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THE STONE ROSES
EXCLUSIVE HEATON PARK
LINE-UP NEWS

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& RATED!**

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FLORENCE UNPLUGGED
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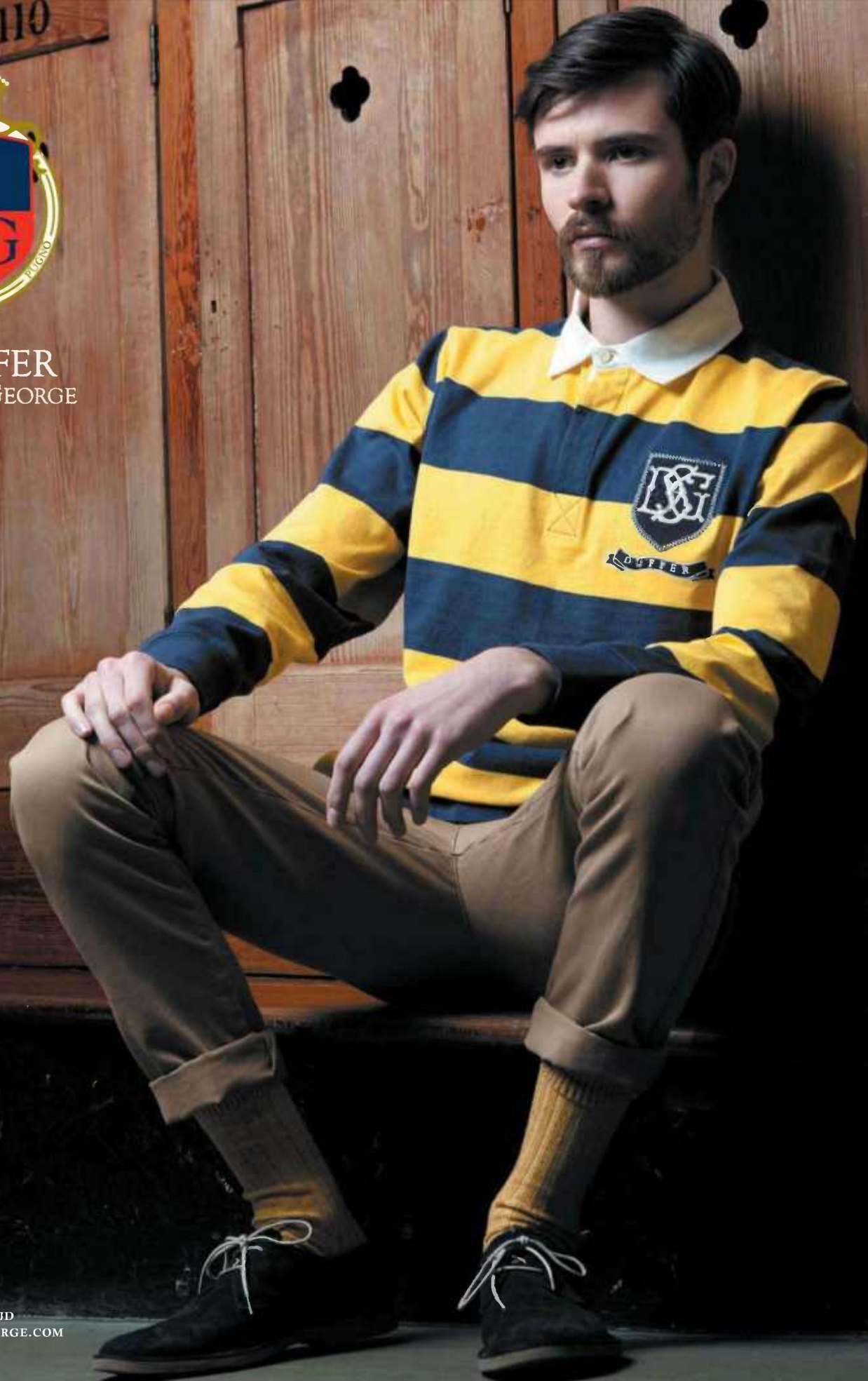


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ON REPEAT

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



AZEALIA BANKS X DIPLO

Fuck Up The Fun
Internet-ass bitches beware, Azealia has a few things to say to you – and most of them begin with “fuck”. Across tight snare raps and a Diplo-produced rhythm Banks delivers her fastest, filthiest missive yet. And if you bitches are still on Myspace, heaven help you.

Tim Chester, Deputy Editor, NME.COM

MEMBRAIN

Airic
Pushing further into the glitch-hymn underbelly, the Membrain project finds Grimes and Cop Car Bonfire’s Tim Lafontaine slicing at your cerebral cortex with gleeful precision. ‘Airic’ is like Burial remixing ‘Visions’, as hazily warped and difficultly beautiful as you’d expect that to sound.

Priya Elan, Assistant Editor, NME.COM

REGINA SPEKTOR

Don’t Leave Me (Ne Me Quitte Pas)
Her new album, ‘What We Saw From The Cheap Seats’, has been produced by Mike Elizondo, who is the guy Dr Dre calls whenever he needs a pop hit. Here he’s assisted Regina in a similar way, layering on calypso drums and trumpets on a tune that figuratively screams ‘SUMMER SMASH’.

Hamish MacBain, Assistant Editor

DZ DEATHRAYS

Dollar Chills
The only chills you’ll be getting from this one are the kind that occur when you’ve been up for 72 hours straight, still determinedly keeping the party alive. Full of dirty basslines and skronky guitars, this is like *Pulled Apart By Horses* covering *Does It Offend You, Yeah?* or the cast of *Skins* vomiting on your brain. In a good way.

Lisa Wright, writer

JAPANDROIDS

The House That Heaven Built
Japandroids’ debut, ‘Post-Nothing’, made not only visceral rock but the whole world feel simple, fun, primal and goofy, and the early signs are that nothing has

changed in the three years they’ve been away. Packed with grotty riffs and drunken “whoa whoas”, this is piss-drenched garage at its best.

Mike Williams, Deputy Editor

JAI PAUL

Jasmine

It has been more than two years since we heard from XL’s one-to-watch Jai Paul, but the follow-up to his debut single ‘BTSTU’ (sampled by both Beyoncé and Drake) doesn’t disappoint. ‘Jasmine’ is built around a beautifully cascading guitar line, with Jai’s Prince-esque croon – one of the lushest vocals you’ll hear all year – sending it skyhigh.

