with a lot more metaphors than the world I come from is allowed to get away with. The character in this song is bragging, but it's also self-deprecating at the same time."

2 SIXTEEN SALTINES

"My daughter asked for a snack, and I said, 'What do you want to have?', and she said, 'I think I'll have 16 saltine crackers.' And I said, 'You'll have three!' At times I imagined that character was eating cracker rations on a lifeboat and he's remembering all these other things."

8 I'M SHAKING

"This is a song written by Rudy Toombs. A lot of times when I start a new session with people I'll bring a cover. It gets the ball rolling. This was the first time with the all-girl band, and it just turned into something really big and it was like, 'I guess we should put it on the record.'"

3 FREEDOM AT 21

"This is about 21st-century morality. There's a lot of new technology, but back in the day when the telephone was invented people were taught telephone etiquette. And I think now as new inventions are created, there's no class that goes along with this."

9 TRASH TONGUE TALKER

"This was the first song recorded for the album. It was the first day, and it was just the vibe of it, I wanted to get that vibe on and get that rhythm, and the words just kind of came out of that, playing live with all of those guys."

4 LOVE INTERRUPTION

"That song ended up being powerful enough to my ears that I wanted it to be the first thing that people heard from the record. It didn't need drums or bass to sell its point and the lyrics are strong enough to make people just think something, about how love can trip over itself."

10 HIP (EPONYMOUS) POOR BOY

"When I wrote 'Let the Stripes unfurl' I was talking about the American dream... not Meg. But I don't mind that metaphor, because it also deals with the subject, which is about hip white people selling authenticity through blues music."

5 BLUNDERBUSS

"I always loved that word. That song was also something that I woke myself up in the middle of the night to write it down because those characters were in a dream and that melody was too. It was a new rule I made for myself, if anything comes up in a dream, get up and write it down."

11 I GUESS I SHOULD GO TO SLEEP

"This is one of my favourite things on the record. I did it with this band called Pokey LaFarge And The South City Three. I just played piano with them, and overdubbed the drums later. It's the only song on the record that I play drums on."

6 HYPOCRITICAL KISS

"The narration flips halfway from male to female. It's so the other songs on this record, when it sounds like it's a male accusing a female of doing something, I can just as easily say the guy's doing it to the girl."

12 ON AND ON AND ON

"It was the bassline I wanted it to feed off, this grooving bassline. It had such a jazzy feel to it when we started I was like, 'Wow, this is really taking off into another direction, it almost could be an eight-minute song.' It really got off on all the musicians, it really felt good to them."



Dear diary:

I KICKED A JOURNALIST IN THE HEAD TODAY...

As Aussie duo **DZ Deathrays** puked and partied through a three-night London onslaught, they kept a diary for us. After all the Jäger shots, it's surprising they can remember a thing

PHOTOS: DAN KENDALL

Tuesday, March 6

Simon

I HAD TO VOMIT before we played tonight. We went to this diner before stage time – the label bought us dinner, which was really nice, but I ended up vomiting it all up in the dressing room. There was decomposing burger all over the bathroom.

It's still crazy for us because we haven't really played that much over here and no-one's heard that much of the music yet. This is our third time in the UK and the show was awesome. It was the kind of night where people come in and start checking you out properly. Run And Walk and Black Moth both played support slots, they were both awesome and when we went onstage it was really busy.

London is fun. We've been pretty much hanging out drinking all day. And then drinking all night. It's pretty bad! We got eight hours sleep on the first night but it's been getting less and less with each night, even though finding somewhere to go that's open 'til five in London is really hard.

Shane

THE SHOW WAS REALLY packed but there were two or three people at the front who were going especially crazy. That show was pretty hard to get through – we were just dead with jet lag. Jet lag from the southern hemisphere is insane. I've noticed the last couple of times I've been back and forth to the UK that you start feeling really ill at dinner time. But once we started playing I felt good.

You get into a different headspace when you play. And if the show's going well, if you're a little bit boozy as well, you get this killer endorphin thing. You're sweating it out, it feels really good and it really helps you get through it. You walk offstage exhausted but you feel really high as well. We've been powered by rum and Red Bull. It's like super-sugar! But we don't have a choice, actually; they keep filling the fridge with this Bondi beer. Is it because we're Australian? It's not even from Australia! And it's only 3.5 per cent...

After the show we went to a tranny bar. We left the venue about midnight and went back towards our hotel – the only place that was open around there was this



Surf's up in east London. Just like Bondi...



The DZ crew: Simon Ridley (left) and Shane Parsons

place called Joiners [east London gay bar the Joiners Arms], and this 40-year-old tranny dude was just striding towards us, walking off the stage after smashing it on karaoke. It was awesome. We just sat there and drank beers with the trannies and then they kicked us out at about three.

Wednesday, March 7

Simon

THE SECOND SHOW WAS awesome, there were people crowdsurfing and stuff, and the room was all totally packed out, but I accidentally kicked a girl in the head at the end of the show. The thing was, we'd been getting up and doing interviews all day, and we'd just finished doing an interview with this Polish chick named Caroline. The show had gone well and we were pretty stoked, so I was hanging from the rafters at the end of it. I was heading back to the stage, I went to put my legs up and I accidentally got her right in the face with my foot. I looked down and just saw her reeling back and I was like, 'Oh my god, that's the girl who just interviewed us!' So I don't expect a good review from that chick. I gave her a quick pat. I don't know if that made any difference.

The first night had been pretty good but to be able to do it the second night and it to be even better, that was crazy. We hadn't seen crowdsurfing over here before. They do it over in Australia too, so it's definitely spreading!



Simon blows away the Aussie hard-drinking stereotype. Have you seen the size of that bottle? It's fucking tiny



DZ's roadies look exactly like the band



Hope the guy on the left uses Right Guard



Some hoodies steal two 'Boris bikes'



Simon looks under his cymbal for a mini Jäger



DZ try to get accustomed to a thing called daylight



No, lads, we're still not convinced. We know that's cold tea really



Shane's jet lag kicks in mid-gig

Shane

IN THE DAY we went for a ride on your 'Boris bikes' [London hire bikes] and explored lots of car parks. I tried doing a mono [stunt] on them but it's impossible. I tried doing vella jumps too and that was impossible. You can't do any BMX tricks on them because the brakes don't jam. But they're really sturdy. There must be so many drunken people who just hire them at two in the morning and ride them into walls. It was good weather, so we just went out for a ride and had some drinks. That's all we do in London!

Thursday, March 8

Simon

THE LATER IT GETS in the week, the more people lose their inhibitions. Thursdays are the new Fridays! We've been entrenched in east London all week now, so we've been learning all about the hipster thing. It just seems like an area of New York. I got told that everyone's a web designer or blogger. And I have met quite a few bloggers! I think the term gets loosely

emo was. We get called emos in the smaller towns in Australia. But now apparently we're a hipster band as well. It gets really confusing. People have been bringing up Jäger shots to the stage. It's kind of like a 'thing' now. We did this film clip where we do shots of Jäger to a song and since then it's become this tradition. That film cost us 50 bucks and since then it's paid for itself tenfold because people just bring us shots of

Jäger and give it to us when we play that song, right on cue! In Australia somebody snuck a bottle of Jäger into the venue inside his pants.

We did some crowdsurfing tonight. It's good to go out with a bang, because we're flying straight out to Brooklyn so we have to be on a flight at 10 and be up at six, which really sucks because there's a party on that we've been invited to with free drinks. And we used to miss so many flights just by sleeping through them.

How would we sum up this week in London? Eat less, drink more! We're trying to get fit for the next tour so if we drink more and don't eat as much we'll be right,

thrown around right? Every time we go to America we just end up a lot now to the eating truckloads of really shitty food. But it's point where it's the same as dangerous here as well: that delicious Chicken Cottage, which at 3am is unbelievable. So we're doing an eat less, drink more regime. It's a *bit* like getting fit.

Shane

THE SHOW WAS MENTAL. And apparently there was a lesbian fight in the middle of it, which I was oblivious to. Apparently everyone's attention shifted from us to them at that point:

"Whoa, there's a lesbian fight in the middle!" It feels like we're leaving on a high - people were going crazy. There's still a bit of disbelief that we played three nights here. It still feels like we should only be able to fill this place once.

Tonight I looked out into the crowd and I was waiting for Simon to start the next bit of a song, and he was looking at me and just laughing, 'Let's do it!' That's the image that will stick with me. It was fun. I like getting in and sweaty with the crowd. Simon just put deodorant on, but at this point I definitely smell worse than the crowd.

Stream new DZ Deathbrays music at NME.COM/blogs

"THERE WAS A LESBIAN FIGHT!"

Shane Parsons, guitar



**“I HATE
DAVID
GUETTA!”**

Santigold's label wanted her to record an album of Guetta-style dance hits. She refused, then Jay-Z, Dave Sitek and Karen O helped her realise her own vision. Priya Elan hears how it happened

BY RICHARD JOHNSON

That was rough year," says Santi 'Santigold' White. "I had no manager, no label, I didn't even have an engineer. It was just me. I was driving the car.

And that scared the shit out of me."

Chomping on a potato wedge in a west London hotel, the newly married (to singer Trevor 'Trouble' Andrew) Santi is a touch snappy: throughout the interview she shoots looks at the tape recorder like it's a ticking bomb. But it's to be expected. She's had a bad couple of years, but is still candid about how things went down.

"It's so rare now that you get to see the real person," she states at one point, during a chat about reality TV. "Everyone has this perfect wall up and it's nice to see someone who's not doing that." She might as well be talking about herself.

In the next hour she goes into the nightmare journey of attempting to follow up 2008's groundbreaking debut 'Santogold'. They've included multiple stop-start sessions, label "issues", a perfectionist streak and trusted collaborators departing. Finally, four years later, 'Master Of My Make Believe' is here. Yeah Yeah Yeahs' Nick Zinner and Karen O both feature heavily on the new album, as does TV On The Radio mainman/producer Dave Sitek. There's also 'Creator'-style dancehall romps like 'Fame' and 'Big Mouth'. It's an inspired second album, but its creation has been characterised by twists and turns that could have ended the career of a weaker-willed person than Santi.

THE JAMAICA TRIP

"I was exhausted after being on the road for two years and I couldn't create," Santi says about the seemingly endless tour of her 2008 debut album. "I had really bad writer's block. I developed a protective shell after being on the road. How can you go back to a place where you can be creative?"

She tried to re-create the circumstances of the first album, but it didn't work. She even enlisted the 'Santogold' album dream-team of Diplo, Switch and John Hill, but it soon became apparent that the magic just wasn't there any more. "You can't do the same thing twice," she says now. It didn't help that the others were distracted. "It was like, 'Christina Aguilera's called' [John Hill worked on Aguilera's 'Bionic' album], 'Beyoncé's called' [Diplo on Beyoncé's '4']. And I was like, 'Fuck this! I'm going to do my own shit!'" she laughs.

Frustrated after the foursome didn't come up with anything worthwhile, she

took the gang on a three-week work trip/bender to Jamaica's Port Antonio. Still no dice.

"I got some lyrics written but as far as music, everything we made was shit," she admits.

However there *was* a kernel of a sonic idea that stayed with her ("It was this reggae track which was playing on a boat and it sounded so bloated at sea," she says. "I knew that's what I wanted the album to sound like") but that was it. She had to go back to square one.

KAREN O IS 'GO!'

The first track to be leaked from the album was the Karen O-featuring, skinny-tie romp 'GO!' in May 2011. But its protracted birth was indicative of the too-many-cooks state that the album was in.

"It started as a collaboration with Q-Tip," Santi says. "Then I brought in a drummer. Next I told an engineer to distort the drums and he was like, 'Umm, this sounds really weird'. Then I asked Switch to come in and remix it. He was like, 'Awesome!' (makes gunfire sounds and mimes knobs twiddling). Then I asked Karen O to sing on it. That's literally how many different steps and people that one song took. It was three months in gestation."

"WHERE ARE THE HITS?"

"I hate LMFAO and David Guetta," she spits. And there lay the problem for her. By this point her label, Downtown, had merged with Atlantic. "They were like, 'Where are the hits?'" she recalls. The label suggested that she team up with some "known hit-makers" like RedOne (Lady Gaga) and Stargate (Rihanna, Katy Perry).

Despite having penned hits for Ashlee

Simpson and R&B star Res herself, Santi was shocked at how the star-making machinery had changed. "When I was songwriting for other people, it was a much more open process. But that's all changed now because what actually gets on the radio is so specific," she says. "One

person I tried to write with was even like, 'If you want to write a hit you have to write with these specific chords.' I was pulling out my hair. I was like, 'I can't sing a song like this, they don't sound like me!'"

Basically, Atlantic wanted her to

"THAT TYPE OF MUSIC IS ONLY FUN IF YOU'RE ON DRUGS"
SANTIGOLD



replicate the Bacardi-sipping, 'in the club' sound. "That type of music is only fun if you're on drugs," she says. "It's gone from artists making music to companies making music, which has lowered kids' expectations about music."

NICK ZINNER AND THE FLYING SPARKS

By this point Santi was really depressed. Her friend Amanda Blank suggested

she attempt a collaboration with Nick Zinner because, according to Blank, "He's depressed too and you'd get on!"

Santi recalls the first time she made contact with the indie guitar god. "I called him up and was like 'Hey, Nick, what are you doing?' and he was like, 'Imitates Eeyore' Nothing.' So we ended up working together. That, for me, was the real beginning of the record. I realised what I'd been missing was the sparks that fly when you work with someone that you've never worked with before." The first time

they got into the studio together they were in sync. "We had eight ideas at once," she remembers.

Santi later hooked up with Dave Sitek but things were tense at first. "Working with someone is like standing naked in front of them," she says.

The two spent time silently sniffing each other out. "Suddenly he was like, 'Want to bake a blueberry pie?' So I wrote down the cooking instructions and he baked it. After that we could write together perfectly."

THE SITEK ENLIGHTENING

An unlikely source for spiritual guidance he might be, but it was producer Sitek who introduced Santi to transcendental meditation at a time when she needed it.

"Although I was writing, I wasn't sure what I should be writing about. It was like a form of writer's block. I was like, 'What the fuck is wrong with me?'" she says. Frustrated and bordering on violent ("I really wanted to break stuff!"), she started meditation classes.

"He recommended this practitioner of transcendental meditation from back in the day. She was affiliated with The Beatles and the Maharishi.

"She gave me my confidence back and helped me to trust my instincts." 🌟

REALITY TV BITES

Santi says reality shows – one of the less obvious influences on the album – are a metaphor for the inert mental state of most of the population. “The song ‘The Keepers’ is about that,” she reveals. “It’s about being able to sit and watch these shows and think, ‘This is awful,’ but not do anything about it. But people *are* starting to question things. You can see it in the riots and the Occupy movement. That’s the spirit of the album. I want people to think about why they are doing what they’re doing.”

“It’s fucked up why we’re so invested in reality TV. It’s this distorted reality where nothing is real, but the people who watch them think it is.”

She goes on to explain that the damage being done is wide reaching.

“In shows like *The Real Housewives Of Atlanta* we have these images of women that are being shoved down our throats that are unbelievable. Everyone looks like a monster with a fake ass.”

JAY-Z STEPS IN

During the making of ‘Master Of My Make Believe’, Santi signed with new management team Roc Nation, headed by the Jigga himself. Despite Atlantic “sitting on the album for six months”, Jay helped push things along.

“Jay-Z was really encouraging,” she says. “I played him the album and he was like, ‘This sounds like a revolution’. He said all the songs were topical and told me, ‘All the songs are about something that’s happening now.’ So that was a really great thing to hear.”

But it wasn’t as simple as that. The label would faff around for an entire year between completion and setting a release date, before finally realising that Santi’s vision wasn’t going to be shifted. And it turns out that Jay-Z’s instincts were right anyway.

“Eventually the label settled into keeping the album how it originally was,” she laughs. “They were like, ‘Oh, actually... this is great!’ Over the last year I only added, like, three songs. So I think the fact we’re only releasing it now was more about them stalling for time to see if I’d write a club hit.”

Building on the eclectic urbanisms of her debut and adding a deft cerebral edge, ‘Master Of My Make Believe’ proves that second album curses are only curses if you let them be. Take note, The Ting Tings...

“ON REALITY TV EVERYONE LOOKS LIKE A MONSTER WITH A FAKE ASS”
SANTIGOLD

FIVE THINGS YOU NEED TO KNOW ABOUT

SANTI'S NEW ALBUM

1 IT'S INSPIRED BY KATE BUSH

Speaking about ‘Master Of My Make Believe’'s distinctive sound, Santi says: “I wanted it to sound big, like those classic Peter Gabriel and Kate Bush albums.” You can definitely hear the sound of ‘So’ and elements of ‘Hounds Of Love’ in the booming production of ‘God From The Machine’ and ‘This Isn’t Our Parade’.

2 IT'S ABOUT “FUCKED-UP” POLITICS

“I’m the least political person I know,” admits Santi. Still, you can’t deny the political bent of tracks like ‘The Riot’s Gone’. “I connected with all the things that were happening while I was making this album – earthquakes, riots – on a human level, not a political one,” she clarifies. “I wanted to express how fucked up everything was.”

3 IT'S ALSO ABOUT HOES...

Santi: “I’ve got this song called ‘Look At These Hoes’ and it’s like a fun rap track. In the midst of feeling all this angst about my album I wanted to do a track like that Muhammad Ali ‘I’m the greatest!’ quote, but still silly.”

4 IT'S GOT THE WORLD'S NEXT MASSIVE PRODUCER ON IT

Brooklyn’s Ricky Blaze has done production for Major Lazer as well as Jazmine Sullivan, but his ‘big reveal’ in pop terms comes with the first single, ‘Disparate Youth’. “I think he’s going to be really big,” Santi says. Will Blaze get a John Hill-style push into the big time after this? Watch this space.

5 IT MIGHT BE HER LAST ALBUM

There’s a chance Santi will be giving up singing for... scriptwriting. “I co-wrote a comedy script with Childish Gambino,” she says. “But it wasn’t good enough. So I’m working on another one. I want something that is funny and hard-hitting.”



Disparate Youth



The Riot's Gone



Ricky Blaze: on fire at the moment

It's nice that Gary Giddins' shoes could be put to good use!

