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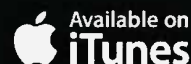
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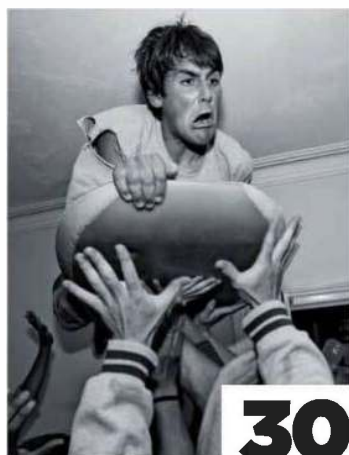


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ON REPEAT

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



FRANK OCEAN

Whip Appeal
On 'nostalgia, ULTRA's, 'Songs For Women' Frank Ocean's love interest was only listening to R&B superstars Drake and Trey Songz in her car but, oh, what a difference a year makes. With 'Whip Appeal' Ocean proves he can make cruise-worthy tunes of his own, riffing over a super-confident drum pattern about romance in the front seats.

Siân Rowe, writer

ALUNAGEORGE

Just A Touch
This is a luscious, cheesecake slice of R&B that completely rips off Aaliyah. But when it's done to such perfection, who are we to grumble? Instead we crumble at Aluna's pitch-shifting vocal and gawp at George's marvellous production. 'Just A Touch' is the pick of their fine EP, out May 14. Sweet!

Jamie Crossan, writer

REAL ESTATE

Exactly Nothing
Those Real Estate gents have decided to stream the B-side to recent single 'Easy', as an early spring bonus. Somewhere in the Super-8 shimmer Martin Courtney is perfecting his Mark Gardener of Ride schtick, while Matt Mondanile flicks the guitar switch to "jangle on wheels". Best heard gazing at your shoes.

Matthew Horton, writer

JOANNA NEWSOM

Instrumental 1999
That title tells no lies: this is a vocal-less track that Joanna recorded in 1999, when she and her trusty Dodge Caravan were apparently a hot fixture on the Tahoe wedding-music circuit, according to label Drag City. Rather the glassy, choked filigrees of this mournful six-minute number than bloody 'Your Song' again.

Laura Snapes, Assistant Reviews Editor

NIKI & THE DOVE

Tomorrow
For good reason, N&TD's new single is also the opening song on their debut album: it's everything they're all about

wrapped up in three and a half minutes, from the electronic textures of the verses, to the euphoric burst into a chorus about "breathing fire". Or in short: brilliant, sophisticated pop.

Hamish MacBain, Assistant Editor

FUN FT JANELLE MONAE

We Are Young
It's not clear what compelled Janelle Monáe to work with these New York-based Panic! At The Disco soundalikes. They're hardly natural bedfellows, and her input is limited to a brief vocal. It's a winning formula though – this stirring emo ballad went to Number One in the US. This year's Owl City then, if that concept doesn't chill your blood.

Luke Lewis, Editor, NME.COM

QUAKERS FT JONWAYNE

Smoke
Bouncy bass and vintage samples abound in this funky hip-hop nugget from the 35-piece collective, which centres around three key producers: Fuzzface (aka Portishead's Geoff Barrow), his longtime collaborator 7-Stu-7, and Australian whizzkid Katalyst. Throw in LA rapper Jonwayne and you've got some promising and irrepressible stuff.

Tim Chester, Deputy Editor, NME.COM

NICK CAVE & DEBORAH HARRY

The Breaking Hands (Gun Club cover)
This Gun Club cover gets the full-on Cave whiskey-soaked piano treatment, transformed into a touching ballad with the increasingly gravely throated Debbie Harry – and it's sublime. Profits from the compilation that this is taken from help underprivileged kids in LA.

Jamie Fullerton, Features Editor



MAXIMO PARK

The National Health
The first, tantalisingly taut glimpse of the band's upcoming fourth LP appears to be a timely and very angry rumination on the shabby state of our nation.

Although given its breakneck speed, we're only guessing that by the title and singer Paul Smith's furious references to "lost identity" and "immoral wealth".

Alan Woodhouse, sub-editor

TRACK
OF
THE
WEEK

FLORENCE + THE MACHINE AND JOSH HOMME

Jackson (Nancy Sinatra/
Lee Hazlewood cover)

Florence has already proved twice over that she can tame that torrent of a voice in the service of an affecting duet, first tackling 'Suspicious Minds' at the NME Awards 2009 with

James Allan and then joining The Horrors for 'Still Life' at this year's ceremony, without blasting either offstage. Further proof that full-throttle is far from Florence's only setting comes with her

'MTV Unplugged' album, due out April 9. Recorded with a 10-piece gospel choir in New York just before Christmas, the 11-song acoustic set features this take on the Jerry Leiber/Billy Edd Wheeler song made famous by Nancy and Lee and, later, Johnny Cash and June Carter, backed up by Josh Homme.

Where the original's sprightly skip is full of fiery humour, a lovers' tiff turned "see if I care" bluff-off, Flo and Josh start in a more haunted manner, but it isn't long before that bitchy back and forth carries them away on a fingerpickin' country freight-train, their voices as well-matched as their hair.

Emily Mackay, writer

*Further proof that
full-throttle is far from
Florence's only setting*

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UPFRONT

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

Edited by Rick Martin

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VENUE
IN ASSOCIATION WITH
J&A DANIELS
J.D.ROOTS



THE CAMPAIGN EVERY LIVE MUSIC FAN NEEDS TO GET BEHIND

As we kick off our search for Britain's Best Small Venue in association with JD Roots, we assess the nation's live scene – and find out how last year's winner is thriving

MAIN
EVENT

As anyone who saw Friendly Fires' Ed Macfarlane strutting his stuff up close and personal at The Horn in St Albans last May will tell you, there's nothing like witnessing

a band you love playing in a tiny room. That was a year ago, when Friendly Fires kicked off NME's 2011 campaign to find Britain's Best Small Venue, which now returns bigger and better for 2012, in association with JD Roots.

Last year's trophy was lifted by Glasgow's King Tut's Wah Wah Hut, who'll pass on the mantle to this year's winning venue. From today, you'll be able

to vote for your favourite dark local dive – approximately 500-person capacity or less – at NME.COM/smallvenues, with regional winners and then the overall victor to be announced over the course of the campaign.

And as well as decorating a spit'n'sawdust shoebox with the auspicious title of Britain's Best Small Venue, we've teamed up with JD Roots, who are putting on three incredible free gigs. On May 3, Glasgow's Twin Atlantic head back to the aforementioned King Tut's for an insane hometown show. The Horrors return to Southend's Chinnerys on May 9. And finally, on May 16, The Cribs make a rare, properly local outing at Wakefield's Theatre Royal.

Next week, we'll be announcing how local fans can register to win tickets to these gigs – but for now, head to NME.COM/smallvenues and get voting to make sure your favourite small venue is represented.

WHAT'S CHANGED SINCE
LAST YEAR'S CAMPAIGN?

NME's search to find Britain's Best Small Venue in association with JD Roots is all about celebrating the things that make the bastions of your local scene special, whether, as Twin Atlantic's Sam McTrusty says, that's being brilliantly organised and on it like Glasgow's King Tut's – or, down the other end of the country, the fact that you can have cake with your music at Penryn's Miss Peapod's. But unfortunately there's no shirking from the fact that it's not all cherries and icing when it comes to the health of Britain's small venues – the management of St Albans' The Horn, which has been running for more than 37 years, recently admitted that they're asking people to root to 'Save The Horn' in the face of mounting bills and pressure from landlords. Sheffield's Boardwalk, where the Arctic Monkeys learned their trade, and which was shortlisted in the north-east regional category of our poll last year, is also now permanently closed after first encountering difficulties in late 2010. Southampton's The Talking Heads has been closed since early January due to "financial hardship". Earlier this month, Liverpool's Static Gallery closed suddenly following a noise abatement notice thanks to a complaint from a local resident, but is in negotiations to recommence gigs soon.

When it comes to government support for shoebox venues and the gigs they stage, the messages are pretty mixed. Glasgow City Council is set to change its public entertainment licence law, meaning that even

venues offering free gigs and exhibitions will have to buy a licence costing between £27 and £7,500. However, on March 8, the Live Music Bill was passed into law in the UK, meaning that venues with capacities under 200 will no longer require permission to host gigs. The legislation is likely to come into force by autumn 2012. Jo Dipple, chief executive of UK Music, praised the bill. "The global success of our industry is dependent on a flourishing network of small venues," she says.

It's a time of mixed fortunes, then, for Britain's small venues. However, Geoff Ellis, the CEO of DF Concerts, which owns and runs last year's winner, King Tut's, believes that even in these testing times, small venues can prosper.

Vote to make sure
your favourite small
venue is represented

This is his five-point plan for small venue survival:

1 BOOK THE RIGHT
BANDS...

"You can see any kind of music here. We have a wide genre policy, but we try to strike a balance between supporting local talent and putting on touring bands."

2 ...AND LOOK
AFTER THEM

"A lot of American bands go back to the US, like The Killers, and tell bands, 'Oh, you've got to play King Tut's', so we're appreciated more by US bands, just like British bands wanted to play CBGB. We've always fed the bands and make sure they have a good time."

3 THE FANS ARE
YOUR PRIORITY

"A gig should be a life-affirming moment, and if someone is going to come and see a band they've never heard of, they have to enjoy the venue. If you've got the hottest band in the world, you can put them in a shithole and people turn up, but not for new bands."

4 HIRE THE RIGHT STAFF

"They're at the front line. If you've got an angry doorman or someone grumpy behind the bar, it isn't a great start to a night!"

5 CREATE THE RIGHT
ATMOSPHERE

"We're a small venue – we can't get lasers in here, but you don't need stuff like that to have a good gig. Radiohead told me they always remember King Tut's because I was the first person to feed them properly when they were just a support band to Kingmaker. To hear any band talk like that makes you feel like all the effort has been worth it."

HOW TO VOTE

SO NOW IT'S OVER to you. To vote for your favourite small venue, head to NME.COM/smallvenues, where you can also watch exclusive video

interviews with the likes of Kasabian, Blur, Katy B, Frank Turner and Two Door Cinema Club on the stages that helped build their careers. And pick up

next week's NME for more details on how to get tickets for those must-see hometown shows from The Cribs, The Horrors and Twin Atlantic.

The bands
supporting
the campaign

*This trio are playing
special hometown shows*

THE CRIBS

WAKEFIELD THEATRE ROYAL, MAY 16

What was your favourite small venue when you lived in Wakefield? ROSS JARMAN: "Players. It closed in 2000, and nothing's filled the hole."

Why should they be protected?

"It's not a case of where bands are going to play when they come through your city, it's about where bands from your city are going to play. If there's nowhere to play, it's difficult to figure out where your aspirations lie."

The Cribs rip it up in their local venue



THE HORRORS

SOUTHEND CHINNERYS, MAY 9

What's the best experience The Horrors have ever had in a small venue?

RHYS WEBB: "Recently we played some strange venue in Germany, up in the Black Forest, which turned out to be like a town hall."

Why are homecoming gigs important?

"It's nice for us to get back and see the sea. I went to see Blur, Primal Scream and Sleeper at Chinnerys – we had to sneak in because we were underage, and got right

up to the stage for a couple of songs before getting chucked out..."



TWIN ATLANTIC

GLASGOW KING TUT'S, MAY 3

Why are small venues important?

SAM MCTRUSTY: "If you can hold your own in a small venues, no-one can fuck with you. They provide that visceral, exciting connection to music that you don't get in a bigger space."

How does it feel to be heading back to King Tut's?

"We've been on tour in the US for two months doing a host of insane, Twilight Zone-style venues, so we're well versed in scaling down right now! It feels great, though."

The dressing room's primitive...



INSIDE RECORD STORE DAY'S LIVE LAUNCH

PiL get the excitement underway for this year's event in a tiny London basement – and John Lydon goes on the attack (again)

I downloaded Cliff Richard's colostomy bag!" exclaims John Lydon. The grizzled frontman isn't answering a polite enquiry about what he got up to last Sunday afternoon. No, he's ranting, in the way that only John Lydon can. And tonight (March 19), he's ranting about records. John is fronting his current version of Public Image Limited, and the post-punk legends have just played an eight-song set in a dank London basement to officially start the ball rolling for this year's Record Store Day, set for April 21.

"I'm glad a lot of the labels folded," he continues. His bandmates have departed behind him as he grasps his microphone like a stand-up comedian, holding court in front of the 150 or so invited guests clutching Record Store Day release lists outlining singles from Noel Gallagher, David Bowie, Odd Future, SCUM and scores more. "They did new bands no good. If you have a good idea someone will steal it from you in a flying fart second.

We live in this world to share and share alike and that costs money. If you want free pies from the pie and mash down the road, guess what? The shop's going to drop."

OK, we weren't exactly expecting a cosy welcome from John. But beyond his digs to the crowd about illegal downloading, it's clear why he's come out tonight. John loves Record Store Day, and the hypnotic ferocity of his performance is testament to this fact as much as any post-gig steam-blowing. And

just as Record Store Day focuses on the new, with emphasis on fresh acts as well as the relics, it's PiL's new songs, 'Deeper Water' and 'One Drop', that smack just as hard as the classics tonight.

"My love of vinyl isn't just about my love of what's in the past – excuse me!" John tells us afterwards. "The only

Have you ever seen any pics of this man with his gob shut?



thing I've ever spent serious money on, because I'm not into fast cars or fancy houses, is the simplicity of enjoying a new [musical] experience. A piece of vinyl on a needle is the dog's bollocks of the universe. There's nothing better. And you share that!" Indeed, we will.

SETLIST

- Deeper Water
- This Is Not A Love Song
- Disappointed
- Warrior
- Albatross
- Flowers Of Romance
- One Drop
- Rise

"THE DEATH OF RECORD SHOPS IS A DENIGRATION OF YOUTH"

Lydon on vinyl – and the full story behind Sex Pistols' own RSD release

NME: John! Why bother playing this tiny gig for Record Store Day?

"Because it means records are coming back. There's no single reggae DJ in the world who won't appreciate a piece of vinyl."

Good for the old school... but why should the young ones care?

"Because you've been robbed and cheated by a world you don't have much access to. It's a denigration of the youth, to reduce them to just iPods, it's not right – it doesn't sound anything like it should. Do you know what bass is all about? Bass is to motivate the vagina."

You're releasing *Anarchy In The U.K.* why not 'God Save The Queen' in the Jubilee year?

"Who gives a toss about the Jubilee? It's vinyl, and that's only stage one, bubby. You mustn't presume that's the be-all and end-all of it. We're smacking it right back on vinyl, thank you."

RICHARD JOHNSON



DON'T MISS NICKI MINAJ'S UK TOUR!

Alter egos, new tunes and an absolutely bonkers live show – after two years, **Nicki**'s finally making her proper UK debut this summer

Two years after she first broke, Nicki Minaj is *finally* bringing her live show to the UK in June, ahead of festival slots at V, T and Wireless later in the summer. For fans it's been an agonising wait, but for her it's all part of the plan. "Sok for a verse, no album out," she boasted on Kanye's 'Monster', slyly acknowledging how she was already one of hip-hop's most formidable talents when nobody had much of a clue what her own music was going to sound like. Well, people certainly know now – and here's why you can't afford to miss those shows.

SHE'LL BE A FORCE OF NATURE

Nicki has *kind of* performed in London before – last January she appeared at the Oceana nightclub, and another planned appearance at Runway was cancelled after a brawl broke out – but this will see her in full theatrical flow. Her recent Grammy performance saw her play out a demented physical theatre concept piece, 'The Exorcism Of Roman', complete with clamps, straps, religious outrage and Red Riding Hood bonnets. The test this time around will be whether that huge

personality can hold the centre of a bigger stage but without so much production – wigs alone can only do so much.

HER NEW 'PINK FRIDAY: ROMAN RELOADED' TUNES...

When the shiny, power-ballady 'Starships' dropped, there was concerned speculation that Minaj might be losing her rapid-fire bite. We won't know the full story until 'Pink Friday: Roman Reloaded' is released (or leaks) later this month. But the clues are that we shouldn't worry. Lil Wayne and his Young Money progeny take a magpie approach to making albums, creating playlists of different moods to appeal to the different reams of their fan-bases. The first album, remember, put the serene likes of 'Moment 4 Life' next to the hectic, C-bomb strewn 'Roman's Revenge' and 'Did It On 'Em' – in which she tore down her haters by crapping on their heads.

...AND THOSE ALTER EGOS

Who exactly will we be watching, though? One of Minaj's alter egos is famously a boy she claims was born inside

her who she *becomes* when she's in a bad mood. His name is Roman Zolanski and he comes out when she's very, very angry. Quite literally, when interviewers prick her she will break into Roman, and after letting him fly on the first album 'Roman's Revenge', he'll be getting even more space to run riot on the new one. We've also met his mother Martha, who appeared as Nicki's magical Godmother in the 'Moment 4 Life' video. There is also the 'healing' Nicki Teresa, the Spanish siren Rosa and the small matter of a real girl called Onika Tanya Maraj. Don't bet against all or some of the above putting in an appearance. In fact, it's this perception-blurring approach to everything she does that means you really can't afford to miss those shows.



Only later did Nicki realise her ring had disappeared

Nicki Minaj will play the following UK gigs: London HMV Hammersmith Apollo (June 24, 25), Birmingham NIA Academy (26), O2 Apollo Manchester (28)

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"I WAS SUICIDAL FOR A YEAR. BUT I'M BACK TO SELL A MILLION RECORDS"

After leaving Gallows, **Frank Carter** sunk lower than ever. But now he's found the Richards to his Jagger, he couldn't be happier with Pure Love

IN THE WORKS

Early morning at New York's Mission Sound Recording studio and Frank Carter is feeling groggy and emotional. "Aw,

look at you, beautiful fuck," he says before passing his phone to *NME*. "Look at that little kitten! I taught him to high five and everything." Poor Frank, it turns out, has lost custody of his cat. "I had a really rough year," he continues. "I realised I was breaking up with a lot of people. Not just my last band but friends and family. I broke up with my girlfriend and she took Bronson without me knowing."

However, he's pouring his heartbreak – a heartbreak he admits left him feeling suicidal for a year – into Pure Love's debut. The band, which also features former The Hope Conspiracy man Jim Carroll, have chosen 'She' to open their album, a track that Frank describes as the perfect Pure Love song. "I like the sense that you could go anywhere from it: mellow, poppier, darker," Jim explains. 'Anthem' has a "bluesy bar and piano vibe" while 'Bury My Bones' is pop. "The chorus for that is just 'Yeah!'" says Frank.

If Jim is writing classic American rock – all Springsteen keys, Dave Grohl guitars and plenty of heavy, catchy riffs – Frank is still injecting the British working class into his lyrics. One track is called 'Riot', and 'Anthem', about dead-end jobs, includes the line, "Nearer the bottom, closer to hell".

One thing both are keen to stress is that the album is a



Jim and Frank: hardcore's odd couple

collaborative effort – something you can tell from the way Jim and Frank are finishing each other's sentences.

DETAILS

Recorded: Mission Sound Recording, New York

Producer: Gil Norton (Foo Fighters, Pixies)

Songs slated for inclusion: 'Bury My Bones', 'Riot', 'Anthem'

Due for release: October

Label: Vertigo

"Gallows was a fucking mess, it was a benign dictatorship. But we're in exactly the same place," says Frank. "It's the classic rock'n'roll writer format," continues Jim. "Lennon and McCartney, Jagger and Richards... Morrissey and Marr, not so much," says Frank.

Which leads us finally to the question that Pure Love are steeling themselves to answer right up until the album comes out: what if



Everybody wanted a bite of the mic

Gallows fans don't like it? "Oh I don't give a fuck about any of them," Frank declares. "It would be pointless me carrying on doing something that I don't want to do, I'd feel like a fake, which is how I felt for a year. I nearly topped myself." He pauses for a minute and looks up with a grin. "But fuck it. I'm still here. And I'm about to sell a million records."

DUOS AND DON'TS...

What could Frank and Jim learn from some of music's most famous songwriting partnerships?

DO:

MAKE SURE YOU SORT OUT THE WRITING CREDITS

The order of Lennon and McCartney's names on Beatles songwriting credits has been the subject of one of the most

tedious battles in legal history – so draw the names out of a hat and be done with it.

GET EVEN IN A BOOK

One of the more amusing twists in the Stones saga involves Keef mocking Mick's manhood in his autobiography. Nothing like hitting someone where it hurts most...

DON'T:

WAIT 'TIL THEY'RE OUT AND BURGLE BANDMATE'S FLAT

The Libertines' best tunes may have been born out of Pete and Carl's fractious relationship, but half-inching his stuff in 2003 was the final straw, landing Pete in chokey and Carl without a co-frontman.

FALL IN LOVE AND MARRY THE REST OF YOUR BAND

Benny and Björn invented the perfect pop formula with Abba – but it was a flawed one in that it involved being married to bandmates Agnetha and Anni-Frid. When the marriages ended, the band soon followed.



THE BEST OF NME VIDEO.COM THIS WEEK



NME'S ULTIMATE ICON: THE BANDS SPEAK

nmevideo.com/who-is-nemes-ultimate-icon

Paul Weller, Miles Kane and more canvass for their favourites in our massive 60th anniversary poll – don't forget to vote online.



LABRINTH: 'WHY I LOVE GUITARS'

nmevideo.com/labrinth-the-stage-is-my-home-now

The Hackney rapper gives us a studio tour and discusses his shift from producer to performer.



THE FUTUREHEADS REV UP FOR THEIR 'RANT' TOUR

nmevideo.com/the-futureheads-rant-tour-preview

The Sunderland lads preview their upcoming a cappella jaunt around the UK, which kicks off next week.



WE ARE AUGUSTINES PREP DEBUT ALBUM

nmevideo.com/we-are-augustines-our-new-album-is-autobiographical

The NY newcomers take us behind the scenes as they gear up for the release of 'Rise Ye Sunken Ships'.

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MUST WATCH THIS WEEK



PLAN B ON THE SET OF HIS NME COVER SHOOT:
'I talk about things society ignores'

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MUMFORDS: “WE STOLE FROM THE WHITE HOUSE”

Mumford & Sons talk us through their big gig for Barack Obama, meeting David Cameron and, erm, ‘borrowing’ some souvenirs

So we knew Mumford & Sons were doing well in the US: four Grammy nominations, three Billboard Award wins and shifting a couple of million copies of ‘Sigh No More’ over there has served as proof. But the band took things to a whole new level a couple of weeks ago (March 14) when they played for, and met, none other than the President Of The US Of A, Mr Barack Obama. “We got an email saying that President Obama had invited us to play at the White House,” Marcus Mumford tells *NME* at the premiere of the band’s on-the-road documentary film *Big Easy Express* at SXSW. “You can say no, and some people

probably should, but we wanted to do it.” And so they did, playing ‘Awake My Soul’, ‘Roll Away Your Stone’ and ‘The Cave’ for a specially invited audience. They performed in a marquee on the White House grounds along with John Legend, and got to meet the POTUS in the process. “It was like a receiving line. We were stuffed in between a more important person and a richer person,” chuckles Marcus. “He said, ‘Congratulations on all your success’, and I said ‘Congratulations on all *your* success’ and he laughed. He got it, rather than me just sounding like a patronising dick. He was very nice.”

The event was a state dinner held in honour of visiting Prime Minister David

Cameron and his wife Samantha, who, it turns out, is the world’s most unlikely fan of under-the-radar folk sounds. “She asked me if I’d heard First Aid Kit, who are like, my favourite new band,” says a wide-eyed Marcus of the Scandinavian folk duo that Mumford & Sons plan to take on the road with them later this year. “I was like, ‘What, sorry, hold on a minute... how do you know about First Aid Kit? You’re not supposed to be cool!’” *The Wire* actor Idris Elba was also at the dinner. “I think I might have been more starstruck by him than I was by President Obama,” adds Marcus.



Marcus: “Oh is that the time? Air Force One will be waiting...”

And did they take any cheeky souvenirs from the White House? “Yeah, but we can’t tell you what,” grins keyboardist Ben Lovett. “If they’re missing a painting or two...” jokes Marcus, before filling us in on their rather less risky booty: “I took a napkin and the menu and my place name.”

“OUR NEW ALBUM DEFINITELY ISN’T DOOM-FOLK!”

When they’ve not been serenading politicians, Mumfords have been working on album two

We heard your new album was going to feature a doom-folk sound – ‘Nick Dravs meets Black Sabbath’. Is that still the plan?

Marcus: “(Rolling his eyes)

That was a joke to an American journalist who didn’t understand the concept of sarcasm. I called Ted [Dwane, double bassist] and was like, ‘Ted, what have you done? We spent our whole first album trying to avoid being pigeonholed!’”

But you’re still working with producer Markus Dravs?

“Yeah. We wanted an evolution, not a revolution.”

We hear you’ve been holed up in studios across the south of England...

Ben Lovett: “Yeah, we’ve been recording in Britain to keep the British identity intact. It’s been amazing for us in America – unexpected about how much they’ve embraced us here, but they haven’t bought our souls.”

It’s been three years since ‘Sigh No More’ – does the delay play on your mind?

Marcus: “It has taken slightly longer than we predicted, because we’ve never recorded a second album before. I don’t think we’re professionals, it’s still lunatics running the asylum.”

But it’ll be released this year?

Marcus: “We don’t want to put that added pressure on ourselves. Everyone’s just letting us get on with it. The

only people that have heard it are Dravs, our manager, and us. No-one else has been involved in the process – so it means that we might have completely fucked it up...!”



Breathe deeply, it’s nearly here

AT A GLANCE FIRST AID KIT

The ins and outs of SamCam’s new fave band

WHO: Sisters Johanna and Klara Söderberg

WHAT: Swedish folk duo in thrall to Gram Parsons and Emmylou Harris

ALBUMS TO DATE:

‘The Big Black & The Blue’ (2010); ‘The Lion’s Roar’ (2012), which features collaborations with Bright Eyes and The Felice Brothers

FACT: The duo were discovered when their cover of Fleet Foxes’ ‘Tiger Mountain Peasant Song’ went viral online in 2008

SPEED DIAL

BETHANY COSENTINO

New line-up, new album, new **Best Coast**? Bethany certainly thinks so – she tells us why they've ditched the lo-fi in favour of a sleek new sound on 'The Only Place'

Some big changes took place ahead of your new album 'The Only Place' – why did drummer Ali Koehler leave the band?

"It was a decision that was made professionally, not just by me, but by a group of people that work with us. We just wanted to change things up after two years of doing the same thing. No-one will ever become a permanent member of Best Coast. Bobb [Bruno, multi-instrumentalist] and I have made that very clear. It's easier the fewer people you have. The more people you have, people get pissed and feelings get hurt, and it's like, 'Oh, you don't like that part I wrote!'"

She's claimed she was sacked. Have you spoken since?

"I've casually spoken to Ali. I know that she's doing her own music now and I wish her the best of luck, but I don't know that we'll work together in the future."

How's the new album sounding with new drummer Rafe Mandel and bassist Brett Mielke?

"We've tried hard to make a really good pop record. We recorded it at Capitol Studios, where Judy Garland and Frank Sinatra and all these classic people recorded. Our last record was very '60s influenced. This is more '50s: poppy songs written by a very homesick, angsty girl."

Was it strange to turn up to an expensive studio after the lo-fi



approach you took to your debut 'Crazy For You'?

"It was intimidating. When we were doing the last record we would just show up there and record, but with time it was an ordeal even to get into the studio. I knew that I wanted to make a record that was not lo-fi. I got so sick of that tag. I feel like I'm a more confident musician now."

In what way?

"When we recorded 'Crazy For You' I was very self-conscious about my vocals, and I didn't feel comfortable playing a guitar either. I would feel very uncomfortable onstage. And now, after two years touring and playing, I've come into my own as a performer."

It also sounds darker lyrically...

"Yeah, I started this band not having any expectations and the next thing I knew I was a professional musician, touring and travelling and not spending any time at home. A lot of artists go through what I was going through, but they aren't as honest as I am about the way I feel."

The Best Of The New Album

The key tracks from 'The Only Place' (out May 14)

'THE ONLY PLACE'

A full-throttle introduction to a brand new Best Coast, opening the album with clean vocals, slick harmonies and intricate guitar lines beneath Bethany's love letter to California.

'UP ALL NIGHT'

One of many ballads on the LP, it sees Bethany in full Patsy Cline mode, her vocals swinging between notes like a slide guitar.

'WHY I CRY'

That most Best Coast of combinations – chirpy, melodic guitars and thoroughly miserable

You've also designed a clothing line for Urban Outfitters. Do you feel like a style icon?

"Um, it's definitely weird. I just got the samples sent to me yesterday and I was in my bedroom at home, trying them on and taking pictures and sending them to my mum, who lives in Nebraska. Just to see my name on a piece of clothing like that – my name – it's just crazy. It hasn't sunk in. As soon as I see other girls wearing the clothes, that's when I'm really going to freak out."

Drew Barrymore directed the video for 'Our Deal' last year. Do you have loads of celebrity friends now?