Matt Wilkinson, New Music Editor

BECK

Looking For A Sign

Written for the soundtrack to new film *Jeff Who Lives At Home*, this grizzled acoustic lament suggests Beck has been listening to a shedload of Neil Young recently. If it’s a primer for his long-awaited 11th album, it could well signal a return to the gorgeous melancholia of 2002’s ‘Sea Change’ – which is not a bad move at all.

Rick Martin, News Editor

THE STREETS

Weak Become Heroes
(King Krule remix)

It’s 10 years since The Streets’ debut album came out and to celebrate, Archy Marshall has given ‘Weak Become Heroes’ a woozy remix, complete with a barely audible rap of his own. It’s OK, but has this track really aged that well? The idea of a life-changing ecstasy epiphany in 2012 just seems so... old hat.

Luke Lewis, Editor, NME.COM



DIRTY PROJECTORS

Gun Has No Trigger

Dave Longstreth and his coven of singers return with a few choice words for folk in power. Played out over a slow groove, D-Lo preaches that victory belongs to those who look outside the window at the bristling, impotent population. “*The crowd will yell, but the gun has no trigger*”, he hiccups, as the bass ricochets faster.

Laura Snapes, Assistant Reviews Editor

TRACK
OF
THE
WEEK

LIARS

No 1 Against The Rush

Having been lucky enough to have an early peek at two Liars albums now, I can still feel the skull-rattling shock delivered when ‘Scissor’, the first track to be released from ‘Sisterworld’, suddenly maimed the brain with brutal noise, having lulled it with sparse beginnings. This, the lead-off track from its follow-up, is a very different kind of comeback. Instead of slapping you into attention, it beguiles, subtly shifting in mood and texture, krautrock rhythms and textures oscillating round Angus Andrew’s softly haunted voice as he intones, “*I’m running*

out beyond life”. Not the first time Liars have painted in subtle colours, but unlike the unsettling ambiances of yore, the mood here is lush, almost... *soothing*.

Teaser videos posted on their website (Andrew

stumbling about a studio in a harness, mic-ed up books, mysterious poltergeist activity backed by various tones, bloopers and samples) suggest their work on the new record, due out June 4, has been an experimental riot, with Andrew and guitarist Aaron Hemphill having locked themselves away in a remote mountain cabin to write. Their cabin fever leads to our delirious dream, as the track flows smoothly to a climax of odd beauty, the drums picking up the pace through a cloud of fizzing, whirring synths. I can’t wait for more surprises.

Emily Mackay, writer

*Unlike the unsettling
ambiances of yore,
the mood here is lush*

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UPFRONT

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

Edited by Rick Martin

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STORY?**
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BOBBY G: "THE MARY CHAIN REFORMED TO SUPPORT THE ROSES"

Bobby Gillespie says his pre-Primals band were slated for a slot at Heaton Park, but didn't make the bill. Here's the word from the bands who did...

MAIN
EVENT

When The Stone Roses announced the full bill for their Heaton Park reunion shows (June 29, 30, July 1), heralding it as “a

mix of the legendary and the new”, one name stood out more than any other: Mani's former band Primal Scream. The bassist waved Bobby Gillespie and co goodbye last New Year's Eve to focus on the resurrection of his original band, with all sides insisting there was no bad blood over the free transfer. However, speaking to *NME*, Gillespie reveals one of his own former bands, The Jesus And Mary Chain, were also in line to appear on the bill – and had even reformed specially for the occasion. Given JAMC announced US dates – but nothing in the UK – when their reformation was announced earlier this year, it's a plausible version of events. “They also asked The Jesus And Mary Chain to play,” Gillespie confirms. “One of the reasons they reformed again was partly because they got asked to play, I don't know if that's happening now. At one point it was going to be the Mary Chain, the Scream and the Roses. And I thought brilliant – the Roses were massively influenced by them, so I thought that'd be great. Loads of their fans like them too. I thought that would have been a beautiful line-up, but for some reason it never worked out, which is a shame.”

He's speaking backstage at London's Scala, where he and bandmate Andrew Innes have just appeared onstage with Pop Group singer Mark Stewart. It's the pair's first post-Mani gig

– and the bassist is very much in their thoughts, with Gillespie keen to underline that they're still “best friends”. “It's a big thing for Mani, because he doesn't want it to look like he's pissed off from the Scream to rejoin the Roses,” he continues. “Because he's not at all – it's a really cool thing.”

Although Heaton Park is set to be a huge love-in between the two legendary bands, Gillespie insists it's about more than being friends. “There's a link there between us and The Stone Roses from back in the '80s and stuff. Both bands started out together: they would come and see us play, we'd go and see them play,” he concludes. “We've got a lot in common. We're there because we love them and we want to make it a special day.”

MARLEY'S WAILERS
DO A RESIDENCY

Bob Marley's legendary backing musicians The Wailers are the only band who'll appear throughout the Heaton Park run – and not without good reason. Speaking in interviews, Brown has revealed that he learned to write songs after the Roses split in 1996 using Marley



Liam gets to play alongside his hero come June and (main picture, left) Bobby Gillespie gets loaded

songbooks, and he's also covered their songs. A studio bootleg – believed to date back to the ‘Second Coming’ sessions – finds Brown working through arguably Marley's finest hour, ‘Redemption Song’. And, of course, from a purely practical point of view, it makes sense to give a band a three-night residency if they're in their sixties and flying halfway around the world. Especially when they happen to be the backing band for one of music's most iconic singers of all time.

LIAM AND MICK JONES GET EXCITED

If there's one name on the bill that should come as a surprise to no-one, it's Beady Eye, given that Liam declared to *NME* he's such a fan he'd sell hot-dogs for them. “Ian was the man for me, before Lennon,” he told us. “He was my fucking Elvis. Still is.” As it stands, it'll be the first time Beady Eye will have played Oasis songs live in the UK – reason enough for Roses fans to get down the front early.