NME

PJ Harvey

March 2009

Photo by Cat Stevens



THE SHE-BOP-A-LULA EXHIBITION - IN SUPPORT OF THE BREASTTHROUGH BREAST CANCER CHARITY - RUNS UNTIL APRIL 1 AT THE STRAND GALLERY, LONDON W62N 6BP. SHEBOPALULA.CO.UK

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**Siouxsie
Sioux**

December 1976

Photo by Erica Echenberg

NME

Lily Allen
April 2006

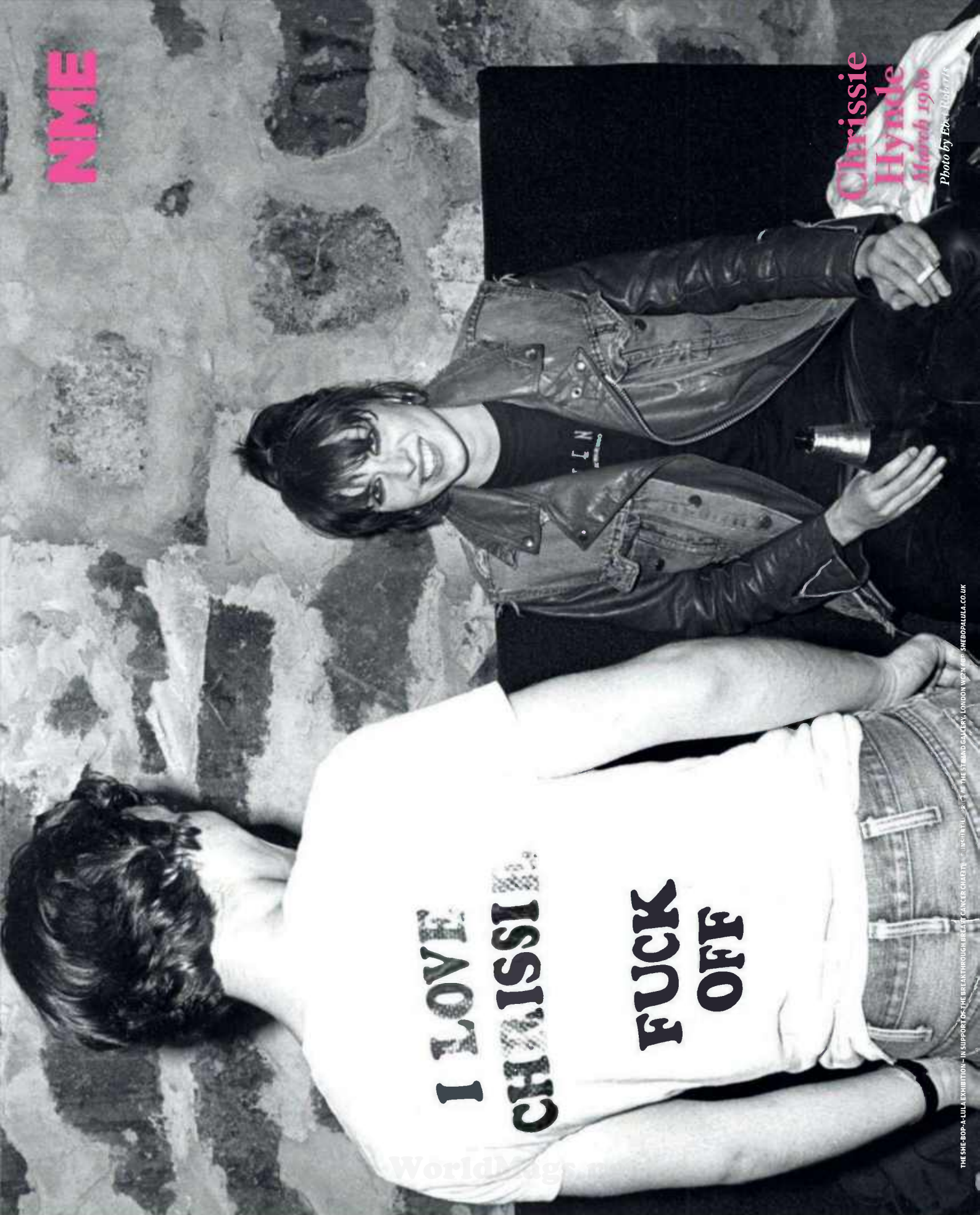
Photo by Claudia Janke



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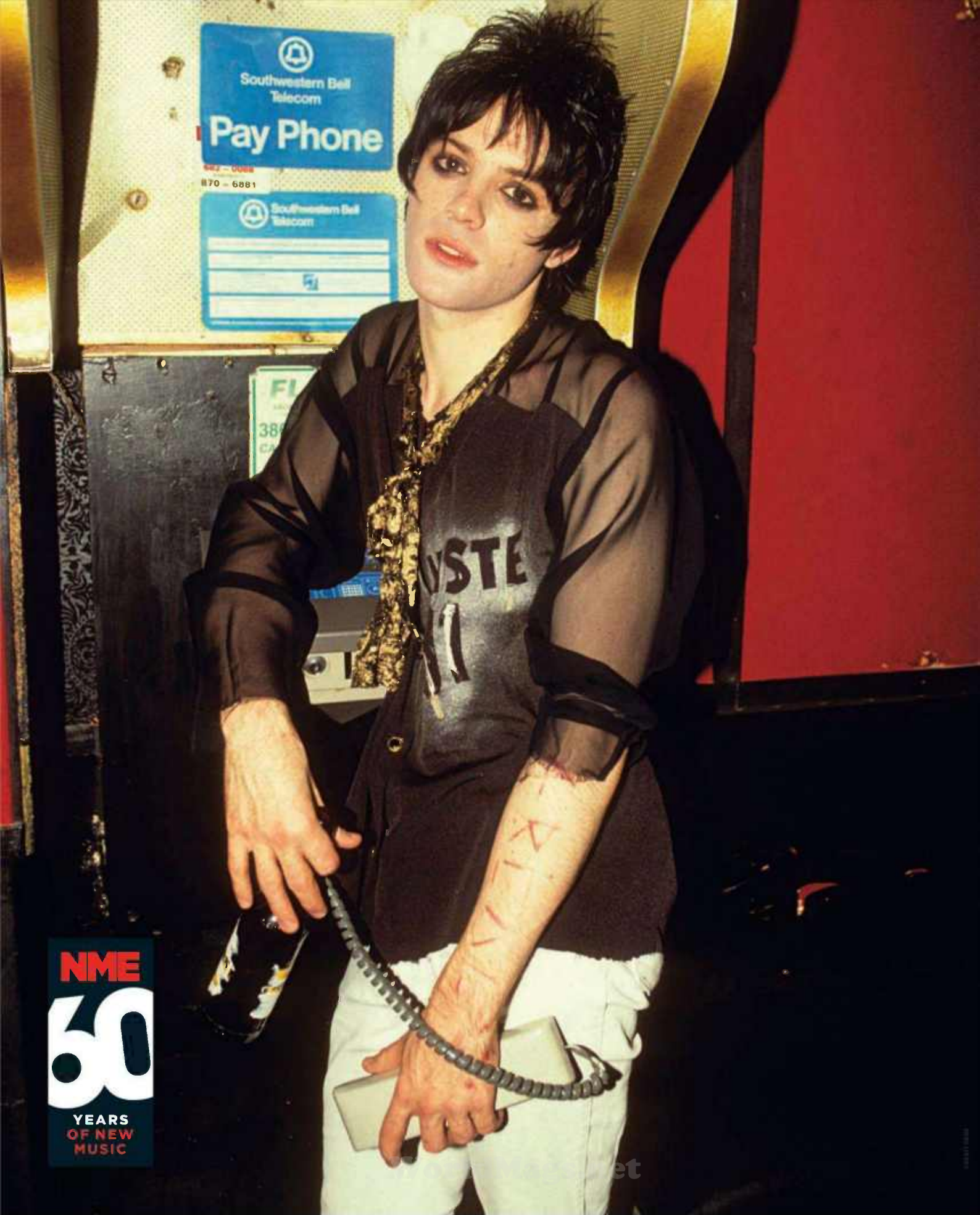


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“Richey called and said, ‘I DIDN’T MEAN TO MESS YOUR HEAD UP’”

As a new book celebrates 60 years of *NME*, author **Pat Long** gives an exclusive, never-before-published account of the day Steve Lamacq questioned the *Manics*’ credibility

Not everyone featured in the *NME* in the mid-1990s cleaved to the Britpop consensus. The chorus to the Manic Street Preachers’ third single, ‘Motown Junk’, contained the provocative line “*I laughed when Lennon got shot*”, but their early records were derided by the staff of *NME* as reflecting a fake punk wannabe-Clash group, something confirmed by the presence of journalist Jon Savage pogoing at their early London shows.

When the Manics first arrived in the media in 1991, they were often included as proof of a full-scale punk revival prompted by The Clash scoring their first Number One with a reissue of the 1982 single ‘Should I Stay Or Should I Go?’ taken from an advert for Levi’s.

At *NME* the punk revival had ended less gloriously: fronted by writer Simon Dudfield and featuring *NME* photographer Martyn Goodacre on guitar, the band Fabulous were a knowing attempt to create some Sex Pistols-style controversy: stealing the carpet from EMI records’ reception, gatecrashing a Manics showcase gig at the Diorama Theatre near Regent’s Park and driving around London in a communal band car, an Austin Maxi decorated by ‘Screamadelica’ artist Paul Cannell and bearing the words ‘ARREST ME’ in huge letters on the boot. Fabulous released only one single but, perhaps unsurprisingly, it became *NME*’s Single Of The Week.

In this context, it is no wonder that the Manics weren’t taken more seriously by the staff of *NME*. “I remember Steve Lamacq hanging up the phone one day and laughing, saying, ‘[Manics manager] Philip Hall’s trying

to sell me some dodgy Welsh punk band,’” says the paper’s former News Editor, Stuart Bailie. “We all went to see them play the Rock Garden in Covent Garden and they were a bit underwhelming.”

When Lamacq was sent to interview the band after a gig at Norwich UEA in May 1991, he went with an agenda: he wanted to put it to them that they were punk poseurs. The band’s guitarist, Richey Edwards, responded by removing a razorblade from his pocket and carving the words 4 REAL into his forearm, eventually having to go to hospital for 17 stitches. When Lamacq and photographer Ed Sirrs returned to London, a meeting was called to discuss whether the magazine should run the photographs.

“The Manics had written to us a couple of times but they weren’t as good as people were saying,” says Lamacq, “so I thought it might be good to test some of the rhetoric. Richey ended up cutting his arm open, although the next day he phoned and left a message saying, ‘Sorry, I didn’t mean to mess your head up.’”

The results of the editorial summit were captured by a BBC Radio 5 documentary crew making a programme, *Sleeping With The NME*, about a week in the life of the magazine. “The question is, can we print this picture?” says then-Features Editor Andrew Collins on the documentary. “Cos it is really horrible... it’s a bit of news, even if you could say it’s trivial, I’d say within our little world it is not trivial, it’s quite a thing.”

By 1994, the Manics had become the ghosts at the Britpop banquet with their album ‘The Holy Bible’, a cold and monolithic work that referenced the Holocaust, prostitution, serial killers, fascism, suicide and starvation. In April 1994, Barbara Ellen accompanied the band on a trip to Thailand. It was clear to all concerned that something was seriously wrong with Richey.

Before the second show he slashed his chest with a set

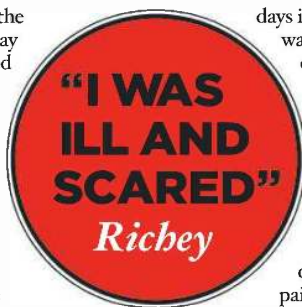
of ceremonial knives given to him by a fan. At the end of the trip he confessed to Ellen that he’d had sex with a Thai prostitute. “I loved the Manics, right from ‘Motown Junk’ onwards,” Ellen says. “Some of the staff got in terrible tangles with [NME publisher] IPC’s legal department about what they could and couldn’t write. But when Richey told me he’d slept with a prostitute I just thought, ‘I’m not letting you get away with that.’ “I never thought twice about not writing it and I suspect that he did it precisely to be written about. He had a huge ego. He was a very intelligent, well-read, inquisitive, beautiful man. But he was also quite selfish and childlike. He wanted to create a little bubble around himself and live in it and no-one was allowed to question him or challenge him.”

Stuart Bailie interviewed the guitarist shortly after he was discharged from the Priory, where he was treated for alcoholism and anorexia in 1994.

It was a harrowing interview, not least because Richey was so open about his self-harming, anorexia and fascination with the Nazi death camps. “After eight days in [hospital], I didn’t know what the fuck was going on,” Richey told Bailie. “I couldn’t even talk, I was just stuttering. I was taking medication – Librium and stuff. Though it calmed me down, because I could get to sleep at night... my mind subjected my body to things that it couldn’t cope with. Which meant I was ill. For the first time, I was a bit scared, because I always thought I could handle it. I’ve read lots of books about tolerance of pain and pain thresholds...”

“Richey was always very open about stuff,” says Bailie. “He’d always want to talk about things, so in a way you were encouraged to participate in the drama. Whenever the Manics appeared in the paper we’d get letters written in blood, but the IQ points of the page would go up by about 20 points.”

In February 1995, Richey went missing on the eve of the band’s tour of America after withdrawing £2,800 from his bank account. In 2008 his parents were granted a court order for him to be declared missing, presumed dead.



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17 stitches FOR MANIC RICHEY

NME's news article from May 25, 1991

The Manic Street Preachers were forced to cancel last week's Birmingham Barrel Organ gig following a bizarre incident when guitarist Richey Edwards needed 17 stitches in horrific, self-inflicted wounds to his arm. Towards the end of an

interview with *NME*'s Steve Lamacq (much of it concerned with the Manics' credibility) Edwards produced a razor blade and carved the legend '4 REAL' into his left forearm. A shaken Lamacq then helped organise an ambulance. Next day, Edwards rang *NME*

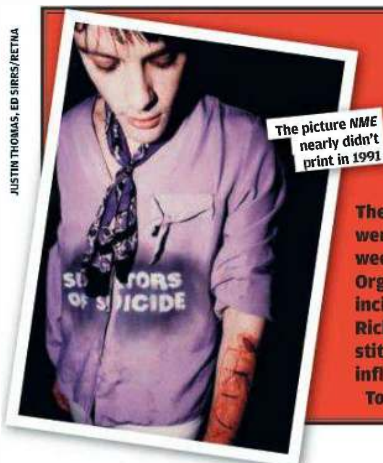
apologising to Lamacq and to answer a few questions.

Why did you do it? “[Steve] saw us as four hero-worshipping kids trying to replicate our favourite bands. There was no way I could change his mind... I just cut myself. To show that we are no

gimmick, that we are pissed off, that we are for real.”

Do you regret it? “No, because at least now people might believe we're not in this for personal entertainment. We aren't wallowing in any musical nostalgia... our lyrics address the same issues as Public Enemy.”

Now, in the cold, painful, light of day, don't you feel like a bit of a dickhead? “No, I feel just like the rest of the country – banging my head against the fucking wall.”



Whatever happened to the other one from THE MIGHTY BOOSH?

Noel Fielding is on TV again but his Boosh brother **Julian Barratt** is treading a different path. **Emily Mackay** finds him making grannies dance for an indie band's music video...

LIGHTS!" booms a northern voice, and suddenly, a scene somewhere between sad '70s game show, '50s variety performance, and the Black Lodge from *Twin Peaks* is illuminated.

Julian Barratt of The Mighty Boosh is stalking around a small, dark theatre in a black polo shirt. Before him, New York dance-poppers Tanlines perch stiffly under a spotlight in uncomfortable-looking suits. Singer Eric Emm opens his mouth: "*Worn-out faces/Hanging on the wall*"...

There are fewer laughs than you might expect from the Boosh man's first music video shoot, but today is only Day One. The second half of this shoot for 'All Of Me' will find Barratt directing elderly line-dancers in eccentric hopping motions round Bethnal Green's Working Men's Club. "I'm gonna make them do some moves that aren't in their usual repertoire," he tells us. "Y'know, a bit more pelvis, a bit more hip stuff than they're used to."

It seems like an age since we've heard from Barratt. Noel Fielding, the more glitter-happy half of The Mighty Boosh, has already debuted his solo TV series, *Luxury Comedy*, so what on Earth is the senior Boosher doing in a Soho basement with an electropop act from Brooklyn?

NME: So, why have you chosen to do this now and not when the Boosh's indie stock was at its peak?

"Yeah, I could've. Foolish. Mistake. I've been pitching for about a year, various things and no-one had really gone for the ideas, or I wasn't able to do them or it didn't quite work out, so I thought right this is it, I'm doing this one."

Had you heard Tanlines before?

"I'd heard some stuff that the guys had done before this band. That's the only connection I had with them musically."

Is that your guitar in the video?

"It is, my Baritone, Fender Baritone. I used to be really fetishistic about guitars when I was young, but now it's like, just whatever I happen to have. Though I've got slightly pervy about this one. I

like this one a lot. I look at it a lot. At night, y'know."

What would have happened if Eric had dropped it?

"Violence. I would have struck him with a glove like in an old-fashioned duel."

What's going on with this video?

"I just wanted a lot of odd people, basically. I didn't want it to be in a particular time or place. So they're dressed slightly 1950s, but it looks like the '70s. And then I don't want it to look as if it's in any particular place, even though they're singing in English. I want it to look as though it might be being filmed in East Germany in 1981. Maybe."

Will you be making a cameo?

"No, I'll just be behind the camera. Well, I might be in it. I'll put myself in there somewhere. In a reflection in someone's wooden leg or someone's glass eye."

What other new ventures have you been trying out post-Boosh?

"I did some theatre last year, *The Government Inspector* by Chekhov at the Old Vic, that was great. I'm writing a film with a friend of mine, Simon Barnaby. It's about a detective. He's called Mindhorn. Sort of *Bergerac* meets *Knight Rider*. And then he gets called upon to help an investigation because the suspect is delusional and thinks that Mindhorn is real. Hilarity ensues. And then there's a possible TV thing I'm doing. It's very early days, but it's a sort of science-fiction thing. I wanted to do something like a Jim Jarmusch film in space. I'm a big fan of the early John Carpenter stuff and *Dark Star*. A bit more grungy sort of sci-fi. But comedy. I suppose Noel and I will do something again at some point. We'll just choose a time when we're both ready."

Noel said there were two Boosh films half finished...

"Yeah, there are. We could put them together, have one. There'd be a bit of a genre-shift halfway through. We've got a film based on the characters Rudi and Spider who are the shamanic psychedelic musicians, more of a Carlos Castaneda-type thing, like a mystical journey of a priest and his acolyte. That would be more of an animation kind of thing. But

the other one is more of a straight Boosh movie. We did the tour, and we ended up jumping straight back into doing the film and we just went, 'I think we need to have a break for a little bit'."

What did you think of Noel's *Luxury Comedy*?

"I think it's great. I think it's unique, and I think it's kind of like when I first met Noel, that's what he was doing in his bedroom on his own."

It's just Noel's brain. But hats off for creating something so uncompromising and getting it on. But there's maybe not enough brown in it for me. That's my only criticism. I mean, when a double act have worked together a lot and then the other one goes off and does something else, it's always a little bit weird. But it's great."

Do you think the Boosh are like the Libertines, in that you'll always be bigger together?

"Well, it's hard to know. Noel and I are like brothers. We have our differences but we've been through so much, so there's no really avoiding that. But to have created something like that, it's quite sort of moving in a way. You wanna do other things because you've always had that on your mind."

I wanna direct, he wants to do weirder, sketch-type strangeness. That takes time, going from the fully functioning machine that the Boosh became, and then you've gotta go back to the beginning phase of it all. I wanted to get back to that, and I think so did Noel. To get back to the stuff and the times that inspired the Boosh."

You recently

did a short film based on the band you were in as a teenager, *Satan's Hoof*. What advice would you give that band now?

"Ah... ha. Yeah. Well... I wouldn't quite say 'give up'... I mean, I was doing heavy metal, and then I was in a jazz fusion duo, and then I got into a sort of ska band and then I went to university to study literature, and then I was in an acid jazz band called Groove Solution. Yeah, we solved the groove. Jamiroquai had just broken onto the scene and we were all really annoyed because he had, like, a 15-album deal."