"No, not really... when I'm in LA you can find me at my house watching TV with [infamous cat] Snacks. When I met Drew she just kept gushing about how much she liked my band. I remember

being like, 'Oh my god, I watched you in *ET* when I was a kid, a thousand times, and I never even imagined in my life that I'd be standing in a room with you telling me that you like my art...' It was surreal."

WIN! SEE DIZZEE, KATY B AND AZEALIA AT WAKESTOCK!

Bag a pair of tickets to the Welsh festival thanks to this week's NME Extra giveaway



What are you up to July 6-8? How about seeing Dizzee Rascal, Azealia Banks and Katy B at north Wales' premier music and watersports festival Wakestock – all for free? Win this week's amazing NME Extra competition and you'll be doing just that. We've got a pair of tickets up for grabs – just follow the instructions alongside to enter. Along with Diz, Katy and Azealia you'll also be able to catch the likes of Calvin Harris, Magnetic Man protégé Youngman and Annie Mac, among a packed weekend of music and water-based shenanigans. Here's how to enter – good luck!

HOW TO ENTER

Scan the QR codes on this page with your smartphone and get extra features, information and video footage.

1. DOWNLOAD A QR READER

Go to your smartphone's app store and type "QR reader". You should find several apps there. Download one onto your phone.

2. SCAN THE CODE

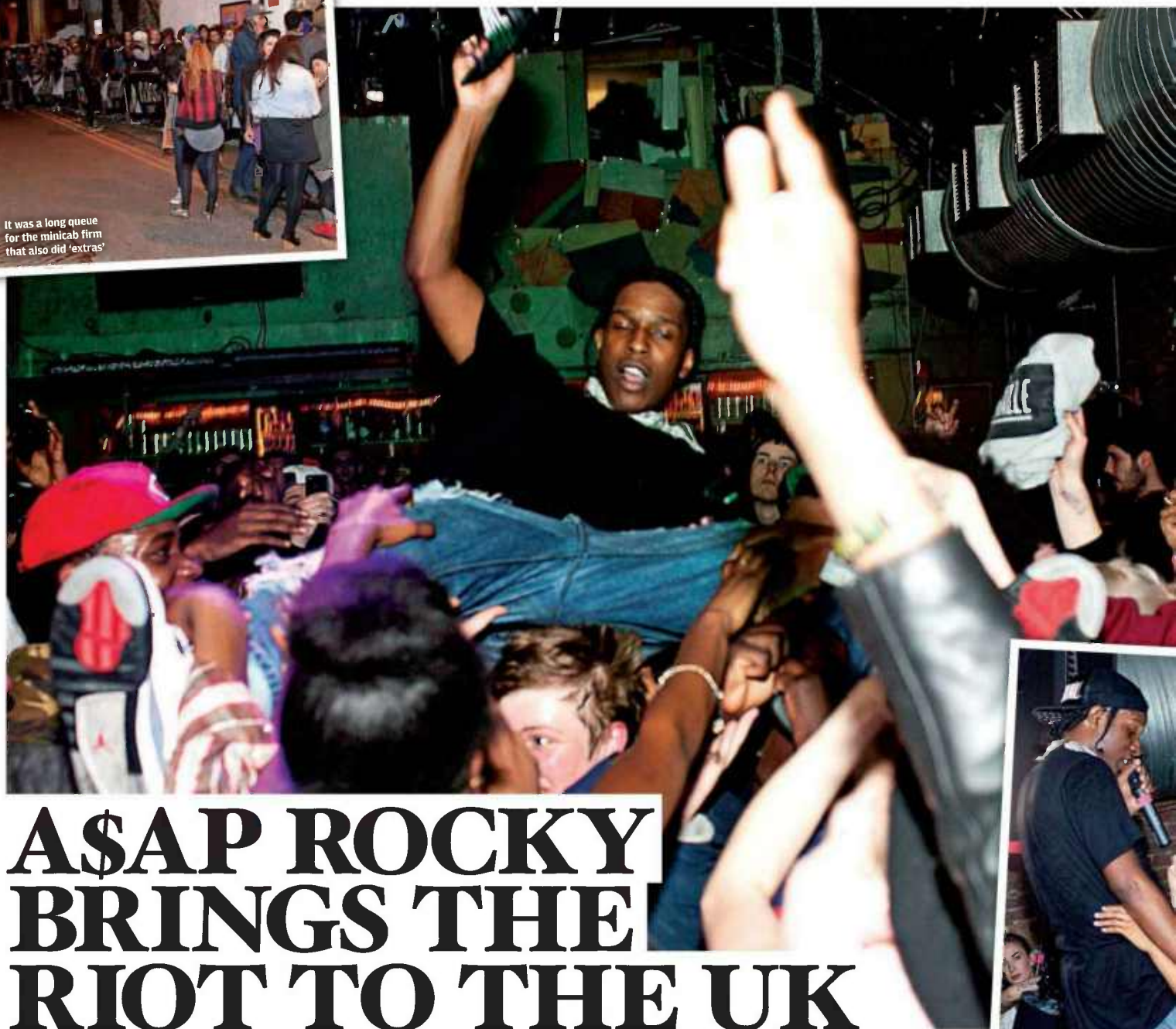
Launch the QR reader and scan the code alongside, and you will automatically be redirected to exclusive extras.

Mobile network and/or Wi-Fi charges may apply. If you don't have a smartphone, go to NME.COM/extra. Competition open until midnight, April 3, 2012





It was a long queue for the minicab firm that also did 'extras'



A\$AP ROCKY BRINGS THE RIOT TO THE UK

His show at SXSW ended in a mass brawl – and the scenes were just as chaotic when the Harlem rapper made his UK debut at London's Cargo last week

FRONT ROW

Two hours before ASAP Rocky is due onstage at Cargo and the queue's already 100 yards long and at least 600 fans strong. The bouncers look edgy, and so they should – Rocky entered SXSW last week as the most talked about new hip-hop star on the planet and ended it mixed up in an all-out brawl. To recap: after a crowdsurfer stole a do-rag from one of the rapper's crew, the show was halted as the group pleaded for its return. Instead they were pelted with a beer can – and utter mayhem ensued.

But tonight? Tonight the ruckus is beginning *before* showtime. "There's no way we'll get in," says an unlucky soul at the back of the queue. "Fuck it," says another as he begins to scale the perimeter wall.

"I party with the crowd and I feel like a regular kid"

A\$AP ROCKY

He's not the only one who's noticed the gaping hole in the venue's security, as another three chancers climb the wall into

the beer garden at the rear, before bouncers flood the gap in their otherwise airtight security ring.

Understandably, from this point tensions are running high; while nobody here is hoping to see a repeat of the Austin brawling, they're doing anything possible to see Harlem's hottest new talent. "I don't ever want to fight anyone," Rocky tells *NME* backstage. "I just want to engage and party with the crowd. They treat me like a superstar, but

when I get to party with them, I get to feel like a regular kid."

When Rocky finally takes to the stage – half an hour later than planned to allow as many fans in as humanly possible – he almost tears down those perimeter walls with the ferocity at which he spits.

'Wassup' slams hard against the chest but 'Purple Swag', one of Rocky's finest songs, fails to come off tonight. Yet he soon whips the crowd back into a frenzy with 'Get Lit' and 'Bass', during which he jumps headfirst into the front rows and gets lost among the crowd.



WORDS: JAMIE CROSSAN PHOTOS: DAN VEDALL



Careful mate, Rocky's crotch is heading your way



Watch the stage man, you've seen a camera before, right?

A\$AP CHATTY

Backstage with the man who's taking carnage everywhere he goes

Hey A\$AP! That was absolutely crazy. How was it for you?

"That was fucking awesome. It's really far from home so, y'know, you just don't expect to get a reaction like that. I feel really fucking honoured."

Were you surprised that people were scaling walls to get in and see you perform?

"I'm shocked that anybody knows who I am. I've only been famous for about three months, so it shocks me to have kids

embrace me like that. It's a total honour."

The brawl at SXSW – what exactly happened there?

"I was just doing what I was doing tonight, engaging and partying with the crowd. I had a great show... (at this point Rocky's heavies step in to stop NME questioning him about the incident)."

You've recently said you believe homophobia has no place in hip-hop – can you expand on your comments?

"I don't think another man should be interested in what another man likes, unless he is



What does he want? A cool name! When does he want it? Erm... A\$AP?

interested in that man. Black people have been discriminated against, so who am I to talk about someone's sexual preference? I don't think you should discriminate against a homosexual. I think it's ignorant, stupid and childish. You can lose a lot of friendships if you care about dumb shit like that."

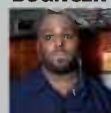
Have you received any flak from other rappers over the comments?

"People love me, why wouldn't they? I'm straight; I'm not homo or something like that. It's 2012, everyone should know it's wrong to hate. Who gives a fuck? For the record, I think lesbians are fucking sexy as fuck."

View from the pit

What the fans (and security team) thought

NICK JOSEPH, 24, CARGO BOUNCER



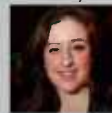
"Everyone was going nuts. People were pushing up against the stage, so I had to push them back. It was a good energy. Nobody wanted to fight, which made my job easier."

FLUTURA GJYSHINCA, 20 AND LAURA AROWOLO, 21



"It was an amazing show. We were squished at the front but we still had a great time. We went on the stage, as we didn't want to be crushed. He asked if we were alright."

CLARA PARLA, 20



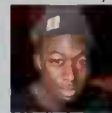
"The best moment was when he jumped into the crowd, 'cos he was dancing with my pal. He was really funny too."

JAY CASJJ, 18



"Tonight was sick. It was fucked up. It was fucking sick. I'm too skinny for that shit man; I nearly died."

RICHARD, 19



"It was cool when he jumped into the crowd. And when he did 'Peso', the place went nuts."

Before we dare contemplate whether we might witness scenes similar to the carnage at SXSW, his burly minders force their way through the audience and rescue Rocky from the baying masses.

He finishes the nine-song set amid a massive stage invasion during a chaotic 'Peso'. With a huge, golden-grilled smile on his face, it's clear Rocky revels in this unorganised chaos.

With the job done, backstage he turns his thoughts to the future, and the release

of his debut album, 'Long Live A\$AP', pencilled in for a July 4 or July 5 release date.

"July 5 is an important date for me – it would have been my brother's 30th birthday," says the Harlem rapper as he inhales deep on his post-show joint. "He was shot and killed 10 years ago."

Popping open a bottle of champagne, Rocky raises a glass to his late brother Ricky. He's not the only one toasting after a chaotically brilliant evening's work.

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PIECES OF ME

ROU REYNOLDS

The Enter Shikari frontman on choosing between Liam and Noel, getting down to Watford dubstep, and being blown away by Keith Flint

My first album

THE PRODIGY, 'MUSIC FOR THE JILTED GENERATION'

"My uncle said 'Listen to this, it's like nothing you've ever heard before!' I remember almost being scared listening to it. My uncle was right, it was like nothing I'd ever imagined. It blew my mind completely."

First gig

OASIS, FINSBURY PARK, LONDON 2002

"The first proper gig I can really remember was Oasis, in Finsbury Park I think. I was probably around 15. I absolutely idolised them. I think I'm one of the strange ones that doesn't really take a side; I really like Noel and Liam. Oasis have that sort of magic which I don't think either of their side-projects are going to achieve."

Favourite lyric

REFUSED, 'REFUSED PARTY PROGRAMME'

"It's the spoken-word bit at the start when he says 'the great spirits proclaim that capitalism is indeed organised crime and we are all the victims'. When I heard that I was just like, 'Wooah!'"

Favourite new artist

TRUE TIGERS

"They're a collective of DJs from Watford. They have live drums, live guitar, live everything, but it is very much dubstep. I really respect everything they do. A lot of the early dubstep that we listened to as a band is more dub and 2-step, and this is what they do."

Favourite possession

MY LAPTOP

"When we were recording the last album 'A Flash Flood Of Colour' in Thailand my laptop fell onto a stone floor and the hard drive shattered. I was like shit, shit, shit! I've got a side-project called JBM, and I lost all the tracks. JBM is just me and my real close circle of mates. We just do it on the side, we've done a few shows and we've supported Enter Shikari a few times at Christmas party shows and things like that. It's just a bit of fun but we still work pretty hard on it. It's really different to Enter Shikari. It's like what Del Boy and Rodney would be doing if they played in a hardcore band."

Favourite TV show

SOUTH PARK

"It's just spot on every time. When I first got into it it was the ridiculousness that got me in, but then it just kept me involved. It's perfect, it's hilarious."



Favourite place

TRAFALGAR SQUARE

"I don't know why, but I just like venturing to London, and I don't know, there's something about Trafalgar Square, especially at night. I guess just the architecture of the column is quite magical, and then obviously a lot of protests happen there. I went to my first Stop The War Coalition protest there, watched a load of speakers and it really sort of hit home. Tony Benn actually spoke at

that first one I did, and there was a UK hip-hop artist called Low Key who spoke as well. It was incredible and really touched me."

Favourite film

ZEITGEIST: ADDENDUM

"It triggered a whole movement. I don't know how old I was when I saw it, but I literally didn't sleep the whole night after I watched it. It just completely woke me up to what was happening in the world. That was a very big moment."



Clockwise from main: Rou's a bit paranoid about the guy loitering behind him; Refused's album from 1998; The Prodigy's '...Jilted...' from 1994; Liam Gallagher live at Finsbury Park, 2002; Rou's favourite new band, True Tigers; the comedy cartoon genius of South Park; the 2008 film Zeitgeist: Addendum



JACK DANIEL'S
OLD NO. 7

J.D. ROOTS

The Horrors will
play Southend
Chinnerys on May 9

IT'S WHERE YOU'RE FROM THAT MAKES YOU WHO YOU ARE

With JD Roots, Jack Daniel's connects musicians with the communities that made them

This May, Jack Daniel's are bringing three British bands back to their respective hometowns for a series of one-off, intimate performances in association with NME's search to find Britain's Best Small Venue. On May 3, Twin Atlantic return to Glasgow's King Tut's – winner of last year's Best Small Venue crown – for what promises to be a hair-raising show. They're followed on May 9 by The Horrors, heading back to Southend's Chinnerys, and on May 16, The Cribs will play a rare hometown show at Wakefield's Theatre Royal. See the box on the right for your chance to win tickets to one of these exclusive, intimate appearances. Beyond the gigs, JD Roots will be focusing on the communities around the venues and the bands – the record shops, bloggers, writers and fans that helped make these musicians, transporting the unique spirit of JD to three towns around the UK.

Because if there's one thing JD and music have in common, it's bringing people together.

Jack Daniel's association with music goes back to 1892 when Mr Jack formed his own band of local townspeople and distillery workers. The Silver Cornet Band

were a hit, and helped spread the word of Jack Daniel's whiskey and Lynchburg, Jack's home town and the place where every drop of JD is distilled to this day.

Music may have changed somewhat, but JD's passion for supporting live performances hasn't. Having run the JD Set gigs since 2002 – putting on early shows from the likes of Friendly Fires, Foals, The Futureheads and Elbow – Jack Daniel's now present JD Roots, their new music campaign which proudly shouts that it's where you're from that makes you who you are. for the facts drinkaware.co.uk

5 GREAT HOMECOMING GIGS

- 1 Blur, Colchester Railway Museum, 2009** They returned here after their live debut at the venue in 1988.
- 2 Radiohead, Oxford South Park, 2001** Thom and co considered this hometown show a triumph, and even encored with 'Creep'.
- 3 Oasis, Maine Road, 1996** Oasis got to play the Man City ground during their '...Morning Glory?' tour.
- 4 The Libertines, Chatham Tap'n'Tin, 2003** The day Pete was released from prison for robbing Carl's flat, the pair reunited for this tiny show.
- 5 Muse, Teignmouth The Den, 2009** Bassist Chris personally appealed to the local council for these two warm-up shows to go ahead.

Twin Atlantic hit
Glasgow's King Tut's
Wah Wah Hut on May 3



The Cribs go home
to play Wakefield's
Theatre Royal on
May 16



WIN TICKETS!

In next week's NME, find out how you can win tickets to see The Horrors, The Cribs and Twin Atlantic's exclusive JD Roots gigs. They're totally free of charge, and we'll be giving the tickets away via a postcode-targeted ballot, so that hometown fans get the chance to witness their heroes up close and personal.

www.facebook.com/jackdanielsuk
www.jdroots.co.uk

KNOW WHEN TO UNPLUG. PLEASE DRINK JACK DANIEL'S RESPONSIBLY

THIS
WEEK'S
TOP 20THE
NME
CHART

- 1 **NEW** TRIBES
'CORNER OF AN ENGLISH FIELD'
Island
- 2 10 AZEALIA BANKS
'212'
Polydor
- 3 13 ARCTIC MONKEYS
'R U MINE?'
Dominio
- 4 2 ALABAMA SHAKES
'HOLD ON'
Rough Trade
- 5 3 THE MACCABEES
'FEEL TO FOLLOW'
Fiction
- 6 12 JACK WHITE
'LOVE INTERRUPTION'
Third Man/XL
- 7 30 FIXERS
'IRON DEER DREAM'
Mercury
- 8 15 NIKI & THE DOVE
'DJ, EASE MY MIND'
Mercury
- 9 **NEW** LANA DEL REY
'BLUE JEANS'
Polydor
- 10 5 TRIBES
'WE WERE CHILDREN'
Island
- 11 9 PAUL WELLER
'THAT DANGEROUS AGE'
Island
- 12 19 ZULU WINTER
'WE SHOULD BE SWIMMING'
PIAS
- 13 8 SPECTOR
'CHEVY THUNDER'
Polydor
- 14 23 FLORENCE + THE MACHINE
'NEVER LET ME GO'
Island
- 15 25 BOMBAY BICYCLE CLUB
'HOW CAN YOU SWALLOW
SO MUCH SLEEP'
Island
- 16 1 THE BLACK KEYS
'GOLD ON THE CEILING'
Waners
- 17 7 FOSTER THE PEOPLE
'DON'T STOP (COLOR ON
THE WALLS)' *Columbia*
- 18 11 HOWLER
'PYTHAGOREAN FEAREM'
Rough Trade
- 19 **NEW** MORNING PARADE
'HEADLIGHTS'
Parlophone
- 20 17 KASABIAN
'GOODBYE KISS'
Columbia

NME
RADIO

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rundown first every
Monday at 7pm
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NME.COM/RADIO

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Listen to the Top 40
and learn more about
each artist online
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NEW TO
NME RADIO
PLAYLIST

- JACK WHITE
'Sixteen Saltines'
- DRY THE RIVER
'New Ceremony'
- MILES KANE
'First Of My Kind'
- HOT CHIP
'Flutes'

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.

BEHIND
NME
LINESTHE DEATH
OF KURT

Steve Sutherland was NME editor when the Nirvana frontman committed suicide. Here he recalls the aftermath

The phone rings in the NME office. I'm the only one still

around – everyone else has either gone home or is in the pub preparing to head to Brixton Academy where Primal Scream, the band on next week's cover, are finishing their tour. On the other end of the phone is a plummy-voiced hack from the *Daily Mail* asking whether NME has heard about the body found at the Cobain residence in Seattle and did we know if it's Chuck Cobain's? I inform him that the guy's name is Kurt and that we have no idea what he's talking about. I put the phone down.

NME News Editor Iestyn George is still waiting by the lifts. After I tell him about the call he dashes back and calls Anton Brookes, the straight-edge boss of Bad Moon PR and a longtime friend of Kurt's. When Iestyn gets through, Anton is crying.

I call an ad hoc editorial meeting in the Paper Moon pub on Blackfriars Road. No-one is the least bit surprised about the news, having worked through the whole episode of Kurt's overdose in Italy back in March – an incident referred to with some black humour as "the coma in Roma". Still it's a grim business; no-one here signed up to write obituaries. We arrange to meet again in the NME offices on – fuck it – Saturday morning at 10am. This is the age before the internet and, although Nirvana are massive, they are still an alternative triumph. We don't expect much help from the media. As it turns out, we are right.

There's nothing useful in the papers, on the radio or on TV, so it's up to us. The burden of covering this story responsibly for an NME readership that's likely to be devastated when the paper hits the streets in London on Tuesday falls squarely on us.

It suddenly occurs to me that we haven't done anything about the cover. In the circumstances, Primal Scream



The phone keeps ringing. Some callers are crying

are off. Art Editor Marc Pechart and I comb through the photo file and pull out a shot, taken by Martyn Goodacre way back in November 1990 for an *On* feature (the equivalent to today's *Radar*). It seems to fit the bill – there

is defiance and sorrow in those mascara'd eyes. Marc lays it out and it looks stunning. I just put the words 'Kurt Cobain

(1967-1994)' on the cover and decide to drop the pun we usually put under the logo out of respect. And that's that.

It's the Tuesday after, and the phones have been ringing ever since the issue hit the newsstands at midday. Some callers are crying. The following week I edit the *Angst* page myself and it feels like I'm working for the Samaritans. NME is a depressing place to be right now.

It feels like Kurt is dragging everyone down with him. But on page 40 of the next issue there's a review of an album called 'Parklife' by Blur. It gets 9/10 from writer Johnny Dee. Six weeks later, Oasis get their first cover. NME's music breathes again...

Martyn Goodacre's iconic photograph of Kurt Cobain, taken nearly four years earlier, adorned the cover of NME dated April 16, 1994.



RADAR

THE ANNUAL EVENT IN AUSTIN, TEXAS SAW A TORRENT OF HOT NEW BANDS EMERGE – AND WE’VE HANDPICKED THE 10 BUZZIEST



Edited by Matt Wilkinson



1 WILD BELLE

Skewed pop-reggae from the siblings who took Texas by storm

South By Southwest might normally be fuelled by an endless cache of free beer and super-strength skunk, but this year, one band bring something distinctly different to the table. The Chicago-raised/Brooklyn-based duo Wild Belle arrive here sharking for record deals, and leave having wooed every label rep in town. Their sound? Think Lykke Li if she suddenly went lovers rock. Their schtick? Well, for this week at least, it's about casually sliding a cheery cocktail umbrella right through the heart of every other buzz band in town.

Soul jazz-obsessive brother and sister Natalie and Elliot Bergman have been playing music together their whole lives. Natalie started touring with Elliot's instrumental act NOMO at 16, but Wild Belle only properly came into existence last year, and only came up with the name six months ago.

So what's it like being in a band with a sibling? "It's the best and it's the worst, because he looks out for me," says Natalie. "But then if I have a crush on somebody, that's when it's bad..."

With a 10-track "island soul party" album mixed on a desk previously owned by Sly & The Family Stone ready and waiting, the irrepressible skank of debut single 'Keep You' is already garnering mainstream attention. An unhurried dancehall-inflected freakout, it's got the words 'mammoth summer banger' scribbled all over it.

Of all their SXSW shows, it's a packed-out appearance at Antone's – a venue that also includes a casino – which stands out. Awash with Caribbean coastal grooves and grounded by Natalie's husky intonation and blithe handclaps, the crowning moment comes when the impressively bearded Elliot – a man who looks like he should be preaching Biblical psych-folk – suddenly whips out a ginormous saxophone and parps away nonchalantly like a hipster Kenny G. "You should always dance," he tells us. "Dance and smile, dance and cry."

Head to NME.COM/radar now to hear all 10 acts featured in this week's SXSW new bands special

NEED TO KNOW

BASED: Brooklyn

FOR FANS OF: Lykke Li, Nancy Sinatra

BUY IT NOW: 'Keep You' is out now

ON NME.COM: Stream B-side 'Take Me Away'

BELIEVE IT OR NOT: The band filmed a scene with Ryan Gosling while they were at SXSW. Not everyone here gets to do that

HAIM

KARMA LOUNGE FRIDAY, 8PM
FOR FANS OF: Fleetwood Mac, Warpaint

2

At a venue that resembles something of an opium den for wayward cowboys, the self-described “three sisters and one hot fucking mister” draw a colossal crowd. Curiously, their hot-off-the-press ‘Forever’ EP sees the Los Angeles band make like Fleetwood Mac as conceived by Sheila E-era Prince, delivering smouldering incantations in near-perfect harmony. But live, they morph into a completely different animal – primal, bruising, and punishingly loud – with each sister armed with her own drum.

They rifle through toughened-up versions of those tracks already out, plus a few new ones, with ‘Go Slow’ generating enough heat to render its title an ironic punchline. Toward the set’s close, bassist Este Haim complains of having been in Texas a week without a single make-out session. A guess here, but we’d wager that after this performance none of the band would have been short of offers.



CHAINS OF LOVE

MAGGIE MAE'S SATURDAY, 8PM
FOR FANS OF: The Ronettes, Amy Winehouse

3

Spinal Tap moment alert! It's Saturday and a soundman has left the between-band music playing loudly over the top of Chains Of Love's first two songs. Most would storm off, but these six overcome such adversity by simply beaming from ear to ear until it transforms into a triumph. The drummer drops a stick, they laugh; they look at each other as much as the crowd. They're all about happiness via doo-

wop, about irresistible pop songs to make you smile along with them. They say they're going to play a slow one, but it's still preposterously jaunty. Oh yeah, and thanks to singer Nathalia Pizarro's super-physical inhabiting of these tunes, they also have a serious contender for most charismatic frontwoman of SXSW. Which, as you can see from the contents of these four pages, is a rather hotly contested category.

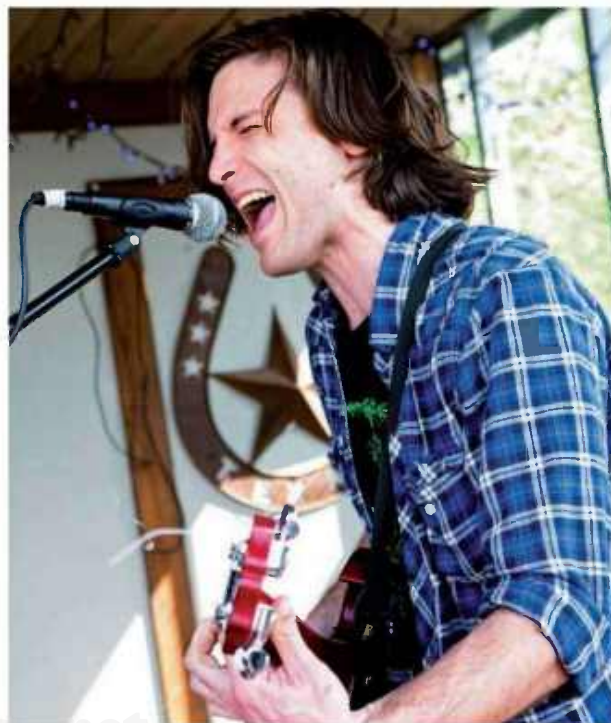
CALIFORNIA X

TINIEST BAR IN TEXAS THURSDAY, 4PM
FOR FANS OF: Milk Music, Wipers

4

Playing practically their first ever *proper* gig, the Massachusetts trio land precisely two hours before taking to the stage, and jet off again straight after. You'd hope that the fact Nirvana biographer Michael Azerrad is seen among the crowd just before their set starts is indication that their gloriously dishevelled take on Wipers-style punk is starting to make waves. Thankfully, in the flesh

the band appear to back up their Bandcamp promise. Debut single 'Sucker' is pure power grunge, with drummer Jack Barrett leading from the back and singer Lemmy Gurtowsky playing the stoner-dude card to a tee. Though the sound is atrocious throughout, you can see their confidence growing massively as they play, and with a few more months of solid gigging under their belts they could undoubtedly fly.





TEAM ME

CEDAR STREET COURTYARD
FRIDAY, 11.30AM
FOR FANS OF: Niki & The Dove, Arcade Fire

5 Playing at the ungodly hour of 11.30am, the six-strong Oslo posse look like they haven't been to sleep and sound like they never want to. Arcade Fire-style singalongs merge with drum wigouts too intricate for WU LYF, while the end of the ludicrously titled 'With My Hands Covering Both Of My Eyes I Am Too Scared To Have A Look At You Now' sees them turn into a full-on beast gorging on David Byrne's soul. All six of them finish it by jumping around the stage and picking up any available mic to scream into - a masterful way to wake Austin up.



FUTURE UNLIMITED

THE BREW EXCHANGE FRIDAY, 3PM
FOR FANS OF: The Killers, Depeche Mode, New Order

6 After just a handful of barely publicised local appearances, Nashville duo Future Unlimited are making SXSW their grand unveiling, and the timing couldn't be better. Their new wave anthems - the likes of which we haven't heard since *before* The Killers grew their facial hair and started donning cowboy outfits - only hit the net a few short weeks

ago, but caused quite the fuss. For this spate of performances, the band expand to a four-piece incorporating live guitar and bass; both prove to be wise additions on evidence of this mid-afternoon gig, as the likes of 'Golden' and 'Into The Sun' sparkle with a fiery, driving urgency. Their six-song set may be just a glimpse, but even so, their potential is undeniable.