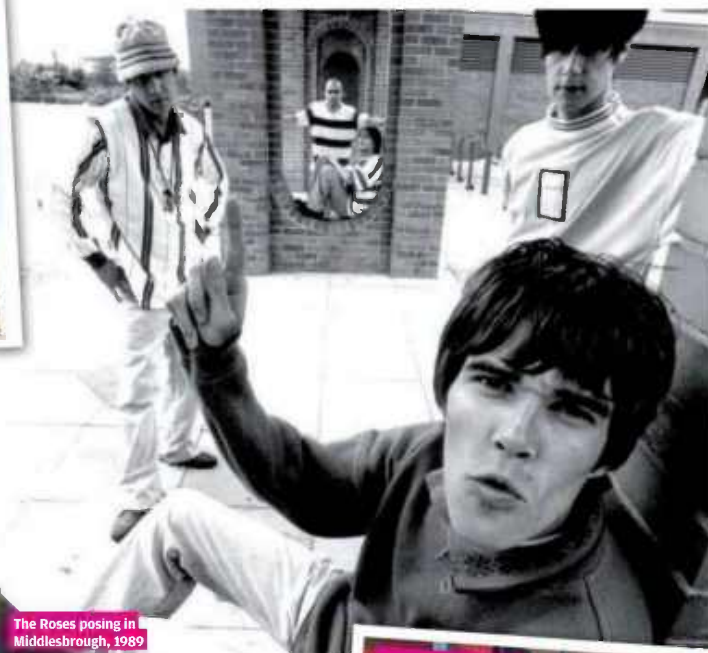
Beady Eye aren't the only band on the bill with

Mancunian roots, though – local dub-pop scamps Kid British will be opening the entire show on the Friday. Not they're feeling the pressure, claims singer Adio Marchant. “A lot of people would have thought ‘Oh, why did they get it?’ or ‘Why did they do it?’,” he tells *NME*. “But only an idiot could have turned down playing with The Stone

Roses.” The Vaccines will be pleased that all their recent flattery paid off, after Freddie Cowan told *NME* their Madchester idols “couldn't really fail” and were “onto a winner” playing the reunion shows. Meanwhile, Clash legend Mick Jones is planning to use his slot to renew interest in his Hillsborough Justice Campaign. “It all started when Ian and John [Squire] played their first show in years on our UK tour last year,” he remembers. “It's just great to be involved in such a massive event – it fires up the interest in the campaign again.”

Ian's long-stated love of hip-hop is also represented on the bill by Plan B and Professor Green, with the latter telling *NME* he's already received a “mixed response” to news of his slot. “Come on then, you cunts,” he raged. “I'm absolutely fucking flattered to have been asked personally by Ian to do the gig.”

Which, at least, is a sentiment all 10 bands on the undercard can share. Roll on the resurrection...



The Roses posing in Middlesbrough, 1989



The Wailers on the bus go round and round...

The line-up

FRI JUNE 29

- Primal Scream
- The Wailers
- The Vaccines
- Kid British

- Professor Green
- Hollie Cook

SUN JULY 1

- Plan B
- The Wailers
- The Justice
- Tonight Band
- Dirty North

SAT JUNE 30

- Beady Eye
- The Wailers

THE UNKNOWNNS UNCOVERED

All you need to know about the new bands chosen by The Stone Roses



DIRTY NORTH

The Manchester dub-rock scallies may have been namedropped by Reni at a press conference, but frontman Johnny Gregory claims Dirty North didn't even know they were supporting until the day the bill was announced. “We've never met The Stone Roses and we're not mates with them!” he tells *NME*. “We're totally up for it. It'll probably sink in 10 minutes before we go onstage.”



HOLLIE COOK

The bill's other relative unknown claims she secured the booking via a text from Ian Brown. The daughter of Sex Pistols drummer Paul Cook, she sang on Brown's 2007 solo album ‘The World Is Yours’. “Ian's been a great supporter of my work,” she says, and even watched one of her gigs at London's Jazz Café last December. “We were in shock to be asked. But the shows are a big deal.”

NICKI LINES UP HER BARMiest COLLAB YET

As NME gives the verdict on Minaj's new album, strange news is afoot

Nicki Minaj's new album 'Pink Friday: Roman Reloaded', which leaked last week (March 29), is heaving with heavyweight guest spots; Lil Wayne, Drake, Nas, Cam'ron, Rick Ross, 2 Chainz, Young Jeezy, Chris Brown, Bobby V and Beanie Man all crop up. But given the dodgy British rapping of her alter egos Roman and Martha Zolanski, there's one superfan Nicki would have been advised to get in touch with first: Stephen Fry.

The comedian posted an brief a cappella cover of her track 'Super Bass' on his Twitter last week, admitting to his followers he was drunk when he recorded it ("Oh dear, was in wine last night. Tried Minaj rap," he tweeted).

Excitingly, it looks as if the hook-up is very much on: Minaj has reportedly offered to give Fry some pointers if he comes down to one of her London shows this summer. Either way, the *Q* host's hip-hop career has begun in earnest: watch a slew of Minaj-Fry mash-ups take over YouTube very soon.



NICKI MINAJ

PINK FRIDAY: ROMAN RELOADED
YOUNG MONEY/CASH MONEY/UNIVERSAL

The queen of the guest slot makes a royal mess of album two



There's a line in 'Come On A Cone', that sums up Nicki Minaj too well: "You want a look? Get me on your song/But you know it'll cost you/About six figures long". Not only does it exemplify the dead-eyed mercenary nature of much of Nicki's spitting and sparring, but it also reminds you of what makes her so frustrating. Namely, that in guest verses on others' songs, she's so flabbergastingly fantastic you wonder why anyone would want to invite a comparison - but when she's given a full album of her own, she splurges all her multicoloured potential into a bit of a Jackson Pollock dog's breakfast.

Of course, a degree of messiness is part of what you expect from the multiple-personaed, deeply inappropriate, candy-wigged Nicki, and a disparate and patchy debut was carried by her immense charm and energy. Neither is in full enough supply on album two to repeat the trick.

'...Roman Reloaded' is all over the place, and starts as it means to go on: 'Roman Holiday' is gothic rave pop chorus, with Nicki hamming it up in horrific cockney, is

the worst kind of WTF moment. There's eccentric, and then there's zany for the sake of it. The aforementioned 'Come On A Cone' with its moody, circling synths and vocally warped chorus is engaging, but it's hard to keep listening when all she'll talk about is, y'know, how awesome she is and that. The album's funniest moment is the *Trapped In The Closet*-worthy 'Sex In The Lounge', a slow jam ode to sofa-shagging featuring a syrupy chorus from Bobby V ("I can't believe this has happened to me, girl") he croons mournfully, presumably having just accidentally come over Nicki's mum's pouffe).