You didn't grow that beard just for the play, did you?

"No, I just wanna be in The Black Keys."

Head to NME.COM/artists/the-mighty-boosh how to watch Julian's Tanlines video. See page 44 for our verdict on the Tanlines album



Who are TANLINES?

New Music Editor Matt Wilkinson on Julian's new pals

TANLINES HAVE been bubbling under the radar for a few years now, first properly coming to my attention when Julian Casablancas handpicked them to support his solo shows in 2010. The Brooklyn duo specialise in punchy, Friendly Fires-esque synth-pop, so it's been no surprise that labels True Panther and Young Turks caught onto them, releasing a slew of singles, splits and EPs. Their debut album proper, 'Mixed Emotions' was released this week, and with new tracks 'All Of Me' and 'Brothers' causing a stir online in recent months, the omens are looking good for the band.

Speed dating at
Bethnal Green
Working Men's Club
was a disaster



**“After university, I was in
an acid jazz band called
Groove Solution. Yeah,
we solved the groove”**

JULIAN BARRATT

WorldMags.net

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

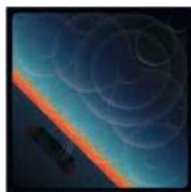
Edited by Louis Pattison



THE MARS VOLTA

NOCTOURNIQUET WARNERS

OK, so it's got more plot holes than the Bible – but there's still plenty to enjoy with the latest from At The Drive-In's wayward prog offspring



This summer, a new generation of fans will discover the visceral scissor-jab to the senses of a reformed At The Drive-In at a brief series of shows, 11 years after their original implosion. When they call it quits (again), many of those fans will probably be curious as to what Omar Rodríguez-López and Cedric Bixler-Zavala deemed important enough to twice break up the greatest post-hardcore band in history for. Thus, the cycle shall begin anew, and The Mars Volta will confound, delight, infuriate and exasperate a fresh crop

of ATD-I initiates. There's a marvellous Ouroboros-esque symbolism to it all.

The Mars Volta make music the same way a dog humps a table leg: instinctively and for self-gratification. Some people are appalled at the sight of it; others find it immensely entertaining. Either way, they're pretty oblivious. That's not to belittle the band, or to slander their fans as the sort of people who break out in hysterics when they see dogs humping inanimate objects (they're so, *so* not), but simply to illustrate why the Volta are so user-unfriendly: because the user never enters into the equation. Omar and

Cedric's desire to self-indulge was a key factor in ATD-I's demise, and frankly, what other people think of them is low on their list of concerns.

The last couple of albums have, however, seen a shift from user-unfriendliness to mere user-indifference. 2009's 'Octahedron' was a narrative-free work which amounted to the 'easiest' album of their career. 'Noctourniquet' (kind of) continues in that vein; its 13 tracks are largely concise and self-contained, with multiple-minute wig-outs notable by their absence. There is a story here – something to do with the myth of Hyacinthus, the 19th-century nursery rhyme of Solomon Grundy, and obscure '80s alt-rockers The Godfathers – but calling it 'open to interpretation' is like saying the Bible contains a few grey areas. As always with The Mars Volta, you don't necessarily have to *understand* what's going on to enjoy it.

Musically, 'Noctourniquet' is dense; neutron star dense. On first listen, 'The Whip Hand' is so busy with flatulent synths, rogue rhythm sections, strangled guitars and shrieked warnings of "I am a landmine!", you initially fear their method/madness ratio is way out of whack. Elsewhere, some of the more straight-ahead moments, like 'Molochwalker' or 'Dyslexicon', are layered with enough electronic frippery and sonic noodling that, even by Volta standards, it's close to overkill.

But 'Noctourniquet's greatest strength – or, to hardcore prog-trolls, its unforgivable weakness – lies with its melodies. Despite what sounds like an Indian bazaar going on in the background, the ghostly 'Trinkets Pale Of Moon' makes for some seriously beautiful gibberish. 'Empty Vessels Make The Loudest Sound' boasts the album's most memorable chorus ("I am a mountain/Of cavernous people/Searching for a lighthouse in the fog") and is an epic, alluring marriage of Omar's more-is-more philosophy with Cedric's mystical syntax. Mad as it is, even 'The Malkin Jewel', with its Tom Waits-y vaudeville streak and horrorshow imagery of "Rats in the cellar forming a vermin of steps", makes a demented sort of sense as lead single.

A section of the Volta's audience will loathe 'Noctourniquet'. The shortened song-lengths, the straightforwardness of 'Aegis' or the lovely, plaintive 'Lapochka'... for them, it simply won't be challenging *enough*. For the rest of us, though, it serves as a timely reminder that, while At The Drive-In is a closed book we're looking forward to revisiting this summer, The Mars Volta remain rock's most flawed, most fascinating and most ambitious work in progress. **Barry Nicolson**

DOWNLOAD: 'Empty Vessels Make The Loudest Sound', 'Molochwalker', 'Dyslexicon'

7

THIS IS HARDCORE
what our numbers add up to

0
Not-even-funny bad

1
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 good

8
Exceptionally good

9
Of-the-year good

10
Of-the-decade good

BLOOD RED SHOES

IN TIME TO VOICES V2/COOPERATIVE



As Dr Janosz Poha proved in *Ghostbusters II*, it's sometimes easy to be captivated by volatile characters. But while he was proselytised by the great mind of Vigo The Carpathian, we're spellbound by the fiery relationship of Blood Red Shoes' Laura-Mary Carter and Steven Ansell. Life on the road can often lead to intra-band tension and, with reports of onstage arguments, throwing in the towel couldn't have been far from their mind. Thankfully for us, the Brighton duo turned their unruly behaviour into a third album stacked with songs of trailblazing angst ('Je Me Perds'), sinister desperation ('Cold') and nut-cracking jams ('Stop Kicking'). Instability rules, OK. **Jamie Crossan**

DOWNLOAD: 'Je Me Perds'

6

RUSKO

SONGS MAD DECENT



Along with his DJ partner Caspa, the Leeds-born Christopher 'Rusko' Mercer is pretty much the guy responsible for retooling dubstep from gloomy, dystopian tower-block music to Day-Glo bass wobblers with all the grim portent of a Bob The Builder digger. You can blame him for Skrillex, then – but dismiss his second album, 'Songs', only at your peril. Sure, there are notes of the dreaded brostep on display here, in the angry, flexing basslines of 'Opium' and 'Asda Car Park'. But there is also much fun to be had: see the euphoric, Baby D-like piano house of 'Somebody To Love', or the delirious pirate radio flashback of 'Roll Da Beats (Old School Edition)'. **Harry Watkins**

DOWNLOAD: 'Somebody To Love'

8

MARK STEWART

THE POLITICS OF ENVY FUTURE NOISE



Mark Stewart was once so stern that, with The Pop Group, he titled an album 'For How Much Longer Do We Tolerate Mass Murder?'. He hasn't mellowed since, but he has made friends: collaborators here range from Lee 'Scratch' Perry and Richard Hell to members of Massive Attack, and Bobby Gillespie (who guests on 'Autonomia'). Thankfully, it's less safety-in-numbers than trouble-loves-company. 'The Politics Of Envy' is a belligerent surge of dub-influenced electro-rock and angst-ridden sloganeering. Hook-ups with sonic pugilists Factory Floor account for some gentler interludes, confirming that Stewart can't be confined to the nostalgia circuit just yet. **Niall O'Keefe**

DOWNLOAD: 'Autonomia'

7

HOODED FANG

TOSTA MISTA FULL TIME HOBBY



This should represent a simple square peg/square hole equation: twee Toronto turncoats Hooded Fang grasp tropical hipster coattails in a stylistically cynical second album about-turn. Case closed. Except dammit if they're not real handy at no-fi surf-rock jangle, dismissing aforementioned charges inside an unapologetically upbeat 23 minutes. That the record lays bare chief protagonists Daniel Lee and April Aliermo's relationship breakdown is another curveball; only *Back To The Future* school dance shoop 'Den Of Love' drops any real hints of trouble in a Honolulu-level paradise. Indeed, Hooded Fang must be mighty close to crafting the jauntiest breakup album of all time. **David Westle**

DOWNLOAD: 'Vacationation'

7

BRETON

OTHER PEOPLE'S PROBLEMS FATCAT

Need music for your art 'happenings'? Hey, why not start a band – and why not be bloody brilliant?



Breton are a peculiarly modern proposition. They didn't start out as a band but swerved into it when they began producing live soundtracks to their films. That this 'art collective,' incubated in south London's makeshift spaces – all sketchy car parks and vibrant experimentation – should turn out a debut as casually brilliant as 'Other People's Problems' is not surprising in itself. But that it should sound so vital, kind of is. That sound you hear, by the way, is a million dole-queue guitar bands slipping from the ledge of impotence into the abyss of irrelevance.

This outsider, multimedia-led perspective, rather than affording them a mannered distance, has resulted in a bold, promiscuous approach to art-rock, reminiscent of the auteurism of These New Puritans or the uncompromising intelligence of Foals. Opener 'Pacemaker' begins with a field recording of rolling stock, before segueing into a violin arrangement by German composer Hauschka – commissioned specially by Breton, apparently – which is then cut up, sampled and mixed up with a scuzzy, overdriven hip-hop beat. As openers go, it exemplifies the wealth of ideas that power the band like a batch of military-strength amphetamines.

"Why are they trying to salvage what we'll be leaving by the side of the road?" bristles vocalist Roman Rappak on 'Electrician' while muted piano does battle with dissonant organ. He has

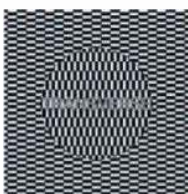
a point. The speed with which Breton tackle ideas is dizzying; it would almost be untenable if it wasn't for how much heart they cough into it. Imbuing claustrophobic math-rock with slithers of Afro guitar and soaring string arrangements, as they do on 'Wood And Plastic', is the kind of thing most bands leave until the second album. The shattered 'Ghost Note' expertly articulates a vague sense of alienation through the kind of synth that house music pioneer Joey Beltram got off on as much as Rappak's cracked incantation of "they decide, they decide, they decide". Hell, 'Edward The Confessor', with its eczema-dry 808 percussion, seaskick vocals and blunt synths that hammer like a tension headache, sounds a bit like what everyone wanted the Tom Vek comeback to sound like. Only better.

However, it's testament to the band's confidence that they leave their finest moment until last. 'The Commission' harks back to the urban malaise and half-step snap of 2010's 'Counter Balance EP'. As a pulsating synth heavens in and out of focus over fibrous static, Rappak's vocals are twisted and scattered across the sheer expanse, tracing a line between the ruminating timbres of Burial and that other soundtrack to skunk and disenfranchisement, trip-hop. Weirdly out of time with the rest of the record, it suggests that Breton have barely scratched the surface of what they want to, and what they can, achieve. **Louise Brailey**

DOWNLOAD: 'The Commission', 'Pacemaker', 'Ghost Note'

8

KEY NOTES



Best Sleeve Of The Week

Carter Tutti Void, 'Transverse'

Separating the boys from the men, it's Carter Tutti Void's sickness-inducing hallucinatory eye-scambler. Rumour has it that if you stare at it long enough you'll see Beelzebub himself.



Worst Sleeve Of The Week

Rocket Juice & The Moon - 'Rocket Juice & The Moon'

Considering the luminaries involved, you'd have thought they could do better than recreating the titles from a shit '70s kids' cartoon with "subversive" and "psychedelic" undertones...

REVIEWED NEXT WEEK

- Graham Coxon, 'A+E'
- Willis Earl Beal, 'Acousmatic Sorcery'
- The Futureheads, 'Rant'





MADONNA

MDNA INTERSCOPE/LIVE NATION

Back to Ms Ciccone, with disco and divorce on her mind



"If I see that bitch in hell/
I want to see him die/Over
and over/Over and over"
Madonna deadpans on
'Gang Bang', the second
track on this, her 12th
album. The music is cold
and minimal, recalling

the grubby house beats of 'Erotica', and Madge bleats on like some antagonistic disco Fury driven to the edge by her thirst for vengeance.

And gosh, it's thrilling stuff. Our guess is that this slice of boldly crafted noir-house is the once-Mrs Ritchie addressing her divorce from Guy in blackly comic terms. (Is it a coincidence that the song's title sounds like a parody of one of the flicks in the mockney auteur's cinematic oeuvre? We think not.)

If 'Hard Candy' was weary and unconvincing in its attempts to distract from the fact that her marriage was falling apart by using limp sweet metaphors and Justin Timberlake, 'MDNA' is a riot of uncontrolled emotions. It takes a Stanley knife to revenge, religion and disco. Musically, it's a sprawl through late-period Madonna, taking its touchstones from the last 15 years of her career.

Re-teaming with William Orbit, producer of 1998's 'Ray Of Light', makes for cuts like 'I'm A Sinner', laying Middle Eastern vocal styles over some digitised psychedelia and adding a role call of Catholicism's biggest stars (St Christopher, Mary, St Sebastian). 'Love Spent' broods like something you'd hear at '80s New York nightclub Danceteria – 'Dare'-era

Human League, Soft Cell, etc – as Madonna whittles at the corpse of her marriage with a cold, Thatcherite sentiment ("Spend your love on me"). Best of the Orbit bunch, though, is closer 'Falling Free', an odd, elliptical synth ballad that swoons like the first half of her beloved ABBA's 'The Visitors (Crackin' Up)'. Swathes of keyboards conjoin, resulting in the most satisfyingly odd thing she's done since 'Mer Girl'.

These moments are so accomplished that they make dreck like 'Girl Gone Wild' and 'Superstar' sound better than they have any right to. Bang in the middle sit songs like 'Turn Up The Radio' and 'Give Me All Your Lovin'', continuing her career-spanning themes of getting into the groove, of uniting the bourgeoisie and rebelling.

Meanwhile, her relationship with Ritchie is addressed with a little more contrition on 'I Don't Give A'. She sings "I tried to be your wife/I diminished myself" over a trippy beat from Parisian electro producer Martin Solveig that sees Carly Simon's 'Why' distilled down to its hip-hop elements before gorging on a ridiculously opulent, cinematic close.

In the end, 'MDNA' is a ridiculously enjoyable romp, but oddly not for the bits that are supposed to be fun. Instead, it's the psychotic, soul-bearing stuff that provides listeners with some of the most visceral stuff she's ever done. **Priya Elan**

DOWNLOAD: 'Gang Bang', 'I Don't Give A', 'Falling Free'

FACES TO NAMES...

What the reviewers are doing this week



LEONIE COOPER

"I've spent the past few days preparing my SXSW must-see list: Lanie Lane, Father John Misty, Springsteen, Bleached but, most importantly, the magnificent Mexican/Korean fusion taco truck."



NIALL O'KEEFE

"Retromania by Simon Reynolds made me nostalgic for the pre-nostalgia era. A trip to ATP to watch Young Marble Giants and The Raincoats confirmed I'd missed the point."



AILBHE MALONE

"I've had the YADI EP playing on repeat and have been counting down the days to when season five of *Mad Men* starts. Even Lindsay Lohan hosting *SNL* couldn't cheer me up."

CARTER TUTTI VOID

TRANSVERSE MUTE

This collaboration between Factory Floor's Nik Colk and Throbbing Gristle's Chris Carter and Cosey Fanni seems strictly mechanical: machine-like nomenclature; retina-shredding monochrome artwork. While its four parts are structured around metronomic hiss and grind, they've conjured, if not human, then certainly raw, bestial barks within. 'V1' mixes the tense pace of a video game with the snarl of a mythical beast; 'V2's' animalistic yelps cut through a gradually detonating rhythm, which inverts to a hollow, backwards slurp on 'V3'. There's little warmth other than a palpable meeting of minds of its creators, whose culture of experimental collaboration is only to be lauded. **Laura Snapes**

DOWNLOAD: Not really that kind of record...

TANLINES

MIXED EMOTIONS TRUE PANTHER



Though Matador is hugely trusted as a label, imprint True Panther is increasingly the risk-taker – Brooklyn's Tanlines, comprising Eric Emm (former bandmate of Ian 'Battles' Williams in Storm & Stress and Don Caballero) and Professor Murder's Jesse Cohen, proving a fine example of this. 'Mixed Emotions' is nearer the latter's work, being so '80s kitsch that even Destroyer might balk at its temerity. But there's an experience that shines through on the nostalgic lust of 'Abby' and faded balladry of 'Laughing'. In different hands it could've gone so wrong, but Emm and Cohen's decision to kick back together has spawned some of their most enjoyable work to date. **Simon Jay Catling**

DOWNLOAD: 'Abby'

BLACK BREATH

SENTENCED TO LIFE SOUTHERN LORD



If you buy only one face-liquidising, denim-skinned album of demonic metal thunder this year because you saw it reviewed in *NME*, then make it this face-liquidising, denim-skinned... well, you get the message. The effectively faultless output of Seattle rivetheads Black Breath prior to this – one EP, one album – is not remotely diminished by 'Sentenced To Life', which is half an hour of double-kickdrum riprage that raises tankards to Slayer and Entombed while sounding crustier than a pie shop. It's like the best bits of every extreme metal subgenre: a deathly crossover of sludgy, blackened thrash that will put hairs on your chest. And then shave a pentagram into them. **Noel Gardner**

DOWNLOAD: 'Endless Corpse'

MIKE SNOW

HAPPY TO YOU COLUMBIA



If you're expecting a reprise of blog-friendly Scandi-electro, look elsewhere. Following on from their eponymously titled first album, this dream team (two thirds Britney producers Bloodshy & Avant, one third Mark Ronson collaborator Andrew Wyatt) decided to take a step back and make an album 'as a band', rather than as competing knob-twiddlers. And it's worked. The disco-tinged standout track 'Devil's Work' sits happily next to the yearning, string-strummed lo-fi of 'God Help This Divorce'. 'Paddling Out', meanwhile, matches big beat bounce to sing-along melancholy, and is by far the easiest link back to the trio's earlier work. **Ailbhe Malone**

DOWNLOAD: 'God Bless This Divorce'



ROCKET JUICE & THE MOON

ROCKET JUICE & THE MOON HONEST JONS

Trans-continental adventurers Damon and Flea pack plenty of African charm... but where's the sunshine?



Not that they were ever bosom buddies or anything, but it shows how far Damon Albarn and Thom Yorke's artistic obsessions have diverged when the main thing

linking them now is a raisin-faced Los Angeleno best known for playing bass in a manner suggestive of having a big old wank. This man, of course, is Flea – Red Hot Chili Pepper and plank-spanker-for-hire, currently lending his talents to Yorke's Atoms For Peace and Albarn's Rocket Juice & The Moon.

As awful as Flea is – and let's be clear: he has done some abhorrently awful things – it is sort of understandable why Albarn might wish to procure his services. Proficiency, for British bass players, has often meant the skill of following the guitarist and smoking a fag at the same time. American bassists seem more comfortable with a bit of showiness; technique is not such a dirty word. Add drummer Tony Allen – of The Good, The Bad & The Queen

and Fela Kuti's '70s ensembles – and you have a trio capable of recreating the sunny, flowing grooves of classic Afro-funk and highlife.