FIDLAR

SHANGRI-LA
WEDNESDAY, 3.30PM
FOR FANS OF: Black Lips, Black Flag

7 Known in Los Angeles for their habit of playing house parties full of drunk kids that nearly always get shut down by the cops, FIDLAR are an elegantly brutal proposition. A gang of full-throttle rock'n'roll California skate rats, their frontman Zac Carper immediately doubles over his guitar and DIY pedal deck - which is made out of a skateboard - and leads the band in slamming together '60s garage melodies, '90s pop-punk perkiness and '80s hardcore cool. We're not the only ones who are impressed. Down the front is the beaming dad of guitarist Elvis and drummer Max. His name's Greg Kuehn and he's from legendary Long Beach punks TSOL.

The second of FIDLAR's 10 SXSW shows sees them rattle through their speedy repertoire about the simple things in life (cheap beer, rehab, girls and getting stoned), perfectly hitting the sonic midpoint between Strummer snarl and early Foos charm as they do so. It's cleverer than it first appears too; Elvis works his way through some pretty tight riffs and the diminutive Zac seems to be well practised at the art of balancing on top of a bassdrum without falling over. So, see you at the next house party, boys? Hopefully before the LAPD show up...



BLOUSE

SHANGRI-LA WEDNESDAY, 12.45PM
FOR FANS OF: Beach House, Echo & The Bunnymen

8

Ever wondered what would happen to Warpaint were they to trade in the LA lifestyle and unnecessary prog jams for a diet of dodgy full moon parties in Thailand, an unhealthy Echo & The Bunnymen obsession and a stack of '80s teen flick DVDs? The Portland, Oregon-based Blouse evidently have. Live, they're a somewhat cheerless-looking proposition fronted by a woman

we suspect to be Alison Mosshart on her way to a woodland burial. Coming on to the lunchtime crowd in Shangri-La's fag-butt strewn backyard like a despairing Beach House, they effortlessly let loose a hugely impressive, pulsating set of killer basslines and doomy tropicalia breakdowns. The only quibble, really, is the time of day they're on - their moody persona would undoubtedly shine brightest after sundown.



BLEACHED

RED EYED FLY SATURDAY, 3PM
FOR FANS OF: Ramones, The Shangri-Las

9

"I know I've seen you before/Are you coming back for more?" goes one of the choruses. Yup, we are. Bleached clock up an impressive - even by SXSW standards - 13 shows this week, and by the last one there are plenty of repeat customers. This is because a) they look amazing in that nonchalant LA sort of way, and b) their songs are sharp, instantaneous pieces of bubblegum with razorblade centres and

a hefty side-order of girl-group "ooohs". 'Electric Chair' is probably the pick of the bunch for the way former Mika Miko singer Jennifer Clavin sneers the quite-brilliant line: "Just got outta the electric chair/Can't believe that you're not there", but really you could probably just take your pick. Because, in the best possible way, and in a similar way to their heroes (you can guess who, right?), all Bleached songs sound gloriously the same.



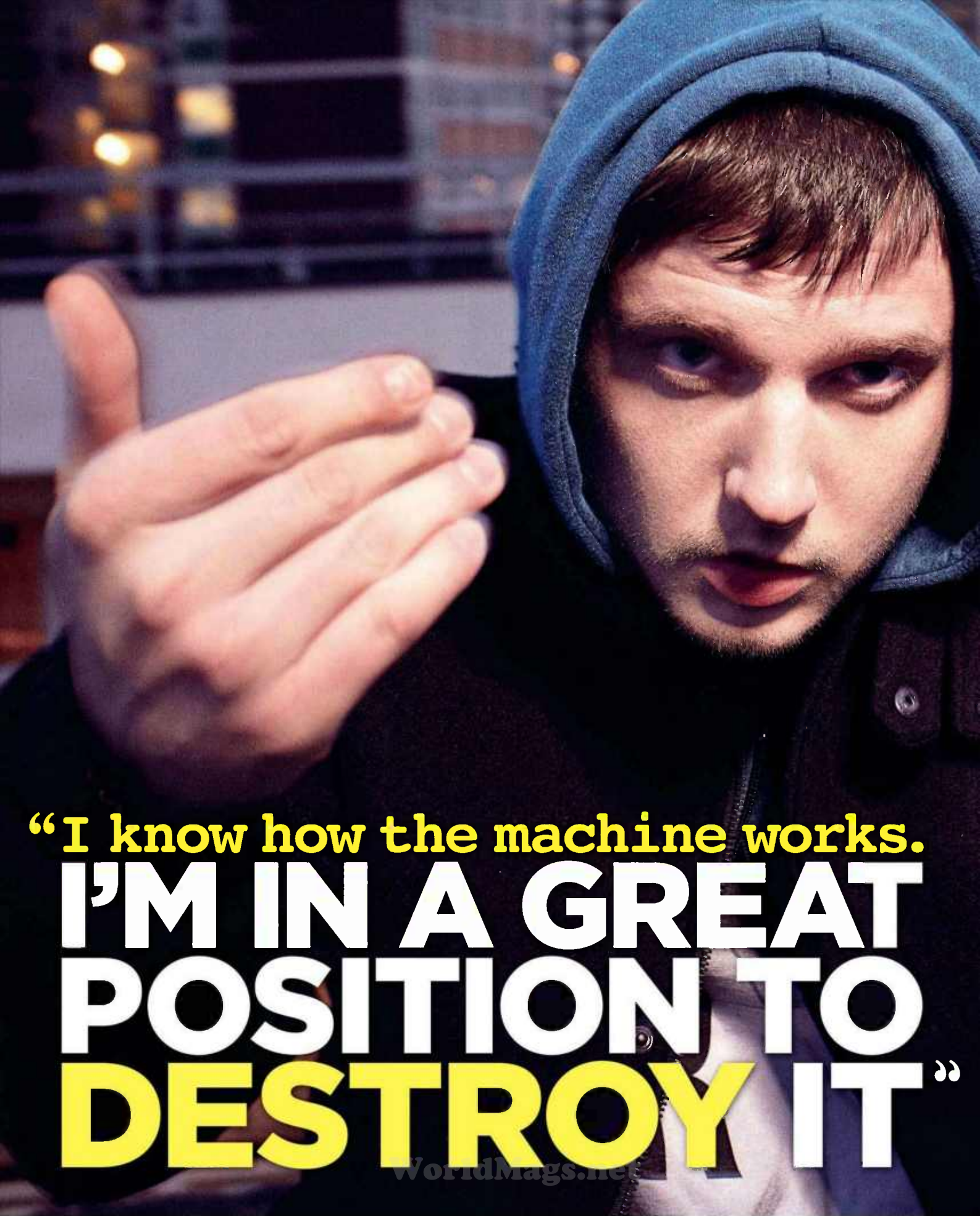
THEESATISFACTION

BEAUTY BALLROOM FRIDAY, 4PM
FOR FANS OF: Sun Ra, Snoop Dogg

10

Seattle and Sub Pop's finest new hip/glitch/psych/jazz-hop duo may be one of the most-blogged-about acts in town this week, but evidently all those people raving about them are late starters. Their first mid-afternoon show - a way out of town on Friday - is woefully attended (albeit excellent), but by the time they hit the stage late that night at their label's showcase, they've got the few hundred people present hanging on their every unique

syllable and even more unique collage of samples from all over the shop. Like all great double acts, they're about both ying and yang (Stasia: shades, aloofness, hard vowels; Cat: smiles, soft vocals) but at the same time a total inseparability best exhibited by their sporadic bursts of formation dancing. We went in thinking 'Queen's' was their best tune; we left thinking it was about their sixth. Expect queues round the block for their mid-afternoon show next year.



**“I know how the machine works.
I’M IN A GREAT
POSITION TO
DESTROY IT”**



*Strickland Banks made him a star, but with his hip-hop return he's ready to smash the system. **Plan B** tells **Mike Williams** what he's fighting for and why David Cameron is a "c*nt"*

PHOTOS: **ED MILES**

There's a scene in Plan B's upcoming film, *III Manors*, that ranks among British cinema's darkest, bleakest moments. Michelle, a hopeless junkie, has been accused of stealing the mobile phone of a hard-nut smack dealer. He confronts her, demanding it back. She doesn't have it. He wants the money instead. She doesn't have that either, so he drags her into every chicken takeaway on a shitty strip of around 20, and whores her out in each one for £10 a go. It's deeply harrowing and, according to Plan B, it actually happened.

"OK, what *actually* happened," he says, stubbing out a fag and lighting another instantly, "was that a girl who Michelle is based on, who was a heroin addict and a prostitute, took a friend of mine's phone. She said she was gonna get it fixed and then we didn't see her for, like, six months. So when he bumped into her on the street he was like, 'Yo, what the fuck?' and she's like, 'I'm really sorry, I was in a bad way and I had to sell that phone, but I'll come round tomorrow and give you the money.' And he's like, 'Look, I ain't gonna see you tomorrow, what money have you got on you now?' She says, 'I ain't got no money on me now, but I'll get it', and she went into a chicken shop, comes back and gives him a tenner. He says, 'That's not enough,' so she says, 'All right, come here then', and she goes into a kebab shop. Anyway, he's telling me this story, and I'm

like, 'What the fuck, man?' He says, 'Look man, she owed me money. If she had money on her at that point, I know where she got that money from, she's a fucking crack whore. So I know to get my money back, that's where my money comes from.' I said, 'All right, fair dos. But what the fuck were you doing while she was in these chicken shops?' He said, 'Ah, you know, just eating chicken, fucking around.' So that made me laugh, there was like a sick, dark, twisted humour to the story. But at the same time I was like, 'Man, if it was me I'd have just fucking left it.' But then I did see where he was coming from at the same time..."

Ill Manors is Plan B, aka Ben Drew's, directorial debut. A grim vision of east London street life, the movie tells the tale of Aaron, a low-level drug dealer played by *Four Lions* star Riz Ahmed whose conscience is a rare bright spot in a landscape of cyclical abuse and depression, where gangs rule, hope is hard to come by, and the shadow cast by the Olympic Stadium strikes a fierce line between the haves and have nots. The film is released in early May, the same month as Plan B's new album, also titled 'Ill Manors', the follow-up to the platinum-selling 'The Defamation Of Strickland Banks'.

Produced by Al Shux (who won a Grammy for his work on Jay-Z's 'Empire State Of Mind') with contribution from Labrinth and Chase & Status, this is not the much-talked about 'Ballad Of Bellmarsh', rather a new beast entirely. Out this week is the first single, again called, you've guessed it, 'Ill Manors'. It's possibly the most incendiary, hostile four minutes of music ever committed to the Radio 1 A-list, and shares the same murky sense of taking sides, social justice and hardcore retribution as Michelle's sorry tale.

To put this into context, 'Ill Manors' is a track in which David Cameron is openly called a "cunt" (check the video if you want the reference spelled out), London Mayor Boris Johnson is said to "rob people blind", rich kids are advised to stay indoors for fear of attack, and the preconceptions about Britain's underclasses are mocked, satirised, glorified and challenged – and it's being played more than 20 times a week on the UK's most listened-to national radio station alongside JLS, Coldplay, Katy Perry, StooShe and The Maccabees.

How has this happened? Thank Strickland Banks, for it was he who turned the beaten-down and angry Ben Drew into one of the country's biggest pop stars, earning him enough money and influence to juggle making a feature film at the same time as his much-vaunted return to hip-hop. Railing against the demonisation of the underclasses and the system that beats them down, this is a level of scathing bile not seen in the mainstream since The Clash and Public Enemy tore through the '70s and '80s. To reiterate the point, Plan B is not the first artist in 30 years to make a political statement on record (Bruce Springsteen, Arcade Fire, The Flaming Lips, Green Day, Willy Mason, Neil Young, Erika Badu, TV On The Radio, Gorillaz and too many underground acts to mention have made grand gestures in the last decade alone), but name me one since Rage Against The Machine to resonate so aggressively within the mainstream as 'Ill Manors' does.

NME meets Plan B in a converted warehouse in a trendy part of east London three weeks prior to the release of 'Ill Manors'. Like a lot of old premises in the area, it has been turned into a swanky art studio.

He's just finished a photoshoot on the roof, giving everyone the finger, flicking his hood up and down, and as he does – whether chatting or posing – he smokes constantly. Over the rooftops the estates of the East End roll towards the horizon, the Olympic Stadium a dot in the distance.

According to David Cameron "the whole country can benefit from the legacy of the [Olympic] Games because of the inspiration they will bring to people young and old". According to Plan B, Mr Cameron is in no position to make claims on behalf of Britain's youth.

"When the riots happened, I was so upset," he spits, now sat downstairs as an entourage of label and management bods scurry around frantically checking everything is happening on schedule (Plan B's due back in the studio to put the finishing touches on the album and movie in a couple of hours). "The only people I cared about was the kids. I thought, 'Ah, for fuck's sake, you've just made things 10 times harder for yourselves. Society? David Cameron? You've just played right into their hands. You've just proved everything they've been saying.'"

What had they been saying? "That these were bad kids. But I know these kids ain't that bad. I know that the reasons why they rioted is 'cos it was the summer holidays, the weather was good and they're fuckin' bored because the government cut all the funding to the arts and the culture, stuff that would go on during the summer; there was all these kind of projects for young people that Labour used to put on. The Conservatives cut that. They closed down community centres. So these kids are just on the street, bored as fuck, and they find there's rioting and looting going on in Tottenham. Everyone's got Twitter, everyone's got fucking Facebook. Word spread. If there was these projects still going on, these kids would have been monitored. The bad kids that would

usually be monitored were not. So they were free to go and do that shit. Certain things that Labour done were positive and they were there for a reason. The Conservatives come along, all pig-headed and go, 'Ooh, that's a waste of money.' This is what fucking happens, mate."

Can you see more riots happening? "Yeah, of course." What sort of spark do you think it needs to kick off again?

"Something similar to what happened to Mark Duggan [shot by the police in August,

sparking the riots], innit? But that could have been contained, that could have just stayed in Tottenham. But it fucking spread, and it became opportunism. Why are these kids like this? That's the question. Why do so many young kids in this country feel like they ain't got fuck all to lose? There are other options for them, they just can't see them. No-one's showing it to them."

'Ill Manors' as a project is Plan B's attempt to educate both the young people he's speaking for and the "out-of-touch middle England" who blame them for the country's woes. He believes people are the product of their environment ("You grow up and represent that, but that doesn't mean you can't change if someone was to take time to help you"), and speaks out against passive politicking ("I'm saying you don't have a right to have an opinion on something that you are not willing to go out and change yourself, just because you pay tax. Nah, fuck that. You know the government's robbin' you for that shit"). For the people who discovered Plan B via his vaudevillian strick on the '...Strickland Banks' record, this all might come as a bit of a shock. For anyone who was with him from the beginning, it's about time he returned to doing what he does best.

HIS MANOR IS FULL

What's been keeping Plan B busy

ILL MANORS: THE MOVIE

Despite having ambitions to do more acting himself, Plan B only appears in the last second of his directorial debut, playing a cab driver. The movie, out on May 4, instead stars Riz Ahmed from *Four Lions*, who said, "Ben's created a Stratford version of *City Of God* filmed on a micro-budget. It's an incredible achievement."

ILL MANORS: THE ALBUM

Produced by Al Shux ('Empire State Of Mind'), the May 7-released album also features production from Labrinth, the man behind Tinie Tempah's 'Pass Out'. "He's a genius," reckons Plan B. "I said to him, 'I'm looking for Motown soul, tortured by hip-hop. And he went, 'What, like this?' And played me this track... I was like, 'Fuck!'" Track titles so far: 'Fairydust', 'Michelle', 'The Towers', 'Playing With Fire', 'Don't Be Afraid'.

THE SWEENEY

Plan B stars in a remake of the '70s cop show alongside Ray Winstone. The film will be out later this year. Ben: "Ray Winstone was everything you'd imagine him to be. I love *Sexy Beast*, so I was always being inquisitive and asking him questions and he always had time for me. It was a really great experience."

"DO PEOPLE REALLY NEED '...STRICKLAND BANKS' RIGHT NOW?"



It was the last time NME ever saw its favourite lighter

Plan B's debut album, 'Who Needs Actions When You've Got Words' was released by 679 Recordings midway through 2006. Before that he appeared on the label's seminal 'Run The Road' record, a compilation of emerging grime acts that featured Roll Deep, Kano, Tinchy Stryder and Dizzee Rascal. 'Who Needs Actions When You've Got Words' stand-out track, 'Kids', gained Plan B some notoriety, dealing with the same issues that 'Ill Manors' does, namely putting himself in the position of the demonised youth, this time as a reaction to the murder of 10-year-old Damilola Taylor in Peckham in 2000. The lyrics are a grim ride: "I break a bottle over some boy's head, stab a broken piece in to the poor cunt's leg. I leave him in an alley where he's screaming and bleeding to death, run away laughing my head off, just leave him for dead."

"I didn't agree with the mentality that a lot of these kids were going round with," he says. "But I understood why they were going round with it. I understood that they were from broken families. They had parents who were probably alcoholics, drug addicts, dysfunctional, who raised them up to believe they could never make anything of themselves because they as parents never made anything of themselves."

NME: Let's talk about the album. It's a return to rap music...

Plan B: "I never left hip-hop. '...Strickland Banks' was just a holiday." **How did the record start out?** "To begin with it was more of a soundtrack to the film, but now I've created other tracks that aren't actually in the film so that the album can stand alone. The whole reason I decided to put my music into a film is because I felt my hip-hop music needed somewhere else to live. The reason I made '...Strickland Banks' is because I refused

A man with light blue eyes and a grey hoodie is looking through a green chain-link fence. He has a defiant expression with his lips pursed together. His hands are visible, with his index fingers pointing up in a rebellious gesture. The background is a solid dark blue.

**"I JUST WANNA
BE HEARD, 'COS
WHEN I'VE GOT
A PROBLEM I
WANT PEOPLE TO
FUCKING LISTEN"**

"WHY DO SO MANY YOUNG KIDS IN THIS COUNTRY FEEL LIKE THEY AIN'T GOT FUCK ALL TO LOSE?"

The many faces of Plan B: director on the set of *Ill Manors*



Besotted soul singer at the 2010 launch of '...Strickland...'



Getting bloody for NME in 2006



Behooded granny-frightener in the 'Ill Manors' video



to make a pop/rap record. But I don't wanna just be a rapper, you know, I wanna be an actor [he starred alongside Michael Caine in 2009 film *Harry Brown*], I wanna be a director, I wanna sing, I wanna write songs. But my hip-hop, the way I make it, that's an underground thing. And because the film is so story-based I thought that's the perfect place for it to live." **What happened to 'The Ballad Of Belmarsh'? You've been telling people that was your next record for the past two years.**

"I think it was all pretty unrealistic. After shooting *Ill Manors* in September 2010, I felt there was a window there where I could release 'The Ballad Of Belmarsh' and still do work on the film. '...Strickland Banks' was still very successful and I was still having to tour that, and trying to balance that with finishing the film became impossible. I had so many people do favours to help me get that film made. Work for a pittance. So many young kids that gave me everything and I couldn't let them down. So it was a sacrifice I had to make to put 'The Ballad Of Belmarsh' on hold." **During the '...Strickland Banks' campaign you seemed almost at war with the label, suggesting you were going to put out the hip-hop follow-up on your own.**

"That was just the early days, and that was more [record label] 679. When I started working with Atlantic, everything was fine, that's the beautiful thing about my relationship with them, whatever I wanna do, they'll back. Right now that's 'Ill Manors', and when that's out the way we'll discuss 'The Ballad Of Belmarsh'."

So it's not lost in time?

"With me, nothing's ever lost in time! Shit, I mean, there's always the chance that I may decide to bring

something else out before that. But, for me, it's there and eventually it will come out. But do people really need '...Strickland Banks' right now?"

So Strickland Banks isn't dead?

"Nah, it's something I can revisit. It's like *The Sopranos* ain't dead, that could come back at some point, because no-one knows what happens to Tony at the end. It's an open ending. That's what's great about the stuff I do... I can revisit it."

Which of your records do you think represents you best as an artist?

"Why does the music I make at a time have to represent me as an individual? My career represents me as an individual. Ten years from now, when more records have come out and I've had a chance to show the public what I'm about – which is someone who's a polymath, who can jump from this to that to that and do it well – judge me then. That represents me as an individual. I can't say that hip-hop does or soul does, they both do, you know. I'm not ashamed of [...Strickland Banks], I fucking love it. I love wearing suits, I love performing those songs, I love soul music. But I've been trying to get *Ill Manors* made since 2007, but no-one would ever give me the money. Then '...Strickland Banks' goes fucking crazy and I'm touring everywhere and enjoying the success of it – I had fun as much as I could, which is the reason why I put on so much weight."

What's the difference now?

"With music now I've got muscle, and I can do things how I want, when I want."

Was '...Strickland Banks' a Trojan Horse, something to give you a platform to come back and say what you now want to say?

"I didn't think like that, because I didn't know it was gonna be successful. The fear for most artists is, 'Now I've got this platform, now these people are listening, you know, the next thing I put out, if it's the same as the last thing, you know, I'm gonna make a lot of money,' but for me it's never been about that, it's like, 'OK, now they're listening, right, so now it's time for 'Ill Manors'. That's a massive risk, because the majority of the people that bought the soul record probably ain't ready for what 'Ill Manors' has gotta say, but I'm an artist. If you ain't gonna buy it, cool, I don't give a fuck. This is what I wanna say at this moment in time. '...Strickland Banks' was what I wanted to say at that moment in time. I was sick of people writing me off as some ignorant fucking wigger. I wanted to show that I'm just as talented as these other ignorant fuckers that you're putting on a pedestal, even more talented. And I proved that, but also I needed a break from the politics of hip-hop."

Are there enough artists out there at the moment that have got something to say? Do artists have a responsibility to have a message?

"No, I don't think there are enough, but then I don't think there is room for them because society or the music industry doesn't give them any room. And so I'm like, 'Learn how the machine works before you can destroy it' and I know how the machine works now, and I'm in a great position to destroy it."

But should the likes of Alex Turner – a man who's been championed as the voice of a generation – have more direct dialogue with young people about the issues affecting them?

"I don't expect anything from anyone. If they want to take on more responsibility,

you know, then let 'em, if they don't, then don't hold it against them. People want different things from life, I just wanna be heard, you know; because when I've got a problem with something, I want people to fucking



Plan B sees more scenes such as this one from Hackney last August as inevitable

ILL MANORS: THE LYRICS IN FULL

Is Plan B's new single the most incendiary track of all time?
Head to NME.COM/artists/plan-b to tell us what you think

Let's all go on an urban safari
We might see some illegal migrants
Oi, look there's a chav
That means council housed and violent
He's got a hoodie on, give him a hug
On second thoughts don't, you don't wanna get mugged
Oh shit, too late, that was kinda dumb
Whose idea was that... stupid cunt
He's got some front, ain't we all
Be the joker, play the fool
What's politics, ain't it all
Smoke and mirrors, April fools
All year round, all in all
Just another brick in the wall
Get away with murder in the schools
Use four-letter swear words 'cos we're cool
We're all drinkers, drug-takers
Every single one of us burns the herb
Keep on believing what you read in the papers
Council estate kids, scum of the earth
Think you know how life on a council estate is
From everything you've ever read about it or heard
Well, it's all true, so stay where you're safest
There's no need to step foot out the 'burbs
Truth is here, we're all disturbed
We cheat and lie, it's so absurd
Feed the fear, that's what we've learned

Fuel the fire
Let it burn.

Oi! I said Oi!
What you looking at you little rich boy!
We're poor 'round here, run home and lock your door don't come 'round here no more, you could get robbed for Real (yeah) because my manor's ill
My manor's ill
For real
Yeah, you know my manor's ill, my manor's ill!

You could get lost in this concrete jungle new builds keep springing up outta nowhere
Take the wrong turn down a one-way junction find yourself in the hood nobody goes there
We got an eco-friendly government they preserve our natural habitat
Built an entire Olympic village around where we live without pulling down any flats
Give us free money and we don't pay any tax
NHS healthcare, yes please, many thanks
People get stabbed round here, there's many shanks
Nice knowing someone's got our backs when we get attacked
Don't bloody give me that I'll lose my temper
Who closed down the community centre?
I kill time there used to be a member
What will I do now 'til September?
School's out, rules out, get your bloody tools out

London's burning, I predict a riot
Fall in fall out
Who knows what it's all about
What did that chief say?
Something 'bout the Kaisers
Kids on the street, no they never miss a beat
Never miss a cheap thrill when it comes their way
Let's go looting
No, not Luton
The high street's closer, cover your face
And if we see any rich kids on the way we'll make 'em wish they stayed inside
There's a charge for congestion, everybody's gotta pay
Do what Boris does... rob them blind

Oi! I said Oi!
What you looking at you little rich boy!
We're poor 'round here, run home and lock your door don't come 'round here no more, you could get robbed for Real (yeah) because my manor's ill
My manor's ill
For real
Yeah, you know my manor's ill, my manor's ill!

We've had it with you politicians
You bloody rich kids never listen
There's no such thing as broken Britain, we're just bloody broke in Britain
What needs fixing is the system
Not shop windows down in Brixton
Riots on the television
You can't put us all in prison!

listen. You know, I genuinely care about issues we have among youths in society. I don't really care what the outside world thinks of me, I just care about those kids. I've given myself that platform, and that's why 'Ill Manors', and the messages I'm trying to put out there and the things I'm trying to teach the youth within the film, this single, the album... they're more important to me than money. That's why my first record was so uncompromising. But I learned from my first record, you know, that you can't be as raw as that and work in the music industry. The way these platforms are set up, and the way the radio plays music... you can't be as raw as that."

As a single, 'Ill Manors' proves him wrong. What *NME* has heard of the rest of the album – which is still being written with tracks changing wholesale from day to day – suggests more of a desire to connect

commercially than he's previously expressed, with rap verses slowly replaced by singing on certain tracks ('Michelle', for example, started as a freestyle rap but now plays like a standard Strickland tune). Pencilled-in second single, the Chase & Status-produced 'Don't Be Afraid' has him belting out the vocal over a heavy-duty drum'n'bass beat that makes 'Ill Manors' sound positively lightweight. The Camille Saint-Saëns 'Aquarium'-sampling 'Fairydust', on the other hand, is more straight up hip-hop than anything on the first record.

Plan B doesn't want to define himself by genre. He wants you to judge him on his cause. He wants to be a teacher, and 'Ill Manors' is his lesson plan.

"If you wanna have an opinion on what's wrong with the youth of today, go out there and fuckin' change it," he says. "It's like that Jacob Miller song, 'Each One, Teach One'. If every human being taught another human being, then the world would be a better place."

Go behind the scenes on Plan B's *NME* cover shoot, and hear about the making of the *Ill Manors* film at NME.COM/video

"PEOPLE THINK IT'S ALL CREAM TEA AND PASTIES ROUND HERE"

*...but really it's punk, sweat and collapsing ceilings. **Andy Ford** shares his incredible photos of the scene that's ripping the southwest a new hole*

Something exciting is happening on the southwest coast. An ever-growing army of music fans (with the help of local promoters) are picking up instruments, putting on parties and publishing zines. Out of their boredom, Britain's most thrilling DIY punk scene has blossomed. It's not about fashion, drugs or popularity,

it's purely about the sheer, unbridled love of music.

Andy Ford is a photographer who has documented the music scene in Plymouth and Cornwall since its inception, shooting key acts – Veils, Kasa, Landscapes and Crocus – central figures *and* the fans who live for the shows. He was also the winner of the Live category at the NME Music Photography Awards with Nikon in 2011.

He's watched the scene in the southwest go from strength to strength, from tiny Sunday afternoon punk shows to bigger heavy acts like The Bronx, Gay For Johnny Depp and Terror pitching up to play. This is his record of it all.

"For a long time, people would've doubted that there was anything going on around here," laughs Andy. "People think it's all cream teas and Cornish pasties..." Far from it, as you can see...



◀ KASA

JAK STRINGER, FOUNDER OF DIRTY SUNDAY EVENTS:

"We've brought the roof down at Dirty Sunday gigs before. But probably the maddest one was this Kasa show, when the singer Jake Porter crowdsurfed with his leg in plaster. The crowd suddenly lifted him up off the stage, but because he couldn't bend his leg, he got caught in the ceiling light. He got an electric shock all down his leg; it wouldn't have killed him, but it was pretty nasty all the same."

WORDS: BARRY NICOLSON



CROCUS ▲

ZAC, CROCUS: "The scene isn't particularly genre-bound. It's very loosely under the umbrella of punk and hardcore, and the more well-attended shows seem to be in that vein, but Jak who runs Dirty Sunday, for example, has just started a new spoken-word night. We've played shows where folk bands or weird alternative hippy groups have supported us. People aren't so one-track minded here, you know?"



◀ VEILS

CHLO EDWARDS, VEILS: "There's a collective of creative minds who publish 'zines and put on gigs, but I don't know that the scene has a name. Some people call it KCHC, which stands for Kernow County Hardcore. But it all started off at Dirty Sunday, that's what brought everyone together. Those gigs are ruthless. You go back to that 14-year-old mentality where you just lose all your inhibitions."

COMEBACK KID ▶

DAN JAMES, WHITE RABBIT VENUE MANAGER: "I've put a lot of time, effort and money into the scene. Before the White Rabbit I was a DJ, and it was hard to get people into punk and hardcore.