'Beez In The Trap' is sizzurp-slow and hypnotic, Nicki's voice incongruously girlish and cheeky on top.

Past these standouts, the rest of the album flipflops about between hard-edged 'Nicki ain't fucking about' rap of an unremarkable variety (see: 'HOV Lane'), sugary Katy Perry-style dancepop (see: 'Starships') and charmless trancey bangers (see: 'Pound The Alarm'). It shows range, sure, but so disparate it's just baffling. Worse, none of these poses and personae actually feel convincing. 'Champion' is a respite, a bit of

genuine emotion and thought on a tribute to ghetto roots with a smooth-rolling '90s feel.

With so many duffers, you have to wonder why the album is 19 tracks long, and the only reason you can think is that Nicki isn't really sure what to pack, so just stuffs it all in and kneels on the lid.

When Kanye said she had the potential to be the number two rapper of all time, he

Nicki isn't sure what to pack, so she stuffs it all in and kneels on the lid

wasn't wrong. When Lil Wayne said after her debut that she still hadn't made a really great album, he wasn't wrong either, and those facts aren't altered by '...Roman Reloaded'. About the best thing that can be said for this is that Nicki can scrawl a big pink line through the 'make second album' entry on her priority-ordered World Domination To Do List - probably somewhere below 'go to wig fitters'. **Emily Mackay**

5

DOWNLOAD: 'Come On A Cone', 'Beez In The Trap', 'Champion'

THE BEST OF NME VIDEO.COM THIS WEEK



WHY SMALL VENUES MATTER TO US

NMEVideo.com/small-venues-are-important-they-mean-the-world Kasabian, Frank Turner and Carl Barat launch this year's small venues campaign with JD Roots.



THE SONGS THAT CHANGED OUR LIVES

NMEVideo.com/the-song-that-changed-my-life Find out which songs changed Katy B, Noel G, Frank Turner and Two Door Cinema Club's lives forever.



PLAN B: 'I WANT TO START A CHARITY'

NMEVideo.com/plan-b-i-talk-about-things-society-ignores Last week's NME cover star discusses the state of British politics and how he wants to help disadvantaged kids.



ROGER DALTREY: 'I MIGHT WORK WITH WELLER'

NMEVideo.com/roger-daltrey-i-might-work-with-paul-weller The Who legend discusses touring, the Modfather and *The X Factor*.

WHY DAVID CAMERON MUST LISTEN TO PLAN B

Following Ben Drew's state-of-the-nation address in NME last week, Kidulthood star and rapper **Adam Deacon** explains what's really broken in Britain – and what we need to do to fix it



Plan B and I are both east Londoners and I've known him for five or six years. I can honestly say Ben hasn't changed since the day I met

him. When you're from the grit, from that world of just raw 'take each day as it comes', I don't think you can let success change you. He's kept the same boys around him from years back. It doesn't matter who's speaking out if you're speaking out – it's a good thing that Ben is stepping up to the plate because there are a lot of other artists who are from the same area and they're not.

His interview with NME last week put some key issues facing Britain's youth back on the agenda – and he should be respected for that. This is my take on what he had to say – and why I want to set up a meeting between Plan B and David Cameron.

FIGHT THE FUNDING CUTS

The government isn't listening to young people, and they're not listening to those who work with young people – it's totally bonkers. I know loads of youth workers who are saying, 'We're getting cutbacks everywhere, across the board.' It does seem like it's the poorer end of society that are always having to deal with this, and they're not the ones who got us into this situation.

DON'T DEMONISE THE WORKING CLASS

In the media you see the word 'chav' a lot of the time; that's not a nice term. It's become nothing more than a cuss word for anyone that's lower class, normally from a council estate. That's wrong, because it feels like a whole demographic is being targeted. If you just keep feeding young people negative images and stereotypes, then of course they're gonna start thinking, 'We've got nothing out there, they think we're like this so we'll act like this.' If you targeted another section of society, people would be up in arms. We target the real lower class who don't really have a voice. Even when I won a Bafta there was a lot of, 'Who is this chav?' on Twitter. It should stop, because you're painting this skewed picture of young people. There's so much positive stuff out there, there really is, but I guess that doesn't sell papers.



Are you ready to talk with Plan B, Mr C?

Plan B's rail against the machine



GIVE YOUNG BRITAIN A VOICE

The main problem facing British youth today is that there's not really a voice for them. There's no-one out there talking on their behalf. It's not even so much of a class thing; it's that young people in general at the moment are not being listened to. If you look at the student riots, that was middle-class kids; they've had enough of it as well. I talk to middle class kids

and they're working out that what they're telling us doesn't really make sense. They tell you to go to university, get these grades and get yourself in debt – and then, when you leave, you're not guaranteed a job, you're still going up for an interview against another 40 people for the same job. There's a lot of disheartened young people that want an answer to why this is happening. I feel that young people are getting blamed for some of the mistakes the older generation has made.

TAKE CONSTRUCTIVE ACTION

If you're smashing up shops then of course the government isn't going to listen to you. If you think about what you do and use Twitter and Facebook in a constructive way, you can get a voice. Do what you can – pick up a video camera and go on YouTube. Right now,

you've got so many artists coming from Hackney and east London. At the same time as you're seeing riots it's

mad how you've got Professor Green going Number One, and Labrinth going Number One – there's so much talent where I'm from. This generation have got so many things at their disposal. I'd like to think there won't be more riots, but I think there will be if something doesn't change soon.

CHALLENGE DAVID CAMERON

I met David Cameron once after *Kidulthood* in 2006 and he painted himself to be the person who cared about young people. It makes me really think: 'Wow, how did it get from that to the point

where we're really demonising youth, and where we're not listening to them at all?' David Cameron says he wants to talk. Well, let's talk. I'm here, Plan B's here, let's get a meeting set up: talk to people who know that world and then we can start pointing out where the changes should be made.

NEED TO KNOW ADAM DEACON

BORN: Hackney, 1983

ACTING CREDITS: Films including *Kidulthood*, *Adulthood*, *Anuvahood* and *4.3.2.1* (which also features a cameo from Plan B)

MUSIC CREDITS: Tracks including 'On It', featuring Plan B. Guested in videos by Professor Green, Bash, Chipmunk. Has also contributed songs to films and TV shows he's appeared in.