Perhaps the issue with 'Rocket Juice & The Moon' is that it never gets far beyond this noble starting point. 'Hey, Shooter', with its strident horns and purred Erykah Badu vocal, rolls by deliciously, and the skittering 'Follow-Fashion' makes neat contrast of its guests, Malian singer Fatoumata Diawara and Ghanaian rapper M.anifest. But Albarn's presence is slight. Cup an ear on 'Rotary Connection' and you may hear him plaintively echo a horn line. He croons a little on 'Benko'. It's only on plangent heartbreak ballad 'Poison' that he really brings his vocals to bear. Of course, we know better than to approach an Albarn project with a "Wot, no 'Parklife'?" But his best work has cheek, wit and a smart-alecky desire to shake things up. All this reverence doesn't really suit him. **Louis Pattison**

5

DOWNLOAD: 'Hey, Shooter', 'Poison', 'Follow-Fashion'

LA SERA

SEES THE LIGHT HARDLY ART



Stripped of her day-to-day outfit Vivian Girls' fence of lo-fi fuzz, Katy Goodman's faultless way with Technicolor pop melodies blazes through La Sera's second album. As refreshing and intoxicating as a Bloody Mary in the California sunshine, the seamless combo of hard guitars and soft vocals on 'I Can't Keep You In My Mind' is The Ronettes by way of Kenickie – lovelorn lushness in a flammable polyester frock. It might all be about splitting up, but the powerful doo-wop of 'Break My Heart', Doris Day-styled Pacific Ocean blues of 'Real Boy' and astral elegance of 'How Far We've Come Now' make 'Sees The Light' more exhilarating than depressing. **Leonie Cooper**

DOWNLOAD: 'Break My Heart'

8

QUAKERS

QUAKERS STONES THROW



A rap consortium produced by Geoff 'Portishead' Barrow? *NME* hoped for a dystopian cash money route: a nightmarish descent through the frozen coke-lands of conspicuous consumption; a future-brutal spin on Gucci Mane via Scandinavian nihilism. But 'Quakers' is warmly familiar, prosaic backpacker fare – a 41-track odyssey spanning the bad-ass ('Fitta Happier'), the easy ('There It Is') and the thuggish ('War Drums'), all fat beats, scratching and soul samples. That is 'real' hip-hop according to Barrow, and if you like your rap homespun, rich, physical and all 'summer-in-NYC '95', it's a dream. But considering he once reinvented the genre, it's disappointingly reactionary. **John Calvert**

DOWNLOAD: 'Fitta Happier', 'War Drum'

6

THE RIDER

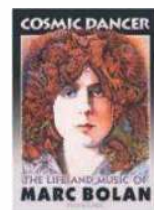
What we're watching, reading and wearing this week



DVD

The Chemical Brothers: Don't Think

Filmed from both within the crowd and onstage, this live DVD brings the experience of seeing Tom and Ed into your living room, minus the mud and prannocks off their faces on rooftop.



Book

Cosmic Dancer: The Life And Music Of Marc Bolan

A chronicle retelling the fateful life of the glam hero who reputedly predicted the date and cause of his own death – a car crash in 1977 – just as he'd begun his rebirth as a punk hero.



Trainer

Diadora Cross 70

The retro-styled Cross 70 is a snazzy low-top trainer available in four striking colour combinations, as inspired by Italian sports brand Diadora's legacy of design excellence.

THIS WEEK'S SINGLES

reviewed by *NME's*
GAVIN HAYNES



SLOW CLUB

THE DOG MOSHI MOSHI



Sometimes a song just floors you. It clenches the jaw and moistens the eyes. This isn't it. How could it be? It's by underwhelmers Slow Club. It's quite nice second time around, like 'The Suburbs' heard down a tin-can telephone. The first time it doesn't register at all, like being told about somebody's dream – your eyes glaze over and you go, "Right, so the horse was actually Trevor Nelson", without even meaning to.

EUGENE McGUINNESS

SHOTGUN DOMINO



This guy used to be a bit Last Shadow Puppets. That stiffed, so he's 'gone pop' as a plastic-soul rockabilly dude. To drive home the point, he's sampled 'The Peter Gunn Theme', putting him in a select group including Tricky, Grandmaster Flash, The Blues Brothers and thousands of others. Some may recall Jimmy Ray, who tried this sort of thing in the '90s. Jimmy Ray is now a gun-cleaner in Missouri. Take heed, Eugene.

POLICA

LAY YOUR CARDS OUT MEMPHIS INDUSTRIES



They were in Gayngs and are Bon Iver's favourite new thing. But before you stop reading, I should say that this is the best in the bag this week. A mix of Roy Veda's 'Fragments Of Life' and Massive Attack's 'Safe From Harm', it uncoils with its own sweet languor. Starting or finishing seems irrelevant; instead the song elects to roll along its solid adult contemporary groove.

CHET FAKER

THINKING IN TEXTURES CHESS CLUB



The lead track from the 'Thinking In Textures' EP, which, as any interior designer will tell you, is excellent advice. Colour? Pah. Chet knows texture's where it's at: there's roomy velveteen luxury in his arch '90s R&B. Too bad, then, that he's a terrible lyricist. You're not rivalling Ginuwine's 'Pony' by crooning "It's not the honey/She's on her knees/Naked in the bedroom/Whoa". Whoa indeed. As sexy as a rusty speculum.

JAMIE N COMMONS

DEVIL IN ME LUV LUV LUV



Jamie N Commons is possibly the only One To Watch media anointee of 2012 to have based his career on 1992 chart stars The Blessing's Number 30 hit, 'Highway Five'. That song remains swell, and this one's actually meatier than you'd expect. But in the nicest possible way, how much can you truly warm to someone who comes on like they're auditioning for a new production of *The Commitments*?

BILL CALLAHAN

HEAVEN HELP THE CHILD

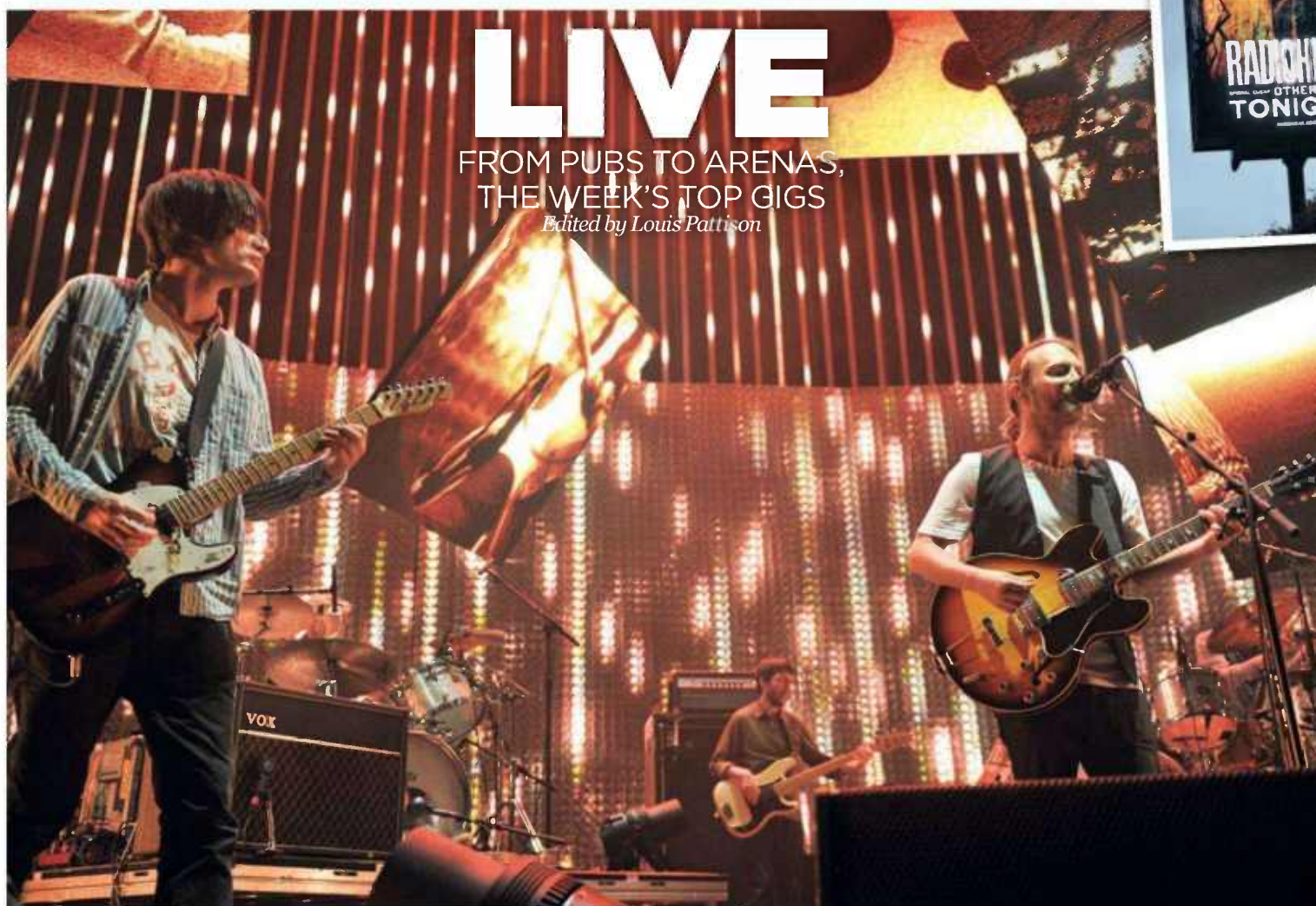


A 1973 ballad by Under Appreciated Genius Mickey Newbury gets a single release as part of an ongoing reissue campaign. The cover on the B-side comes courtesy of Smog's Bill Callahan, who makes a decent fist of giving Newbury's soft country chops cause for further celebration.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Louis Pattison



RADIOHEAD

MOODY THEATER, AUSTIN, TEXAS TUESDAY, MARCH 6
FRANK ERWIN CENTER, AUSTIN, TEXAS WEDNESDAY, MARCH 7

The Oxford kings of dystopian hymns show off new material in the Texas heartlands ahead of their triumphant return to the UK live arena later this year – hits optional, 'Creep' highly unlikely

Last time Radiohead played to fans in the Texas state capital, they were in the middle of an overgrown field and third on the bill beneath Natalie Merchant and REM. The band had already received a flurry of attention Stateside, 'Creep' having left a surly imprint on US rock radio, but the track's freak success had a negative effect: such was its impact that it became the only thing fair-weather audiences cared about. By 1995, they didn't yet have the confidence to excise it from the set, but the band harboured hopes that their new album, the then six-month-old 'The Bends', might be big enough that their sets weren't merely something over which audiences loudly requested 'the hit'.

How things have changed, eh? Well, not

entirely. Seventeen years later, and three days before SXSW turns Austin into a scrum of queues, BBQs and brandished wristbands, Radiohead are back in town and faced with a familiar heckle: "Play 'Creep'!" calls a voice from the front row. "Yeah, right, pal," laughs Thom Yorke. *Laughs.* But it's been that kind of evening. It's the night before Radiohead play the Frank Erwin Center and the band are taping a session for the city's venerable public broadcast programme, *Austin City Limits*. Now in its 38th season, ACL was once known for southern roots and singer-songwriter performances. Tonight, 2,000 rabid locals cram into the Moody Theater to witness the biggest coup in the show's history. "We waited 38 years for this," gushes ACL producer Terry Lickona just before the band take to the stage.

What follows is a 90-minute set of delirious greatness, featuring two new or unrecorded songs plus lost 'Amnesiac' B-side 'The Amazing Sounds Of Orgy', which originally, as a ponytailed Yorke puts it, "disappeared like a wet fart in the

A set of new Radiohead material is almost as desirable as one packed with hits

wind". Even by his increasingly genial standards, Yorke is all chit-chat and smiles tonight, and the crowd make the most of such rare close proximity to their heroes. "I don't think I can sign your poster now, love," he grins to an over-

excited fan after a climactic 'Idioteque'. "I'm a bit busy right now."

Such public displays of affection carry over to the next night, when Radiohead shake the sold-out 14,000-capacity Frank Erwin Center. Twelve LED screens

suspended on steel marionette cables rise and fall above the band all night, like the electronic spiders from Spielberg's *Minority Report*. Yorke tells

the crowd how the band visited Austin's natural springs and remarks on the amount of 'Keep Austin Weird' T-shirts they've seen. "So 'Arpeggi' is for that," he offers. "We're all weird fishes."

Save only for 'Codex', all of 'The King

Thom introduces Texas to his 'Axl Rose gone country and western' look; and (inset) the Frank Erwin setlist



Of Limbs' gets a shakedown in this two-hour, 23-song set. Yorke's keening vocal melodies imbue 'Morning Mr Magpie', 'Little By Little' and 'Lotus Flower' with a spectral beauty. They dip into the back catalogue, mainly for a few songs from the 'Kid A' and 'Hail To The Thief' albums, plus a triptych from 2007's 'In Rainbows' that culminates in a gorgeous 'Nude' (as well as an appearance later in the first encore for 'Bodysnatchers').

Curiously, they eschew two of the newer songs aired the previous night: 'Skirting On The Surface', a slinky, balladic track, and recent free download 'Staircase', a TKOL outtake which Yorke informs us "didn't make the record 'cos we're awkward buggers". But one brand new song gets an airing: 'Identikit', which begins with a skeletal, metronomic beat, over which Yorke writhes, snake-like, as his vocals are echoed by and overlap with those of Ed O'Brien. And two download-only releases also feature – 'The Daily Mail', a piano meditation that finds Yorke

hunched over in a melancholic trance, singing "The lunatics have taken over the asylum/Waiting on the rapture", and 2009's 'These Are My Twisted Words', powered by three interlocking guitars and a motoring rhythm that builds in intensity towards the song's end. The way each unfamiliar song is greeted, with a wail of excitement and a tense hush, suggests that Radiohead now find themselves in a rare position, where a set of newer material is almost as desirable as a set packed with hits.

Come the encore, Yorke is cracking jokes – "What do you call a fish with three eyes? A f-i-i-i-sh" – and while he's never likely to make it in stand-up, it speaks volumes of how relaxed the band is, a majestic 'Paranoid Android' drawing things to a close.

Much has changed for Radiohead over the last 17 years, as Austin can attest. The UK only has to wait six months until the band return to its shores – but we'd be willing to bet on a few more surprises before then. **Raoul Hernandez**

LMFAO

O2 SHEPHERDS BUSH EMPIRE, LONDON
THURSDAY, MARCH 8

The 'fellatio ratio' didn't crop up in our maths lessons – but lowest common denominators did

How many party pimps in the house tonight?" asks DJ Redfoo. About half of a sold-out Shepherd's Bush Empire, probably not that acquainted with the fine print of party pimping but eager to rise to the occasion anyway, bellow back. "And how many ladeeeez?" Cue a more high-pitched response, including a seven-year-old girl a few seats down from *NME* who jumps up and down and waves her hands as the blood drains from her father's face. Today being International Women's Day, there may be some valid reasons for checking out the audience's gender demographic – although, as LMFAO's chief party rep calls his impromptu survey "the fellatio ratio", he probably has few of them in mind.

The 19th-century impresario PT Barnum noted that "nobody ever lost a dollar by underestimating the taste of the American public". Barnum would have loved LMFAO. This LA electro-rap group journey right to the heart of bad taste, their 'Sorry For Party Rocking' and 'Party Rock Anthem' (400 million YouTube hits and counting) made from the most lunk-headed bits of dubstep, the Beastie Boys, *Borat*, and pumping Ibiza trance crescendos. There is some calculation here: beneath his billowing Jewfro and 'I'm In Miami

Bitch!' T-shirt, DJ Redfoo is one Stefan Kendal Gordy, thirtysomething son of Motown founder Berry Gordy, and consequently, someone who surely knows a thing or two about the music industry. Ridiculous, maybe, but naifs, LMFAO certainly are not.

Absent tonight is LMFAO's second in command, SkyBlu – hospitalised, says Redfoo, following a show in which a speaker "landed on his penis". This has little bearing on the live experience itself, which roughly resembles Grand Guignol theatre as stage-managed by a cabal of LOLcats. On 'Shots', Redfoo's team of dancers can-can and glug vodka through a funnel. 'I Am Not A Whore' segues neatly into a cover of The 2 Live Crew's 'Face Down, Ass Up'. An inflatable zebra makes its way over the heads of the audience. Hate them, but you have to admire the way they work a lowest common denominator.

Come the climactic 'Sexy And I Know It', Redfoo tears off his animal-print leggings and jiggles his peanut-like crotch as dancers tar and feather the front five rows with champagne and streamers. The zebra has deflated. The seven-year-old girl swings enthusiastically from the barrier like it's a stripper's pole. Still no-one has mentioned that it's International Women's Day. **Louis Pattison**





LAURA MARLING

HMV HAMMERSMITH APOLLO, LONDON WEDNESDAY, MARCH 7

Button up your cardigans, as Ms Marling announces she's about to "rock out". She does nothing of the kind, of course, but we could care less when she gives us a live set as good as this

Perched on the end of a leather sofa, Laura Marling's demure demeanour doesn't really fit in with the vast surroundings of Hammersmith Apollo's green room. These walls, decked in posters and covered with scrawled signatures, are more used to housing comedy turns or shiny pop spectacles: Katy Perry beams cartoon-like atop a cloud from one end while Savage Garden smoulder from the other. Yet Marling is clearly more than at ease here. "I remember when I started, I didn't really have enough songs – so if the crowd were lairy I felt bad, but now I can change the set around a bit, which is fun," she tells *NME* backstage before the show. "With the cathedral tour we did quite a sedate set, but now we rock out as far as we can."

Of course, her definition of 'rocking out' is more a case of 'add an extra banjo' than a Spinal Tap-esque 'turn the amps to 11' situation. From introducing her band by way of a string of personal facts to the declarations of ardour disguised as heckles that pepper the gaps between songs, tonight is the kind of dignified, middle-class affair that should come sponsored by hummus and a full-bodied shiraz. It's *pleasant*, which should, by rights, equal boring but never, ever does. 'Boring' is too often synonymous with 'plain old average' – and Marling's show is certainly not average.

Flanked by a seven-piece band and spine-like towers of golden lights, Marling's grandly intimate set-up couldn't be more suited to the opulent interior of the Apollo. 'I Was Just A Card' opens proceedings in delicately sweeping fashion, underpinning the customary acoustic thrum with an

almost orchestral build, while 'Salinas' ups the Joni Mitchell factor and 'Alas I Cannot Swim' elicits full-on cheers of approval upon its opening notes. Then, just before her solo, acoustic spot she calmly intones, "It's just you and me now." That'll be just 5,000 of us and her then, no biggie.

Tonight should come sponsored by hummus and a full-bodied shiraz

Tackling the only new song of the night, 'Pray For Me' – a work in progress "not a million miles away" from her previous output, she told us earlier, but enchanting all the same – dedicating 'Flicker And Fail' to her dad, from whom she apparently pilfered the track's premise, and offering a sweet,

stripped back 'Goodbye England (Covered In Snow)', she's as enigmatic when left to her own devices as with the bolster of an entire crew behind her. And with their return their set... well, if not rocks out *per se*, then gets a bit louder.