But I knew if I could get some of the American bands to play here it could work. We're the only venue in Plymouth, so we feel like an integral part of the scene."





JAKE ▲

ANDY FORD: "These portraits are part of a body of work I'm doing to challenge preconceptions about what the people in the intense live shots are like. Jake doesn't drink or do drugs. He's always helping to put on shows or publish 'zines, or trying to do something positive on a shoestring budget."

WAYNE AND SAM ►

ANDY FORD: "This is Wayne with his lady Sam. They both have a healthy covering of tattoos and an unhealthy love of punk and hardcore. They head out to shows the same way most couples go to IKEA. Wayne's living room floor has been the resting place of many a tired band over the years."



YOUR DEMISE ►

TOM CARTER, PROMOTER: "Everyone involved has that attitude, that determination to have fun and do it themselves. At shows in London or Brighton, it's almost as though the crowd is just there to show off, to be able to say they've been. In the southwest, the only reason they're there is to have fun. I'm a bit greedy with it; I worry that if the rest of the country suddenly started getting into what's going on here, it might be spoiled."



◀ TERROR

TOM CARTER: "The White Rabbit is the hub in Plymouth. Shows big and small get put on there, and the guy who runs it, Dan, is happy to put on loads of different genres. We do floor shows there, and they're always amazing; it really feels like everyone is equal, like all and sundry can get involved. Even the doormen - when Terror or someone like that come through to play, you'll see them down in the crowd. Everyone goes, no matter what."





◀ SHAUN

ANDY FORD: "Shaun is straight-edged like Jake. By day he works as a carer, by night he's all over the southwest and further afield, tracking down good bands to watch. He's another resident of the front row, all the while fuelled by classic hip-hop and high-quality punk rock."



▲ EVERY TIME I DIE

KEITH BUCKLEY, SINGER: "Until we played there, I was unaware of this amazing scene. A lot of bands think that playing cities off the beaten path means that attendance will be low. The secret is that towns which

don't get exposed to US bands because they're not a 'primary market' are absolutely rabid when one finally gets there. They've been deprived and they're hungry. They make for the best shows."



▲ YOUR DEMISE

DAN JAMES: "When I started promoting, a lot of people were complaining that bands thought the world ended at Bristol, if not Exeter. I'd like to think that the White Rabbit has sparked a little

bit of community spirit. We're an independent venue, and we're dependent on the people around us, musicians and fans. We know there's a hardcore following that we can always rely on."



RASPUTIN ▲

JAKE PORTER, KASA: "Every other weekend, about 80 punk rock fans would converge in Penzance for Dirty Sunday. There's no divide between the bands and the fans. Around 7pm, we'd all head into town together, or go swimming at the beach. The whole day just became an amazing event. It all started out of boredom, but it's gone further than that now."



THE BRONX ▼

ANDY FORD: "The Sex Pistols played Plymouth and Penzance back in the '70s, because it was one of the few places they were allowed to, so punk's always been here, but we are quite isolated. The live music scene was so minimal, when a band did come to play, they got such an amazing reaction that they went out and told other bands about it. There have been bands coming down in the last year that I used to go and see in London, but I never would have thought I'd see them here."



DAVID AND JAMIE ▲

ANDY FORD: "David has been lurking around the southwest scene for years now. He has a penchant for obscure bands and T-shirts that would make your nan faint, but he's not averse to cuddling up on the sofa after a long night. I just liked the juxtaposition going on here; just a standard Wednesday morning, cups of tea, a copy of *The Sun*, black metal and a severed head hanging from the door."

◀ RASPUTIN

TOM CARTER: "I was studying down in Plymouth for two years and I was about to move to France for six months, so I decided to have a big blowout party at my house, and have bands play at it. One of my mates from Cornwall came up with a carful of lads, a bodyboard, and a stepladder. That party was absolutely nuts. It got messy and chaotic, as you can probably tell from the picture."

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Breton's homemade rehearsal space is also available for weddings and Bar Mitzvahs

PHOTOS: DAN KENDALL

Renting rehearsal space, playing instruments and going home at the end of the day is so passé.

LOUIS PATTISON crashes with BRETON, the visual experimentalists taking the London DIY scene by storm

Night draws in, and from the roof of BretonLABS, London stretches out like a canvas. To the north, the London Eye glows neon blue. To our east is the silhouette of the Heygate Estate – a brutalist '70s housing complex long fallen into dereliction, deserted but for the junkies that squat its upper floors. Nearby, London's newest architectural folly, The Shard, rises jagged against the skyline. "We call it The Shank," says Dan McIlvenny, Breton guitarist. "It's more appropriate."

No time to admire the view, though: there's work to be done. In just under 36 hours, Breton hop on a flight to Texas for their first South By Southwest festival performance, and BretonLABS is abuzz with activity. A huge open-plan space that fills only around five per cent of a hulking, decommissioned bank near Elephant & Castle, this is where Breton do everything – make music, make artwork, edit films and documentaries, throw parties, eat, sleep, get wasted.

If you want a visual metaphor for a band taking a DIY approach, just look at Breton's keyboardist, MPC sampler operator and drummer Adam Ainger – furiously sawing wood to build a case so they can transport their equipment on and off a Texas stage with the minimum of faff. Meanwhile, Dan and visuals controller Ryan McClarnon – at 20, Breton's youngest

member – furiously mash together tracks by Grimes, Burial and NZCA/Lines to make a mix for Mary Anne Hobbs' Xfm show. "It's two weeks late and our pluggers are nagging us," laughs a harried Dan. "So we need to do it now."

Breton's debut album, 'Other People's Problems', sounds how BretonLABS feels. All jutting beats, pebble-dashed guitars and symphonic strings diced up and jaggedly rearranged, it's brutally beautiful and thoroughly urban – the aesthetic, not the genre.

"We try to include as much of the building as possible – this old piano we found, field recordings, or using the natural reverb of different rooms," enthuses frontman Roman Rappak. "When I listen to a track, it's most effective when I can remember where we made it, what we used... it's like freezing a feeling. We never wanted to sound like a Brooklyn band, or write songs about Afghanistan. Writing about our life in the building, there's something honest about it."

So what better way to understand Breton than to spend a night in the LABS? NME packed its sleeping bag. Here's how it went down.

THE REVOLT-INSPIRED REHEARSAL

Breton rehearse inside a white tent, in part because it looks cool, in part because it offers a backdrop to project Ryan's visuals against, but mainly because in winter, the temperature drops so low you can see your breath in front of your face. They rattle through a set from 'Other

People's Problems', plus a new song, 'Foam', partly inspired by Roman's uncle's role in a Polish revolt that paved the way for the fall of Communism. "He's got this huge picture of the revolt," he explains, "and then there's this tiny man in a red circle – he's like, that's me!"

"I USED THE SOUND OF A GUY WANKING"

IAN PATTERSON

EXPLODING THE SECRET VAULT

Everyone grabs a beer and we head into the belly of the building. Our tour finishes at the vault, two storeys underground. Surfaces are yellow with rust, a smattering of litter evidence of some bygone squat party. But it wasn't always so. Roman shows us a photo on his phone. It's the same room a quarter-century ago, sent to him by one of the bank's former employees. It's



After a hard day's making music and sawing wood, it's bedtime under canvas



Christmas party season, and one of the workers is celebrating by balancing a fat cube of bank notes on his workmate's head. "They've been talking about coming back for a visit," says Roman. "I wondered if they'd stashed some cash somewhere. But I'm sure NatWest don't lose £20,000 that easily."

THE CREATION CHAMBER

Upstairs, synth master Ian Patterson gets to work screen-printing posters. "We always try to make our merch ourselves," he explains, cutting up a paper plate and smearing thick paint across a canvas. "But we do a good job – it's all about having the best production values you can." Also coming with the band on the road are 150 home-dubbed mixtapes, which consist of unheard Breton songs dubbed over old second-hand cassette tapes (there's already a Facebook group dedicated to trading rips).

YOU LIVE WHERE...?

Beyond Breton's bank, three more strange band HQs



SIGUR RÓS'S SWIMMING POOL

Post-rock elves Sigur Rós polish their glacial symphonies in their studio Sundlaugin, a former swimming pool in Mosfellsbær near Reykjavik.

MYSTERY JETS' SHED

Blaine Harrison and co started in dad Henry's boatshed, built on the site of an abandoned hippy commune – and later the site of wild parties and the focal point of the mid-'00s Eel Pie Island scene.

CAN'S CASTLE

The krautrock legends' early HQ was in the rubble of Schloss Nörvenich, a semi-ruined castle outside Cologne. "There was a big hall that was totally ruined, full of stones and broken glass, and we used to crash around making incredibly strange noises," says the band's Irmin Schmidt.

"THE HOUSING ASSOCIATION JUST RETWEETED US"



Roman Rappak looks for hidden cash in the abandoned bank vault he now calls home

"Check this one out," says Ian, pulling out a hand-scrawled tape called 'The Most Violently Repulsive Records Ever Conceived'. "The first six minutes is just some Asian guy masturbating. I left a bit of that on."

THE HELLRAISER FASHION SOUNDTRACK

The big job tonight is recording a soundtrack for Roman's friend Georgia's upcoming fashion show. "She's the daughter of a baroness, and she's a bit of an eccentric," says Roman, as he leafs through the mood board. "Sounds that I want included," he reads. "Iron/steam sounds, sewing machines, burning and melting, er... underwater water...? Masculine androgyny..." She's also included some visuals of how she wants the clothes to look. "It's like a still from *Hellraiser*," decides Ryan.



Screenprinting their own merch. They also make nice Mother's Day cards out of glitter and macaroni

The sleeve of AA single 'Edward The Confessor'



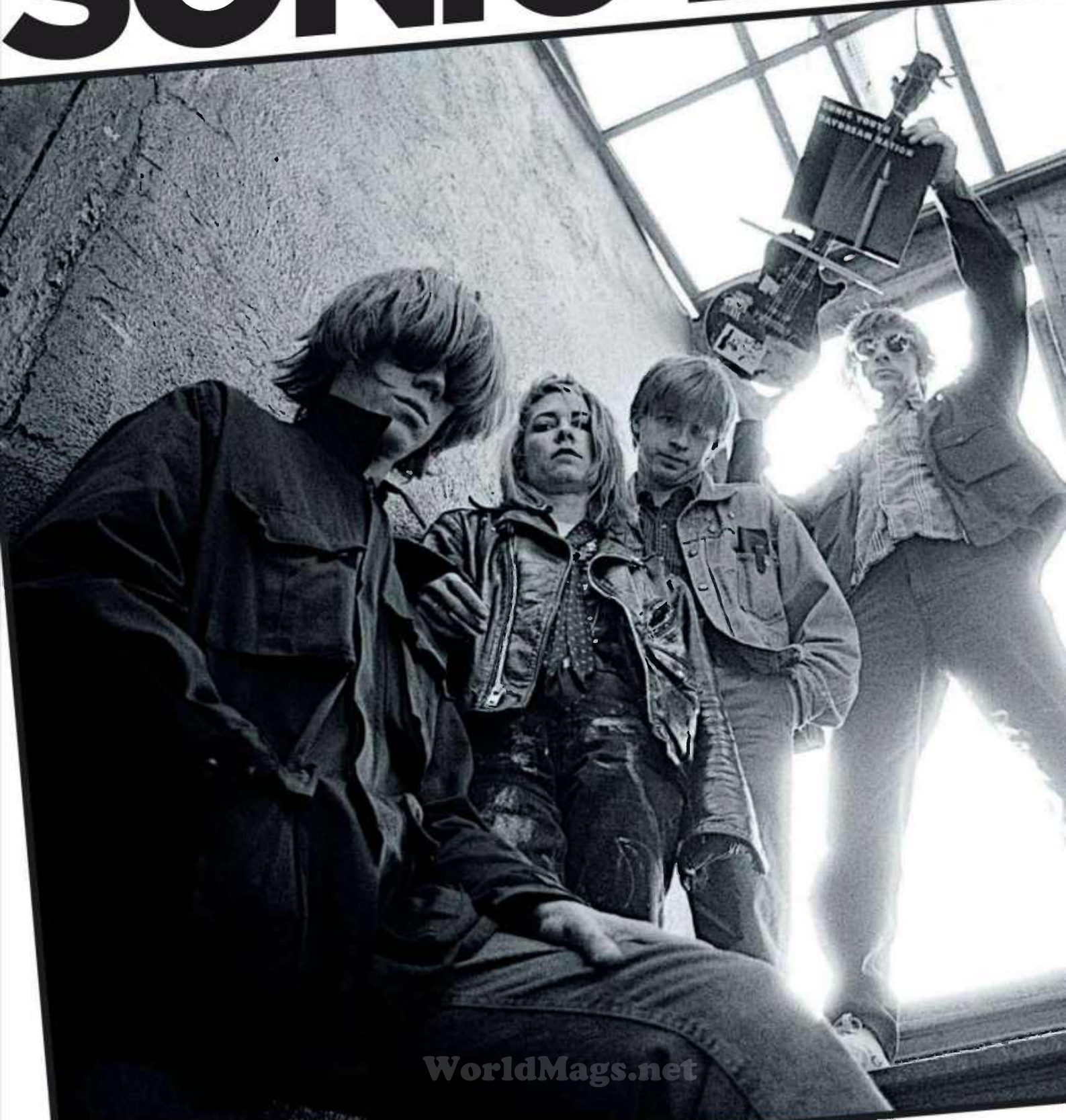
"LED ZEPPELIN NEVER HAD TO DO THIS..."

It's past midnight now, and there's an eerie chill in the air as we head down to the vaults. Roman and Dan hook up a mic and record some found sounds – the clatter of a beer bottle cap, the slamming of the vault door – but with a little editing and some judicious synth lines, the samples are looped into a spooked post-dubstep drone. Job done.

THE MISSION STATEMENT

"If London was doing really well, we wouldn't be sitting here," muses Roman. "This would all be luxury flats. But we're not out to make a big political statement. If anything, Breton are a product of being left on our own. That's the best news, because it means we can do what we want. It's like, here we are in 2012 – we have a synth, a laptop, a camera, a PA system, and here's what we're going to do with it. What is validating is to find these songs mean something to other people. It means there's a reason to be doing this. Otherwise, we're just some weirdos chopping up wood in a tent."

SONIC BOO



It's 30 years since they released their debut EP but now, with their latest tour over, it looks like they could be finished. **Tom Pinnock** explains why there will never be another **Sonic Youth**

The crashing cymbals. The peals of drumstick-tortured guitar. The squeals of an electric drill pushed against pickups. Thirty years ago this month, a band from New York released their debut, self-titled EP. It didn't have a huge impact among the myriad other obscure post-punk releases that year. But those five tracks, influenced by Can and The Velvet Underground, were just a band's first steps in a career that would arguably become more influential, if more subtle, than Nirvana's. While Kurt and co blasted into the stratosphere before their tragic end, Sonic Youth have spent three decades away from the hyper-mainstream, quietly (or rather, stylistically noisily) shaping rock'n'roll in their own image, on their own terms, from the shadows.

They released 15 more albums, revolutionised alternative rock, introduced the world to the likes of Nirvana, Pavement and Dinosaur Jr, and taught generations of musicians how to keep their integrity intact.

Then, in October last year, bassist Kim Gordon and guitarist Thurston Moore, married since 1984, announced their separation. As well as coming as a shock to everyone who thought they represented the greatest example of that normally shaky institution, the rock marriage, it also set the future of the band in doubt. Now, tour commitments over, the diary is empty. It looks like it could be the end.

While Wall Street in the early '80s was rolling in the greenbacks with Gordon Gekko, much of New York City was a wasteland, riddled with crack and violence. Out of Lower Manhattan came three middle-class white kids, from art school and avant-garde noise-music backgrounds: Thurston Moore, supertall boy-child figurehead, guitarist and vocalist; Kim Gordon, aloof, sophisticated, intellectual, on bass, guitar and vocals; and sonic adventurer Lee Ranaldo, also a guitarist and singer.

As it had with The Velvet Underground and Suicide, the rotten core of the Big Apple fed directly into the band's early efforts – their first album proper, the dark, no wave-influenced 'Confusion Is Sex' and the ear-destroying 'Kill Yr Idols' EP (the record's title track, a fuck-you to NYC

critic Robert Christgau, was originally titled 'I Killed Christgau With My Big Fucking Dick'), and their savage performances, during which guitars were dropped, beaten, stood on. Hit the neck of the guitar in a particular tuning and you get the chiming of church bells, lacerate the strings below the bridge and you get screaming undead – these are sounds that are still rarely heard, sounds that can only be created through physical power and violence, not knob-twiddling.

"I already played guitar then, and [when I first heard them] it didn't really make sense," Aaron Mullan tells *NME*. Aaron is the guitarist in NYC band Tall Firs and a Sonic Youth superfan who's been their engineer and archivist for the last 10 years. "I love Johnny Marr, but even a Smiths song, it makes sense. But the way that Sonic Youth play guitars doesn't." 'Bad Moon Rising', released in 1985, found the band extending their use of prepared guitars. They used so many that they needed an ammo stash of cheap guitars: they were just tools to create aural destruction.

'Bad Moon Rising', its cover adorned with a flaming pumpkin head placed in front of the NYC skyline, still sounds tribal and macabre today. With its examinations of vengeful Native American spirits and the Manson murders, it began Sonic

Youth's joint obsession with high and low culture, later crystallised in their songs about Karen Carpenter in heaven, and pieces influenced by American modernist composers.

The video for 'Death Valley 69' became controversial for its depictions of the bandmembers lying disembowelled on a dirt floor. 'Bad Moon Rising' also began to hint at the band's influences beyond the avant-garde and noisy – psychedelia, classic rock – and was gleefully out of step with both the hardcore punk of Bad Brains, and the Danceteria disco of Madonna. As Ranaldo told *Uncut* in 2009: "They thought we were a flashback. Like Creedence Clearwater Revival. Guitar rock was dead."

But people were wrong – they sounded like the future, with their late-'80s output mapping the course of alternative rock. Without them there'd be no Pavement, Mogwai, Hole, Yo La Tengo or Iceage. Nirvana would sound like cock-rocking rednecks, and My Bloody Valentine would have remained jangle-indie wimps.

Joined by new drummer Steve Shelley, the classic line-up would make 'EVOL' (1986), the fractured, punky 'Sister' and the following year's 'Daydream Nation', the bracing, regal double album that defined them, and spawned the anthemic 'Teen Age Riot'. ▶

THEY'VE HAD MORE INFLUENCE THAN NIRVANA

SONIC ADMIRERS

Some of Sonic Youth's famous fans

KURT COBAIN

The Nirvana man picked Sonic Youth's 'Daydream Nation' as one of his favourite albums of all time.

Before he made 'In Utero', he reportedly told Kim Gordon that he wanted it to sound like Sonic Youth.

GARY JARMAN, THE CRIBS

"We started The Crips after hearing the Sonic Youth version of 'I Know There's An Answer', not knowing it was a Beach Boys cover. They are probably responsible for turning me on to half my record collection."

MAX BLOOM, YUCK

"They create a sound out of their instruments that evokes a strange emotional feeling, sometimes harsh and sometimes beautiful and effortless. They've always done what they wanted."

Youth club (l-r):
Thurston Moore,
Kim Gordon, Steve
Shelley, Lee Ranaldo

'Teen Age Riot':
Thurston Moore
onstage in 1991

Sonic Middle Age:
the Youth in 2006



The controversial
video for 'Death
Valley 69'

Thurston Moore sits
in with Kurt Vile

WHAT'S NEXT FOR SONIC YOUTH?

*The gang have busy schedules
– but four different ones...*

THURSTON MOORE

The eternal teenager is still touring and promoting his third solo album proper, last year's Beck-produced 'Demolished Thoughts', as well as running his own poetry publishing imprint Flowers And Cream and his longtime label Ecstatic Peace!. He recently set out on a European tour, performing his poetry alongside guitar noise improv. He has also been involved with the Summer Writing Programme at Colorado's Naropa University.

KIM GORDON

The queen of noise has so far kept a slightly lower profile since the band geared down than the others, but has performed as one half of Body/Head, an improvisational noise duo alongside musician Bill Nace. At a recent London Body/Head performance, Gordon played guitar and sang while cult 1978 film *The Driver* was projected behind. She's also

designed a collection for French clothing brand Surface To Air.

LEE RANALDO

While many of the highlights of Youth albums featured Ranaldo on vocals (see 'A Thousand Leaves' and 'Hoarfrost'), it wasn't until this month that the guitarist's first proper solo album was released. 'Between The Times And The Tides', which features alternative alumni such as Nels Cline and Sonic Youth's Steve Shelley, sees Ranaldo taking a more melodic route.

STEVE SHELLEY

Youth's drummer is now a member of Chicago drone-rockers Disappears, who recently released an excellent third album, 'Pre Language'. It's a huge leap forward for the band, mostly due to the sticksman's dynamic, powerful playing. He's also a guest musician extraordinaire, turning up on M Ward's latest.

Distribution problems led the band to sign to major label Geffen in 1989. Using their new-found influence, they were instrumental in getting their friends, a punk-rock trio called Nirvana, signed to the label. Maybe, in the most basic terms, this was their biggest influence on rock history: no Sonic Youth, no 'Nevermind' changing the '90s and bringing alternative rock into the spotlight.

In fact, the band always worked hard to help bands they liked, such as inviting the little-known Dinosaur Jr to support them. In the '90s they would do the same with Pavement. Sonic Youth would never stop being genuine fans of music, helping out artists including Kurt Vile, Blonde Redhead, Liars and Yeah Yeah Yeahs, and hugely influencing others including My Bloody Valentine, Blur, The Cribs (with whom Ranaldo collaborated on 'Be Safe' in 2007) and Deerhunter.

It wasn't always set in stone that Sonic Youth would be known more for their influence than their sales. Some thought their 1992 Butch Vig-produced 'Dirty' would make them as big as Nirvana, but it didn't – mainly because 'Nevermind' appealed to suburban teens with its high-school angst in a way that 'Dirty', with its fiery, politicised sloganeering ('Youth Against Fascism') and its pools of swirling fuzz ('Theresa's Sound World'), just didn't. Dismissed by some as a grunge cash-in, 'Dirty' stands out today as the band's heaviest, but also

poppiest work. But they would subsequently shy away from the mainstream, as Thurston described it, "spinning inwards".

This is where they really set themselves apart from the hordes of other US 'alternative' acts. While some, like Screaming Trees and Nirvana, imploded, and others, like Pearl Jam and REM, slipped into artistic irrelevance as they hit the arenas, Sonic Youth set a course for more difficult waters on the proggy 'Washing Machine' and 'A Thousand Leaves'. By the turn of the millennium, with Jim O'Rourke on bass, guitar and production, they returned to a more accessible sound, with the pastoral 'Murray Street' (2002) and the expansive 'Sonic Nurse' (2004), regarded by fans as one of their greatest records. Their run of terrific albums is a feat unmatched in rock'n'roll – at least for bands who've carried on as long as they have. There are no desperate changes, no synth album, no jazz period. In 2009, when they released their last album, 'The Eternal', Thurston explained that this was down to having "learnt from others' mistakes".

Most bands that claim to be influenced by Sonic Youth are either in thrall to their most anthemic moments – particularly the slacker call to arms of 'Teen Age Riot' – or their feedbacking seasick clang. Few attempt to

THEIR RUN OF ALBUMS IS A FEAT UNMATCHED IN ROCK

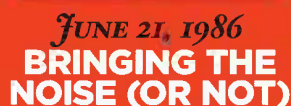


Sonic Youth have been hugely influential in other ways too – Kim Gordon has remained an intensely strong role model for a host of women in rock, from Courtney Love and Bikini Kill's Kathleen Hanna co-opting her literate feminist outrage ("*Support the power of women/Use the power of man*") screamed Gordon on 1985's "Flower") to Karen O channelling her onstage abandonment, deeply feminine yet never selling or defining herself by her gender or looks.

Whatever happens, their influence as rock'n'roll outsiders who changed the mainstream will endure. If you're not yet convinced they're up there with the most important rock bands of the last few decades, just check out their 1985 performance of 'Kill Yr Idols' from the Gila Monster Jamboree in the Mojave Desert. Bleached to near-black and white in the video, the wiry quartet thrash and scream on the sandy desert floor, trickles of tripped-out people stretching all around them into the dark.

The guitars are practically assaulted, their battered necks wrung until they screech nearly as loud as Thurston's manic calls for "sonic death". "*Ah, let that shit die/And find out the new goal... It's the end of the world!*" he screams – perhaps confident that the new rock world rising from the scorched Sonic ashes would be one that couldn't exist without them.

Sonic Youth outline their manifesto in the pages of NME



As part of ME special on 'noise', Sonic Youth, who had just released their fourth album 'EVOL', er, denied that they were part of any 'noise' scene. Then they wondered why The Jesus And Mary Chain's Jim Reid had suffered a nervous breakdown recently and said they were grooving to Aerosmith.

• **LEE RANALDO:** "We've just changed the name of our publishing company from Savage Conquest to Humpie-Pumpie because we feel the conquest is over and it's time to get on with the business of life..."

• **THURSTON:** "We played a gig in the Mojave Desert, 20 miles outside of LA, it was just rocks, sand and tumbleweed. Everyone was tripping, except us."

- A full-page ad for The Smiths' third album reads: "If you hear 'The Queen Is Dead' at HMV, don't expect the customary two-minute silence."



- “I read an interview with Iggy [Pop] and he was saying he was influenced by his household items. He was just joking around but doesn’t that influence you?”

- “We’re immature sexually. The more immature we become the more successful we’ll become because we appeal to that instinct.”

- **"Abraham Lincoln was responsible for the state of the West today. He was a manic depressive paranoid schizophrenic, his diagnosis said so. This is all true."**

- “The '90s will be potent. The '80s were transitional. They might be violent, but definitely revolting. But fuck Khomeini [leader of Iran revolution], man. We probably won't go to England because of that. I don't wanna blow up in the sky. It's a wicked way to die. Spiralling down with your gut pouring out of your mouth, huh huh huh.”

• Def Jam's Russell Simmons can't believe that the UK isn't falling for Slick Rick: "How can you not like a track called 'Lick The Balls'?"

- On the singles page, WASP's 'Mean (Motherfucking) Man' is dubbed "about as witty as Bernard Manning and twice as ugly".

- **Napalm Death, Extreme Noise Terror and Bolt Thrower** are reviewed under the headline, **"Aaaaaaaaaaaaaaaaaaargh!"**



As part of an Independence Day special on the state of US rock, Thurston appeared on the cover of NME burning the stars and stripes. 'Dirty' was about to be released, and Steve Lamacq reckoned, "All eyes are upon the Sonics again, because they started the ball rolling in the first place. Not just in leading the way with noise but it was Sonic Youth who recommended that Geffen sign Kurt and co two years ago." Once more, Mr Moore had some interesting things to say:

- “We’d like to do more independent stuff, but that costs money. If we had more money I’d put records out every week.”

- “Our next ad will say, ‘If you like Nirvana, then Sonic Youth are OK!’”
- “The cable man came this morning and said the MTV channel works fine all over the building until it gets to your front door. God doesn’t want me to have MTV.”

- “That’s the thing with our records. They’re different to the one that went before but they hark back, if anything, to much earlier ones. I think our older records would sound as good as this one if they’d had the same production.”

- The top news story reports that Kurt Cobain was rushed to hospital following a gig at Belfast's King's Hall with a "stomach ulcer".

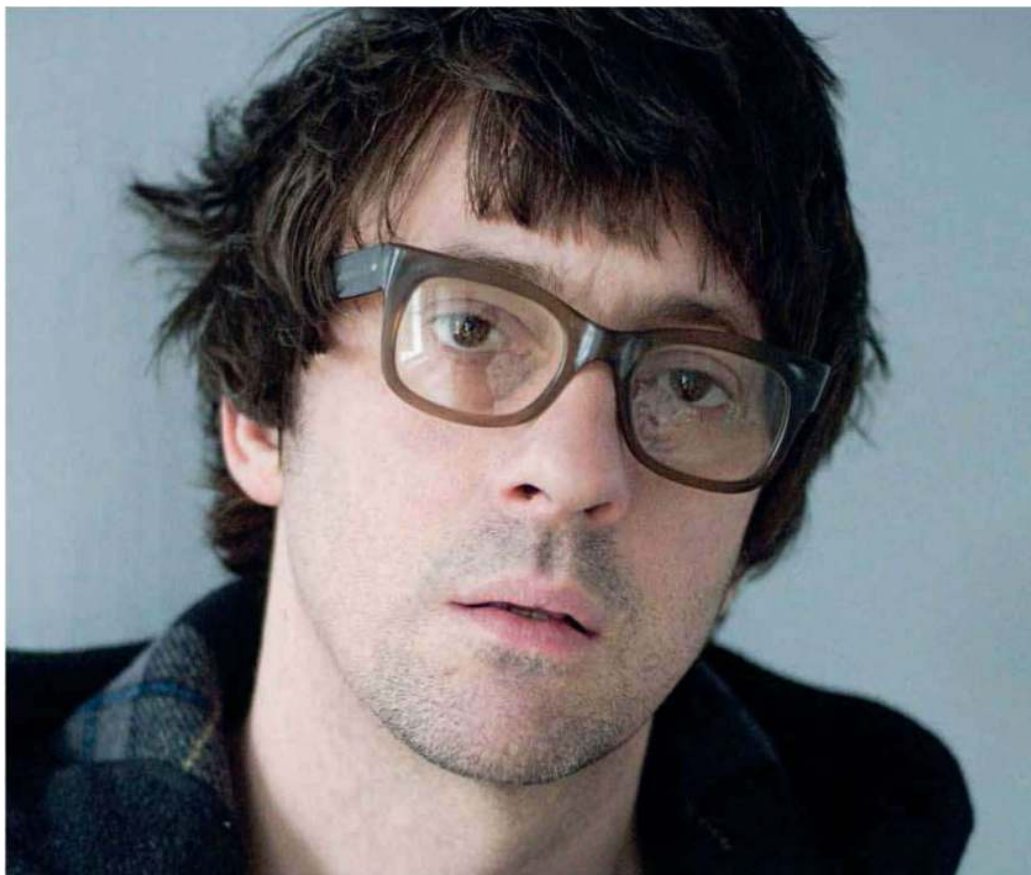
- For the July 4 special, Superchunk and Pavement are reviewed at New York Ritz – headliners My Bloody Valentine aren't.