ON WORKING WITH PLAN B: 'The plan was that I was gonna be in *Ill Manors* and he was gonna be in *Anuvahood*, but sod's law, the timing clashed, so it didn't happen. I would've loved to have been in *Ill Manors* – it looks amazing.'



The worst cap contest proved popular



Mike G is doing a display for Harrods next week



You can buy replica Tyler casts for £1,000 a pop (probably)



Lucas Vercetti disguised himself as Fernando Torres to avoid attention



Odd Future's new member



Nice to see sweatshops in east London again

WELCOME TO THE MOST INSANE SHOP ON EARTH!

Spray-painted cocks, crazy fans and £60 T-shirts are the order of the day as Odd Future bring their Sweatshop pop-up store to the UK

Some girl just told me she'd fuck my face. But I don't know what that means and I don't want that." For Odd Future's merch guy/mascot and album cover star Lucas

LIKE THIS BECAUSE I'M FROM LONDON! SHALA YO!"

It's been an eventful few months for Odd Future, even by their standards. They're lodged with a major label; 'The OF Tape Vol 2' has seen them emerge as a legitimate recording act. The tracklisting confirmed

Vercetti, sudden fame is proving challenging. But as the OFWGKTA freakshow rolls into the UK once more, he's going to have to get used to it. *NME* is greeting Tyler and the crew at the opening of their latest 'Sweatshop', the throbbing chain of pop-up stores they're setting up in every city on their tour. The guy from the label looks on in disbelief.

Hundreds of fans have been queuing outside the shop near east London's Brick Lane since dawn to catch a glimpse of hip-hop's most wanted and spend £60 on a tie-dye T-shirt. The average spend for these kids is £140 each. Arriving at 1:30pm, the band scatter, and are then treated like The Beatles.

Before any of the throng is allowed in, Odd Future need to customise the store with their spraycans. Domo Genesis points up at his handiwork, a penis spurting nectar onto the head of an unfortunate boy queueing up outside.

"I drew a dick coming off somebody. He kept looking at me. I'm like, 'You know what? I'm gonna bust on you.' So I bust on him." It's Domo's first time in the UK, since a spell on probation kept him from taking part on their last European tour. But so far he's impressed. "McDonald's has a double sausage McMuffin. Two motherfucking sausages; it tastes so good! And the people are pretty cool. I like the accent: 'I TALK

TYLER TATTLE

NME chats with Odd Future's leader – and gets curt responses...

NME: Are you happy to be back in the UK?
Tyler: "It's cool. But I'm sleepy as shit, so I haven't processed anything."

Will you be in shape for the show?

"Hopefully. I have a fucked-up back."

As well as your arm? What have you done to it?

"I don't know."

The US tour was pretty eventful for you...

"It was really awesome."

What was the most awesome bit?

"I got a lot of free cereal." **Why do the pop-up shops?**

"We opened up a store in LA and we were going on tour, and the plan came up: why don't we do this at every city? Because I don't like selling any of my clothing in stores, it seems a smart way to just control everything so only certain people can get it."

This album is more banging – will Odd Future be bringing the rave a bit more?

"We do whatever we feel like at the moment."

You've dialled down on the sicko stuff. Was that a reaction to criticism?

"I don't know, I guess it's just natural."

Earl Sweatshirt as having returned to their ranks, but he's not here in Europe, and any mention of his name is met with a gruff silence. However, they're more keen to talk about their Boston show last month, which was shut down by police. "We don't get shows shut down that much," says Hodgy. "It happened a couple of times, but we don't really give a shit." But Left Brain

was pretty gnarly," he grins through gold teeth. Then there's 'The OF Tape Vol 2', which dropped late last month. The lack of sicko fantasies on the album has led some to suggest Odd Future have gone soft, but they're making up for it by living the dork dream. "I acted the fool!" says Domo. "I was drunk and I tried to jump off the second-floor balcony. Somebody saved me, but I was close to killing myself. Not on purpose, it just seemed like a good idea at the time."

The show now in penises and the cash register bulging with money, it's time for Odd Future to begin their assault on the UK properly. "These English motherfuckers are crazy," concludes Left Brain. "Everything's more expensive, everybody's English, the money's different, the accent's different. This is gonna be sick!"

SONISPHERE'S OFF – BUT ALL'S NOT LOST

Got a refund on your ticket? Here's where you can catch the headliners

Last week saw Sonisphere become the first major casualty of what's looking a difficult summer for the UK and Ireland's festivals. Organisers said that they would have been unable to run "the festival to a standard that both the artists and the audience would rightly expect". Most likely though, the festival's cancellation is simply down to poor ticket sales, something many readers who got in touch with *NME* weren't surprised about. "The line-up just wasn't as good as the previous years," said Johnny Cacophony. Meanwhile, Download organiser Andy Copping tweeted that he wasn't going to "wallow in someone else's misfortune". Getting a refund? You can spend some of that spare cash on going to see the bands elsewhere this summer – here, in fact...

QUEEN/ADAM LAMBERT

If you really want to see Brian May & co with the former *American Idol* star fronting them, they're playing Moscow Olympic Arena on June 30.

MARILYN MANSON

The God of Fuck has a headline slot at Spain's Costa De Fuego festival on June 21.

REFUSED

The reunited Swedish noiseniks will kick off their festival schedule at Coachella on April 13.

THE DARKNESS

The band play the Isle Of Wight Festival on June 24.

KISS

The stadium rockers will be undertaking a full US arena tour with fellow hellraisers Mötley Crüe throughout the summer.

MADGE VS MAUS

Deadmau5 started a Twitter spat with Madonna last week after accusing her of glamorising drugs with her references to 'looking for Molly' – US slang for the very same substance the title of her latest album 'MDNA' nods to. A noble point by the Canadian DJ, sure – but also one that ignores the irony that plenty of dance tunes down the years have been just as, er, blunt. Here's five of the best:

'Dancin' (I Got The Pills)' – Erick Morillo
'Spliffhead' – Ragga Twins
'Searching For My Rizla' – The Rat Pack
'Everything Starts With An E' – E-Zee Posse
'We Call It Acieeed' – D-Mob



By the looks of this photo, the boys don't even like each other

BLACK KEYS' HATE LIST: WHO'S ON IT?