'Alpha Shallows' provides darker thrills; 'Sophia' spirals around Marling's note-perfect vocal; and 'Rambling Man' ends in full on hoe-down territory. It's left to the swells of 'I Speak Because I Can'

to close the evening – offered as an encore without the tiresome protocol of actually leaving the stage (which Marling states that she hates). In an evening that's traditional yet continually exciting, and executed entirely on the singer's own terms, it's the perfect fit. *Lisa Wright*

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Joanna Newsom
spots a mouse.
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ALL TOMORROW'S PARTIES

BUTLINS, MINEHEAD FRIDAY, MARCH 9 – SUNDAY, MARCH 11

Neutral Milk Hotel mainman Jeff Mangum curates an event which features a host of indie icons – and some serious fan devotion

You can score clear battle lines between the festivals that invite chatty indifference or trembly-legged veneration. All Tomorrow's Parties' crowds tend toward the latter and when the bill is comprised of some of indie-rock's most influential bands – as it is this weekend under the helm of cultishly beloved Neutral Milk Hotel frontman **Jeff Mangum** and the Elephant 6 collective – this respect starts to border on fundamentalism.

This *can* alter the context of some bands' sets. Take **Young Marble Giants** on Friday. The trio were met with violently mixed reactions back in punky late-1970s South Wales. But here devotees punch the air during a set of barebones indie-pop that's played with all the fuck-you steeliness of a band that once had to stare down missile-throwing naysayers. The crowd submits easily to **Low**'s brooding, river-clear beauty and bow down, too, to **The Magnetic Fields**' gags about teabagging and their sweet, funny songs.

Stephin Merritt's voice verges on the (agreeably) comic as he plays the aloof overseer, stood to the side in winter clothing and protecting his sore ear from applause for 'Andrew In Drag' and 'Time Enough For Rocking When We're Old'.

There's an even higher grade of reverence reserved for no-photos-please curator Mangum. Before his Sunday set there's a fellow down the front reading a

making the bar staff eye everyone suspiciously from there on in.

You could hear a feather rustle during **Joanna Newsom**'s best-of set on Saturday as fans flock and doubters are converted. Newsom wields an easy charm these days, joking with the audience, and the songs she plays from her last album – the titular 'Have One On Me', and

ambience-assisted 'Does Not Suffice' – add a swing to more ornate numbers such as 'Clam, Crab, Cockle Cowrie'. She doesn't break stride even when a

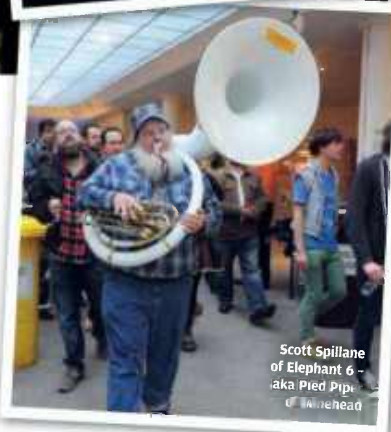
mouse runs across her foot.

Thankfully there's volume too. Mark E Smith concludes one of **The Fall**'s most ferocious sets in years by playing wife Elena's organ, head back in mock prog-rock hysteria. **Boredoms** promise much when they turn up with seven drummers and a mad scientists' totem pole of guitar fretboards; the set itself is

The Magnetic Fields mix gags about teabagging with sweet, funny songs

Bible who then loses his shit as Mangum saunters onstage. His voice is unchanged after all those years in obscurity and his surreal, God-fearing lyrics pack an anvil-weighted punch. All around us those who beat the queue to see him shut their eyes and bellow along to songs off 'In An Aeroplane Over The Sea' – including the refrain "I love you, JESUS CHRIST!",

Boredoms:
Animal from *The Muppets* just out of shot



Scott Spillane
of Elephant 6 –
aka Pied Piper
@ Minehead

spectacularly loud, proggy and head-dizzying, with even a handful of melodic moments among the cacophony of batshit-crazy drumming. The Western Sahara's **Group Doueh** are joyously wiggly and **Demdike Stare**'s death-march electronica is thrillingly terrifying.

Festival closers **Sebadoh** sum up the warm welcome proffered by the crowd throughout the weekend. In a set of dated but still enjoyable indie-rock, Lou Barlow says, "We're the macho band this weekend, who would've thought it? We were the pussies, everyone hated us." But with nary a dud performance, there's no reason to hate anyone Mangum has chosen to be here. **Chris Parkin**

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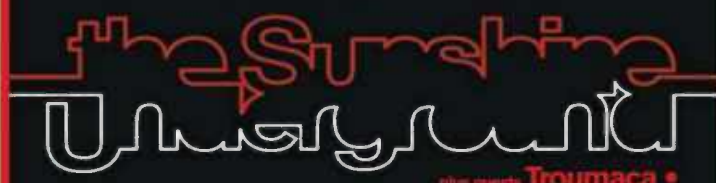
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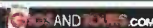
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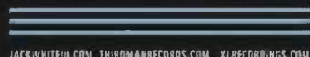
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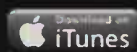
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to help

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GAY: 0871 908 9944

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PER MIN

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Edited by Laura Snapes

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BEACONS FESTIVAL

STARTS: Skipton Funkirk Estate, Aug 17

DON'T
MISS

Technically, 2012 should mark the second ever instalment of Beacons, the new music festival taking place in the Yorkshire Dales. It was due to start last year, boasting Tom Vek, Jamie Woon and Jamie xx as headliners – but then the day prior to the start, a torrential flood tore through the site and the festival was cancelled. Undeterred, Beacons returns with a vengeance this year, boasting an exclusive set from local coves Wild Beasts (pictured). Elsewhere, Patrick Wolf, Junior Boys and Star Slinger bring the bosh, Willy Mason, The Wave Pictures and King Krule try a little tenderness, and 254, Stay+ and Factory Floor plunder darker dirges. Kwes, Ghostpoet and Roots Manuva also play, along with slackers Bos Angeles and Gross Magic, as well as Peaking Lights and Maya Jane Coles.



DRAKE

STARTS: The O2, London, Mar 26
The Canadian smoothie's most recent record, 'Take Care', went gold within three weeks. Watch Drake take a victory lap around the UK this spring.



NINA NASTASIA

STARTS: Leeds Howard Assembly Room, Mar 31
Nina released her last album, 'Outlaster', in 2010 – she returns for two UK dates and a night in Dublin to preview material from its successor...



GRAHAM COXON

STARTS: O2 Academy Oxford, Apr 13
Blur's Hyde Park show is a while away – happily Graham is touring his eighth solo album, 'A+E', in April, finishing at Falmouth's Princess Pavilions (30).



STOOSHE

STARTS: London Proud Cabaret, Apr 17
The cartoonish, subversive pop trio continue their Technicolor assault with their debut headline show, which fittingly takes place at a 1920s-style speakeasy.



DEXYS

STARTS: Treorchy Parc & Dare Theatre, May 4
Kevin Rowland and co release fourth album 'One Day I'm Going To Soar' – their first in 27 years – and play Treorchy, Glasgow, Whitley Bay and London.



MAXIMO PARK

STARTS: Stoke Sugarmill, May 8
Paul Smith and co are back back back with an as-yet untitled fourth album, which they'll be previewing in Stoke and at York's The Duchess (9).



ROCKNESS

STARTS: Loch Ness, Jun 8
We named it Best Small Festival at the NME Awards – now RockNess returns to prove its mettle with Friendly Fires (pictured), Mystery Jets and more.



DESTROYER

STARTS: Brighton The Haunt, Jul 12
Dan Bejar plays his only UK headline show in Brighton this summer, bringing the smooth, sleazy sounds of last year's wondrous 'Kaputt' to seaside climes.



LATITUDE FESTIVAL

STARTS: Suffolk Henham Park, Jul 12
Bon Iver (pictured), Elbow and Paul Weller headline, with the likes of The Horrors and Bat For Lashes further down the bill.



PORT ELIOT FESTIVAL

STARTS: Saltash Port Eliot Estate, Jul 19
Toy, Cate Le Bon (pictured), Diagrams, H Hawkline, Stealing Sheep, The Bees and more play Cornwall's chi-chi literary festival.



END OF THE ROAD FESTIVAL

STARTS: Dorset Larmer Tree Gardens, Aug 31
Grandaddy (pictured) reunite to headline Sunday night, and Alabama Shakes, Porcelain Raft, Willis Earl Beal and more join the bill.



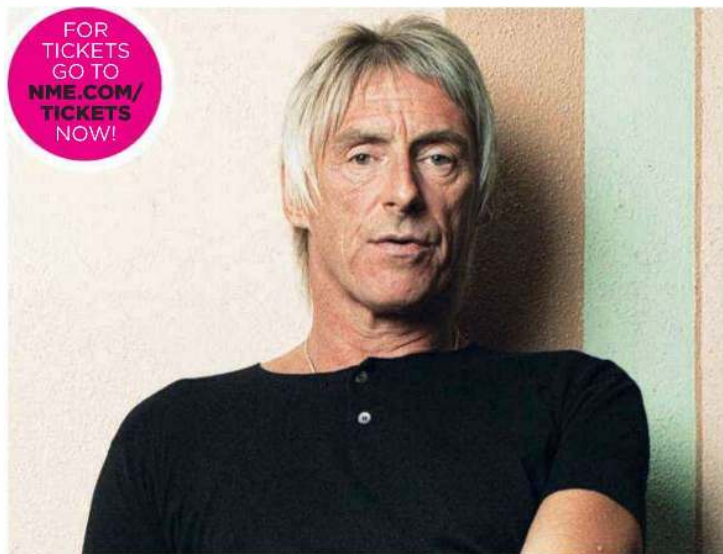
REVEREND AND THE MAKERS

STARTS: O2 Academy Newcastle, Oct 11
The Rev returns with new LP '@reverend_makers', and supports Red Hot Chili Peppers prior to this October headline tour.

PICK of the WEEK

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PAUL WELLER

STARTS: London Roundhouse, Mar 21

NME
PICK

At the 2010 NME Awards we solicited questions from the assembled showbiz throng to present to that year's Godlike Genius, one Mr Paul Weller. Without exception, all responses concerned how he and his handsome crop managed to look so dapper in his (comparatively) old age. While their lack of imagination might mean that none of the curious indie bands will ever make it as journo's, their line of interrogation is testament to Weller's ability to transcend the ageing process – as ably demonstrated by new album 'Sonik Kicks', wherein he negotiates mortality, krautrock, jazz and reggae, further breaking with the traditions that gave him his Modfather nickname. But if there's one thing we know about modern-day Weller, it's that he rarely pays heed to expectation, instead forging new territory with nary a silver hair out of place.



Don't Miss ENTER SHIKARI

STARTS: Plymouth Pavilions, Mar 22

Two months after their third studio LP oh-so-nearly toppled Adele from Number One, it feels as if Enter Shikari are now getting the dues they've deserved since the days of playing village halls nearly a decade ago. 'A Flash Flood Of Colour' marks them out as one of our most brilliantly abrasive bands – and the only change since those early gigs is the ridiculous pyrotechnics.



Everyone's Talking About CEREMONY

STARTS: Bristol Fleece, Mar 21

Back in 2010, those in the know quickly cited 'Rohnert Park', the third album by California's Ceremony, as one of the best punk records of the new decade. They've since signed to legendary label Matador and released their fourth LP, 'Zoo': one of the most heartfelt hardcore releases you'll hear this year. Catch them with Sauna Youth and Violent Arrest this week.



Radar Stars WET NUNS

STARTS: Bristol Start The Bus, Mar 21

Matt Helders loves them so much that he wore their T-shirt when Arctic Monkeys played on *The Jonathan Ross Show* – and it's not too hard to see why. Leeds' wickedly named Wet Nuns – originally conceived to perform in nothing but nuns' habits and leather spankers – take the dirtiest bits of The Datsuns, QOTSA and The Black Keys and imbue them with a stripe of filthy British humour.

WEDNESDAY

March 21

BATH

Richmond Fontaine Chapel Arts Centre 01222 5404445

The Xcerts Moles 01225 404445

BELFAST

UFO/Sweet Savage Spring & Airbrake 028 9032 5968

Vain Limelight 028 9032 5942

BIRMINGHAM

Julie Felix Red Lion 0121 444 7258

The Neat The Ballroom

0121 448 0797

Sound Of Guns Hare & Hounds

0870 264 3333

BRIGHTON

The Civil Wars Komedial

01273 647 100

International Diamond Thieves/

Bad For Lazarus The Hope

01273 723 568

The Queers Prince Albert

01273 730 499

Rusko Audio 01273 624343

BRISTOL

Cam Penner Canteen 0117 923 2017

Ceremony/Sauna Youth/Violent

Arrest Fleece 0117 945 0996

The Last Carnival/Syren City Croft

(Main Room) 0117 987 4144

Los Campesinos! Thekla

08713 100000

Ruins Will Rise/Your Finest Hour/

Acid Shark Louisiana 0117 926 5978

Sean Taylor Thunderbolt

07791 319 614

Spiritualized O2 Academy

0870 477 2000

Wet Nuns Start The Bus

0117 930 4370

CAMBRIDGE

Seth Lakeman Junction 01223 511511

CARDIFF

Yashin University 029 2023 0130

Zoo Pop Arts Institute 0871 230 1094

EDINBURGH

Black Stone Cherry/Rival Sons

HMV Picture House 0844 847 1740

GLASGOW

Alex Winston King Tut's Wah Wah Hut

0141 221 5279

Din Martin Box 0161 236 4355

Pokey LaFarge & The South City

Three Stereo 0141 576 5018

White Hills The Arches 0141 565 1000

Wiley O2 ABC 0870 903 3444

HULL

Ghost In Saturn New Adelphi

01482 348 216

LEEDS

MoveOnUp HiFi Club 0113 242 7353

The Wave Pictures Brudenell Social

Club 0113 243 5866

Young British Artists/Peace Nation

Of Shopkeepers 0113 203 1831

LIVERPOOL

Jonny Kearney & Lucy Farrell

Leaf On Bold St 0151 707 7747

Max Raptor/Hildamay O2 Academy 2

0870 477 2000

LONDON

Anchorsong/Throwing Snow/

Mt Wolf Cargo 0207 749 7840

Broken Records Bull & Gate

020 7485 5358

Cara Salimando O2 Academy 2

Islington 0870 477 2000

Dispatch Electric Ballroom

020 7485 9006

Doyle & The Fourfathers 93 Feet East

020 7247 6095

Elvis Jackson Purple Turtle

020 7383 4976

Exit International/Saturday's Kids/

Old Forest MacBeth 020 7739 5095

The Heatwave Social 020 7636 4992

It Hugs Back/Stranger Son Of WB

Buffalo Bar 020 7359 6191

Jon Mueller Cafe Oto 0871 230 1094

Kindness XOYO 020 7729 5959

Kyla La Grange/Amber States

Strong Rooms 020 7426 5100

Paul Weller Roundhouse

020 7482 7318

The Plea Monto Water Rats

020 7837 4412

Roxanne De Bastion/Tabloid Vivant

Nambucca 020 7272 7366

The Safety Fire Barfly 0870 907 0999

Skinny Love/Henry Skewes

Zigfrid Von Underbelly 020 7613 1988

The Slow Readers Club Club Surya

020 7713 6262

Sting HMV Hammersmith Apollo

0870 606 3400

Summer Camp Scala 020 7833 2022

Thomas Dybdahl Borderline

020 7734 5547

Wide Boy Generation/Emperor

Koko/The Foreign Legion Camden

Rock 0871 230 1094

The Wild Mercury Sound

The Lexington 020 7837 5387

WU LYF Heaven 020 7930 2020

Yossarian/Damn Vandalis/El Rio

Dublin Castle 020 7485 1773

MANCHESTER

Jakwob Ruby Lounge 0161 834 1392

Shrag The Castle 0161 237 9485

Talib Kweli HMV Ritz 0161 236 4355

NEWCASTLE

All The Young Cluny 0191 230 4474

Noah And The Whale/Emmy The

Great O2 Academy 0870 477 2000

NORWICH

The Halogens/No Fun Brickmakers

01603 441 118

Stiff Little Fingers/Spear Of Destiny

Waterfront 01603 632 717

NOTTINGHAM

The Milk/The Vertigos Bodega Social

Club 08713 100000

Pop Will Eat Itself/Method Cell

Rescue Rooms 0115 958 8484

PORTSMOUTH

Inspirational Carpets Wedgewood Rooms

023 9286 3911

SOUTHAMPTON

Nazareth Brook 023 8055 5366

SOUTHSEA

Billy Lockett/Luke Ferre Cellars

02392 826249

ST ALBANS

Count The Days Horn 01727 853 143

WOLVERHAMPTON

Ian Siegal Robin 2 01902 497860

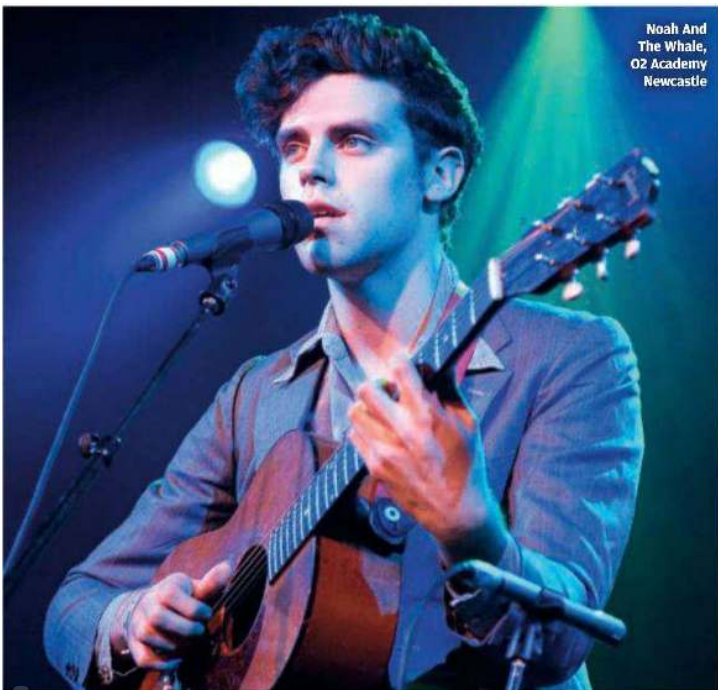
YORK

The Minutes/The Hangnails Stereo

01904 612237

The Popes/Dream Of Apollo

The Duchess 01904 641 413

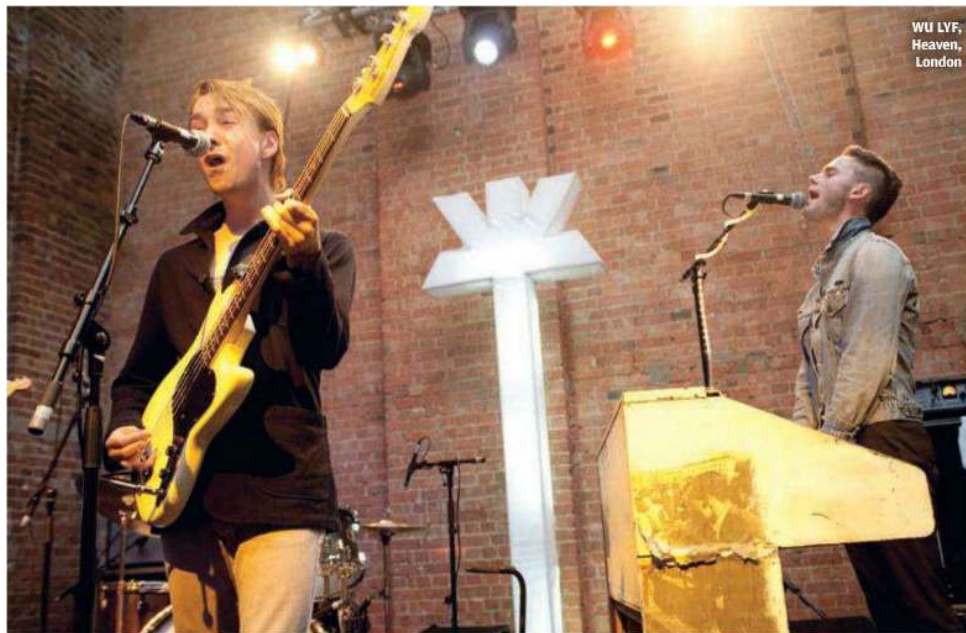


Noah And
The Whale,
O2 Academy
Newcastle

JEREMY & CLAIRE WEISS; DAN KENDALL; JIMMY FONTAINE; TOM MARTIN; JAMES QUINTON; VICTOR FRANKOWSKI; ANDY WILLSHER; ED MILES; AMY BRAMMALL; DREW FARRELL; CHRIS PAYNE