• The Public NME! gossip page reports that a gang of obsessive Japanese fans travelled to the Manics' hometown of Blackwood.

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Laura Snapes



GRAHAM COXON

A+E PARLOPHONE

With enough energy and sour synth-pop to spook The Horrors, the Blur guitarist's electronic experiments are a thrilling revelation



Guitarists over 40 don't have a great record for recapturing their teenage angst and fury with dignity. Once they hit middle-age, most of them sensibly embrace new avenues – see Jonny Greenwood's reinvention as a Hollywood soundtracker who'd rather solo on duck call than play an actual guitar – or mellow, like Noel on the elegiac dad-rock of '... High Flying Birds'.

On the evidence of 2009's psych-folk 'The Spinning Top', Graham Coxon seemed to be going the same way as the elder Gallagher. In

fact, the best guitarist of the '90s (sorry, Jonny) has been cutting back drastically on his frantic guitar-mangling – 2006's 'Love Travels At Illegal Speeds' saw him swap his monstrous roar for peppy power-pop, and the few squalls on 'The Spinning Top' were courtesy of psych icon Robyn Hitchcock.

No-one wants to see a 43-year-old thrashing guitars like a disgruntled teen and spitting vitriolic verses about violence in clubs, so this retreat to maturity may be for the best, right?

Wrong. Coxon is not your usual 40-something – he's stuck in a state of perpetual arrested

development, looking younger by the year (check out that snappy 'Leisure'-era haircut!), happy in a teenage wasteland with his Jam and Syd Barrett records. So perhaps realising he's going to be young at heart for ever, the sulky, surly, passive-aggressive Graham we know and love has returned with a vengeance, and rediscovered his finest bomb-blast guitar work.

As a result, 'A+E' is Coxon's most thrilling and noisy album since 2000's 'The Golden D'. It's also his first to prominently feature synths – most notably on the sour post-punk pulse of 'City Hall'. Throughout the album, though, the electronics are used as bedrocks, unchanging landscapes on which Coxon's guitar can squeal into earshot and wreak havoc like a visiting tornado. Great shards of feedback pepper the synth-disco 'What'll It Take?', 'Seven Naked Valleys' features a guitar that sounds like crystal glasses in a blender, and the solo stutters in 'Knife In The Cast' are like our Graham's mum forgot to put money in the meter mid-recording.

What sets 'A+E' apart from the troubled sonic terrorism of 'The Golden D' is the captivating pop heart at its centre. At times, it's almost like the album Blur should have made in place of 'Think Tank'. Take the noise of 'Bugman', the loopy electronics of 'Movin' On', the chugging introspection of '1992', the experimental drones of 'Essex Dogs' and a bit of 'Freakin' Out' pop, and you pretty much have 'A+E'. Things don't get much catchier than the jagged 'Running For Your Life', which sees Coxon amusingly depict the violence of a suburban night out: "We don't like your accent or your Northampton shoes/Get back down the M1 'cos we don't like you".

The return of a more confrontational Graham, along with his newfound enthusiasm for synths, could suggest that he's pitching up alongside younger Korg-toters like The Horrors and SCUM – but the guitars, lyrics and electronics here are a lot more misanthropic and raging than the blissed-out reverEs of 'Skying'. The dank sonic textures are claustrophobic rather than expansive, none more so than on Coxon's own favourite track, 'Knife In The Cast', which recalls This Heat's dirgy experiments.

By the time the grunge-pop of 'Ooh, Yeh Yeh' stumbles to a halt, 'A+E' proves to have been a revelation. While looking back to his past and to the future, indulging his wayward id, and daubing it all in some of his most transgressive guitar work, Coxon has made one of the best albums of his career – a pop record with dangerously anti-social tendencies. May this lost boy never grow up. **Tom Pincock**

9

DOWNLOAD: 'Seven Naked Valleys', 'Running For Your Life', 'Advice'

Hear tracks from the album at NME.COM/blogs

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

ALL THE YOUNG

WELCOME HOME 14TH FLOOR



It must be wonderful being Stoke's All The Young, for whom life seems to have no further extremities than the beginning of 'Morning Glory' and the end of 'Champagne Supernova'. On paper, it sounds like it should be a brilliant idea for a band, but things get problematic when they go in feet-first with second-album bombast on what is only their debut. All The Young's quiffs look almost as expensive as the overly oppressive production, which often crushes the decent-enough songs under its weight. But when they pull off The Full Gallagher as seductively as on the storming rock of 'The Horizon', you'd have to be a massive douche bag to resist too hard. **Dan Martin**

DOWNLOAD: 'The Horizon'

5

ORBITAL

WONKY ACP



Mainstream techno duo Orbital have gifted themselves a bunch of bad reviews by naming their new album – their first in eight years – after a short-lived, non-existent house subgenre from five years ago, which they don't even practise. But people claiming that the brothers Hartnoll have grown out of touch miss the point that they were only vaguely in touch with everyone else to begin with. Instead, 'Wonky' has reconnected them with the lush spirit of their first and second albums, and despite (successful) attempts to do dubstep ('Beelzedub') and electro/grime on the title track, this is mainly a deep pool of blissful, sedentary festival listening. **John Doran**

DOWNLOAD: 'Stringy Acid'

8

MIKE WEXLER

DISPOSSESSION MEXICAN SUMMER



The most arresting thing about Mike Wexler's Mexican Summer debut is just how much it sounds like Kentucky's The For Carnation, the band Brian McMahan and David Pajo formed post-Slnt. For the uninitiated, TFC dealt in the most insidiously evil, elegiac doom you may ever hear. A promised work indeed. Vocally, Wexler occupies ground between McMahan and Nick Drake, conjuring Drake's mournful, bucolic acoustic tones amid shades of Pink Floyd-shaded folk. Beautifully recorded strings and piano occasionally break the intimidating, sustained reverie, and the stark, rolling drums of 'Prime' suggest that Wexler could take this somewhere far darker. **Laura Snapes**

DOWNLOAD: 'Pariah'

8

LOSTPROPHETS

WEAPONS EPIC UK



Nu-metal vets Lostprophets stated that their aim with 'Weapons' was to essentially re-energise the rock charts. Typical, then, that they started a pissing contest only to release a predictably uninspiring album. Their fifth studio release opens with single 'Bring 'Em Down', which has an egregiously over-familiar tone: "You ain't the first to come and try/Won't be the last to say goodbye". Even grinding axes can't make that sound fresh. 'We Bring An Arsenal' oozes gang chants worthy of a lads' holiday and 'Better Off Dead' includes vocally manipulated rapping, which isn't as unappealing as it sounds. But as a big comeback for these Welsh titans, it's more lost than prophecy... **Kelly Murray**

DOWNLOAD: 'We Bring An Arsenal'

5

FACES TO NAMES...

What the reviewers are doing this week



THOMAS A WARD

"Currently dealing with a bout of insomnia by reading Hunter S Thompson's *Fear And Loathing On The Campaign Trail '72* and wondering what he'd make of the Republican run."



TOM PINCOCK

"I went to the Isle Of Wight and saw fossilised ichthyosaur footprints on a beach. It was better than seeing a terrible new band in a Dalston dive."



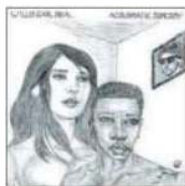
BEN HEWITT

"I have the gammiest of legs in all the UK – I fell spectacularly on my bum, twice, after my now-ex-friend Shona forced me to go ice skating for the first time in eight years. I also listened to Grimes. A lot."

WILLIS EARL BEAL

ACOUSMATIC SORCERY HOT CHARITY/XL

The Chicagoan's debut of mournful, cracked vocals over lo-fi tracks may be imperfect, but that's kinda the point



'Outsider music' feels like an old-fashioned concept these days. It still serves as a descriptor for lots of extraordinary artists, though: people who either didn't fit the

record industry's specifications, or just ignored it entirely and released their bizarre burble into a world that generally didn't care, like Daniel Johnston and R Stevie Moore. But things done changed. We now have an atrophying record industry, distribution channels like Bandcamp open equally to avant-unlistenable and wannabe-corporate blandos, viral marketers trying to trick our defences and a mainstream that has nabbed armfuls of ideas from outsider music, film and art. So where does 27-year-old Chicagoan Willis Earl Beal fit into this?

Beal moved to New Mexico in 2007 and spent his time recording music to cassette – rough, self-involved, idiosyncratic acoustic beatnik blues – and advertising himself for work via hand-drawn flyers. One of these was reproduced in an arty journal, *Found*, and Beal began to get calls from curious readers, including Mos Def. Throw in a move back to Chicago, an appearance on *American X Factor* (the highest-profile stage for life's outsiders) and Adele's label signing him to a four-album deal, and this story ticks so many boxes it almost seems scripted. Well, if people insist on debating 'authenticity', rather than this 'Born To Die' a-bloody-gain. Musically, 'Acousmatic Sorcery' is a bit more interesting, too.

In short, there's lo-fi, and then there's this album. Songs generally consist of a

rudimentary, one or two-chord strum topped with Beal's vocals, which are cracked and unrefined but have a clear blues'n'soul ancestry – on 'Bright Copper Noon' he seems to be channelling Otis Redding. Plenty of famous and canonical musicians have toyed with this intimacy and rawness: 'Acousmatic Sorcery' recalls 'Loser'-era Beck ('Ghost Robot', which adds "freewheelin' like I'm Bob Dylan" to drive the point home), Tom Waits ('Take Me Away') and Captain Beefheart (the extraordinary, eight-minute 'Angel Chorus').

Beal's the real deal when it comes to self-trained clawing, and he turns it to his advantage. 'Nepenenoyka', the album's opener and sole instrumental, is eked out on a lap harp and deconstructs musical convention in a way that made an outsider icon of Texan recluse Jandek, who Beal has namechecked as an influence. As you might have figured out by now, Willis Earl Beal isn't for everyone. Essentially, there are no tunes on 'Acousmatic Sorcery', although moments like the near-heartbreaking 'Evening's Kiss' suggest a clear pop-song nous. A mousy, paper-thin fumble of a ditty called 'Monotony' (and with good cause) might be a deal-breaker, if you're not already sympathetic to lo-fi's self-defined flaws – it seems to tip over into celebrating sloppiness and mediocrity, rather than sidestepping it.

Would he be further exposed in the luxury of a studio? Worry about that later; these recordings were about capturing moments, and they did so admirably. **Noel Gardner**

DOWNLOAD: 'Angel Chorus', 'Bright Copper Noon', 'Evening's Kiss'

7





THE FUTUREHEADS

RANT NUL

Stripped to just vocals, they sound beautiful in the buff



During some recent channel-hopping, the remote stopped on Melvyn Bragg's *...On Class And Culture*, where a colliery band were parping 'My Heart Will Go On' over archival

footage of miners. "I didn't realise this song was *this* old!" I thought, picturing wives gazing out the window, thinking of their lover, near, far... Of course, 'My Heart Will Go On' was written for *Titanic*, and mistaking its mawkish strains for a mining song is borderline offensive.

But it's testament to how much gravitas those weighty horns and rousing voices can lend that such idiocy were possible, and it's a profundity that The Futureheads have exploited on 'Rant', their entirely a cappella fifth album. They've appropriated medieval rounds, sea shanties, barbershop and a little scat which they've used to reinterpret their own songs, trad numbers, and a few covers in the cheesy Dion vein.

Their version of the Black Eyed Peas' 'Meet Me Halfway' – most notable for its video in which Apl.De.Ap resembles a sexy Tusken Raider – is brilliant. Jaff, Ross and Dave's voices swinging with pendulum heft as Barry pleads, "I want you

so badly, it's my only wish". Impressive too is their lyrically ironic take on Kelis' 'Acapella', where she equates true romance with symphonies, clearly not a view that The Futureheads share. But highlighting covers of pop hits gives the unfair impression that this is canny Live Lounge fare when 'Rant' runs deeper than that – and than its title lets on. While the record is an unexpected assault if you've not had The Housemartins' cover of 'Caravan Of Love' on repeat since 1986, it comes across as warmly persuasive rather than aggressive.

Fun abounds – pub yarn 'The Old Dun Cow' sounds as though it really was recorded "blue blind paralytic drunk"; their cover of Sparks' 'The No 1 Song In Heaven' is astonishing, the original's jittery arpeggios replaced by pneumatic bursts of "DIDDLE! DOODLY!"; and the round-singing of 'Beeswing' and their own 'Thursday' are delightfully romantic. With their popularity having waned, the tricky 'Rant' is hardly the record that's going to restore The Futureheads to their former stature, but as an honest dispatch from the coal-face, it's glorious indeed. *Laura Snapes*

DOWNLOAD: 'No 1 Song In Heaven', 'The Old Dun Cow', 'Beeswing'

8

LABRINTH

ELECTRONIC EARTH SYCO



As the man behind the boards for Tinie Tempah's 'Pass Out', Labrinth has proved he can make an urban pop banger. However, the path from producer to solo star is never an easy one. Labrinth hasn't lost his eye for a beat: opener 'Climb On Board' is underpinned by ferocious cut-up drums and strafing synth lines, while 'Earthquake' plots the exact point between head-nodding hip-hop, Daft Punk and trance. But his vocals are faceless, shrouded in layers of gloopy vocoder, allowing Tinie to steal the show effortlessly on the song's guest spot. Labrinth may work wonders in the background, but he's far too anonymous on 'Electronic Earth' to mark his card as much of a solo star. *Ben Cardew*

DOWNLOAD: 'Earthquake'

4

AU

BOTH LIGHTS THE LEAF LABEL



For all AU's collaborative bonhomie on their previous proper full-length effort, 'Verbs', founder Luke Wyland returned to Portland lonely, having subsequently toured for almost two years. With collaborators and friends having moved away, he tackled this album alone, secluded for 10 months in a makeshift studio – an alien process for someone accustomed to an instantaneous, free-form approach. Yet from such uncertainty arrives a multicoloured explosion of afrobeat, jazz, art-pop and more that amplifies each pain of creation and the elation of its completion; the Colin Stetson-featuring 'Solid Gold' is the blueprint, but every track brims with exuberant life. His first true masterpiece. *Simon Jay Catling*

DOWNLOAD: 'Solid Gold'

8

KEY NOTES



Best Sleeve Of The Week
Bobby Conn, 'Macaroni'

In a poor showing this week, Bobby Conn wins for reminding us that macaroni cheese is one of the best foods ever.



Worst Sleeve Of The Week
All The Young, 'Welcome Home'

The band with all the brains, brawn, balls and Suggs lookalikes get serious...

REVIEWED NEXT WEEK

• Alabama Shakes, 'Boys & Girls'
• Florence + The Machine, 'MTV Unplugged'
• THEESatisfaction, 'awE naturalE'

WEIRD DREAMS

CHOREOGRAPHY TOUGH LOVE RECORDS



Surfing on a wave of Beach Boys-inspired psych-jauunts and cooing doo-wop harmonies, Weird Dreams' debut is awash with pop's primary colours. Yet 'Choreography' is more than a watered-down pastiche of its influences. Instead, the east Londoners have conquered where others have since failed: scoring pop in all its simple pleasures for an instant, enjoyable and intelligible record. From the bright and bounding Girls-style guitar hooks on 'Vague Hotel' and 'Holding Nails', to the juxtaposed XTC riffs that puzzle together to make 'Faceless', its indie innocence would be too much if it wasn't for the darkened, Lynchian hum that hangs over the record. *Thomas A Ward*

DOWNLOAD: 'Faceless'

7

ADDISON GROOVE

TRANSISTOR RHYTHM 50 WEAPONS



Had the Ramones made dance music, they would surely have made something like 'footwork', the frantic Chicago micro-genre that is all about bounce, bass, brevity and very bad language. London scene disciple Antony Williams takes this brooding, jittery raw material and gives it a relatively slick bass gloss as Addison Groove: polishing the production, stretching tracks beyond three minutes and reinterpreting 'juke' in the dark sonic dialect of UK hardcore (Williams also makes dubstep as Headhunter). The result is delicious party music, which, although at times deliciously dumb, is never – as cerebral Addison Groove fan Aphex Twin would attest – stupid. *Tony Naylor*

DOWNLOAD: 'Beeps'

7

CLARK

IRADELPHIC WARP



Chris Clark is currently like the favourite uncle of the Warp family. It's easy to imagine him lovingly telling HudMo and Rustie to turn down their heavy, maximalist dance a bit, and at the upcoming Bloc Weekender he'll go home to read about quantum mechanics instead of getting ROFLcoptered until 6am. But even his own description of this album as "glowing, whole, invincible, complete" sounds like a luxury anti-ageing cream rather than something to get excited about. Sure, 'Iradelphic' has good bits – where Martina Topley Bird trills over off-beats ('Secret') – but although it's smart, it also feels safe compared with the thrilling records Clark has made before. *Siân Rowe*

DOWNLOAD: 'Com Touch'

6

VARIOUS CRUELITIES

VARIOUS CRUELITIES MERCURY



Liam O'Donnell has one serious case of split-personality disorder. Here, on his troupe's debut LP, he spends fleeting moments gazing up at the stars with the Last Shadow Puppets-lite slinkiness of 'If It Wasn't For You', but more often than not he's down in the schmaltzy gutter. "If I could dry your tears, you know I would", he sings, oleagiously, on 'Dry Your Tears' over the wishy-washiest of backdrops. Somewhere, a record exec sits, erection bulging as the phantom cash registers trill inside his brain – but the rest of us would gladly forsake the radio-friendly insipidness if O'Donnell retained a tad more swagger. *Ben Hewitt*

DOWNLOAD: 'If It Wasn't For You'

4



BOOK
OF THE
WEEK

HOW SOON IS NOW? THE MADMEN AND MAVERICKS WHO MADE INDEPENDENT MUSIC 1975-2005

RICHARD KING FABER AND FABER

Big business gets larger than life in the tale of lunatics taking over asylums – and usually leaving them in ruins



What the title of *Loops* editor Richard King's debut tome doesn't say is that *How Soon Is Now?* is a book about business – one covering the punk and post-punk years sketched out in Simon Reynolds' *Rip It Up And Start Again*, but told from the perspective of label bosses, managers and A&R people. Little boardroom boredom here, though: King, a senior staffer at Domino Records, has pieced together a forensic, lurid history that speeds along like a 1980s Alan McGee with a banknote up his nose.

The twist in the title is that The Madmen and The Mavericks were often one and the same. Take Alan Horne, whose Postcard Records set the tone for Scottish guitar bands from Orange Juice to Franz Ferdinand, but whose razor snarks eventually alienated him from everyone; or the directors of Factory, who sank New Order's royalties into the Hacienda, a New York disco club that made as much sense in post-punk Manchester as a snow plough in the

Sahara (this, of course, would change, although not until stratospheric amounts of money had been pissed up its boldly painted walls).

Even when shifting thousands of records, the '80s indies were fragile, prone to hubris and the questionable business sense that comes from following hedonistic tendencies to their conclusion. Rough Trade's lefty, collectivist vibe led to a bureaucracy so complicated it eventually splintered into a label, a management company and a shop. Creation built a room in their offices specifically for doing ecstasy. What was that about mixing business and pleasure?

King has done his research, and from a mountain of interviews with movers and shakers (Geoff Travis, Daniel Miller, Alan McGee) he weaves a narrative of surprising coherence. By the close, all the labels are either dead or functioning with some degree of respectability. Things wind up with Franz and the Arctic Monkeys, and inevitably it feels a bit like an elegy for the mad old days. It serves as a reminder, though, that cautionary tales are usually the good ones. *Louis Pattison*

8

AMADOU & MARIAM FOLILA BECAUSE



Amadou and Mariam originally planned 'Folila' as two albums: a crossover effort with their friends in New York, and a rootsier one recorded at home in Bamako, with African guests. By combining the two, 'the blind couple of Mali' give a much better idea of their extraordinary reach. Santigold is a natural match for the rapid patter of 'Dougou Badia', while TV On The Radio sound uncharacteristically laid-back in the Latin rhythms of 'Wily Kataso'. An unlikely highlight comes in 'Sans Toi', an unassuming love song which proves that, stripped of special guests, it's their songwriting that brought Amadou and Mariam this far. *Hazel Sheffield*

DOWNLOAD: 'Sans Toi'

7

BOBBY CONN MACARONI FIRE



Once claiming to be the Antichrist during a bout of laudably vigorous self-promotion, Chicago's Bobby Conn has never shied away from a grand statement given the opportunity. Though if you're taking from that the image of some sort of glam-metal, Marilyn Manson-style gothic abrasion, you'd be disappointed/relieved to be way off the mark. 'Macaroni' is a gloopy cheese-feast of sprightly psychedelic pop, served with a dollop of wanton James Brown funk on the side. It's an unhinged and unwieldy creation, just like the persona of its creator, which goes some way towards proving that the Devil really does have the best tunes. *Tom Edwards*

DOWNLOAD: 'Macaroni'

6

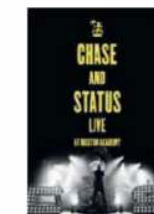
**THE
RIDER**
*What we're
watching, reading
and wearing
this week*



Coat
*Henri Lloyd Bateau
Heritage Jacket*
Embrace the yachting look with this retro sports piece. Lightweight but completely waterproof, it's perfect for April showers or sunshine.



Book
Will Oldham on Bonnie Prince Billy
A selection of conversations between Will Oldham, aka Bonnie Prince Billy, and long-term friend Alan Light. Wait until you hear the one about Rick Rubin...



DVD
Chase And Status - Live At Brixton
To celebrate their big 2011 (half a million albums! One million singles!), Chase & Status release a live DVD of their sold-out Brixton Academy gig. Tinie Tempah, Liam Bailey and Delilah all appear.

THIS WEEK'S SINGLES

reviewed by NME's
**SIAN
ROWE**



THEME PARK

TWO HOURS TRANSGRESSIVE



Welcome to 'Ballid Week' (TM Tulisa, 2011). First, here's Theme Park's Miles Haughton writing about a time when he couldn't even summon one of those ridiculously jiggly quasi-Talking Heads riffs that have made them famous in London's N1 postcode. "I was feeling a bit numb," he's said of 'Two Hours', a track about feeling glum on a night bus. I'm not sure I like it, but he's doing a good job of bringing me down.

TRIBES

CORNER OF AN ENGLISH FIELD ISLAND



Ballids are personal things and while Tribes' 'Corner Of An English Field' is obviously very close to their scrappy ickle hearts – being one of their debut's rousing, cry-into-your-vest songs about the death of their friend Charles Haddon – this reminds me of Reading Festival 2004, when a cracky-looking man took advantage of a beery, sunset-warm crowd and tried to feel my lady parts.

SOUND OF GUNS

SOMETIMES DISTILLER



Who did this to you, Sound Of Guns? Why did you feel the need to use Montage Piano for the first 50 seconds of 'Sometimes'? Was it the ghost of Coldplay past? Either way, please stick to snarling things like "Gimmee some alchohawwwwlll!" and bawling "OHHHHH", because it's what you do best.

BLACK DICE

PIGS RIBBON



As ever, Black Dice are making sounds so mangled that they could be squashing together Adele's 'Someone Like You', Whitney's 'I Will Always Love You' and 'Bridge Over Troubled Water' while laughing at all the poor saps trying to figure out just where they got that clip at 1.20 – which appears to be the sound of someone trying to shove a Slinky up a trumpet.

HOORAY FOR EARTH

NO LOVE MEMPHIS INDUSTRIES



Thank God that Hooray For Earth couldn't write a ballid even if Gary Barlow threatened to set all of Take That's yob division on them (they're American, they don't even know who he is!). 'No Love' sees them moving into Gang Gang Dance territory with sharp electronic squalls and a bit that nods to Stereo MCs' 'Connected'.

STEPHEN MALKMUS AND THE JICKS

STICK FIGURES IN LOVE DOMINO



Malkmus And The Jicks are a bit like your dad's weekend band. Imagine Malkmus setting up the garage, buying in the beers, stretching his Silver Jews tee over his tiny pot and gritting his teeth because Jick Mike Clark is late again. "This is my friend Beck. He's producing our new album," Malkmus says. You shrug. You're glad he's happy. He's making nice songs, even if the title reminds you of a sex-ed diagram.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Laura Snapes



ODD FUTURE

SOUND ACADEMY, TORONTO THURSDAY, MARCH 15

Twisted, psychotic, captivating, demented and utterly exhilarating... once again Tyler's chaotic collective demonstrate why they're the perfect soundtrack to the peculiar times in which we live

I might actually piss myself during this song," grumbles Tyler, The Creator, clutching his crotch like a schoolboy asking to be excused from class. "So if anyone's gonna film this – upload it to YouTube or some messed up shit – at least get this bit where I'm saying I might piss myself." Got that, kids? If you suspect you're moments away from an embarrassing public pant-soiling, save face by raising the alarm and plough on willy-nilly.

We're standing in a furnace-hot lakefront venue packed with arm-waving hipsters. The occasion precedes the release of 'The OF Tape Vol 2' next Tuesday, a new LP amassing the collective's considerable talents. Snappers are banned (though an exception is made for *NME*) after a photographer tried to sue the group when Left Brain

allegedly assaulted her at the Voodoo Experience fest late last year. The enigmatic Earl Sweatshirt, meanwhile, appears to be back in the studio, but doesn't show tonight – though he does appear onstage in New York a week later. Oh, and a student from Wisconsin high school Kettle Moraine was recently arrested for spray-painting 'Radicals' "Kill people/Burn shit/Fuck school" lyric onto a wall, leading parents to withdraw their kids amid not unreasonable fears that the perpetrator intended to, y'know, kill people and burn shit.

It's fair to say that Tyler Okonma and co have made a desperate scramble to escape mediocrity by any means whatsoever – a journey which has by turns been visceral and vomit-inducing. One thing is certain: Tyler is an aggravator. He's not saying it's right, he's just saying it. And if Odd

Future's success can be measured in anticipatory buzz (or record sales, for that matter), it's working a treat.

Post-performance, for example, sweat-browed teens will while away the subway ride home banging on about the recently leaked new LP, bickering over

of a big red button that might spark something rather spectacular tonight.

And, whaddyaknow, that impression proves accurate from the get-go. Flailing about in a zip-up grey hoodie, Tyler – limber despite the pink cast on his right arm, a souvenir from a playful scrap with Left Brain – storms on with a wonky bravado that's inhuman and infectious. He starts with a blaring 'Sandwiches', his beatsman Taco

Tyler launches himself into the audience, gurning like a rabid lizard on anabolic steroids

which is the group's slickest wordsmith (the absent Earl, goes the consensus). Which is hardly surprising: in Toronto, a well-mannered indie utopia, you can't escape the impression that hip-hop royalty Odd Future are in possession

(filling in for Syd Tha Kid) standing atop a raised platform, grinding out a dirge to match the twisted tales of Tyler's fatherless upbringing – Odd Future's most coherent mission statement to date. "The Golf Wang boogilans/Fuckin'



The Future's bright, the Future's Odd; (clockwise from left) Tyler, The Canadian; shows off his pink cast; makes up new offensive hand gestures with Hodgy Beats; the crowd; Left Brain



up the school again! And showing you and yours that breaking rules is fucking cool again", he deadpans, before a scatty, antsy Hodgy Beats pogos in and swans across the stage for a savage second verse.

Throughout this, the perennially fuckupable concept of a live hip-hop ensemble niggles, and yet, while the rappers' hollers muddy into each other too easily, there's action enough for sound issues to take a backseat. Ripping off his hoodie to reveal a white tank top, Tyler (whose ma is half-Canadian) takes a moment's respite to unravel a Maple Leaf flag inscribed with the legend 'Golf WEEED?' while shamelessly producing a joint, that the crowd ignite. "This is for you," he assures, calmly placing his shades on and blazing into Domo Genesis' anthemic 'Rolling Papers'. Pockets of moshers and crowdsurfers erupt. One man stumbles out of the action clutching a bloodied nose. A single shoe hurtles directly towards NME's feet.