As their popularity shoots through the roof, are the duo happy? Nah, everyone's pissing them off

Over the last few months, The Black Keys have taken foul-mouthed pops at everyone from poodle-haired rockers Nickelback to Spotify's Sean Parker. Let's take a look at Messrs Dan Auerbach and Patrick Carney's current list of hate.

SPOTIFY'S SEAN PARKER

"He's an asshole," blasted Carney on US radio station WGRD last week (March 26), responding to the Napster founder's claims that Spotify would rake in more cash for the music industry than iTunes in the next two years. "That guy has \$2 billion he made from figuring out ways to steal royalties from artists... you can't really trust anybody like that."

NICKELBACK

Carney blames the Canadians for the drop in CD sales and lack of guitar bands

storming the charts. "Rock'n'roll is dying because people became OK with Nickelback being the biggest band in the world," he said back in January, before waspishly adding: "So they became OK with the idea that the biggest rock band in the world is always going to be shit – therefore you should never try to be the biggest rock band in the world. Fuck that."

CARL BARAT

Last December, Auerbach let slip that his, erm, mild-mannered bandmate would love to slap the ex-Libertine. "There's nobody Pat wants to punch in the face more than Carl Barat," he said, before Carney weighed in: "He looks like a prick, but he reminds me of how I thought I was coming off when I was 23. A dude, y'know." We can't be sure, but that almost sounds like a compliment...



Check out the guy on the right's Gene Simmons impression



WIN! SEE MAXIMO PARK AND MYSTERY JETS AT GREAT ESCAPE

Pair of festival passes up for grabs in this week's great giveaway

The Great Escape music festival returns to Brighton, May 10-12, promising another year of exceptional new talent and must-see gigs. This year *NME* is putting on shows by Maximo Park, Mystery Jets and Gross Magic at Brighton Dome and running a Radar Stage, where you can catch Niki And The Dove, Howler and DZ Deathrays. It's the event that kickstarts the festival season – so you'll want to go along, right? Well, this week, you could win a pair of tickets with *NME* and The Great Escape. Just enter this week's *NME* Extra competition...



HOW TO ENTER

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Launch the QR reader, scan the code alongside and you will be automatically redirected to the competition entry page.

Mobile network and/or Wi-Fi charges may apply. If you don't have a smartphone, go to *NME.COM/extra*. Guest passes cannot be exchanged or sold on. Competition open until midnight, April 10, 2012.



PIECES OF ME

MARK STOERMER

The Killers bassist on getting into hip-hop, the power of tarot, and how Nirvana helped him become a musician

My first album

'YO! BUM RUSH THE SHOW' BY PUBLIC ENEMY

"I think I was 10 years old when I started to get into hip-hop. I just liked the cover, but I got really into it, and I bought every Public Enemy album after that for the next four years, before I got more into rock. There was something about the beat and they used '70s guitar samples and cool synths."

My first gig

PEARL JAM, ALADDIN THEATER, LAS VEGAS

"I was really into the grunge movement that was happening when I was 16. The show was a totally new experience for me, because I'd never seen a band with guitars live on stage. I remember Eddie Vedder sang 'My Way' with an Elvis impersonator."

The first song I fell in love with

THE ROCKY THEME SONG

"I saw Rocky when I was five, and something about the intro - it sounds like somebody's about to go to war - gave me the chills. And then it breaks into full-on '70s funk. I was always attracted to drums and bass and a lot of '70s basslines."

My favourite painting

THE GARDEN OF EARTHLY DELIGHTS BY HIERONYMUS BOSCH

"It's just astounding for its complexity and super-vivid imagery - and it came out of the mind of someone in the 15th century."

My favourite lyric

'ACROSS THE UNIVERSE' BY THE BEATLES

"'Images of broken light/Which dance before me like a million eyes/They call me on and on across the universe'. I like the whole lyric, but that's the line I like best. I recently found out that John Lennon believed this song's lyrics were the most poetic he'd ever written, and I think I might agree."

The first song I learnt to play

'COME AS YOU ARE' BY NIRVANA

"Nirvana are definitely the band that got me into rock. I remember sitting down and trying to figure it out. I don't even know if I would have tried to play the bass or guitar if it wasn't for Nirvana because I spent a lot of time just learning by ear."

My favourite possession

MY TAROT CARD DECK

"One of my good friends gave it to me as a birthday gift. [Filmmaker] Alejandro Jodorowsky has a couple of books I've read about the tarot and I use it as a personal consultation for advice. Not that it's



supposed to tell you the future, but I think it tells you about yourself if you read into the symbols."

My favourite place

SAN FRANCISCO

"It's my favourite city in America - mainly because of the weather and the fact that it's on the West Coast. I kind of like the fog and being able to wear a jacket almost all year, and the trees and all the parks. I like

walking around there because of the old (for America) architecture."

My favourite TV show

METALCALYPSE

"It's got elements of ...*Spinal Tap* and it has original music made by the creator. I have a dark sense of humour and can relate to an exaggeration of what it is to be in a band. Some of it hits home - it's one of cleverest shows I've seen in a while."



Clockwise from main: come on Mark, smile like you mean it; Pearl Jam's Eddie Vedder in 1991 (though the look hasn't dated at all); Nirvana's 'Come As You Are' and The Beatles' 'Let It Be', home of 'Across The Universe'; tarot with, erm, death to the fore; Nathan Explosion of Metalocalypse's Dethklok; 1976's Rocky



LF, RES, DEAN CHALKLEY



made to rock

BEHIND
NME
LINESHENDRIX
BURNS OUT

Keith Altham was there when **Jimi Hendrix** set fire to his guitar. He was also the last journalist to see him alive

During the mid-'60s I was 'The Jimi Hendrix Man' at NME. Due to my close friendship with his co-manager and ex-Animals bass player Chas Chandler, I earned a dubious distinction for not only being the last journalist to do an interview with the great guitarist, but also the arsonist who invented guitar flambé for him at Finsbury Park Astoria on March 31, 1967. That night I was sitting in the dressing room with Chas, Jimi, roadie Gerry Stickles and the agent Tito Burns. "Keith, you're a music journalist, what can we do to steal all the headlines tonight?" asked Chas. "Well," I ventured, "You can't keep smashing things or people will think you are just stealing The Who's act, and The Move are smashing TV sets onstage."