THURSDAY

March 22



WU LYF:
Heaven,
London

ABERDEEN
Black Stone Cherry/Rival Sons
Lemon Tree 01224 642230

BATH
Jack Bruce Komedia 0845 293 8480
Wet Nuns Moles 01225 404445

BIRMINGHAM
Alex Winston Hare & Hounds
0870 264 3333
Incendia/Dead Park/Chasing The
Hours 02 Academy 3 0870 477 2000
The Last Carnival The Ballroom
0121 448 0797
Liz Green Glee Club 0870 241 5093
Spiro MAC 0121 440 3838

BRIGHTON
Black Black Hills/Saul Ashby The
Hope 01273 723 568
The Dirt Daubers Prince Albert
01273 730 499
Jakwob Sticky Mike's Frog Bar
01273 749 465
John Crampton Mesmerist
01273 328542

BRISTOL
Being There Thekla 08713 100000
The Bridge/Clayton Blizard
Mr Wolf's 0117 927 3221
The Civil Wars 02 Academy
0870 477 2000
James Cleaver Quintet Thekla
08713 100000
Pop Will Eat Itself/Rock In Your
Pocket/Quake Tourists Fleece
0117 945 0996
Silver Fox/Crash Paris/Liveo
Louisiana 0117 926 5978
Teeth Of The Sea/Elly Mccabee/
EC Dawson Croft (Main Room)
0117 987 4144

CAMBRIDGE
Stiff Little Fingers Junction
01223 511511

CARDIFF
BMX Buffalo Bar 02920 310312
The Direction/The Motive 10 Feet
Tall 02920 228883
Nero University 029 2023 0130
Talib Kweli Polynesia 07990 834527

CHELMSFORD
Dinosaur Act Hooga 01245 356 811

DERBY
Whitemoor Venue 01332 203545

EDINBURGH
The Kiks Studio 24 0131 558 3758
Miles Hunt & Erica Nockalls
Voodoo Rooms 0131 556 7060

EXETER
Yashin Cavern Club 01392 495 370

GLASGOW
The Dirty Beggars Oran Mor
0141 552 9224
The Minutes/All The Young King Tut's
Wah Wah Hut 0141 221 5279
Spiritualized 02 ABC 0870 903 3444
The Wave Pictures Nice'n'Sleazy
0141 333 9637

GUILDFORD
Brother & Bones Boileroom
01483 539 539

HATFIELD
Chantel McGregor The Forum
0844 477 2000

HOVE
Rotait/Poco Tiger Brunswick
01273 735254

LEEDS
InMe/LostAlone The Well
0113 2440474
The Slow Show/Louisa Osborn
Musiquarium
White Hills Brudenell Social Club
0113 243 5866

LIVERPOOL
City Rise/The Vivid Hollow Shipping
Forecast 0151 709 6901
Graeme Clark 02 Academy
0870 477 2000

LONDON
Aaron Delahunty/Little Fix
Nambucca 020 7272 7366
Apologies, I Have None Old Blue Last
020 7613 2478
The Blood Choir/Nife Proud Galleries
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Cyphers Dawn MacBeth
020 7739 5095
Dani Molino Dingwalls 020 7267 1577
DDT/Inache HMV Hammersmith
Apollo 0870 606 3400
Georgia Strand The Lexington
020 7837 5387
Goldtrip/The Dead End/Static Plan
229 Club 020 7631 8310
Graveyard Underworld 020 7482 1932

Katzenjammer Scala 020 7833 2022
Kenny Dope Jazz Cafe 020 7916 6060
Los Campesinos! Electric Ballroom
020 7485 9006
Max Raptor/Hildamay Barfly
0870 907 0999
Michele Stodart Boogaloo
020 8340 2928
Orange Room/ThisIsSinister/
Internal Skars Dublin Castle
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Paul Weller Roundhouse
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The Queens Boston Arms
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Rudegirl Reckless New Cross Inn
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Severin Electricity Showroom
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The Shins HMV Forum
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Sun Glitters Rhythm Factory
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Tanlines Shackwell Arms
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Tender Trap/Knickers/Big Wave
Buffalo Bar 020 7359 6191
Tom Williams & The Boat/Piney Gir
Bull & Gate 020 7485 5358
Vice Squad Club Surya 020 7713 6262
WU LYF Heaven 020 7930 2020
Imperial Leisure/Karl Phillips
& The Midnight Ramblers XOYO
020 7729 5959

MANCHESTER
Elimination/Triaxis Grand Central
0871 230 1094
Exhumed/Anaal Nathrakh
Moho Live 0161 834 8180
Get The Blessing Band On The Wall
0161 832 6625
Hot Vestry/The Suns Gullivers
0161 832 5899
Kindness Soup Kitchen 0161 236 5100
Last Approach/Invisible Operators/
Always Awake Jabez Clegg
0161 272 8612
The Laurel Collective/Montage
Populaire/Carousel Trof Fallowfield
0161 224 0467
The Milk Deaf Institute 0161 330 4019

The Morning After Ruby Lounge
0161 834 1392
Ronika The Castle 0161 237 9485

NEWCASTLE
The Strangers/The Popes/Mike
Marlin 02 Academy 0870 477 2000

NORWICH
Leddra Chapman Arts Centre
01603 660 352
Romeo Must Die Waterfront
01603 632 717
Roxanne De Bastion Bicycle Shop
01603 625 777

NOTTINGHAM
The Amber Herd/Strings Of Seville
Maze 0115 947 5650
Ceremony/Go Fast Or Go
Home/Violent Arrest Rock City
08713 100000
PBR Streetgang Stealth
08713 100000
Room 94/8th Time Luckie/Destine
Rescue Rooms 0115 958 8484

OXFORD
Chimaira/Revoker 02 Academy 2
0870 477 2000
Will Vinson/Aaron Parks Wheatshaf
01865 721 156

PLYMOUTH
Enter Shikari/Young Guns Pavilions
01752 229922

PORTSMOUTH
Ports/Bleanavon Registry
023 9288 2981

PRESTON
GBH Continental 01772 499 425
The Xcerts 53 Degrees 01772 893 000

SHEFFIELD
Din Martin South Sea 0114 268 2992
The Monday Club/The Cartels/
Hazes Plug 0114 276 7093
Noah And The Whale/Emmy The
Great 02 Academy 0870 477 2000
Rachel Harrington & The Knock
Outs Greystones 0114 266 5599
Seth Lakeman Plug 0114 276 7093

SOUTHAMPTON
The Selector Brook 023 8055 5366

ST ALBANS
The Candy Runs Horn 01727 853 143

YORK
Bullets & Octane/Hellbound Hearts
Fibbers 01904 651 250

FRIDAY

March 23

ABERDEEN
Bwani Junction/Steven Milne
The Tunnels 01224 211121

BEDFORD
Filthy Boy Esquires 01234 340120

BELFAST
Spiritualized Queens University
028 9097 3106

BIRKENHEAD
Megadeth UK Revolver 07871626557

BIRMINGHAM
The Chakras Rainbow
0121 772 8174
Room 94 HMV Institute (Library)
0844 248 5037
Touche Amore HMV Institute
(Temple) 0844 248 5037

BOURNEMOUTH
Peace 60 Million Postcards
01202 292 6977

BRIGHTON
Joe Bonamassa Centre
0870 900 9100
Screama Ballerina The Hope
01273 723 568
Sound Of Guns The Hydrant
01273 608 313
Thomas Truax Sticky Mike's Frog Bar
01273 749 465
Imperial Leisure Green Door Store
07894 267 053

BRISTOL
Alex Winston Thekla 08713 100000
Clumsy/Animal Circus Thunderbolt
07791 319 614
The Cutoffs/Dragonflies/
We Are Strangers Minds Louisiana
0117 926 5978
Downtown City Gardens/Bim/
Fire Season Croft (Main Room)
0117 987 4144
Idles Start The Bus 0117 930 4370
Kayla Painter/Nova Robotics/That
Hidden Promise Croft (Front Bar)
0117 987 4144
Rat Scabies/Brian James Fleece
0117 945 0996
Three Kings High/Drewbag/Yoshi
Mr Wolf's 0117 927 3221
Untold Thekla 08713 100000

CARDIFF
Seth Lakeman Coal Exchange
029 2049 4917
T Williams/Orange Elvis Undertone
029 2022 8883
You Me At Six/Kids In Glass
Houses/Mayday Parade University
029 2023 0130

COVENTRY
Vivalas Carey's Bar 07714 105091

DERBY
Catfish & The Bottlemen The Vic Inn
01332 74 00 91
Elvis Jackson Old Bell 01332 343701
Nazareth Assembly Rooms
01332 255800

DUNDEE
GBH Beat Generator 01382 229226

EDINBURGH
The Civil Wars Queens Hall
0131 668 2019
The Fire & I Studio 24 0131 558 3758
The Minutes Electric Circus
0131 226 4224
Pokey LaFarge & The South City
Three Bongo Club 0131 558 7604

EXETER
Chimaira Phoenix 01392 667080
London Zoo/Liz Green Cavern Club
01392 495 370

GLASGOW
The Ben Poole Band King Tut's Wah
Wah Hut 0141 221 5279
Emma's Imagination/Scott Charles/
Bronagh Monahan Captain's Rest
0141 331 2722
Hype Williams/Silk Cut/Nackt
Insecten SWG3 0141 357 7246

Inspirational Carpets 02 ABC
0870 903 3444
Memoryhouse School Of Art
0141 353 4530
Section 5 Ivory Blacks 0141 221 7871
Talib Kweli The Arches 0141 565 1000
Tippa Irie 02 ABC 0870 903 3444

GUILDFORD
The Adamski Kid Boileroom
01483 539 539
Rosie Vanier Star Inn 01483 532 887

HULL
Emmy The Great New Adelphi
01482 348 216
InMe Lamp 01482 326 131

LEEDS
Sam Airey Holy Trinity Church
01132 454268
The Selector Brudenell Social Club
0113 243 5866

LEICESTER
Seven Little Sisters Soundhouse
07830 425555
Tommy Fleming De Montfort Hall
0116 233 3111
**Wendy Tunes/Three Sharp Pins/
Newmatics** Donkey 0116 270 5042

LIVERPOOL
King Pleasure & The Biscuit Boys
Eric's Club
The Know/The Fallout/Idle Violets
Barcelona Bar
The Milk Shipping Forecast
0151 709 6901
Sevendaysofnight Lomax @ Nation
0151 236 4443
Sun Glitters/Sun Drums
Leaf On Bold St 0151 707 7747

LONDON
The Crips (DJ set) 02 Academy
Islington 0870 477 2000
**Dead Social Club/Fiction
Faction/Trwbador** Old Blue Last
020 7613 2478
The Deviants/Del Bromham
Borderline 020 7334 5547
Din Martin Proud Galleries
020 7482 3867
Doc Brown/Beardyman Rich Mix
020 7613 7498
Echotape Barfly 0870 907 0999
Electric: Beega/Dead Empires
Club Surya 020 7713 6262
**Enter Shikari/Young Guns/
Tek-One** HMV Hammersmith Apollo
0870 606 3400
Exhumed/Anaal Nathrakh Garage
020 7607 1818
**Ivan & The Wolves/Love Lies
Bleeding/Cars Like Sharks**
Nambucca 020 7272 7366
Jacuzzi Boys Shackwell Arms
020 7249 0810
The Kicks Dublin Castle 020 7485 1773
LMC & Brad/Nicole De Leburne
MacBeth 020 7739 5095
**Man Flu/The Nomadics/Green
Brothers** Roadtrip 020 7253 6787
Miss Terry Blue/The Wolf Tracks
ULLU 020 7664 2000
Pop Will Eat Itself Electric Ballroom
020 7485 9006
Raashan Ahmad/1995 Jazz Cafe
020 7616 6060
Rebekah Delgado The Lexington
020 7837 5387
Redlight/DMZ/Lil Silva XOYO
020 7729 5959
Rick Ross Proud2 020 8463 3070
**Robag Wruhme/Sascha Funke/
Matias Aguayo** Corsica Studios
0207 703 4760
Rossella Scarlet/Andy Kempster
Constitution 020 7387 4805
Rusko/Breakage/Emakay Fabric
020 7336 8898

CONTINUED OVERLEAF ►

FRIDAY

March 23



◀ CONTINUED FROM PAGE 59

Shannon Wright Windmill
020 8671 0700
The Shins HMV Forum
020 7344 0044
Snowboy/Healer Selecta
Madame Jojo's 020 7734 2473
Sunless '97/Becoming Real/
Off Love/Kwes Apiary Studios
020 7033 6806
Torches/You And Others Around
You Buffalo Bar 020 7359 6191
The Xcerts/LYS Club NME @ Koko
0870 4325527
MANCHESTER
All The Young Academy 2
0161 832 1111
Bear Driver Kraak 07855 939 129
Ceremony Moho Live 0161 834 8180
Driver Drive Faster Deaf Institute
0161 330 4019
Graveyard Roadhouse 0161 228 1789
Kingdom Lost/The Tapestry
Kings Arms 0161 832 3605
Lazy Habits Band On The Wall
0161 832 6625
Tanlines Night And Day Cafe
0161 236 1822
12:27/Chris Selman Academy 3
0161 832 1111
MILTON KEYNES
The Indelicates/The Dave Vegas
Project Watershed 07935 641 660
UFO Stables 01908 280800
NEWCASTLE
Fantasy Rainbow/Playlounge
Cluny 0191 230 4474
Joker Digital 01912 619755
Paul Liddell 0191 269 3001
Post War Glamour Girls
Head Of Steam 0191 232 4379
Zoviet*France Morden Tower
0191 230 1094
NORWICH
Fall Of Science/This Is Colour/
Lychway Brickmakers 01603 441 118
Nero UE 01603 505401
NOTTINGHAM
Jakwob Stealth 08713 100000

James Cleaver Quintet/The Safety
Fire Rock City 08713 100000
O'Hooley & Tidow/Lucy Ward
Glee Club 0871 472 0400
Ronika Bodega Social Club
08713 100000
The 3LC Lion Inn 0871 230 1094
OXFORD
Los Campesinos! 02 Academy 2
0870 477 2000
PLYMOUTH
Joan Baez Pavilions 01752 229922
PONTYPOOL
Discharge Hog & Hosper
07813 153 647
POOLE
Dreadzone Mr Kyps 01202 748945
PORTSMOUTH
The Frank & Walters Wedgewood
Rooms 023 9286 3911
PRESTON
Stiff Little Fingers 53 Degrees
01772 893 000
Victorian Dad Continental
01772 499 425
READING
We Caught The Castle Face Bar
0118 956 8188
SHEFFIELD
Hackman/Small Arms Fiya
University 0114 222 8777
In Helsinki/Monoking/Sexy Heretics
02 Academy 2 0870 477 2000
The Laurel Collective
Bungalows & Bears 0114 279 2901
The Strangers/The Popes/Mike
Marlin 02 Academy 0870 477 2000
SOUTHAMPTON
Yashin Joiners 023 8022 5612
ST ALBANS
Dorian Graze/Kindred Shins Horn
01727 853 143
SWANSEA
The Fevers/Velvet Highway The
Vault 01792 456 110
TORQUAY
Towns The Attic 01803 290 036
TRURO
Wet Nuns B-Side 01872 241220
YORK
The Wild Mercury Sound/
Four Stones Deeper/Kasiuss Fibbers
01904 651 250



ABERDEEN

The Minutes Cafe Drummond
01224 624642
BATH
The Motorcity Daredevils Komedia
0845 293 8480
BELFAST
Betracus Limelight 028 9032 5942
Kink Stiff Kitten 028 9023 8700
BIRMINGHAM
Charlie Simpson 02 Academy 2
0870 477 2000
Los Campesinos! Rainbow
0121 772 8174
Matt Lonsdale 02 Academy 3
0870 477 2000
BOURNEMOUTH
Zinc Old Fire Station 01202 503888
BRIGHTON
Audio Pimps Digital 01273 202407
The Divided The Hydrant
01273 608 313
The Mixer Men White Rabbit
01273 677 655
Richie Cox Fishbowl 01273 777 505
BRISTOL
Gecko/First Degree Burns/Perkie
Croft (Main Room) 0117 987 4144
Lady Nade & The Silhouettes Prom
0117 942 7319
Land Of The Giants Mr Wolf's
0117 927 3221
Liz Green Louisiana 0117 926 5978
Ronika Thekla 08713 100000
Rusko/Redlight Motion Ramp Park
01179 723111
CARDIFF
Chinaira University 029 2023 0130
Mise En Bouche/TM Juke
Gwdihw Cafe Bar 029 2039 7933
Serenity/Pythia Boglez
029 2034 1463
COVENTRY
Lee Pennington Carey's Bar
07714 105091
DERBY
Crushing Blows/Low Duo
The Vic Inn 01332 74 00 91
Darts Old Bell 01332 343701
Hokie Joint Flowerpot 01332 204955
DUNDEE
Brown Bear & The Bandits
Doghouse 01382 227080
The Common/A Good Day To Die
Beat Generator 01382 229226
EDINBURGH
Breakfast On Pluto/Forest Fires
Maggie's Chamber 0131 622 6801
Cancel The Astronauts/The Bad
Books Sneaky Pete's 0131 225 1757
The OK Social Club/The Dots/
Jack Rowerby Electric Circus
0131 226 4224
Vic Godard & Subway Sect
Voodoo Rooms 0131 556 7060
FALMOUTH
Bensh Miss Peapod's 0871 230 1094
GATESHEAD
Against The Grain Azure Blue
0191 478 4326
GLASGOW
Black Stone Cherry/Rival Sons
02 Academy 0870 477 2000
The Law King Tut's Wah Wah Hut
0141 221 5279
This Silent Forest/Mike Nisbet
Captain's Rest 0141 331 7722
Touche Amore/Pianos Become The
Teeth Stereo 0141 576 5018
Two Wings/Eagleowl Nice'n'Sleazy
0141 333 9637