Unlike on record, where fidgety, manic wordplay makes the whole ultraviolence thing bearable, what sparkles onstage is their psychotic euphoria: rarely is such demented glee rendered so vividly, at least not in music, and for those unfazed by the echoes of "bitch" littering every idle moment, that wormy pleasure is what makes the transgression elsewhere seem novel and attractive.

After a few minutes of potentially overwrought promotion for the new LP ("Please buy it!" an anonymous voice cackles from onstage – a far cry from back in the day, when the Tumblr-bound miscreants prided themselves on their free music policy) it's down to the crowd to belt out a roof-raising 'Yonkers'. Tyler launches himself two metres into the audience, gurning like a rabid lizard struggling with a

vigorous dependence on anabolic steroids. Left Brain and Hodgy Beats' typically brilliant, sinister 'The OF Tape Vol 2'

VIEW FROM THE CROWD



Spencer, 22, Toronto, student
"I loved it. I've seen 'em three times and every time, I just lose my shit. It's the craziest hip-hop show I've ever seen. I mean, the moshing! I've been at work for nine hours and my back's killing me, but it was worth it."

contribution as Mellowhype, '50', meanwhile, draws high praise from the de facto mainman. "That song makes me want to fight every motherfucker," Tyler pants gravely, sounding uncannily like Tommy Lee Jones in *Men In Black*, before politely requesting our middle fingers for a charming rendition of 'Goblin' cut 'Bitch Suck Dick'.

And it works: aside from the weirdly lame finale 'Radicals', whose refrain the whole room bellows back like lobotomised students enjoying a guest assembly from Slipknot's Corey Taylor, there's something striking here. Rather than bringing the cold, abject depravity home, the unshakeable reality of the live Odd Future experience – and make no

mistake, it is an experience – actually amplifies the point that, heck, these people are unhinged performers, but better than than insane diarists, as they're often mistaken.

As if to prove a point, Tyler concludes with a rare moment of lucidity, bowing and thanking us for our enduring support. And as we're reminded, once more, that 'The OF Tape Vol 2' hits shops next Tuesday, the feeling is that, sure, the wealth of peculiar, puppyish enthusiasm afforded these knee-jerk ironists is likely symptomatic of shaky times, rather than simply great music. But also, it takes an oddly noble strand of oddly artful music, such as Odd Future's, to capitalise on these times so powerfully.

Of course, what really matters is that, to the immense disappointment of righteous OF-sceptics everywhere, the boy Tyler never did piss himself. In spite of appearances, deep down, you just know he's far too dignified for that. *Jazz Monroe*

Read a track-by-track review of 'The OF Tape Vol 2' at NME.COM/blogs

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PAUL WELLER

ROUNDHOUSE, LONDON MONDAY, MARCH 19

Witness the glorious fourth age of the Modfather at his five-night Roundhouse residency— reborn and reinvented with nothing but a good-looking pinstripe and ‘the greatest hits of tomorrow’

The lager pumps are in overdrive, Liam Gallagher roams the venue in search of VIP sanctuary; the Roundhouse spins with anticipation of the latest Resurrection Of Weller. The glorious glam-punk reinvention of his ‘Wake Up The Nation’ era sparked talk of a creative resurgence, but we’ve been there before. After each of his *Doctor Who*-like reanimations he’s slipped inexorably back into self-indulgence and MOR, be it the punting soul-pop of The Style Council or the dreary roots rock of the late ’90s that helped beat Britpop to death with a moss-stained moccasin. But with rumours abounding that Weller will be playing his brilliant new album ‘Sonik Kicks’ in full, signs

are hopeful that he may finally have taken to challenging his audience like a true legend.

Happily, he’s finally cracked the whole ‘continued brilliance’ malarkey. ‘Sonik Kicks’ is a revelation; Weller’s pimped out in a grey mullet and suit that makes him look like he’s come straight from a Kray’s funeral, his trademark Motown, soul and folk-pop leanings drenched in a motorik electronic scree and a kraut-psych thrum that makes the first hour feel like Weller’s fiddling around under the bonnet of the zeitgeist for the first time in decades. Backed by a quintet of alien strings, ‘Green’ is all spoken-word Berlin Bowie verses and space-rock swirl; ‘That Dangerous Age’ imagines Gorillaz covering ‘Tracy Jacks’, shoo-wop style; ‘The Attic’ is

psychedelic soul that’s as Motown as Marvin, but deftly breezy too. With barely a between-song utterance, Weller pounds out this modernist but tuneful m  le, tapping tambourine through the Eastern-tinged sonic skyride of ‘Drifters’.

Weller’s finally cracked the whole ‘continued brilliance’ malarkey

He does dust off The Jam’s ‘English Rose’, but even so, the acoustic set inevitably feels dull by comparison. And despite cracking out ‘Wake Up The Nation’ in the final electric portion and getting Miles Kane on

for ‘Echoes Around The Sun’, matching his hero snarl for snarl and receiving his nu-soul baton with aplomb, there still *has* to be a lengthy, Clapton-esque fretwork to the fuck-awful ‘Foot Of The Mountain’. But for the most part Weller’s remaking his own bed here, full of renewed vigour and invention, bravely discarding familiar tunes in favour of setting his year zero (loosely) at 2008 and only playing what he calls tonight “the

greatest hits of tomorrow”. It might frustrate those rapturously flinging their lager to a grudging finale of ‘Town Called Malice’, but this is Weller 4.0, and the Podfather demands the world follow. **Mark Beaumont**

Miles Kane: a couple of comebacks and a bit of talc – you won’t be able to tell them apart

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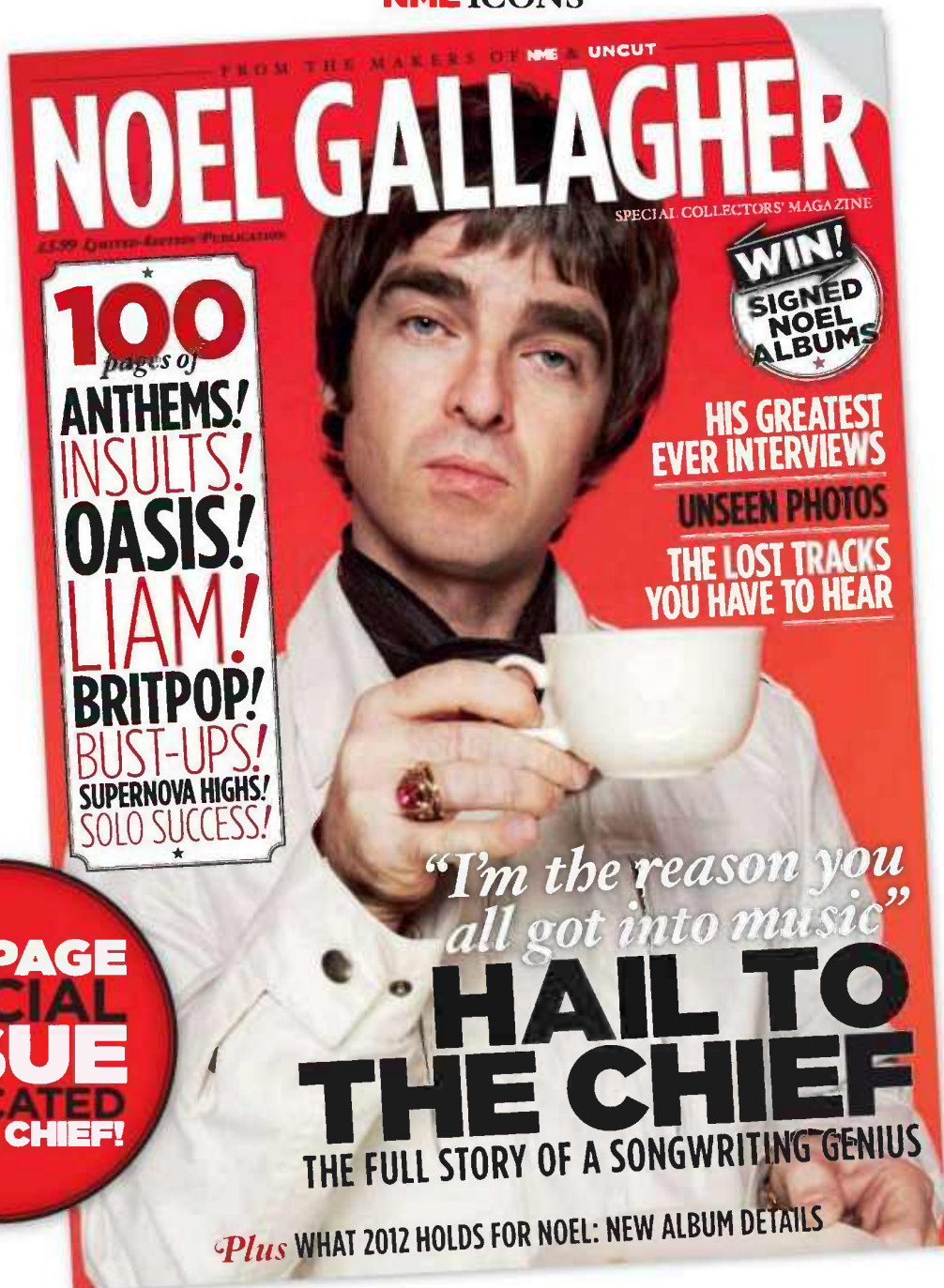
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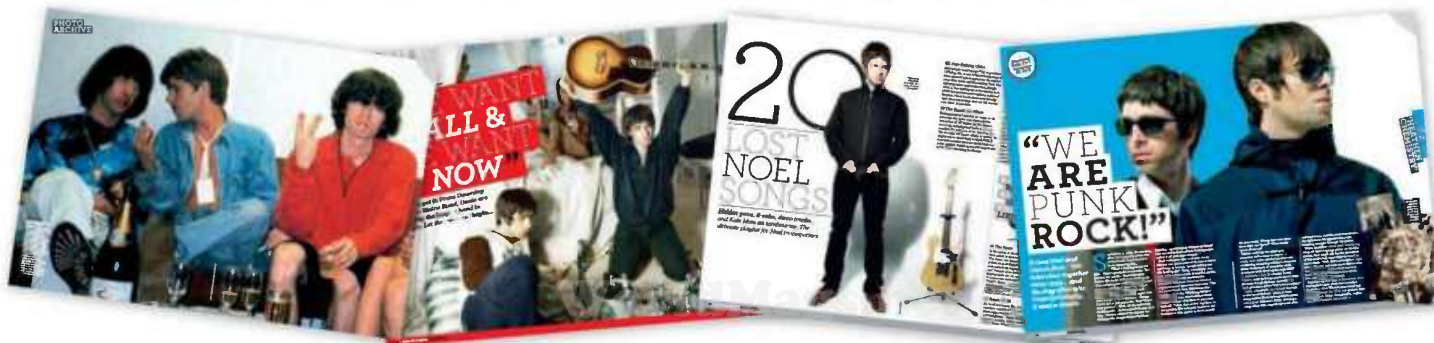
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BASS CLEF

BUFFALO BAR, CARDIFF THURSDAY, MARCH 15

Midweek raving: it's normally safe to assume that anyone going hard on a dancefloor when it isn't Friday or Saturday is either jobless, a student, insane or any combination thereof. Despite playing second fiddle to its dubstep-rich neighbour Bristol, Cardiff has used this (and its large undergrad contingent) to its advantage of late, and packed out clubs on a Thursday while playing actual decent music. Tonight is not one of these Thursdays, and hirsute producer wiz Ralph 'Bass Clef' Cumbers is greeted by an almost empty room.

It's especially galling because Bass Clef delivers the 'decent music' in spades. Currently based in London, Cumbers made his name in Bristol, and his first two albums more than held their own in the city's culture of monstrous basslines; his imminent third, 'Reeling Skullways', moves away from his previous dubstep reshapes in favour of raw homages to Sheffield 'bleep' rave and classic Detroit techno. As well as piecing his tunes together fully live on analogue gear, making for excellent takes on 'Walworth Road Acid Trapdoor' and 'Hackney - Chicago - Jupiter', Bass Clef is the only dance producer you'll see employ a trombone and swanee whistle in quick succession. It sounds overly zany, but it adds further dimension to his set, which also encompasses 'Suddenly Alone Together' (his only real concession to dubstep largeness tonight), a breakbeat hardcore banger called 'Rollercoasters Of The Heart' and a cowbell. "MORE CROWD!" the cowbell seems to be shouting. **Noel Gardner**

NIK COLK VOID

THE NEST, LONDON FRIDAY, MARCH 16

With Factory Floor grinding out brilliant sounds (if scanty releases), guitarist Nik Colk Void's own adventures prove the constituent parts of the machine can be just as powerful detached as when bolted together. Tonight, Colk Void is here to play her recent 'Gold E' release for Tim Burgess' O Genesis label.

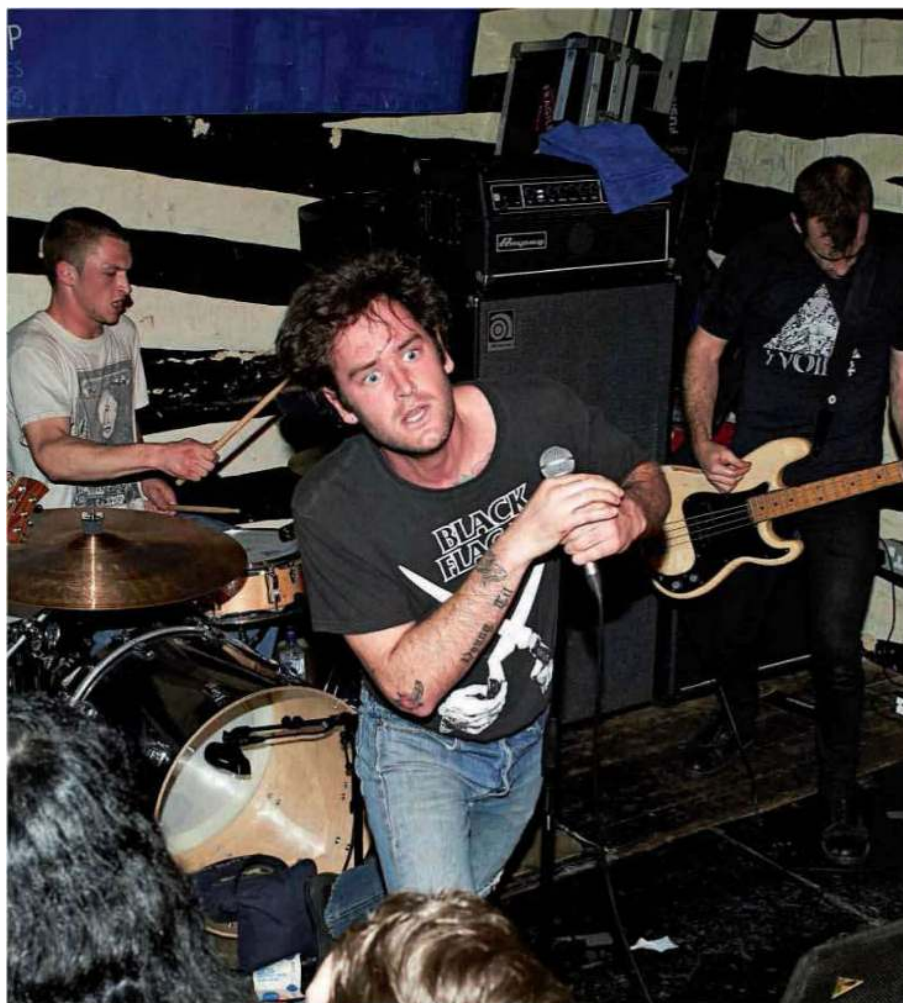
While for your ordinary musician "play your recent single" means "ham through it, flop your hair around a bit and pout", Colk Void actually has a turntable onstage which spins the sleeve of 'Gold E'. This is made out of polyurethane, a plastic that decays over time. The physical release is therefore present in her performance as a metallic hiss - acidic tropical rain on aluminium leaves. As the record spins, destroying the deck in the process, Colk Void hovers behind a table of effects units, adding noise and suppressed melodies that duck and bob amid the static like infernal creatures. Sudden explosions of ultra-loud whomp make the audience's collective trousers tumble. Tension comes from moments when the music drops back and what might be a human voice tries to escape from its prison of sound... and then on the deck the groove runs out and, remarkably, it's all over in under 10 minutes. In a genre where artists are wont to over-indulge, Nik Colk Void's command of brevity makes 'Gold E' glow all the brighter. **Luke Turner**

BBC 6MUSIC'S 10TH BIRTHDAY

QUEEN ELIZABETH HALL, LONDON FRIDAY, MARCH 16

Balding men are wobbling to dub versions of Lana Del Rey. Graham Coxon is skulking with the cast of *Skins*, looking more teenage than the guy who plays the metal kid. Huey Morgan is in the foyer playing a song nobody knows. It's Friday night and, to misquote a once-popular seven-piece band, "Ain't no party like 6music's 10th birthday party!"

Following a delightfully hiccupy set from Beth Jeans Houghton, Anna Calvi owns it tonight. 'Suzanne & I' sounds thick and cool and 'Blackout' pops in all the right places. Then there's Gruff Rhys. 'Shark Ridden Waters' is one of the best things he's ever written, and Cerys Matthews sounds heavenly guesting on 'Space Dust #2'. Dressed like he's just discovered a DVD of *Kevin & Perry Go Large* and accompanied by a bearded man playing what looks like an electric lute (trend alert?), John Lydon jeers the static members of the audience as PIL thunder through 'This Is Not A Love Song' and 'Warrior'. New EP track 'Lollipop Opera' lasts longer than the 20 years they've been away but 'One Drop's' chant of "We are the ageless, we are teenagers" has the desired effect on the crowd who first heard them when they were actually under 20. "Nice to see some of England up off their fat arses," laughs Lydon. And he's not talking about those in the front room, already shaking it to choice excerpts from the Craig Charles Funk And Soul Show. **Sian Rowe**



CEREMONY

THE FIGHTING COCKS, KINGSTON MONDAY, MARCH 19

The California punks are flirting with hardcore's softer side, but there are still a few things they need to get off their chests...

"I'm sick! I'm sick! I'm sick! Sick! Sick! Sick!"

Somewhere beneath a 20-strong pile of bodies, Ross Farrar is not so much venting his spleen as squeezing it to the size of a Malteser and letting every last drop of hate and misanthropy drip out. The song is 'Sick', a masterful slab of tension-and-release hardcore from Ceremony's 2010 album 'Rohnert Park'. In it, Farrar reels off a list of things that make him nauseous: America, sobriety, television, homophobes, Republicans, liberals, Obama, Buddhism, baptists, atheists, yuppies, mankind, and, perhaps understandably, the sensation of feeling sick itself. Quite the roll-call, but as kids ascend and hurl themselves off the heavy speaker stands that are in place to stop the PA itself being pulled from its moorings and into the circle pit like a house sucked up by a tornado, you get the impression Ceremony's gospel is finding a receptive flock.

For all this, suspicion has been coalescing around Ceremony these last few months. A big deal for some years in the US hardcore scene, their fourth album 'Zoo' just landed on Matador, a label more known for its indie-rocking. It also marks a

change of pace, the tempo of their punk charge tempered somewhat. Have Ceremony "gone indie"? Well, not exactly. 'Citizen', powered by guitarist Ryan Mattos' 'Pink Flag'-gone-psychobilly riff, and the fist-punching 'Adult' - a gritty meditation on ageing, spat out through crooked teeth - might work a little more with melody, but they still have a twist in their gut. In a room like this - a somewhat grimy rock pub in London's suburban outskirts, with anarchist 'zines given away gratis at the merch table - it is always going to be the old stuff that has the kids bouncing off the walls. But even as Ceremony unveil the new songs, they have a presence that's totally compelling. Farrar barrels out into the crowd, eyes a-bulge like a feral Johnny Rotten, while the band hammer out lumpen caveman rhythms and bloody-knuckled riffs. There is no sense here that punk rock could be improving, or offer a path to a better life. There is just vitriol, and anger, and the knowledge that smashing your body against other bodies to the sound of loud, ugly rock music offers some sort of release. And it does, still. **Louis Pattison**

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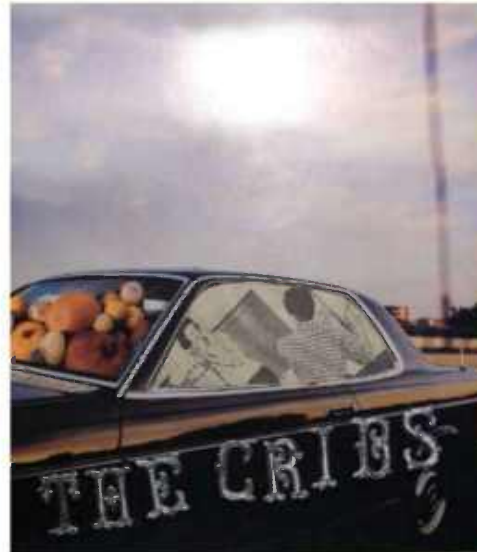


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7-8 Portsmouth - Guildhall
12-14 Liverpool - Empire
15 Leicester - De Montfort Hall
17-18 Inverness - Eden Court
19-22 Aberdeen - Music Hall
24-25 Bristol - Colston Hall
26-27 Plymouth - Pavilions
31 Edinburgh - Playhouse

AUGUST 2012

1-2 Edinburgh - Playhouse
4 Preston - Guildhall
8 Nottingham - Royal Concert Hall
10-11 Sheffield - City Hall
16-18 Glasgow - King's Theatre
30 Ipswich - Regent
31 Oxford - New Theatre

SEPTEMBER 2012

1 Oxford - New Theatre
2 Cardiff - St David's Hall
4 Derby - Assembly Rooms
5 Sunderland - Empire
6-8 Wolverhampton - Civic
14-15 Dundee - Caird Hall
20-22 Manchester - Apollo
23 Birmingham - Symphony Hall
26-28 Newcastle - City Hall
29 Middlesbrough - Town Hall
30 Bradford - St George's Concert Hall

OCTOBER 2012

23 Leeds - Town Hall
24 Hull - City Hall
25 Coventry - Warwick Arts Centre
31 Belfast - Waterfront

NOVEMBER 2012

1 Derry - Millennium Forum
3 Grimsby - Auditorium
8-11 London - Hammersmith Apollo
16-17 Brighton - Dome
23 Bournemouth - BIC Windsor Hall
25 Southend - Cliffs Pavilion
30 Glasgow - SECC

DECEMBER 2012

1 Glasgow - SECC

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Musical Instruments: Guitars, Amplifiers,
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Sheet Music: Popular & Choral Music,
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Yamaha Trevor James Vincent Bach Native Instruments & MANY OTHERS

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0872 10p per min. Network Extras Apply. SP: 4D.

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0871 550 9578
10p - only. Helpdesk 0844 944 0844. Live calls recorded.
0871 10p per min. Network extras apply. SP: 4D.

DATE CHAT
MEN: 0871 908 9919
GAY: 0871 908 9944
10p - Helpdesk 0844 944 0844.
0871 10p per min. Network extras
apply. Live calls recorded. SP: 4D.

CHAT OR DATE
10p
0872 100 1002
10p - Helpdesk 0844 944 0844. Network extras
apply. Live calls recorded. SP: 4D.

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Sian Rowe

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WRETCH 32

STARTS: Portsmouth Pyramid Centre, May 8
Wretch's biggest tour to date takes him to 10 different locations around the UK. Wobble fan Jakwob joins him on the extensive jaunt.



SHABAZZ PALACES

STARTS: Brighton Great Escape, May 10
The enigmatic duo follow up last year's short run of dates with a full tour, kicking off at Brighton's new-music festival.



PURE LOVE

STARTS: London Scala, May 29
Frank Carter's new band take time off from recording their eagerly awaited debut album in New York City to play this big one-off date in the UK capital.



LIARS

STARTS: London XOYO, Jun 12
Ten days after their Field Day date, Angus Andrew and Aaron Hemphill return to XOYO for more dark, evil weirdness from their forthcoming sixth album.



GOLDEN DOWN FESTIVAL

STARTS: Hampshire Black Bush Valley, Jun 15
This new festival promises feelgood days soundtracked by Roots Manuva, DJ Julio Bashmore, Ghostpoet (pictured) and more.



LOVEBOX

STARTS: London Victoria Park, Jun 15
Lana Del Rey (pictured) joins the line-up for this year's love-in. She'll play the second stage on Sunday, alongside the likes of Azealia Banks and Kelis.



FRANK TURNER

STARTS: St Austell Eden Project, Jul 1
Following his massive London Wembley Arena date in April, Turner has now announced he'll play this summer's Eden Sessions in Cornwall.



WIRELESS FESTIVAL

STARTS: London Hyde Park, Jul 6
Deadmau5 will headline the Friday night at Wireless Festival, joining Drake and Rihanna (pictured) in the top slots at the bash.

LATITUDE

STARTS: Southwold Henham Park, Jul 12

DON'T MISS

On the main music stage, Bon Iver (pictured), Elbow, Paul Weller, Metronomy, Richard Hawley, Bat For Lashes (hope for new songs) and Laura Marling hold court while Iceage, Chairlift, Wild Beasts, Perfume Genius and First Aid Kit all appear in the smaller tents. Scots rock icons Simple Minds will also play an exclusive festival performance and once again Sadler's Wells will bring contemporary dance to the Waterfront Stage. If words are more your thing, *And When Did You Last See Your Father?* author Blake Morrison has recently been added to the literary field line-up and appears alongside Mark Haddon, Russell Kane and Marcus Brigstocke, while in the comedy arena Tim Key and his sullen poetry join Rich Hall's grumpy-man schtick and Jack Dee's erm, grumpy-man schtick.



SECRET GARDEN PARTY

STARTS: Cambridge Abbots Ripton House, Jul 19
Little Dragon (pictured), Alabama Shakes and Niki & The Dove join Orbital at this year's event.



DEER SHED FESTIVAL

STARTS: Topcliffe Baldersby Park, Jul 20
North Yorkshire's sweetest festival plays host to Saint Etienne, Los Campesinos! and Beth Jeans Houghton (pictured) in July.



GLOBAL GATHERING

STARTS: Long Marston Airfield, Jul 27
Tinie Tempah, Friendly Fires (pictured), Skrillex and Chase And Status have been added to the dance festival's line-up.



MELTDOWN FESTIVAL

STARTS: London Southbank Centre, Aug 1
Antony & The Johnsons frontman Antony Hegarty curates and promises flowers, spirituality and gender politics...

PICK of the WEEK

What to see this week? Let us help



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MYSTERY JETS

STARTS: Leeds Brudenell, Mar 28

NME
PICK

A year and a half ago, following a night at the O2 Academy Brixton, Blaine and co packed up the Mystery Jets bus and headed to a big wooden house in Austin, Texas to record what's become new album 'Radlands'. Now they're back and, while many bands on their fifth album would be happy to trot out a well-worn greatest hits set, the Eel Pie Island gang say that this tour is a chance to visit smaller venues, reacquaint themselves with the smiling faces of their fans and enjoy playing their new, American-influenced sound – which, funnily enough, actually includes a song called 'Greatest Hits'. After each gig, their own radio station, 'Radio Radlands', will be broadcasting songs that inspired the record. Don your Stetson: we're expecting plenny of country and western...



Don't Miss TEENAGE CANCER TRUST SHOWS

STARTS: London, Royal Albert Hall, Mar 28
Long time patron Roger Daltrey opens alongside mate Paul Weller (March 28), Paul McCartney plants 'Kisses On The Bottom' (and some of those other ones) (29), then there's Example (30), another chance to ogle Pulp (31) before Jessie J graduates from her 2011 support slot with a headline performance (Apr 1).



Everyone's Talking About PIL

STARTS: London Heaven, Apr 1
The straight-talking post-punk/dub band haven't released any new recordings for over 20 years but, after touring extensively to raise the cash, Pil release the 'One Drop' EP on April 21. As a preview of the new sound (tentatively billed as "folk music" – of sorts, we imagine...) catch them on this two-night run at legendary London club Heaven.



Radar Stars BRETON

STARTS: London Corsica Studios, Mar 28
Having once made a single that doubles up as a make-your-own synth kit, it's no surprise that Breton live isn't just two guitars, one drumkit and a couple of shitty lights. Squash up front to watch their very own "VJ" (not quite as ridiculous as it sounds) producing specially tailored footage for tracks from their foggy, glitchy and often euphoric debut album, 'Other People's Problems'.