"Mebbe I could smash an elephant," mumbled Jimi. "It's a pity you can't set fire to the guitar," I suggested, knowing full well a solid-body guitar would not burn. There was a pregnant pause. "Gerry," said Chas thoughtfully, "Go out and buy some lighter fuel." Jimi was not undyingly grateful for my blazing inspiration, as he was later

Jimi was not grateful for my blazing inspiration

with his extraordinary eclectic guitar style and sexual showmanship. "What the hell was that?" asked a *Rolling Stone* journo standing next to me after the smoke lifted. "That," I said in my most refined English accent, "was James Marshall Hendrix."

Make a note of the name."

The last time I interviewed Jimi was at the Cumberland Hotel in London on September 11, 1970, just a week before his death. We talked about his possible return to our mutual chum Chas at least as a producer, his disenchantment with his current manager Mike Jeffrey and the format of Band Of Gypsies.

"I would like to do something with a line-up like Traffic have," he told me. "Tight but expandable. I want Mitch [Mitchell, drummer] back again and maybe Chas will produce." He had already spoken on the phone with Chas and he planned to see him in a few days – though I doubt he would have disengaged himself from the sinister Jeffrey.

Jimi seemed optimistic about the future, not suicidal, but despondent about recent events. If he had made the meet with Chas, my contention is that he might still be alive. So it goes.



Top: Hendrix in Montagu Place, London, 1967
Above: sparks fly at the Monterey Pop Festival later the same year

expected to do it at every performance. In fact, he only lit the guitar pyre on four occasions, but the continual use of spectacular photographs made it look like he was a one-man rock blitzkrieg onstage. On my first trip to the US for the Monterey Pop Festival, and Jimi's first gig in his home country since his rise to fame in the UK, he knew he was destined to be a musical bonfire one more time and turned to me balefully before going onstage and griped, "I got an idea, Keith. Why don't you smash your typewriter tonight?" "Wouldn't have the same impact," I returned as he loped on to follow The Who's magnificent four-man demolition squad and steal the show

THIS
WEEK'S
TOP 20THE
NME
CHARTNME
RADIO

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NME.COM/RADIO

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.COM

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and learn more about
each artist online
7PM EVERY MONDAY
AT NME.COM/CHART

NEW TO
NME RADIO
PLAYLIST

• SPECTOR
'Celestine'
• KEATEN HENSON
'Small Hands'
• FUN FEAT
JANELLE MONAIE
'We Are Young'

- 1 4 ALABAMA SHAKES
'HOLD ON'
Rough Trade
- 2 16 THE BLACK KEYS
'GOLD ON THE CEILING'
Warners
- 3 22 NOEL GALLAGHER'S HIGH
FLYING BIRDS 'DREAM ON'
Sour Mash
- 4 15 BOMBAY BICYCLE CLUB
'HOW CAN YOU SWALLOW SO
MUCH SLEEP'
Island
- 5 11 PAUL WELLER
'THAT DANGEROUS AGE'
Island
- 6 1 TRIBES
'CORNER OF AN ENGLISH FIELD'
Island
- 7 18 HOWLER
'PYTHAGOREAN FEAREM'
Polydor
- 8 9 LANA DEL REY
'BLUE JEANS'
Polydor
- 9 14 FLORENCE + THE MACHINE
'NEVER LET ME GO'
Island
- 10 2 AZEALIA BANKS
'212'
Polydor
- 11 3 ARCTIC MONKEYS
'R U MINE?'
Domino
- 12 NEW GOSSIP
'PERFECT WORLD'
Columbia
- 13 13 SPECTOR
'CHEVY THUNDER'
Luv Luv Luv
- 14 NEW MILES KANE
'FIRST OF MY KIND'
Columbia
- 15 6 JACK WHITE
'LOVE INTERRUPTION'
Third Man
- 16 5 THE MACCABEES
'FEEL TO FOLLOW'
Fiction
- 17 10 TRIBES
'WE WERE CHILDREN'
Island
- 18 7 FIXERS
'IRON DEER DREAM'
Mercury
- 19 20 KASABIAN
'GOODBYE KISS'
Columbia
- 20 8 NIKI & THE DOVE
'DJ, EASE MY MIND'
Mercury

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.





Stuff
★★★★★

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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT
TO
BREAK

OBERHOFER

Hyperactive Brooklyn boys merging fighting talk with West Coast melodies

Brad Oberhofer might just be the most excitable man in indie. Taking acting-on-impulse and turning it into the purest of art forms (ie going batshit crazy onstage every night), his adrenaline-fuelled persona appears at first to be somewhat, uh, drug-induced.

"I don't drink that much or do shit!" he protests when *Radar* points this out to him. "I just need fucking space. The shows we play are not fun for me if I can't run around and jump off shit." True to form, each time we've seen Oberhofer play live – that's Brad, backed by three buddies – they've been all over the place, but in the best possible way.

Growing up in Tacoma, Washington, the singer actively railed against music until he was a teenager, when he suddenly – almost tragically – had an epiphany. "I got hit by a car just after my 13th birthday and had concussion. I'd never written any melodic music before, and I suddenly came up with something I wanted to use for a hip-hop beat. It was the first

melody I ever wrote, and I think it was a direct result of the crash. I've read books about that shit!"

Recording West Coast-inspired music in Brooklyn over the past few years, Brad and co's stock has risen tenfold in recent weeks. "On Sunday we're recording for *...Letterman*," he says, "and we've been playing to 3,000 people some nights, which feels insane. We don't even have a record out." Not for long though – debut *'Time Capsules II'* is out on April 16. Brad's proud of it, he says, but he's already written the follow-up ("There's about 70 songs in the vault, 40 of which are good enough to release").

What's more, despite producing-heavyweight Steve Lillywhite lending his skills to the record, the singer is at pains to point out that Oberhofer really is his baby. "The thing I'm most proud of is that I recorded all the demos by myself and did it all alone first," he spits. "From that we've got to where we are now. And the next record's gonna be even better than this one. I mean, I *really* love this one, but trust me..." *Matt Wilkinson*

NEED TO KNOW

BASED: Brooklyn
FOR FANS OF: Arcade Fire, The Strokes
BUY IT: Debut album *'Time Capsules II'* is out on April 16

SEE THEM LIVE: Oberhofer play the UK in April

ON NME.COM: Stream the whole of *'Time Capsules II'*

BELIEVE IT OR NOT: Brad's mum is an opera singer. "Growing up, I was never really into it and I didn't appreciate it at all," he says. "You know, typical teenager!"