SATURDAY

March 24

March 11

LEEDS

The Blacklisters/Shapes The Library
0113 2440794
Ceremony The Well 0113 2440474
Elvis Jackson Cockpit 0113 244 3446
Kate Jackson Brudenell Social Club
0113 243 5866
Stiff Little Fingers 02 Academy
0870 477 2000
The Voices Carpe Diem 0113 243 6264
White Light Parade Cockpit
0113 244 3446
LEICESTER
The Bibelots Soundhouse
07830 425555
Tender Trap/The Rosie Taylor
Project/MJ Hibbett & The Validators
Firebug 0116 255 1228
LIVERPOOL
Broken Lungs Shipping Forecast
0151 709 6901
Cold Shoulder/Kids On Bridges
Eric's Club
Psychemagik Leaf On Bold St
0151 707 7747
You Me At Six/Kids In Glass
Houses/Mayday Parade University
0151 256 5555
LONDON
Arch Garrison/Directorsound/
Citizen Helene Union Chapel
020 7226 1686
Basement Jaxx Ministry Of Sound
020 7378 6528
Ben Nash/Jack Allett Sebright Arms
020 7729 0937
The Bishops/Films Of Colour/
Junkstar Club Surya 020 7713 6262
Blabbermouth/City Reign
Bull & Gate 020 7485 5358
Christmas Club/The Frank And
Walters Borderline 020 7734 5547
Dajla & The White Tiger Society
Hackney Attic 0871 902 5734
The Domino State Windmill
020 8671 0700
Eisenfunk Electrowerkz
020 7837 6419
Icicle/Blu Mar Ten Pen Lab
08701 165421
Jetsonics/Past Tense Half Moon
020 7274 2733
JLS/Olly Murs/Rizzle Kicks The 02
0870 701 4444
Kavinsky/Yelle/Unicorn Kid KOKO
020 7388 3222
Knuckledust/Awoken/Cold Hard
Truth Purple Turtle 020 7383 4976
Kora/Poland Why Not 02 Shepherds
Bush Empire 0870 771 2000
Light Asylum Shacklwell Arms
020 7249 0810
The Loose Cannons Hoxton Pony
0871 9624530
Moloko Knives/Fantastik 4/
The Florida Recounts Dublin Castle
020 7485 1773
Nero 02 Academy Brixton
0870 477 2000
New Town Kings/Electric River
Nambucca 020 7272 7366
Old Forest The Victoria 0871 230 1094
The Riders Of The Night Boston Arms
020 7272 8153
Slydigs/Dollface/Missing Andy
Barfly 0870 907 0999
Spaghettini Anywhere Wilmington
Arms 020 7837 1384
The Straylings Garage 020 7607 1818
White Hills/Arabrot The Lexington
020 7837 5387

Los Campesinos!,
Rainbow,
Birmingham



Yashin/Jody Has A Hitlist/With
One Last Breath Underworld
020 7482 1932
Young Men Dead/Horse Fight
Silver Bullet 020 7619 3639
Zane Lowe Electric Brixton
020 7274 2290
Zodiac N Black/The Heartrates/
Romeo Crow Zigfrid Von Underbelly
020 7613 1988
2 Sick Monkeys/Terminal Decline
New Cross Inn 020 8692 1866
MANCHESTER
Falling Red Academy 2 0161 832 1111
Inspirat Carpets HMV Ritx
0161 236 4355
InMe/LostAlone Moho Live
0161 834 8180
Jazzuzi Boys Kraak 07855 939 129
Jah Wobble Ruby Lounge
0161 834 1392
Leddra Chapman The Castle
0161 237 9485
Nitin Sawhney/Kirk McElhinney
Band On The Wall 0161 832 6625
The Portlands Deaf Institute
0161 330 4019
The Queens Star & Garter
0161 272 6726
Room 94/Destine Roadhouse
0161 228 1789
The Strangers/The Popes/
Mike Marlin Academy 0161 832 1111
The Wave Pictures Kings Arms
0161 832 3605
MILTON KEYNES
Invocation/Red Seas Fire Crauford
Arms Hotel 01908 313864
NEWCASTLE
Mother Firefly/Hostage Rescue
Team/Riff X Black Bull 0191 414 2846
Overdrive Cornerhouse
0191 265 9602
Pokey LaFarge & The South City
Three Cluny 0191 230 4474
Simma Nancy's Bordello
0191 260 2929
Sun Glitters Head Of Steam
0191 232 4379

NORWICH

The Floating Greyhounds
Brickmakers 01603 441 118
Young Guns Arts Centre
01603 660 352
NOTTINGHAM
Dreadzone/Jake Bugg Rescue Rooms
0115 958 8484
Graveyard Rock City 08713 100000
OXFORD
Gaz Coombes East Oxford Community
Centre 01865 792 168
Gemma Hayes Jericho Tavern
01865 311 775
Gunning For Tamar Cellar
01865 244 761
PLYMOUTH
Golden Fable/Felt Hammers
Guildhall 01752 668000
SHEFFIELD
Bluenics The Hop 01142 781000
Hot Vestry Leadmill 0114 221 2828
Joe Bonamassa Motorpoint Arena
01142 565656
Kwes Harley 0114 275 2288
O'Hooley & Tidow Greystones
0114 266 5599
Steve French New Barrack Tavern
0114 234 9148
This Party Kills/Sour Cherry 02
Academy 2 0870 477 2000
SOUTHAMPTON
Sound Of Guns Unit 02380 225612
Imperial Leisure Joiners
023 8022 5612
SWANSEA
The Twang Sin City 01792654226
The Underdogs/Texas Flood The
Vault 01792 456 110
WOLVERHAMPTON
Destroy Rebuild Until God Shows/
Reckless Love Civic Hall 01902 552121
Nazareth/Deborah Bonham Robin 2
01902 497860
YORK
Anti-Nowhere League Stereo
01904 612237
Noah And The Whale/Emmy The
Great Barbican Centre 01904 656688

GET IN THE GIG GUIDE!

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

SUNDAY

March 25

BELFAST

Black Veil Brides/Destroy Rebuild Until God Shows Queens University 028 9097 3106

BIRMINGHAM

All The Young 02 Academy 3 0870 477 2000

Louise Jordan Kitchen Garden Cafe 0121 443 4725

Something To Write About/Sean Flood/Khalif Flapper 0121 236 2421

BOURNEMOUTH

The Rifles Old Fire Station 01202 503888

BRIGHTON

Driver Drive Faster/Flash Bang

Band/Stars And Sons Green Door Store 07894 267 053

The Selector Concorde 2 01273 673 311

BRISTOL

Conan/Serpent Venom/Undersmile Croft (Main Room) 0117 987 4144

Heaven Asunder/Inimicus/

The Hookers Croft (Front Bar)

0117 987 4144

Leddra Chapman Louisiana

0117 926 5978

UFO 02 Academy 0870 477 2000

CAMBRIDGE

Last Harbour/Violet Woods

Portland Arms 01223 357268

CARDIFF

Dreadzone The Globe 07738 983947

PJ Bond/The Doublecross/

Lou Hanman Gwdihw Cafe Bar

029 2039 7933

Sharks Don't Sleep/The Callout/

Synthetica Buffalo Bar 02920 310312

DERBY

Captain Black No Stars Old Bell

01332 343701

The Wave Pictures The Vic Inn

01332 74 00 91

DUNDEE

Egos At The Door Doghouse

01382 227080

Vic Godard & Subway Sect/

Vladimir/Edinburgh School For The

Deaf Beat Generator 01382 229226

GUILDFORD

Paper Aeroplanes Boilerroom

01483 539 539

LEEDS

Lazy Habits HiFi Club 0113 242 7353

O'Hooley & Tidow/Gary Stewart

All Hallows Church 0113 242 2205

Pokey LaFarge & The South

City Three Brudenell Social Club

0113 243 5866

LEICESTER

Dawson Smith & The Dissenters

Donkey 0116 270 5042

LIVERPOOL

Charlie Simpson 02 Academy 2

0870 477 2000

LONDON

Action Bronson Barfly

0870 907 0999

Cam Penner Slaughtered Lamb

020 8682 4080

The Chandeliers/Sounds Of The

Empire Underbelly 0207 613 3105

Collision Cascade/Alfie Connor

Trio/Molten Mirrors MacBeth

020 7739 5095

Courage Have Courage Wembley

Arena 0870 060 0870

Darts 100 Club 020 7636 0933

Fate The Juggler/Ruby Rae

Dublin Castle 020 7485 1773

Feist/M Ward Royal Albert Hall

020 7589 8212

Foreboding Ether/Outright

Resistance/Subservience Solo Bar

020 7482 4611

Human Face/Louise Williams/

Beside Myself Bar Vinyl

020 7485 9318

Jumping Ships/Gunning For Tamar

Old Blue Last 020 7613 2478

JLS The 02 0870 701 4444

Korn 02 Academy Brixton

0870 477 2000

Lost In The Riots/Eschar Nambucca

020 7272 7366

Madibe New Cross Inn 020 8692 1866

Marjonnas Mikutavicius HMV Forum

020 7344 0044

Patch & The Giant Boogaloo

020 8340 2928

People On Vacation Borderline

020 7734 5547

Romeo Must Die Purple Turtle

020 7383 4976

Serenity Underworld 020 7482 1932

The Waterboys HMV Hammersmith

Apollo 0870 606 3400

MANCHESTER

Chris Rea 02 Apollo 0870 401 8000

Spiritualized Academy 0161 832 1111

MILTON KEYNES

Peace Crauford Arms Hotel

01908 313864

Still Waters Woughton Centre

01908 660392

NEWCASTLE

The Deadly Gentlemen Butterfly

Cabinet 0191 265 9920

The Dirt Daubers/The Kentucky

Cow Tippers Cluny 0191 230 4474

The Last Transmission/Death To

Indie Black Bull 0191 414 2846

Reckless Love Cluny 0191 230 4474

You Me At Six/Kids In Glass Houses

02 Academy 0870 477 2000

NORWICH

Rosie Vanier Bicycle Shop

01603 625 777

NOTTINGHAM

Touche Amore/Pianos Become The

Teeth Rock City 08713 100000

POOLE

Joan Baez Lighthouse 01202 685222

PORTSMOUTH

Noah And The Whale/Emmy The

Great Guildhall 023 9282 4355

READING

Yashin Sub89 0871 230 1094

SHEFFIELD

Room 94/Destine Corporation

0114 276 0262

SOUTHAMPTON

Chimaira Joiners 023 8022 5612

Young Guns Soul Cellar

023 8071 0648

SWANSEA

The Gentle Sea The Vault

01792 456 110

WOLVERHAMPTON

Graveyard Slade Room

0870 320 7000

WREXHAM

Sharks/Crowns Central Station

01978 358780



Black Veil Brides, Queens University, Belfast

MONDAY

March 26



Korn, 02 Academy Birmingham

BIRMINGHAM

Korn 02 Academy 0870 477 2000

BRIGHTON

Joan Baez Dome 01273 709709

Rachel Harrington & The Knock

Outs The Greys 01273 680734

BRISTOL

Black Stone Cherry/Rival Sons

02 Academy 2 0870 477 2000

C Joynes Croft (Front Bar)

0117 987 4144

McFly Colston Hall 0117 922 3683

Outs The Greys 0117 945 0996

Touche Amore/Pianos Become The

Teeth/Apolgies, I Have None Thekia

08713 100000

CAMBRIDGE

Leo Bedford Junction 01223 511511

COVENTRY

Boxcar Aldous Huxley Taylor John's

Habits 024 7655 9958

EDINBURGH

Curtis Stigers Queens Hall

0131 668 2019

GATESHEAD

Rosanne Cash Sage Arena

0870 703 4555

GLASGOW

Liz Green Captain's Rest 0141 331 2722

Mark Stewart King Tut's Wah Wah Hut

0141 221 5279

LEEDS

Jacuzzi Boys Brudenell Social Club

0113 243 5866

LONDON

Bishop Joe Fagash/Loud Haley

Star Of Kings 020 7278 9708

Charly Coombes & The New Breed

93 Feet East 020 7247 6095

Cook & The Case/The Fix Boogaloo

020 8340 2928

The Dirt Daubers Windmill

020 8671 0700

Drake The 02 0870 701 4444

Eugene McGuinness Barfly

0870 907 0999

Gemma Hayes Slaughtered Lamb

020 8682 4080

Jakwob XOYO 020 7729 5959

Kill It Kid Borderline 020 7734 5547

Kunt And The Gang New Cross Inn

020 8692 1866

Mary Leay Monto Water Rats

020 7837 4412

Miss 600/Sonna Rele Troubadour

Club 020 7370 1434

Mothership/Othereyeswide

Dublin Castle 020 7485 1773

Porcelain Raft The Lexington

020 7837 5387

Roberto Fonseca Barbican Centre

020 7638 8891

Sincere Deceivers/Elle Hopley/

Paper Aeroplanes Half Moon

020 7274 2733

Wale Scala 020 7833 2022

Wild Swim Shacklwell Arms

020 7499 0810

Willy Mason Hoxton Square Bar

& Grill 020 7613 0709

MANCHESTER

Action Bronson Alter Ego

0161 236 9266

Feist/M Ward 02 Apollo

0870 401 8000

Last Harbour Band On The Wall

0161 832 6625

Los Campesinos! Academy 2

0161 832 1111

Memoryhouse/Patterns

Deaf Institute 0161 330 4019

Ruarri Joseph The Castle

0161 237 9485

Sharks/Crowns Star & Garter

0161 273 6726

NEWCASTLE

Room 94/Destine 02 Academy 2

0870 477 2000

NOTTINGHAM

All The Young/Boots Booklovers

Bodega Social Club 08713 100000

Stiff Little Fingers Rock City

08713 100000

The Wave Pictures Chameleon

THIS WEEK IN 1957

SOUR TIMES FOR LYMON, HIP HIP HOO-RAY, SOLID STEELE

GOOD COMPANIONS
THE GREATEST FIVE SINGERS
AT THE LONDON PALLADIUM
TODAY (SUN) 2.15 & 8.15 PM
WEDNESDAY 14 MARCH 1957
THE GREATEST FIVE SINGERS
AT THE LONDON PALLADIUM
TODAY (SUN) 2.15 & 8.15 PM
WEDNESDAY 14 MARCH 1957

new MUSICAL EXPRESS
A WONDERFUL FIRST L.P.
TOMMY STEELE
Stage Show
DECCA

"ROCK 'N' ROLL PERSONALITY PARADE" For exciting details see page 9

BANNED BY THE B.B.C.!
"THE SILVER MADONNA"
PLAYED REGULARLY ON RADIO LONDON. Recorded by BOB STEVENS on Decca F.10454
SINGERS COMES 2/- each
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LOVE IS A GOLDEN RING
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Hoo-RAY, JOHNNIE is back!
The greatest boy who
wasn't in 1956 SERIES
Check him for the
TEENAGERS' album-bomb opening

Satch to wax with the Pelvis

THANKS TO ALL OF YOU

Repentone

LOOKING AT JOHNNY

"Johnny Ray arrived on Wednesday," writes Doug Geddes, "to embark upon an extensive tour of cinemas, culminating at the London Palladium for two weeks." In 1957 it doesn't get bigger than Ray. "My colleagues and I have written reams about this artist in the past," the article continues. "It's been an enjoyable duty and, from the consistency of his popularity, we look like writing many more pages in the days (and years) to come!"

YANKEE DOODLES

The lead item in 'American Airmail' is about a potential collaboration between Elvis Presley and Louis Armstrong, the latter of whom has confirmed it's in the works. It's also reported that Dean Martin, not especially pleased at the success attained by a solo Jerry Lewis, has premiered his own show in Las Vegas. "Some of the boys-in-the-know say it's due to necessity," we're told. "Financial necessity? Not entirely. There's also the necessity of proving he can go it alone."

TEENAGE TRAGEDY

Saturday just gone sees Frankie Lymon & The Teenagers arrive in the UK for the first time. At the beginning of 1956, their debut single 'Why Do Fools Fall In Love?' was an instant success, topping the US charts and making 13-year-old Frankie the first ever black teenage pop star.

"There isn't a touch of stage fright or embarrassment in his youthful make-up and he handles his audiences with the skill of a veteran," runs the review. "When he claps, they clap. When he whistles, they whistle. And the quietly calm way he subdues the squealers is quite something to see." Frankie Lymon is unquestionably the star of the show, and on this tour, he is pushed more and more as a solo act. An in-progress album called 'Frankie Lymon & The Teenagers At The London Palladium' is instead issued as a solo release, and the group break up. Sadly though, having gone it alone, success is not forthcoming for Frankie, mainly down to the fact that by the age of 15, his voice has broken and he is no longer in possession of his trademark falsetto.

Tragically, also at this time, Frankie Lymon is seduced by heroin, first given to him by a woman twice his age. He begins a horrible descent into addiction that reaches a nadir in February 1966, when he is arrested on charges of stealing a set of drums from a recording studio to finance his habit.

Almost exactly two years later, he is found dead in his grandmother's bathroom. At the time of death, Frankie Lymon is just 25 years old.

ALSO IN THE ISSUE THAT WEEK

- A large advert on page nine offers up Black Garb Slacks with the "latest style: narrow bottoms" priced at 32/6.
- Tommy Steele's "wonderful" first LP 'Stage Show' is reviewed. Also we learn that a complete replica of Decca's London studios has been built for the filming of his story.
- Following on from all box office records "being soundly smashed", Lonnie Donegan is preparing for his first ever US dates.
- Gossip column the Alley Cat quotes an anonymous "musical personality" as saying: "It's coming to something when the top of the bill at the Palladium can travel to work for half price on the bus!"