WEDNESDAY

March 28

BELFAST

Lau Black Box 00 35391 566511
BIRMINGHAM

InMe HMV Institute (Temple)

0844 248 5037

The Minutes/Circus Town/
Coronation Gypsies 02 Academy 3

0870 477 2000

Odd Future 02 Academy

0870 477 2000

Wale HMV Institute (Library)

0844 248 5037

BRIGHTON

The Experimental Pop Band Sticky

Mike's Frog Bar 01273 749 465

Jacuzzi Boys/Sharm El Shakes

Green Door Store 07894 267 053

BRISTOL

All The Young/The 1975/

Centrefof Fleece 0117 945 0996

The Breakthrough Croft (Front Bar)

0117 987 4144

Clement Marfo and The Frontline

The Cooler 0117 945 0999

Friends Electric/14th Start The Bus

0117 930 4370

Off The Wall/Johari/Little

Intentions Croft (Main Room)

0117 987 4144

Tim Petherick/Beth Porter Canteen

0117 923 2017

CAMBRIDGE

Thomas J Splight The Cornerhouse

01223 352047

CARDIFF

Jumping Ships/Gunning For Tamar

Buffalo Bar 02920 310312

The Wave Pictures Clwb Ifor Bach

029 2023 2199

DERBY

Run From Robots/Hey Alaska The

Buffalo Bar 01332 74 00 91

EDINBURGH

Black Veil Brides/Destory

Rebuild Until God Shows/

Reckless Love HMV Picture House

0844 847 1740

The Correspondents /Leo Bedford/

Count Skylarkin Studio 24

0131 558 3758

Los Campesinos! The Liquidroom

0131 225 2564

The Milk Electric Circus 0131 226 4224

GLASGOW

Peace Nice'n'Sleazy 0141 333 9637

Sharks/Crowns King Tut's Wah Wah

Hut 0141 221 5279

HULL

Boxcar Aldous Huxley New Adelphi

01482 348 216

LEEDS

Mystery Jets Brudenell Social Club

0113 243 5866

O Children Nation Of Shopkeepers

0113 203 1831

LONDON

Black Stone Cherry/Rival Sons HMV

Forum 020 7344 0044

Breton Corsica Studios 0207 703 4760

Duologue Electrowerkz 020 7837 6419

Emily & The Woods Bar Music Hall

020 7613 5951

Everlast 100 Club 020 7636 0933

Everything But Arms/Loser Token

Dublin Castle 020 7485 1773

Fiction/Samuel Deschamps

Shacklewell Arms 020 7249 0810

Flood These Walls/The Stone Cold

Camden Rock 0871 230 1094

John J Presley Bull & Gate

020 7485 5358

Kap Bambino MacBeth

020 7739 5095

Leddra Chapman Borderline

020 7734 5547

Memoryhouse/Childhood/By The

Sea Cargo 0207 749 7840

Michelle Stodart Boogaloo

020 8340 2928

The Naked Polaroids/Burgundy New

Cross Inn 020 8692 1866

Nicole Dash Jones/The

Stanley Blacks/Feldspar Barfly

0870 907 0999

Peter Brotzmann/John Edwards

Trio/Steve Noble Cafe Ogo

0871 230 1094

Roger Daltrey/Paul Weller/Kelly

Jones Royal Albert Hall 020 7589 8212

Sam Airey Slaughtered Lamb

020 8682 4080

Spiro/Cliff Stapleton Old Queens

Head 020 7354 9993

Touche Amore/Pianos Become The

Teeth XOYO 020 7729 5959

Yes Sir Boss! Club Surya

020 7713 6262

Young British Artists/Playlounge/

Colours Old Blue Last 020 7613 2478

MANCHESTER

Bowling For Soup (Acoustic)

Academy 4 0161 832 1111

Fun Lovin' Criminals Hard Rock Cafe

0161 831 6700

The Invisible Trof Fallowfield

0161 224 0467

Korn Academy 0161 832 1111

You Me At Six/Kids In Glass

Houses/Mayday Parade 02 Apollo

0870 401 8000

NEWCASTLE

Liz Green Cluny 0191 230 4474

NORWICH

Bill Wells/Aidan John Moffat/RM

Hubbert Arts Centre 01603 660 352

UFO/Heavy Metal Kids Waterfront

01603 632 717

NOTTINGHAM

Gemma Hayes/Boat To Row/

Charlotte Carpenter Bodega Social

Club 08713 100000

PLYMOUTH

Noah & The Whale/Lucy Rose

Pavilions 01752 229922

PRESTON

Kissy Sell Out 53 Degrees

01772 893 000

ST ALBANS

Never Means Maybe/Times

Like These/Fallow Fields Horn

01727 853 143



Los Campesinos!
The Liquidroom,
Edinburgh

ANDREW WHITTON, DAN DENNISON, RICHARD JOHNSON, TOM MARTIN,
GUY EPPLE, JESS BAUMING, ANDY WILLSHER, TAKESHI SUGA, TOM OXLEY

THURSDAY

March 29

ABERDEEN

IndianRedLopez/Song Of Return
The Tunnels 01224 211121

BATH

Gren Bartley/Matt Woosey Chapel
Arts Centre 0122 5404445

BIRMINGHAM

Catapult Club/Conduit/Sevendaze

O2 Academy 3 0870 477 2000

Imperial Leisure/Mike Only/Sick

Boys Club HMV Institute (Temple)

0844 248 5037

BRIGHTON

All The Young Green Door Store

07894 267 053

Ghostpoet Coalition 01273726858

Roberto Fonseca Dome

01273 709709

BRISTOL

A Day At The Races/Evening Sons/

Black Elephant Croft (Main Room)

0117 987 4144

Crash & The Bandicoots/Super

Squarepusher/Nudy Bronque

Louisiana 0117 926 5978

Diamond Catalog/Violet

Replacement St John The Baptist's

Church 0117 929 1766

Paper Aeroplanes Stag & Hound

0117 929 1407

Rosie Vanier Croft (Front Bar)

0117 987 4144

Stiff Little Fingers O2 Academy

0870 477 2000

Those Darlins/Gabriel Bruce Start

The Bus 0117 930 4370

The Waterboys Colston Hall

0117 922 3683

The Wave Pictures/Cassette Culture

Fleece 0117 945 0996

The Wild Mercury Sound Thekla

08713 100000

CARDIFF

Al Lewis Pot Caf 02920 251 246

Bill Wells/Aidan John Moffat Clwb

Ifor Bach 029 2023 2199

Mosca Buffalo Bar 02920 310312

The Red Age/Magpie Instinct 10 Feet

Tall 02920 228883

DUNDEE

Janice Graham Band Reading Rooms

01382 228496

Peace Doghouse 01382 227080

EDINBURGH

Eras Sneaky Pete's 0131 225 1757

Make Sparks/Vukovi Electric Circus

0131 226 4224

EXETER

All Eyes West Cavern Club

01392 495 370

GLASGOW

Alabaster Jones/Downcoil/

Momentus Garage 0141 332 1120

Korn O2 Academy 0870 477 2000

The Milk King Tur's Wah Wah Hut

0141 221 5279

GLOUCESTER

InMe/LostAlone Guildhall Arts Centre

01452 503050

HATFIELD

Grupo X University Of Hertfordshire

01707 285008

LEEDS

Black Vell Brides/Destroy Rebuild

Until God Shows/Reckless Love O2

Academy 0870 477 2000

Daniel Pearson/Blue Rose Code

Empire 01132 420868

Dolfinz/Slowcoaches Brudenell

Social Club 0113 243 5866

LEICESTER

Almeida Soundhouse 07830 425555

The Furies/The Ramshackle

Parade/One Eyed Jack O Bar

0116 255 8223

LIVERPOOL

Blawan/Space Dimension Controller

Shipping Forecast 0151 709 6901



Odd Future,
O2 Academy
Brixton, London

LONDON

Allo Darlin'/The Rumour Said Fire

Bull & Gate 020 7485 5358

Craig Finn Hoxton Square Bar and

Kitchen 020 7613 0709

Crashing Flowers/Trim The Barber/

The Romantic Manifesto Nambucca

020 7272 7366

Disappears Corsica Studios

0207 703 4760

Emily Seabird & The Spectacles/

Amy Firth/Georgia Barry Enterprise

020 7485 2659

Field Music Rough Trade East

0202 397 7788

Fountains Silver Bullet 020 7619 3639

The Invisible Shacklwell Arms

020 7249 0810

Islands In Oceans/Survival

Code/Townma Garage (Upstairs)

0871 230 1094

Joe Gideon & The Shark/Jim

Scavunos Power Lunches Arts Cafe

Karen Grace/Prita/Miss Quincy

Green Note 0871 230 1094

Koan Trio Cafe Oto 0871 230 1094

Mavis Barfly 0870 907 0999

Mila Falls/Youarehere/Phillip

Eugene Tripp Dublin Castle

020 7485 1773

Odd Future O2 Academy Brixton

0870 477 2000

Orgasmatron/The History Of Apple

Pie/Shea Seger Floripa 207 613 4228

O Children/Paws Old Blue Last

020 7613 2478

Paul McCartney Royal Albert Hall

020 7589 8212

Thomas J Speight The Bowery

020 7580 3057

Utidur/Freja Loeb/Manna The

Lexington 020 7837 5387

Yadi/Ella Chi Notting Hill Arts Club

0207 460 4459

MANCHESTER

Animus/R/D/Dead Beat Queens

Jabez Clegg 0161 272 8612

Blondes Soup Kitchen 0161 236 5100

Bretton Islington Mill 0871 230 1094

Duologue/Jake Bugg The Castle

0161 237 9485

Halo Halo/Float Riverer Night And

Day Cafe 0161 236 1822

The Rifles HMV Ritx 0161 236 4355

The Strange Boys Deaf Institute

0161 330 4019

Wale Academy 4 0161 832 1111

You Me At Six/Kids In Glass

Houses/Mayday Parade O2 Apollo

0870 401 8000

MIDDLESBROUGH

The Unsung Heroes Dr Brown's

01642 213213

MILTON KEYNES

Juan Zelada Crauford Arms Hotel

01908 313864

NEWCASTLE

Citizenz! Cluny 2 0191 230 4474

Los Campesinos! O2 Academy 2

0870 477 2000

Thomas Truax/Waskerley Way/

Dressed In Wires Cumberland Arms

0191 265 6151

Velvet Star/Death To Indie/

Supercharger Trillians 0191 232 1619

NORWICH

The Deadly Gentlemen Bicycle Shop

01603 625 777

The Queens/The Dead Class/

Washed Up Waterfront 01603 632 717

These Ghosts/Deers/The Soft Arts

Centre 01603 660 352

NOTTINGHAM

The Last Carnival Stealth

08713 100000

Leddra Chapman/Ethan Ash Bodega

Social Club 08713 100000

PLYMOUTH

Exit Ten White Rabbit 01752 227522

PORTSMOUTH

Bos Angeles/Ewar Paris and The

Golden Hairs Registry 023 9288 2981

SHEFFIELD

Drake Motorpoint Arena

01142 565656

SOUTHAMPTON

Clement Marfo and The Frontline

Joiners 023 8022 5612

ST ALBANS

Filthy Angel/Dark Stares Horn

01727 853 143

WOLVERHAMPTON

Noah & The Whale/Lucy Rose Civic

Hall 01902 552121

YORK

Black Lit City/Dimension Fibbers

01904 651 250

Bowling For Soup (Acoustic)/People

On Vacation/Erik Chandler The

Duchess 01904 641 413

Sharks/Crowns/Tomorrow We

Radio Stereo 01904 612237

FRIDAY

March 30

ABERDEEN

The Little Kids Cellar 35 01224 640 483

The Milk The Tunnels 01224 211121

BEDFORD

Mark Morris Esquires 01234 340120

BELFAST

Mele Stiff Kitten 028 9023 8700

The Thing Black Box 00 35391 566511

BLYTH

31/Backhand Saloon/No Closure The

Quays 01670 361356

BOURNEMOUTH

Tosh Ohta 60 Million Postcards

01202 292 697

BRIGHTON

O Children/Spring Offensive Green

Door Store 07894 267 053

The Poppans Prince Albert 01273 730 499

Shearwater/Julie Doiron The Haunt

01273 770 847

BRISTOL

Aspects/DJ Format/Akria Kiteshi

Lakota 0117 942 6139

Bass 6/C-Froo Grain Barge 0117 929 9347

Blackfire Reckless Engineer 0117 929 0425

The Experimental Pop Band/

Astral Social Club/Silver Chairs

of Ketchikan Croft (Main Room)

0117 987 4144

Fitty Gomash/The Special Guests Mr

Wolf's 0117 927 3221

Fur Canteen 0117 9213 2017

Hello Lazarus Louisiana 0117 926 5978

Lady Nade & The Silhouettes Golden

Lion 0117 939 5506

The Postman/Andy Tokyo/Matt

Nelmes O2 Academy 0870 477 2000

CAMBRIDGE

The Minutes The Cornerhouse

01223 352047

CARDIFF

Drake Motorpoint Arena 029 2022 4488

InMe/Mojo Fury/LostAlone Clwb Ifor

Bach 029 2023 2199

Slowcoaches/Dolfinz Undertone

029 2022 8883

Worldly Savages/Kitsch 'n'

Sync Collective Gwdihw Cafe Bar

029 2039 7933

CARLISLE

Mystery Jets Brickyard 01228 512 220

COVENTRY

Paper Aeroplanes/David

Sanders/Styleus Boy The Maudslay

024 7671 3076

DURHAM

Vortex/Plague Rider/Bludvera Live

Lounge

EDINBURGH

Chantel McGregor The Caves

0131 557 8989

Charlie Simpson The Liquidroom

0131 225 2564

Cid Rim/Eclair Fifi/S-Type Sneaky

SATURDAY

March 31

ABERDEEN

The Little Kicks Cellar 35
01224 640 483

BELFAST

The Distortion Project Limelight
028 9032 5942
Gabrielle Aplin An Droichead
028 9028 8818
Ikue Mori/Maja S.K. Ratkje Black
Box 00 35391 566511
Knife Party/Anton K Stiff Kitten
028 9023 8700
Korn Queens University
028 9097 3106

Roots Manuva/Gilles Peterson/Earl Zinger T13 Titanic Quarter
Worldsend/St Hellfire/Sinocence/Putrefy Ma's Rock Bar
0779 096 9323

BIRMINGHAM

My Great Affliction/Shebrew/Crooked Dawn O2 Academy 3
0870 477 2000
Only The Good Eddie's Rock Club
0121 643 2093

BRIGHTON

Rising Tides/Silverbox/The Dead Celebs The Haunt 01273 770 847
Sigma/Bloke4d/Mattix Volks
Tavern 01273 682828
The Twang Concorde 2 01273 673 311
Violent Arrest/Endless Grinning Skulls/Stab Green Door Store
07894 267 053
Zinc/P Money Digital 01273 202407

BRISTOL

Emperor Magg/Mr Wobbles Start
The Bus 0117 930 4370
Laid Blak/Three Kings High Croft
(Main Room) 0117 987 4144
Prime Funk Collective/Crinkle Cuts
Mr Wolf's 0117 927 3221
Spiro Fleece 0117 945 0996
Worldly Savages Canteen
0117 923 2017

CAMBRIDGE

Goth-Trad/DJ Distance Junction
01223 515111
Juan Zelada The Cornerhouse
01223 352047

CARDIFF

Screaming Martini Undertone
029 2022 8883
Supergene/Shooting The Moon/The Venture Buffalo Bar
02920 310312

CARLISLE

Mungo's Hi-Fi Soundsystem/Love Kartel/Criminal Justice Sounds
Brickyard 01228 512 220

COVENTRY

Young Guns Kasbah 024 7655 4473
FALMOUTH
Gren Bartley/Matt Woosey Miss
Peapod's 0871 230 1094

GLASGOW

Gemma Hayes King Tut's Wah Wah
Hut 0141 221 5279
Song Of Return/IndianRedLopez
02 ABC2 0141 204 5151

LEEDS

The Invisible The Musiquarium
Nina Nastasia/Sam Amidon
Howard Assembly Room
0113 243 9999

LEICESTER

Muleta Smiles/Golden Tanks/Finisher Soundhouse 07830 425555
Thomas J Speight Musician
0116 251 0080
Those Darlins Lock 42



Tribes,
Queen Of Hoxton,
London

LIVERPOOL

Hilary & The Democrats Shipping
Forecast 0151 709 6901

LONDON

Calling All Astronauts Bull & Gate
020 7485 5358
Demdike Stare Union Chapel
020 7226 1686
The Destroyers/Mavrika Rich Mix
020 7613 7498
Electric Wizard HMV Forum
020 7344 0044
Eliza Carthy/Tim Eriksen Tabernacle
020 7243 4343
Fake Blood/Attaque/LeBreton XOYO
020 7729 5959
Guillemots Village Underground
020 7422 7505
Gum Takes Tooth/Sly & The Family Drone/Gymnastic Decomposition
Power Lunches Arts Cafe
Hares/Wide Sea/I Am A Pilot Powers
Bar 0207 624 6026
Infra Riot/Warriors/Vicious
Rumours Garage 020 7607 1818
The Investigation/Soma High/Revol
Barfly 0870 907 0999
Jamie Thorn & The Mystery Pacific/Orlando Seale & The Swell/Silver
Days Garage (Upstairs) 0871 230 1094
The Last Carnival O2 Academy
Islington 0870 477 2000
Mazes/Paws Shackwell Arms
020 7249 0810
The Mexanines/Human Wave
Attack/Exotica Heroes Bar
020 7485 6040
My Phaedra/Sansara Dublin Castle
020 7485 1773
Naevuss/Hovlin' Circus/Nicky Phillips Enterprise 020 7485 2659
Newham Generals/D Double E/Elijah & Skilliam Lightbox
020 3242 0040
The Nomadics/Something Men/The High Arts Stags Head 0207 739 6741

Pulp Royal Albert Hall
020 7589 8212
The Rifles Troxy 020 7734 3922
Rustie/Koreless/South London
Ordnance Netil House 020 3095 9725
Station Agents/Faults/Fella
Nambucca 020 7272 7366
Steel Panther/The Treatment O2
Academy Brixton 0870 477 2000
Theo Parrish/Bicep/Mosca/Hackman Corsica Studios
0207 703 4760
Tribes (DJ Set)/Chapel Club (DJ Set)
Queen Of Hoxton 020 7422 0958
Tyrannosaurus Dead Hope & Anchor
020 7354 1312
Vices/The Revolutionary Spirit Old
Blue Last 020 7613 2478

MANCHESTER

The Montoyas/Grounds/Loaded Dice Dry Bar 0161 236 5920
Odd Future Academy 0161 832 1111
Shearwater/Julie Doiron Deaf
Institute 0161 330 4019
Stiff Little Fingers HMV Ritz
0161 236 4355

MILTON KEYNES

Pianos Become The Teeth Crauford
Arms Hotel 01908 313864

NEWCASTLE

Leddra Chapman Cluny 2
0191 230 4474
The Strange Boys Cluny
0191 230 4474

NORWICH

Meltdown Waterfront
01603 632 717

NOTTINGHAM

Grouper Contemporary
0115 948 9750
Sharks/Crowns Rock City
08713 100000
Wraith/Lovesick Delores/Loveless
Luck Ballroom
Yunioshi/Euler/Frontiers Rescue
Rooms 0115 958 8484

OXFORD

Ags Connolly/Ever/Secret Rivals
Wheatheaf 01865 721 156
Skeleto/Prospekt O2 Academy
0870 477 2000
Imperial Leisure Cellar
01865 244 761

PLYMOUTH

Matt Lonsdale White Rabbit
01752 227522

SHEFFIELD

Aidan John Moffat/Bill Wells Queens
Social Club 0114 272 5544
Los Campesinos! Leadmill
0114 221 2828
The Stowaways/One Boy Has Music/The Winnebago O2 Academy
0870 477 2000

SOUTHAMPTON

Reckless Love Soul Cellar
023 8071 0648

STOCKTON

Kassidy Georgian Theatre
01642 674115

STOKE ON TRENT

Blue Origin Underground
01782 219944

The Sherry Counsellors Sugarhill
01782 214 991

SWANSEA

Dreadzone Soundsystem Garage
01792 475147

Eric Unseen/Silver The Vault
01792 456 110

TUNBRIDGE WELLS

Exit Ten/Intraverse/Orestea The
Forum 0871 277 7101

WOLVERHAMPTON

UFO/Heavy Metal Kids Wulfrun Hall
0870 320 7000

YORK

Hope & Social/Joseph & David The
Duchess 01904 641 413
RSJ/The Bastard Sons Of Johnny
Cash/Shot Down Stay Down Fibbers
01904 651 250

SUNDAY

April 1

ABERDEEN

Van Morrison Aberdeen Music Hall
01224 641122

BELFAST

My Rebellion/Proxist/R51/Nozone
Ma's Rock Bar 0 779.096.9323

BIRMINGHAM

Auriyga Kitchen Garden Cafe
0121 443 4725

BRIGHTON

Architects/Rolo Tomassi/Stray From The Path Concorde 2
01273 673 311

BRISTOL

Black Veil Brides/Destroy Rebuild Until God Shows/Reckless Love O2
Academy 0870 477 2000
Crocus/Monolith/Honour Is Dead
Croft (Main Room) 0117 987 4144
The Invisible Louisiana
0117 926 5978
Last Night's Victory/Not So Anonymous/Korpser Fleece
0117 945 0996

CARDIFF

The Guns/Blow Goat Buffalo Bar
02920 310312
Sharks/Crowns Clwb Ifor Bach
029 2023 2199

Two Beach Comber/Lawless & Lulu/Story To Be Told Undertone
029 2022 8883

EDINBURGH

Ben Montague/Lotte Mullan
Voodoo Rooms 0131 556 7060
Carnivores Sneaky Pete's
0131 225 1757

Mystery Jets Electric Circus
0131 226 4224

GATESHEAD

Jambone Sage Arena
0870 703 4555

GLASGOW

Odd Future O2 ABC 0870 903 3444
Shearwater Stereo 0141 576 5018
Steve Aoki The Arches 0141 565 1000
Those Darlins King Tut's Wah Wah
Hut 0141 221 5279

LEEDS

Frankie Knuckles Warehouse
0113 246 8287
The Strange Boys Brudenell Social
Club 0113 243 5866

The Strange Boys,
Brudenell Social
Club, Leeds



LEICESTER

Mexico Fallz Soundhouse
07830 425555

LONDON

Ame/Blondes/Luca C Ministry Of
Sound 020 7378 6528
Freeze The Atlantic/Hello Mexico/Hearts Under Fire Barfly
0870 907 0999
I Break Horses/Man Without
Country Scala 020 7833 2022
Jessie J Royal Albert Hall
020 7589 8212

Joy Dunlop/Twelfth Day

Slaughtered Lamb 020 8682 4080
Love Among The Mannequins/Silent Front/Sweet Williams Old
Blue Last 020 7613 2478
Mike Hough Borderline
020 7734 5547

Public Image Ltd Heaven

Sarah Grace Horely New Cross Inn
020 8692 1866

Skinny Girl Diet/Covergirl/Art Trip & The Static Sound Power Lunches
Arts Cafe

MANCHESTER

Drake MEN Arena
Grouper Islington Mill 0871 230 1094
Ren Hargreave/Danny Roberts Ruby
Lounge 0161 834 1392

NEWCASTLE

Snuff/The Human Project Trillians
0191 232 1619

NOTTINGHAM

Bill Wells/Aidan John Moffat Glee
Club 0871 472 0400

SHEFFIELD

Just Me Again Corporation
0114 276 0262

SOUTHAMPTON

The Wave Pictures Soul Cellar
023 8071 0648

WOLVERHAMPTON

Obzidian/Collision Process/New Dawn Robin 2 01902 497860

WREXHAM

Desolated/Spines Central Station
01978 358780

YORK

The ABC Club/Torches Stereo
01904 612237

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MONDAY

April 2

2:54,
Waterfront,
Norwich

ABERDEEN

Ben Montague Lemon Tree
01224 642230

BIRMINGHAM

Low Glee Club 0870 241 5093

BRIGHTON

The Futureheads (Acappella &
Acoustic) Komedia 01273 647 100
Liz Green The Hope 01273 723 568
Toy Hearts The Greys 01273 680734

BRISTOL

Sharks/Crowns Croft (Front Bar)
0117 987 4144

COVENTRY

The Chakras Kasbah 024 7655 4473

GLASGOW

Drake SECC 0141 248 3000
Ren Harvieu King Tut's Wah Wah Hut
0141 221 5279

GUILDFORD

Four Short Of A Miracle Boilerroom
01483 539 539

HATFIELD

Flux Pavilion University Of
Hertfordshire 01707 285008

LEEDS

Those Darlins Brudenell Social Club
0113 243 5866

LEICESTER

This Will Destroy You Firebug
0116 255 1228

LONDON

Bleech Barfly 0870 907 0999
Isia/Du Bellows/Malory Torr' Half
Moon 020 7274 2733
M O N E Y St Pancras Old Church
Nina Nastasia MacBeth
020 7739 5095

Public Image Ltd Heaven
020 7930 2020

Rick Ross Proud2

Rita Ora Cargo 0207 749 7840

The Strange Boys Garage
020 7607 1818

The Wave Pictures Old Blue Last
020 7613 2478

When Saints Go Machine Hoxton
Square Bar & Grill 020 7613 0709
You Me At Six/Kids In Glass Houses/
Mayday Parade O2 Academy Brixton
0870 477 2000

MANCHESTER

Allen Stone Deaf Institute

0161 330 4019

Steve Aoki Academy 2 0161 832 1111
Y Niwl Kings Arms 0161 832 3605

NEWCASTLE

Just Me Again/Burn So Bright
Riverside 0191 261 4386

The Milk Cosmic Ballroom
0191 232 2313

Mystery Jets Cluny 0191 230 4474

NORWICH

2:54 Waterfront 01603 632 717

OXFORD

Shearwater Cellar 01865 244 761
Willie Nile Bullingdon Arms
01865 244516

PORTSMOUTH

Charlie Simpson Pyramids
023 9235 8608

READING

Architects/Rolo Tomassi/Stray
From The Path Sub89 0871 230 1094

SHEFFIELD

Juan Zelada/Spring Offensive SOYO
0114 276 7552

SOUTHAMPTON

Thomas J Speight Soul Cellar
023 8071 0648

TUNBRIDGE WELLS

Planos Become The Teeth/
Bastions/Brotherhood Of The Lake
The Forum 0871 277 7101

TUESDAY

April 3

BIRMINGHAM

Ren Harvieu Glee Club 0870 241 5093
Rick Ross The Ballroom
0121 448 0797

Steve Aoki O2 Academy 2

0870 477 2000

BRIGHTON

Thomas J Speight/Emily &
The Woods Latest Music Bar
01273 687 171

BRISTOL

Johari/A Bit Too Far/Third Kind
Croft (Front Bar) 0117 987 4144

Obscura/Spawn Of Possession/
Gorod Croft (Main Room)
0117 987 4144

CAMBRIDGE

Cast Junction 01223 511511

CARDIFF

Charlie Simpson Cardiff University SU
Chelsea Wolfe Buffalo Bar
02920 310312

GLASGOW

Allen Stone King Tut's Wah Wah Hut
0141 221 5279

Show It Off/Black Echo/
Without Our Crowns Ivory Blacks
0141 221 7871

HULL

Mystery Jets Fruit Hull
01482 221113

LEEDS

Billi Wells/Aidan John Moffat
Cockpit 0113 244 3446

LIVERPOOL

James McCartney Cavern Club
0151 236 1964

LONDON

Alex Highton/Maria Doyle Kennedy
Slaughtered Lamb 020 8682 4080

The Brute Chorus/John J Presley
Queen Of Hoxton 020 7422 0958

Calico/We Cut Corners/Toy Soldier
Buffalo Bar 020 7359 6191

The Coronas Borderline 020 7734 5547
Dagda Amersham Arms
0208 469 1499

The Dandies/Death By Sexy/Bonfire

Nights Barfly 0870 907 0999

Florence + The Machine Royal Albert
Hall 020 7589 8212

Glasvegas Garage 020 7607 1818

Liz Green Bush Hall 020 8222 6955

Low/Lanterns On The Lake Royal
Festival Hall 020 7960 4242

Manta/Shycho/Militia Dublin Castle
020 7485 1773

Ruby and the Rib Cage/Delve/Dylan

Walshe Powers Bar 0207 624 6026

Sharks/Crowns The Lexington

020 7837 5387

Shearwater Scala 020 7833 2022

Slowcoaches/Dolfinz/Bloody
Mammals Windmill 020 8671 0700

Toy Hearts Old Queens Head

020 7354 9993

Weird Dreams/Savages/Indians

Madame Jojo's 020 7734 2473

You Me At Six/Kids In Glass Houses/
Mayday Parade O2 Academy Brixton
0870 477 2000

MANCHESTER

Black Breath Islington Mill
0871 230 1094

Flux Pavilion Academy 4
0161 832 1111

Hatcham Social Deaf Institute
0161 330 4019

Helmet Sound Control 0161 236 0340
Just Me Again/Burn So Bright Dry
Bar 0161 236 5920

Lucky Peterson Band On The Wall
0161 832 6625

Those Darlins/The Calimocha
Club/Robot House Ruby Lounge
0161 834 1392

MILTON KEYNES

Virgil and The Accelerators/Mitch
Laddie Stables 01908 280800

NEWCASTLE

Spring Offensive Head Of Steam
0191 232 4379

NOTTINGHAM

Daniel Pearson Malt Cross Music Hall
0115 941 1048

Juan Zelada Bodega Social Club
08713 100000

PORTSMOUTH

Snuff Wedgewood Rooms

023 9286 3911

YORK

Slow Club The Duchess 01904 641 413

Glasvegas
Garage, London



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VERSUS

PETER ROBINSON Vs TOM HUDSON

The Pulled Apart By Horses frontman on milky residues, beard trimming psychology and his manly mainstream scent



• Tom has not been hit by piss since that first Reading experience. Let's hope it does not happen again any time soon

• He has a disgraceful story about his brother pooing in a swimming pool

• Short version: his brother pooped in a swimming pool

Hello, Tom.