NME

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THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1 The Maccabees will definitely keep in touch afterwards (4-2-6)
- 8 Not possible to remix Incubus single '___ And Water' (3)
- 9+10A Dry The River not out of their depth here (7-3)
- 11 UB40 album that received subsequent reggae production as 'Present Arms' (2-3)
- 12+7D Can build something different for 50 Cent (2-2-4)
- 13 Studio album from Band Of Susans is strangely live (4)
- 15 It's a mistake to use this US electro-hardcore band (5)
- 17 "The Sweeney's doing ___ 'cos they've got the word to go", from Squeeze's 'Cool For Cats' (6)
- 18 (See 20 down)
- 19 Put money aside to buy a Bob Dylan album (5)
- 21 "Is it by mistake or design I feel so alone on a Friday night", 2012 (4-2-3)
- 24 Possibly a Scottish girl in Freddy Cannon song 'Tallahassee ___', later covered by The Flamin' Groovies (6)
- 25 (See 18 down)
- 27 (See 35 across)
- 29 Hurts like Band Of Skulls and Chairlift (7)
- 30 EP from Autichre is a bit romantic (4)
- 32 (See 31 down)
- 33+34A Denise ___ had 1985 hit with 'My Toot Toot' (2-5)
- 35+27A WU LYF admit to actually being an old teen pop act from the '80s (2-4)

- 14 Robbie Maddix, Nigel Ippinson and Aziz Ibrahim all played in this band for a short while in mid '90s (5-5)
- 16 (See 21 down)
- 18+25A "I see the ___ / I see trouble on the way", Creedence Clearwater Revival (3-4-6)
- 20+18A Video option of band dealing in 'Diamonds And Death' (3-2-4)
- 21+16D 'Giant Steps' taken by shoe-gazers (3-7)
- 22 They came out of The Rain in 1991 (5)
- 23 Different single for Tamla Motown group that had hit with 'Heaven Must Have Sent You' (6)
- 25 "Mistress ___ won't you marry me? I'm unable to take it seriously", The Fratellis (5)
- 26 Soup stirring by Mercury Rev in '___ 40' (4)
- 27 Name of New York industrial band stored in my mobile phone (4)
- 28 Killer whale needed to complete Dirty Projectors' album 'Bitte ___' (4)
- 31+32A Hello Colin, the ZZ Top album is inside (2-4)

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, March 27, 2012, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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

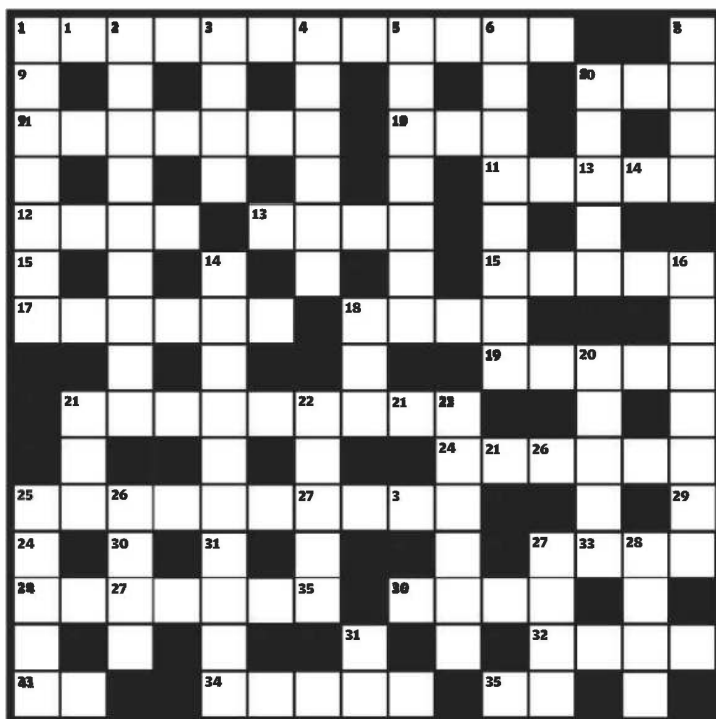
CLUES DOWN

- 1 "We are the goon squad and we're coming to town. Beep-beep. Beep-beep", 1980 (7)
- 2 His solo work includes the 2003 album 'Baby I'm Bored' (4-5)
- 3 "You can take a picture of something you see/in the future where will I be", 2005 (4)
- 4 Ocean Colour Scene man into flower arrangement (6)
- 5 Almost labelled as an all-girl group (7)
- 6 Do ladies go wild for Leonard Cohen nowadays? (3-5)
- 7 (See 12 across)
- 8 Was George Michael any wiser after this hit? (5)

FEBRUARY 25 ANSWERS

ANSWERS ACROSS
1 America Give Up, 9 Default, 10 Lanegan, 11 Toy, 12 Keane, 13 Money, 14 Army, 20+31D La Mer, 22 UK Subs, 23 Music, 28 E.C., 30 One Armed Scissor, 35 Sash, 36 Rig, 37+16A Time To Pretend

ANSWERS DOWN
2 McFly, 4+24A Cuts Across The Land, 5 Golden Touch, 6 Venom, 7 Urgent, 8+3D Andy Rourke, 9+24D Dots And Loops, 15 Mason, 17 Drunk, 18 Elsie, 19+26A Tom Hark, 25+21A Death Disco, 27 Rai, 29 Cargo, 32 Dog, 33 Cat, 34 She



COLLECTORS' CORNER THE CHARLATANS

Call yourself a superfan? Here are the gems that no Charlatans obsessive should be without



INDIAN ROPE (1990)



The band's debut single, released on their manager's

Dead Dead Good label, proved to be such a success that the five-piece soon bagged themselves a deal with Beggars Banquet offshoot Situation Two. Initially only 1,000 copies were pressed, costing the band around £3,000, but more were produced to meet demand.

Need To Know: The song was surprisingly left off the group's chart-topping debut album 'Some Friendly', which was released later that year.

ME. IN TIME (1991)



A UK Top 30 hit that has been pretty much disowned by the band since,

never featuring on any of the many 'best of' compilations over the years. However, one of its B-sides, 'Subtitle', featured on their 1992 album 'Between 10th And 11th', while another, 'Occupation H Monster', was on the 2002 rarities compilation 'Songs From The Other Side'.

Need To Know: This was the first Charlatans song to feature Mark Collins, who replaced Jon Baker as guitarist earlier that year, and has remained in the band ever since.

TIM BURGESS - I BELIEVE (2003)



The Charlatans frontman recorded his debut solo album in his

adopted city of Los Angeles. The environment certainly shaped the record's sound, the songs being pretty much a love letter to his new home, with references to the "west coast" and "California soul" in the lyrics. But Burgess soon returned to the day job.

Need To Know: Despite mentioning a follow-up many times in various interviews over the years, Burgess has never released one.

LIVE AT DELAMERE FOREST (2007)



Limited-edition download-only album, released via

the band's official website, that captures the group's live show following the release of 2006's 'Simpatico'. The setlist spans The Charlatans' 17-year recording career to that date, featuring most of the big tunes, including 'The Only One I Know' and 'North Country Boy'.

Need To Know: The entire concert download was released in five different parts, less than two months after the gig had taken place.

FANMAIL

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

Edited by Rick Martin



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The Big Issue

What everyone's talking about this week



LETTER OF THE WEEK TO ATD-I FOR

From: Harry Alexander
To: NME

Forget Kasabian, The Cure or even Foo Fighters – the band I'm most excited about seeing at Reading and Leeds this year is At The Drive-In. When I heard they were reuniting earlier this year, I have to admit I felt mixed emotions – I was brain-burstingly happy that they were finally back together after years of rumours that it might happen, but gutted that they appeared to be playing only Coachella, meaning I'd miss out on seeing them again (I was too young to catch them first time around in the late '90s/early '00s). But when the Reading and Leeds line-up was revealed last week, it felt like all my Christmases had come at once – I'd finally be able to see them play live over here. What's so great about them? They're just so punk – the way they sound, the complex topics they sing about in their lyrics, even their infamous hatred of crowdsurfers and moshers. I've already been furiously spinning my copy of 'Relationship Of Command' and checking out scratchy live footage on YouTube in anticipation – here's hoping they live up to the hype and give us the greatest rock'n'roll show of the decade. Roll on August!

NME's response...

Feeling your excitement. I too missed out on them first time around and you're right about 'Relationship Of Command' – was there a more succinct, hyper-politicised, charged-to-the-nads vital rock'n'roll statement

released during the '00s? I didn't hear it if there was. They may have burned briefly and brightly at the turn of the millennium after years of slog in the US punk underground, but it's a marker of how important they were that people are so excited

about them coming back a decade later. One note of caution though: Omar and Cedric have spent the past decade playing noodling jazz-rock solos in The Mars Volta – will they be able to completely resist progging out in ATD-I? As long as they kick out the

jams, ATD-I's Reading and Leeds shows will be the must-see UK gig double header this summer, no question – RM

Winners should email letters@NME.COM to claim their limited-edition Sonic Editions print

RAGING ABOUT R&L

From: Christopher Neil
To: NME

Been reading the moaning on Facebook and Twitter about the Reading and Leeds line-up – what would it take to please these people? Let's look at those headliners: the biggest rock'n'roll band in the UK (Kasabian), the US (Foo Fighters) and some returning indie legends (The Cure). If there's not something in that trio for you – not to mention the wider bill – then you were probably never going to be excited whoever was announced. For me, there's loads to look forward to – the return of At The Drive-In, Azealia's debut at the festival and Bombay Bicycle Club graduating to third on the Main Stage to name but three. I also can't wait to catch Odd Future – you just can't predict what they'll do once they hit that stage. Whether you're a fan of their tunes or not, you just know they're going to be a huge talking point – which is surely the whole point of R&L in the first place.

From: Callum Lewis Jones
To: NME

The Vaccines and The Gaslight Anthem are all I'm bothered about on the Main Stage apart from the headliners. But what the hell is going on with Paramore on there – a band that have done the definition of cod all for the last three years. Just why?

From: Christian Trevino
To: NME

I don't get why Paramore are on the bill. They fit in more with the Warped Tour crowd. Same goes for Bullet For My Valentine.

From: Ed Mewburn
To: NME

What a pile of crap this line-up is. Billy Talent and Eagles Of Death Metal should be headlining, Dave Grohl can stay as long as he's only drumming, the rest of them can sit down and be quiet.

From: NME
To: Callum, Ed, Christopher, Christian
As Abraham Lincoln never actually said, "You can't please all of the people all of the time" – something festival organisers know all too well. In a summer bereft of Glastonbury, there was no room for messing around when it came to this year's R&L line-up – so there was no chance they were going to risk a Guns N' Roses late show or a nervy bill-climber heading up the Main Stage a year too early. Anyway, arguing the toss over festival bills as they're unveiled has become a national sport – and whether it's talking about Two Door's weird demotion from the Main Stage, the prospects of an Odd Future bottling or whether The Vaccines will handle graduating to the upper echelons of the bill, the debates are sure to rage right up until August bank holiday weekend – RM

FLO-FARIS FAFFING

From: Harisa Ashraf
To: NME

If you see Florence + The Machine, can you please tell her that I am furious I paid £30 to see her at Alexandra Palace and she did not have the common decency to play 'Drumming Song' or to duet with The Horrors. She managed to do it on the last night, I see

no reason why she couldn't have done it on my night.

From: Isobel Moloney

To: NME

I went to see Florence + The Machine at Alexandra Palace the other week and The Horrors were supporting – I couldn't help but notice how tall Faris is. The mic stand was taller than the guy putting it up and he wasn't short at all. Faris also has a big nose, which I admire – I noticed this when he did the duet with Florence at the NME Awards (which were great, by the way, finally people who deserve awards won something!). Just wanted to let everybody know that I like Faris' nose.

From: NME

To: Isobel, Harisa

Thanks for letting us know, Isobel. And having been recently ticked off by Faris for not holding a mic high enough during an interview, I know all about Badwan-based height issues. As for Harisa's complaint, was there nothing else to justify your £30 spend, other than a missed chance at a duet and one tune? Were the batshit dresses/euphoric anfums/Flo's spiritual vibe not enough? Rock stars aren't performing monkeys, y'know. Well, actually, they are, but you know what I mean – RM



STALKER

From: Carl

To: NME

"I met Carl Barât when I was looking round Rise Records in Bristol. He is such a top bloke. Lovely."

GODLIKE GALLAGHER: THE LAST WORD

From: Dulcie Thomas

To: NME

I want to complain about Noel Gallagher receiving the Godlike Genius Award. Noel may be the God of copying The Beatles, but what's genius about that? And he's so big-headed! Everyone's just like "Noel, you're amazing" and he's just like "Yeah, I fucking know. I don't need you to tell me or any awards to prove it." And he's always so miserable. Doesn't the man ever smile? He has stuff to smile about. He's infiltrated the nation's minds; what more does he want? World domination?

From: Mary Connelly

To: NME

So I'd just like to say Noel

Web Slingsing

The highlight of this week's NME.COM blogs

ON THE ROAD IN ISRAEL

When I tried to explain to people exactly what I'd be doing in Israel for this scene report blog, I was generally hit with the same questions: "What? Israel has a music scene? Will it just be a bunch of guys singing in Hebrew?"; "Aren't you scared to go there? You might get killed!"; "Can you take a picture with a camel?" I'm pleased to share that I actually found some unbelievably talented acts nestled away in Tel Aviv that most certainly deserve some overseas attention, including these:

ACOLLECTIVE

This seven-piece act – a self-described mix of "boogied folk, electronic jazz and a Middle Eastern-bluesy twang" are

probably one of the best musical exports from Tel Aviv at the moment. Co-vocalist Idan Rabinovici told NME: "We never aimed to succeed commercially, we wrote songs for fun."

THE YOUNG PROFESSIONALS (TYP)

These guys (pictured) were made for the Lovebox stage. Having just inked a deal with Polydor France, this electro-duo could be the next Hot Chip/Daft Punk.

KAROLINA

Having worked with several other bands previously (and achieved quite a few chart-toppers in Israel), Karolina's now working on a solo project that's already found international success.

Read Rebecca Schiller's full blog at NME.COM/blogs



Best of the responses...

Great coverage! And I strongly suggest you check out Riff Cohen. Jonathan Messika

What about Ninet...? Yifat LY

Another great Israeli band

you should try is Mens Rea – they play hard-rock/grunge. Tal Kedmy

The best Israeli band is located in Berlin, Germany: Netanya. Lisa Grin

Gallagher is such a fucking legend and he was bloody amazing at the NME Awards. His fame hasn't ever gone to his head and made him turn into an arsehole like Alex Turner and made his music shit. Oasis really need to get back together. Soon. Music's just all about the chart shite like Justin Bieber – it's depressing. I think someone should book him and his brother a family counsellor so they can sort out their problems and write another album. Not 2015. Now.

From: NME

To: Mary And Dulcie

Frankly, if his recent star turn on *Football Focus* with Mario Balotelli proved anything, Noel's more likely to pack the music in for a career in celebrity journalism than reunite with Liam any time soon. Based purely on his gently incisive probing of the madcap Italian, there's

a job waiting for him here at NME any time. Er, apart from mine, obviously – RM

SCENE RETORT

From: Freddie Mitchell

To: NME

I'd like to file a complaint: I think you as a rock'n'roll rag are not doing enough to create music scenes for ordinary folk like us to moan about/become huge fans of. This came to me when I was looking through your new Facebook timeline shebang and noticed a thing about C86 tapes. I love C86 bands, but as I'm not from the '80s, I moaned inwardly to myself that there's no zeitgeist scene for me to latch on to and make fanzines for and to dress like and to form tribute bands. THIS IS WRONG. The '70s had punk, '80s had C86 indie pop, '90s had grunge, but there's been such a drought of music scenes that I am forced to be individual, which is such a contrived

thing to be and I hate it, I want to be cool and hang around people who look like me. NME should pool together some similar bands, stick 'em on a soulless SoundCloud playlist, and watch a new music scene emerge with new clothes and new hair and new songs. Do it. The world is yours...

From: NME

To: Freddie Mitchell

You're right in one sense – time was that hacks in these pages would invent a new scene every week just for the fun of it (my personal favourite being the Steve Lamacq-inspired Camden Lurch scene of the early '90s). But the fact is that in the web 2.0 age in which we live, it's far more difficult to disconnect everything from everything else – bands, genres and scenes flow into each other. And isn't that far more exciting than a bunch of

bands who sound like each other playing to their mates? If you're searching for a bandwagon, then only last week in *Radar*, Peace made a case for The Midlands (also home to the equally exciting Swim Deep and Troumaca) being the most exciting place on the planet at the moment. Now to give it a name – how does 'Kick Up The Brum' sound? – RM



STALKER

From: Reece

To: NME

"I met Ronnie Vannucci from The Killers at his Big Talk show. He had so much time for his fans."

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week GUY GARVEY ELBOW

QUESTION 1

What colour was your tablecloth at the ceremony when 'The Seldom Seen Kid' won The Mercury Prize in 2008 (below)? "Gingham?"

Wrong. Blue



Guy loses yet another bout of Fuzzy Duck

QUESTION 2

Which Elbow song did Sir Michael Caine (below) pick on Desert Island Discs?

"One Day Like This". He said [does impression of Caine], 'I was watching Glastonbury and I thought, 'Who the bloody hell are this lot?' I thought, 'That's fucking great!'"

Correct

QUESTION 3

When do you sing the following: "I'm not good in a crowd/I've got skills I can't speak of/Things that I've seen will chase me to the grave?"

"It's the Massive Attack tune I did. I think 3D (below right) heard our cover of 'Teardrop' and said, 'Would you like to work with us?' He made me come to Bristol, sit in a booth with a load of Massive Attack beats and sing for 14 hours."

Correct. Massive Attack's 'Flat Of The Blade'

QUESTION 4

We're having a party! How much do 80 bottles of 500ml 'Build A Rocket Boys!' beer (below right) cost from Elbow.co.uk?

"Oooh. 80 bottles? Well, it's something like £12.50 for eight... so £125?"

Correct. Do you drink nothing but that?

"I like to mix it up but I still revisit it. It's one of our proudest inventions."

QUESTION 5

Which incorrect Elbow song title did ex-Prime Minister Gordon Brown tell you he liked when you met him



on BBC's Andrew Marr

Show in 2008?

"One Day Like This". He called it 'On A Day Like This'. I thought, 'I'm going to meet the PM, I've got to tell him what I think.' I stayed up rehearsing this speech,

but he didn't hear a word. He just came back with, "'On A Day Like This' will always remind me of the [Olympic] Games.' Ha!"

Correct

"Ever seen my Michael Caine impersonation?"

QUESTION 6

On which note... you're penning the official soundtrack to the 2012 Olympic Games. Blur are playing the closing party. Who is doing the music for the opening ceremony?

"I don't know." Wrong. Underworld and Danny Boyle. How's your own song coming along? It's a bit difficult coming up with things that rhyme with 'Olympics', surely?

"Ha! I can't think of any off the top of my head. It's suitably rousing. It's the greatest fun in the world trying to write a sports theme tune, because they're all so cool."

QUESTION 7

What medically questionable excuse did you give The Times for the fact that you

always have at least one beer before going on stage?

"I don't know. What did I say?"

Wrong. "Adrenaline gives me a waver in my voice and drink counteracts that."

"That's true! It's not so much adrenaline as fear. But you're right, I suppose it does sound medically questionable."

QUESTION 8

Elbow were originally called Mr Soft after the character from the Steve Harley song 'Mr Soft', which was also used in a Trebor Softmints advert (below). Which Oasis song also namechecks Trebor's Mr Soft?

"Really? The same advert? Shit, I don't know that one."

Wrong. 'Shakermaker'. 'I've been driving in my car with my friend Mr Soft/Mr Clean and Mr Benn are living in my loft'.



Mr Soft woke up cuffed to a lamp-post after his stag do

QUESTION 9

Which of Everything Everything bassist Jeremy Pritchard's teeth did Elbow bassist Pete Turner accidentally knock out during a Villagers gig in Manchester in May 2011?

"I couldn't give you the technical name but if you're looking at Jeremy, the biggest two at the top, the one on the right."

Correct. His right central incisor

QUESTION 10

What colour tie was Melvyn Bragg wearing when he interviewed you for your very own episode of The Culture Show?

"Blue and white stripes?" Wrong. He wasn't wearing a tie. Neither were you!

"You know what, I fucking love Melvyn, he's great. I'm ashamed I didn't wear a tie."

Total Score
5/10

"Hmm. I've been at it much longer than some of these upstarts who often do this feature!"

Go to NME.COM/blogs for the full Braincells hall of fame (and shame)

Coming Next Week

**"THE
GOVERNMENT
IS ROBBIN'
YOU..."**

**"THE
UNDERCLASS
HAVE BEEN
DEMONISED..."**

**"90% OF THE SHIT
YOU READ IN
THE PAPERS IS
HORRIFIC..."**

PLAN B

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