"Erm, are you alright?"

You sound – if you don't mind me saying – a bit cagey.

"I'm just in an airport! I haven't woken up yet. We've just got through to duty free and have been given a free glass of Mount Gay rum. We're starting early. You're allowed when you're in an airport, aren't you? We always get told off because whenever we get on a plane we're never like, 'We're off to play a gig', it's always, 'Yay, we're off on holiday!'"

Where are you off to?

"We're going to Zurich to play at this festival called M4. It's supposed to be quite good."

Of course I preferred it when it was M3.

"We're looking forward to it!"

Most good creative work happens when a musician is in a tight corner. Are you in a tight corner?

"Not at the moment? I'm just confused outside Burger King."

Has anyone bought a Toblerone yet?

"That will be James our guitarist. He has a sweet tooth and a cake fetish."

I would advise against buying Toblerone on your way to Zurich. It would be like going to the Reading Festival and covering yourself in piss before you'd even left the house.

"I got piss all down my back at my first Reading. But it made me relax a bit – knowing that it had already happened. I had a really good time after that."

Will you be purchasing some aftershave?

"I've already got some!"

What is your 'scent' at the moment?

"Er, at the moment it's Calvin Klein Man. It's pretty simple. I aspire to be a man one day."

How's that going?

"Well, I think I'm still at the manboy stage, but I may break through at some point."

Does growing facial hair come easily to you?

"I don't think I've been without facial hair since I was 16."

So is this a lifetime's work before us today?

"Yes. I've only ever shaved it down to a moustache before, and that freaked me out because it was like I was looking at my dad every time I looked in the mirror. It got very confusing."

I'd say that the simple act of looking in a mirror making you feel confused about whether or not you are your father suggests some deep-rooted problems



with your mental state. There may even be psychotic elements.

"It's just confusing when you look in the mirror and your dad's looking back at you. Anyway I'm onto the next adventure now: trampy beard. Every once in a while I look quite slick and shave it all down, then I grow it again until people start giving me change in the street. The rest of the band have wandered into Burger King now. This is not good. I'm going to have a heart attack by the time I'm 29."

Don't have a heart attack. They're not all they're cracked up to be.

"I've heard that."

It's interesting that the music you make is all very alternative and fierce in spirit and blah blah blah – you know what your music sounds like – but your scent is quite mainstream. I wonder if someone on *New Perfume Express* would criticise you for not being indie enough.

"Me mum and dad got it me for Christmas, so I'm going to wear it, aren't I?"

If you were to be launching a Pulled Apart By Horses fragrance for the Christmas market, what would it smell of?

"It would smell like a cross between spinal fluid and sweat, and it would be called 'Milky' due to the strange white residue it will leave on the skin. I've given this a lot of thought. I've got my own 'scent lab' back at home – it's covered in bodily fluids and pipettes."

That's just your bedroom isn't it?

"Yes."

NME

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CLUES ACROSS

- 1 Not even a knees-up arranged for members of The Bleeding Knees Club? (7-2-2)
- 7 Marvel Comics character on Lambchop's new album (2-1)
- 9+10A Kids them of the past about Tribes (2-4-8)
- 12 Does curio seem strange being an old Bis record? (9)
- 14 John ____, Buzzcocks' drummer or Liam ____, Flowered Up's singer (5)
- 15 A Pil concert is ruined by appearance of a great guitarist (4-7)
- 17 (See 4 down)
- 18 Stringed instrument gives a torturous start on Depeche Mode album (8)
- 21 "I can almost remember their funny faces, that time you told me that you were going to be marrying soon", 1974 (3)
- 23 Californian band fronted by Chester Bennington (6-4)
- 25 Clint ____, Inspiral Carpets' man who sounds like he was extremely useful (4)
- 26+27A His albums include 'Here Come The Warm Jets' and 'Another Day On Earth' (5-3)
- 28 Won't be upset by a piece of Northern Uproar (4)
- 29 Legendary comedy team The Goons had a novelty hit with '___ Tong Song' (4)
- 31 Kasabian recording taken in by Wells Fargo (3)
- 32+33A Hundred Reasons behind this huge investigation (3-5-4)

CLUES DOWN

- 1 The Ting Tings' sounds on their second album originate from this place (13)
- 2+19D The amps are stacked high by this longstanding US soul funk band (5-2-5)
- 3 "If it wasn't for chip fat they'd be frozen/They're not very sensible", 2004 (1-7-1-4)
- 4+17A Game to be arranged for group on the move (2-4)
- 5+31D "I'll be your friend and not in pretend/I know you girl in all situations", 2006 (3-2)
- 6 There isn't any other bloke for The Audio Bullys (4-3)
- 7 US jazz-rock band whose drug was a 'Cure For Pain' (8)
- 8 Group whose hits in the '60s included 'Pretty

- Flamingo' and 'Come Tomorrow' (7-4)
- 11 Veteran rockers who are in continent (4)
- 13 Limp Bizkit drummer has appeared in Bottom (4)
- 16 Detected by one of The Pigeon Detectives (1-5-3)
- 17 "Because this isn't Paris, and this isn't London, and it's not Berlin...", Metronomy (3-3)
- 19 (See 2 down)
- 20 Occupants of an 'Asylum' and 'Blue Room' (3)
- 22 One tit went daft for both Phats & Small and Supercar in 1999 (6)
- 24 Turks get moving to English drum and bass producer/DJ (5)
- 30 Monkees' US hit 'Randy Scouse ___' was renamed in the UK as 'Alternate Title' (3)
- 31 (See 5 down)

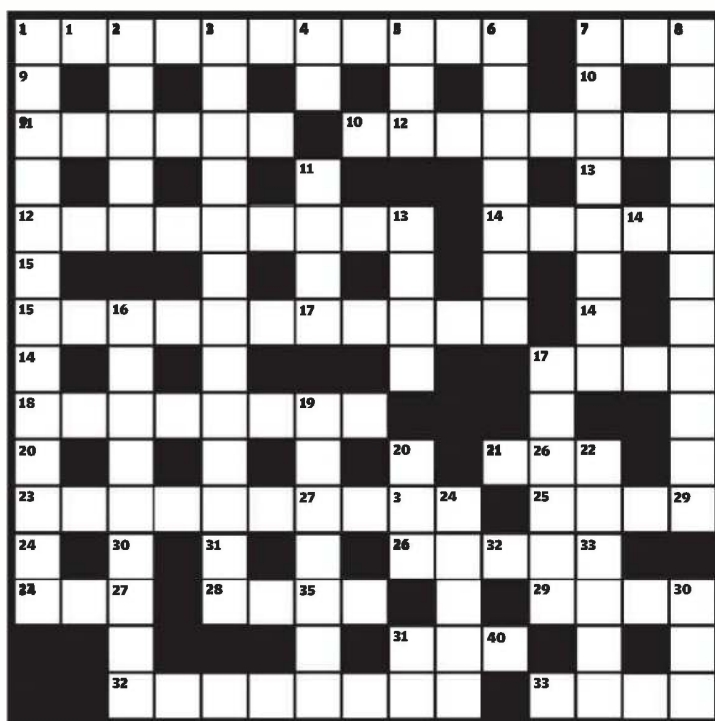
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MARCH 3 ANSWERS

ANSWERS ACROSS
1+5A The Last Goodbye, 9 Upper Room, 10+12D Light My Fire, 11 Hurts, 12 Mazzy Star, 13+26A At Last, 14+39A Biffy Clyro, 15 Murray, 19 Brothers, 23 Rehab, 24+37A The War Song, 29 Kerr, 31 OK Go, 32 RZA, 34 No Need, 35 Sara, 38 Kim

ANSWERS DOWN
1+18D Tough Love, 2 Empire, 3 Aerosmith, 4+22A Two Lovers, 5 Gomez, 6 Only You, 7 Big Star, 8+21D Enter Shikari, 13 Albatross, 15 Milburn, 16 Revol, 17 Air, 20 Errors, 25 Wrong, 27 Avery, 28 Tad, 30 Roy C, 33 Zak, 36 AM



COLLECTORS' CORNER

HUSKER DÜ

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



LAND SPEED RECORD (1982)



The band's first album was recorded live in the summer of 1981 at the 7th Street Entry, a venue in their base city of Minneapolis. The record features 17 songs with a running time of just under 27 minutes. The aggressive delivery has its roots in punk and hardcore, although Hüsker Dü became renowned for a more melodic, if still aggressive, approach.

Need To Know: A poster of the LP cover appears in the 1987 movie adaptation of Bret Easton Ellis' *Less Than Zero*.

EIGHT MILES HIGH (1984)



The band recorded their raucous version of The Byrds' 1966 psych classic during the sessions for their 1984 double album 'Zen Arcade'. Released as a single the same year, it garnered huge acclaim - it was even reported that co-writer Gene Clark of The Byrds liked Hüsker Dü's version of the song.

Need To Know: Hüsker Dü also covered The Beatles' 'Ticket To Ride' and Donovan's 'Sunshine Superman' during their career - the former for a free seven-inch given away with NME.

WAREHOUSE: SONGS AND STORIES (1987)



This 20-track double became the group's sixth and final studio album, the band dissolving soon after following frequent arguments between songwriters Bob Mould and Grant Hart.

Need To Know: The album title comes from the fact that the band had rented rehearsal space to kick the songs into shape, as opposed to their tried and trusted method of writing new material and then immediately trying it out on live audiences.

BOB MOULD - WORKBOOK (1989)



The Hüsker Dü frontman/guitarist's first solo album saw him embrace a more folk-oriented sound, with the acoustic guitar featuring prominently. The result showcased another side to Mould's songwriting, although 1990 follow-up 'Black Sheets Of Rain' saw a move back into familiar territory.

Need To Know: 'Workbook's 'See A Little Light' was used as part of the title of Mould's 2011 autobiography (the full name being 'See A Little Light: The Trail Of Rage And Melody').

FANMAIL

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

Edited by Siân Rowe



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The Big Issue

What everyone's talking about this week



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From: Harry Alexander

To: NME

Super excited about NME's Ultimate Icon vote! I've thought long and hard about who mine is, and although Julian Casablancas will always hold a place in my heart (even if he's not on my bedroom wall anymore!!!!) and there's no arguing with how cool Debbie Harry still is, I've decided that I'll be voting for Jarvis Cocker. I totally agree with Florence in that he still seems the same as back in Pulp's heyday, better even. When I was younger I remembered him as the 'Common People Glasses Man' and last year I finally got to see them live at Wireless festival. It didn't feel like a cheesy 'reunion' like some, and he had something to say about recent events even if the songs were written a while ago. That's what makes someone iconic. I'm also glad you've included some recent icons, like Jay-Z and Lily Allen. I know Elvis is great, but I never got to see him in person.

NME's response...

It's difficult to disagree with The Jarv and like you, Amy, I'm excited by some of the more recent names on the list. I've seen so many iconic images of artists like Marc Bolan, Joey Ramone and Jim

Morrison at their peak but they don't really reflect my personal experience of music. I've read about Karen O since her first gig, tried out her dress sense (failed miserably and looked like I'd been

dragged through a haberdashery backwards) and sweated in the same room as her, which makes her all the more impressive. Same goes for Lily Allen. Like Jarvis she always has something to

say for herself. Lily! If you're reading this, please come back! - SR

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

NME, I'M IN LOVE

From: Kate Manor

To: NME

As a life-long Cure fan, imagine my excitement when I saw Robert Smith smiling down from on high at the newsagents. Imagine also if you will, the look of surprise on the face of the man stood next to me when I squealed with delight! Could you please give ample warning of when your undoubtedly fabulous coverage of The Cure at Reading will be out.

From: NME

To: Kate Manor

Glad you liked our Robert Smith issue, Kate. When I was at school the rumour was that he lived just a short walk away. We always tried to spot his natty do from over the hedge when we snuck out for lunch, but failed every time. Rest assured, we will be covering Smith and co in great detail this summer - SR



POSTCARD FROM AN OLD MAN?

From: Andy Becker

To: NME

After a holiday to Bangkok I was looking back through some holiday pictures when I came across this busker. He was a slim guy playing some eastern stringed instrument. I remembered hearing something about a 'sighting' of Richey Edwards a few years ago in Goa. This dude had white face paint and shades on and seemed to have had some work done on

his face. He was clearly an excellent guitarist and wasn't playing traditional Thai music, it was far more shoegazey. He also did a mean robot dance. Could it be Richey Edwards?

From: NME

To: Andy Becker

While you're right that Richey has previously been 'spotted' in Goa, Andy (it was by college lecturer and musician Vyvyan Morris at the Anjuna outdoor market FYI), are you sure that's not just the leftovers from last night's full moon party? There's something about that headscarf that screams, "I got it in my gap yah, yah". Maybe we should really be alerting the parents of Rupert Cuthbert III that their first son is currently earning a buck as a street entertainer? Just in case you have solved one of rock's greatest mysteries though, I sent this to the NME's resident Richey expert. "Hmmm," he said, stroking his wizened chin. "I'm not convinced. He seems too short. Maybe he's that guy in the background." - SR

CHEVY... CHASE

From: Josh Connoll

To: NME

Am I the only one who would like a lot more Spector right now? Fred Macpherson is one of those rare frontmen that actually has something to say, instead of just talking out of his arsehole to steal column inches. 'Chevy Thunder' is an absolute belter, mixing great tunes with proper subtle, yet powerful lyrics. From the few singles that they've released, as well as their energetic live performances, they're giving the impression that they're going to be a very big deal soon.

From: **NME**

To: **Josh Connoll**

Fred Spector once asked me out for a drink. Should I regret not saying yes if he, as you say, becomes a "big deal"? Have I missed my big chance to be Mrs Spector? To ride his, er, 'Chevy Thunder'? Alas, we'll never know. That said, I'm glad you're enjoying his work, Josh, even if I can't quite agree that their best bits are "subtle" – SR

GET BEHIND ME, MATT

From: **Matt Baldwin**

To: **NME**

Shame on you, *NME*, for more or less ignoring the return of the one and only Jack White. I know he likes to revel in his own self-sustained enigma, and therefore not a lot can be said about his return so far. But I still feel you have failed to recognise the true importance of his return to the rock'n'roll throne. I missed The White Stripes' hype the first time around, mainly due to being nine and oblivious to everything other than Lara Croft. I will not miss out this time, and I seriously suggest that you don't either.

From: **NME**

To: **Matt Baldwin**

Well, Matt, you must have loved last week's issue of *NME*. Not only did we give you six whole pages of Jack,



STALKER

From: **Brice**

To: **NME**

"This is me with Pete Doherty before his gig in Bordeaux, France. He was a bit stoned, but so cool."

but he was even on the cover! I still think his "self-sustained enigma" is one of the most exciting things about him, though. No matter what Jack is doing you know he'll have something else up his sleeve. He could announce The White Stripes were reforming tomorrow and I wouldn't be surprised – SR

R&L: RETURN OF THE BEEF

From: **Cein Hannan**

To: **NME**

What's all this about the Reading and Leeds line-up being a 'lazy booking' and not as good as previous years? The more I look at it, the more I love with it! Firstly, The Cure – who doesn't like a bit of Robert Smith? Then Kasabian. And with hits such as 'Vlad The Impaler', 'LSF' and 'Shoot

Web Slings

The highlight of this week's NME.COM blogs

10 LAMEST FRONTMEN EVER

Charisma, charisma, charisma. That's what being a good frontperson is about. The people in our greatest frontmen poll – topped by Liam Gallagher – have it in spades. But not on this list. So who are the people who would be better off running a tiny village library than fronting a stadium-filling rock group? Here's our pick of the most rubbish people ever to thrust themselves in front of a microphone stand.

- 10) Paul Heaton, The Beautiful South
 - 9) Roy Stride, Scouting For Girls
 - 8) Travie McCoy, Gym Class Heroes
 - 7) Patrick Stump, Fall Out Boy
 - 6) Mark Knopfler, Dire Straits
 - 5) Fred Durst, Limp Bizkit
 - 4) Chris Martin, Coldplay
 - 3) Johnny Borrell, Razorlight
 - 2) Bono, U2
 - 1) Chad Kroeger, Nickelback
- Read Priya Elan's full argument at NME.com/blogs



Best of the responses...

I'm not a fan of Bono or his music, but as a frontman and performer it's hard to knock him on the stage! **Lloyd Boon**

Where was Thom 'I'm just going to cry and wobble my head from side-to-side' Yorke in your list? **Martin J Errington**

Knopfler? Dire Straits? Really? Are you being serious? Can't believe he's even been put on this list, never mind being placed

higher than that knob from Scouting For Girls, who are *factually speaking*, lamer than Nickelback. **Jems Lewis**

The Runner', you know you're in for a treat! And to top it all off, there's Foo Fighters! Although they clash with Justice, I know it will be unforgettable. And that's just the headlines! Other great acts such as Band Of Skulls, Blood Red Shoes, Paramore, Kaiser Chiefs and SBTRKT also feature across the weekend – who in their right mind wouldn't be content with this year's amazing line-up?

From: **Calvin Smith**

To: **NME**

I can't be the only person bitterly disappointed with the Reading and Leeds line-up? The truth is, other than The Cure, The Cribbs and At The Drive-In, it's piss poor. Foo Fighters and Kasabian are the most unoriginal, boring headline bookings of any festival this year, despite their solid, no-surprises live shows. Kaiser Chiefs are about five slots too high up, as are The Vaccines, and Paramore SUB-headlining before THE CURE? Complete madness! Too much indie landfill and pop-punk. The V line-up is better, and that is truly saying something.

From: **NME**

To: **Cein Hannan, Calvin Smith**

Every year there's a slanging match about the Reading and Leeds line-up and every year a large number of people end up face-down in a tent smelling of lager all the same. What gives? My take is that this is all part of the fun! And Calvin, perhaps it's best waiting until the New Band Tent line-up's announced? At my first Reading in 2004 I ended up concussed when Ryan Jarman's arse landed on my head and danced harder than I ever have since to LCD Soundsystem in the dance tent rather than rely on the main stage. Maybe you'll discover the next At The Drive-In there? – SR

GOING IN THE WRONG DIRECTION

From: **Alex Mawby**

To: **NME**

Forget Kony – we need to protect the children from One Direction. That band are the epitome of everything that is wrong with society. Firstly, let's look at that Number One single, 'What Makes You

Beautiful'. Just look at the lyrics, "You don't know you're beautiful; that's what makes you beautiful". In this strange paradox, they tell you that it is your very obliviousness to your beauty which makes you beautiful; forgetting, of course, that now they've told you and you know you are beautiful, you are rendered, through their twisted logic, no longer beautiful. It's cruel! However, what worries me more is the effect it is having on the younger generation. One Direction seem to have a fan demographic consisting solely of children and fuckwits. This is surely going to have a seriously adverse effect on the youth; they'll think that driving around the coast of America in an orange camper van with great haircuts before going home and partying with Usher is completely the norm. It's about time we introduced children to the crushing disappointment of life and... [sniiiiiiiip – Ed].

From: **NME**

To: **Alex Mawby**
Alex, Alex, Alex, calm



STALKER

From: **Nathan**

To: **NME**

"This is me and Jack Steadman from Bombay Bicycle Club at Reading festival. Best day ever!"

yourself down! You're only one use of the word 'children' away from writing, "In my day we had proper fuckwitters like B*Witched and Sive and The Smurfs Go Pop!" Yes, the US-conquering One Direction may be confusing teenage girls but that's no reason to deny them the chance to dream of a better life on the beach. With Usher! Plus, it's pretty much impossible not to know that Harry Styles has a taste for older women, and how would that feel if you were a 13-year-old girl? Pretty damn crushing enough, I'd say – SR

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week POS DE LA SOUL

QUESTION 1

Which DJ has described you as "the most underrated MC of all time"?

"Jesus, man. I don't know. I don't think of myself as a great MC. I'm going to fail this miserably. I'm sorry."

Wrong. DJ Shadow

"Really? Wow, that's cool. That's really nice of him."

QUESTION 2

How long does it take to cook Superfast Jellyfish, as noted in the lyrics to the Gorillaz song you guest on?

"It doesn't take long at all. Their skin is quite clear and thin, so once you put them in a frying pan with a little bit of oil, they're going to cook real quick."

Wrong. Three minutes in the microwave

"I wouldn't try it in a microwave. It's not good for you."



A delicacy best microwaved, apparently

QUESTION 3

Which clever pun and prop did NME use when De La Soul appeared on the front cover of the magazine in October 1989?

"I have no clue. You're going to demolish me in this quiz."

Wrong. You were holding a scythe and the headline was "Don't Fear The Rapper"

"Oh, my god. That's funny. I don't remember that."

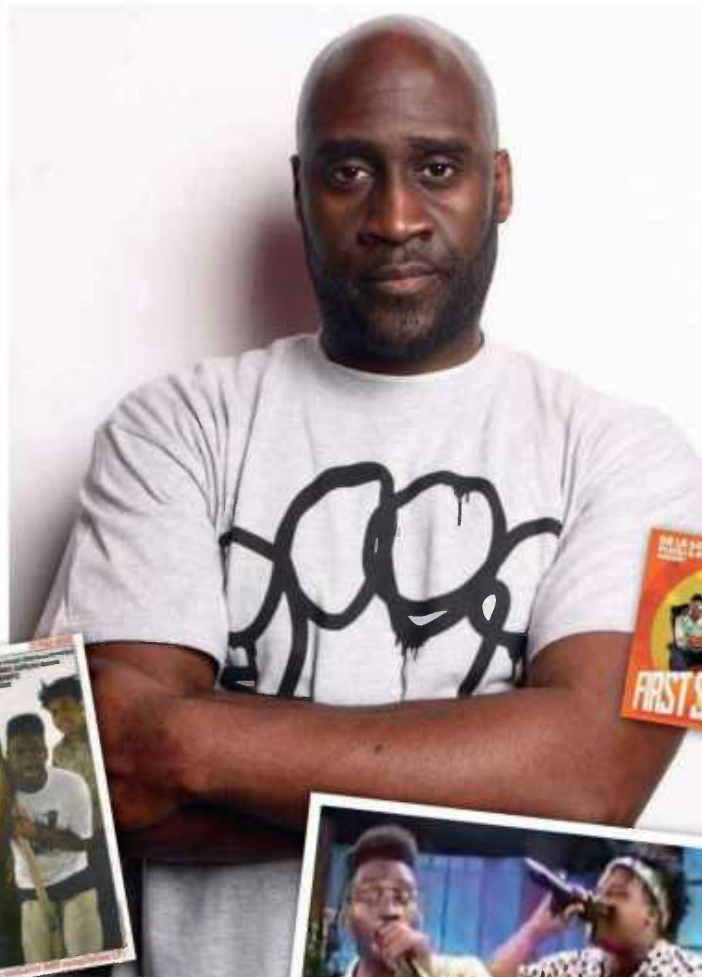
QUESTION 4

The chorus of De La Soul's 'Ring Ring Ring (Ha Ha Hey)' uses the lyrics and melody from Curiosity Killed The Cat's 'Name And Number'. What was their lead singer's unusual surname?

"Oh, god. He's going to read this shit and beat me up! I don't remember."

Wrong. Ben Volpeliere-Pierrot. Or Ben Vol-au-vent-Parrot, as Smash Hits magazine liked to call him

"We've never met those gentlemen, as much as we love that song and made it work for who we are."



QUESTION 5

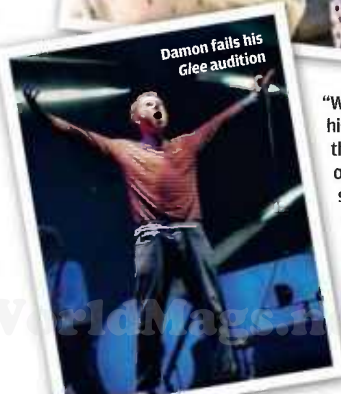
Who sued De La Soul for unauthorised sampling on your debut, '3 Feet High And Rising'?

"The Turtles. That's one I can't forget."

Correct. For sampling 'You Showed Me' on the track 'Transmitting Live From Mars'

QUESTION 6

Why did you fall out with US TV chat show host Arsenio Hall?



"We were great fans of his show. I believe that the person who was on before us ran over, so by the time he allowed us to perform, the credits were rolling. That was upsetting. Backstage we tried

to present him with a De La Soul shirt and he went 'Nah' and walked away."

Correct. He also introduced you as "the hippies of hip-hop"

"Oh, gosh. I'm sure he did."

QUESTION 7

What American TV show has Damon Albarn apparently banned from using Gorillaz songs because it will be "forgotten in a few years"?

"I believe it is Glee."

Correct



This show is a Gorillaz-free zone

QUESTION 8

What colour "sneakers" is Plug 2 wearing on the front cover of your new album, 'De La Soul's Plug 1 & Plug 2 Present First Serve' (left)?

"Jesus, you're really getting me here. I'm going to say red."

Wrong. Bright orange
"Damn it!"

QUESTION 9

Which unreleased Gorillaz/De La Soul song did Damon Albarn play when he filled in for Zane Lowe on Radio 1?

"Wow. I know we recorded this really cool one called 'Float Tropics' and one called 'Electric Shock'."

Correct. 'Electric Shock'

"Really? He played that? That's crazy."

QUESTION 10

How long does your Nike+ Original Run mixtape 'Are You In?' go on for?

"It ran for 45 minutes. Not precisely. I think it maybe ran over."

Wrong. 44 minutes, 17 seconds

Total Score
4/10

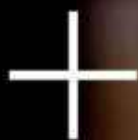
"That's not great. I think I failed!"

Coming Next Week

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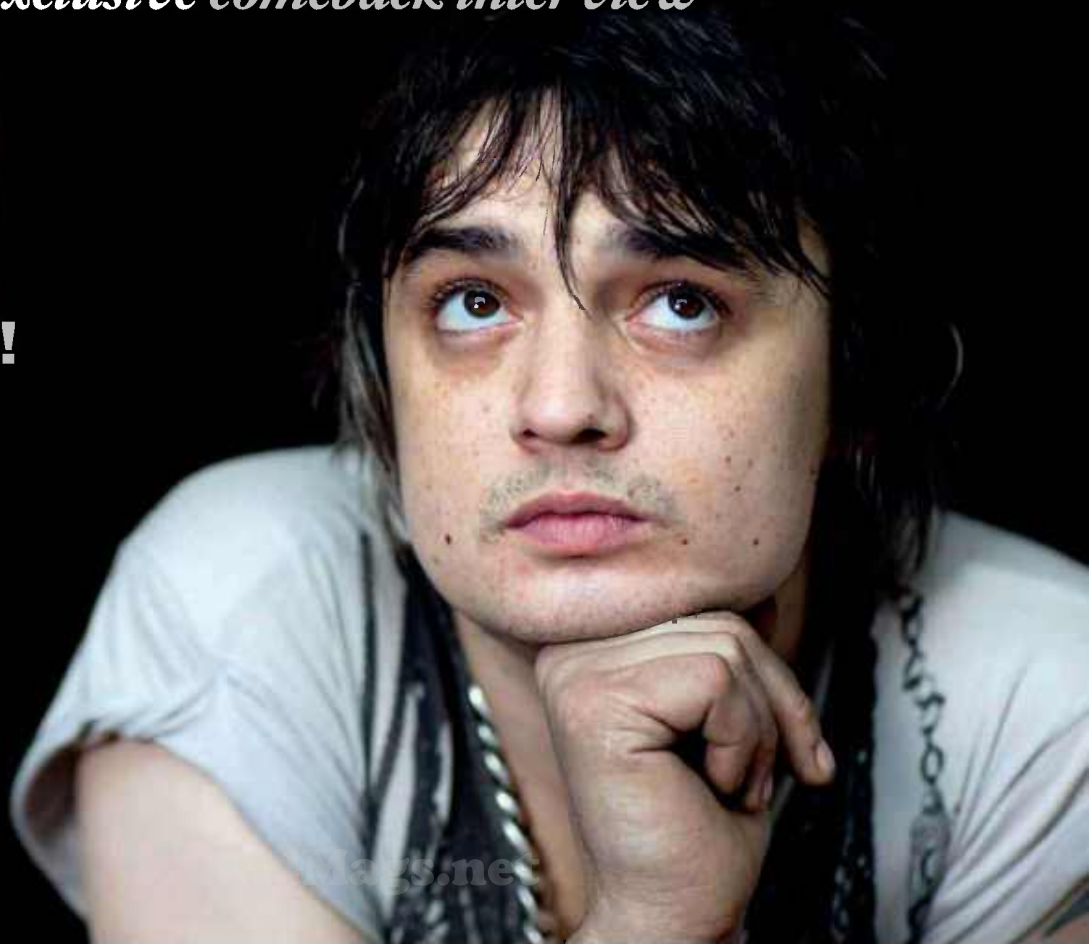
The exclusive comeback interview



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