The Buzz

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



1 BANG ON

As grime's chokehold on the charts tightens, 21-year-old Elliott Egerton arrives as a breath of fresh air. The Liverpool lad honed his smarts during a childhood spent on Toxteth's hard-knock inner city streets. And he's not spouting the kind of cheap 'believe/achieve' claptrap everyone uses as a shortcut to success nowadays, taking a "punk-donk-dub-hip-hop" path on previous singles like 'Got It' and 'Hands High' (from the soundtrack to teen comedy *Project X*). With ruffneck production and a funny-furious flow, we're excited to hear the debut LP, *[Sic]*, which appears on Big Dada on May 14.



2 ADVERT'S COMEBACK

Led by former Flats guitarist Luke Tristram and cohort Edgar Smith, Advert had the great and good of east London's psych rock scene turn up for their first show in months at the Garage - including Toy, who in a nifty spot of role reversal ended up supporting their lesser-known mates. That's what we call a commercial success...



3 SWISS LIPS

The Manchester newcomers' eye-boggling video for 'U Got The Power' sees them cavorting as awesome '80s bodypoppers, and the relentlessly zingy song itself more than matches up. Think Foster The People with the stylish pop-perfection poise of Franz: whoa, looks like somebody just stepped in HIT.



4 TINMAN

Take a dash of the early '80s Dunedin sound, sprinkle it with a touch of the Calvin Johnsons before finishing off with a gloriously ramshackle, psychedelic sensibility and - ta-dah! - the result is the awesome jangle-pop of Tinman. The young London four-piece have only just started gigging, but they're already impressing.



5 MERCHANDISE'S 'IN NIGHTMARE ROOM'

The first taster from the West Florida swamp-dwellers' new album, 'Children Of Desire', is a bold kiss-off to the DIY hardcore community that birthed them. With its explosive opening riff and titanic drum loops, 'In Nightmare Room' is JAMC writ large - venomous, sinister, and awesomely unafraid.



LOVE INKS LOOK UP FOR SECOND ALBUM

'Heavy, dark vibe' stays in new songs as Texan trio triumph over a tragic 12 months

BAND CRUSH



Wretch 32 on his favourite new act

"I like a rapper called Sincere, from Finsbury Park. He supported me on my recent tour, and I think he's just sorted out his record label situation. He's going to have an interesting year. He likes to fuse weird genres together - he's on this weird rock/hip-hop or electro/hip-hop fusion."

RADAR NEWS

Love Inks wrote their names across *Radar's* hearts with 'ESP', the Austin trio's 2011 debut, which sounded like The xx transplanted

to a Californian beach on a balmy night. So, when we heard they'd been at SXSW road-testing tracks for a second LP, we had to track them down.

However, when we got hold of songwriter Kevin Dehan, we found that life's been dealing the group some seriously shitty hands of late.

"This past year [wife and bandmate] Sherry's dad died," he says, "and one of our friends in Austin was murdered. So there's definitely a heavy, dark vibe on some of the [new] songs. But some of them are just straight-up pop. It could've been a really dark album, but we wanted to keep it varied."

"We were on the road when we found out [about Sherry's dad], so we came home, went to a funeral, went to Chicago. On the one hand it's a good way to escape, but on the other when we got

home, that's when all the emotion comes back in weird ways."

It was a testing period which eventually proved to be a fertile one for the band, creatively speaking - Kevin says they now have around 50 songs which they plan to whittle down to 10 or 12 for recording in summer.

But problems persisted. Guitarist Adam Linnell quit his post after "losing his mind" out on tour, with Kevin swapping his bass for the six-string and newbie Derek Brown stepping in to prevent a low-end shortage. Then virtuoso drummer Gabe Serbian - of legendary San Diegoan math terrorists The Locust - joined, in what must be one of the oddest combinations imaginable.

Inevitably, he tired of their minimal style and scarpered after just one show. After all that, it's amazing the band have held themselves together so well, but you can expect to see them hitting the UK this autumn. The new album, which Kevin says takes inspiration from Willie Nelson's *Red Headed Stranger* and Bowie's 'Berlin' trilogy, should follow in early 2013. *Alex Denney*

SCENE
REPORTTRASH TALK'S
LEE HITS THE
HARD STUFF

The frontman recounts his top picks from last month's SXSW festival



This time around I wanted to do something a little different for you and tell you about the best things I saw while I was at SXSW. **SpaceGhostPurrp** is a rapper from Miami who has been building a lot of hype recently, and our

guitar player Garrett was actually the first person who showed him to me. He rarely ever plays so we knew it was gonna be tight when we saw him. He showed up with a posse of about 15 people, looking like they got pulled straight from the '90s and proceeded to play one of my favourite sets of SXSW ever!

Juicy J's last two mixtapes – 'Blue Dream & Lean' and 'Rubber Band Business 2' – have been on heavy rotation with me and my friends since they dropped, so naturally we were all hyped to catch his rare performance too. It was everything we expected – 30-plus people going nuts onstage. The whole crowd knew every single word, and he played all the hits, plus a few throwback Three Six Mafia songs. The crowd was going off like it was a punk show!

I also caught **FIDLAR** on my last morning of SXSW. I was nursing a serious hangover and this band was perfect for it.

LEE'S TOP 5 TRACKS FROM SXSW

SPACEGHOSTPURRP
'No Evidence'

JUICY J
'Juicy J Can't'

FIDLAR
'Max Can't Surf'

WAVVES
'Bug'

CRO MAGS
'We Gotta Know'

I've been hearing a lot about these guys in LA lately so I was hyped to catch them live, and they didn't disappoint. Awesome surf tunes about getting fucked up and partying. Check them out if you can – they will for sure get you drunk and moving your feet.

We ended up playing most of our shows at SXSW with **Wavves**, who I've gotta mention too, although they're well-known. They ruled every time and we smoked more weed than ever. Also more known are **Cro Mags** – one of my favourite hardcore bands of all time. I was so hyped to see them, and they murdered it. Until next time!

NEXT WEEK'S COLUMNIST:
Jacob Graham from **The Drums**

5 TO SEE This week's unmissable new music shows

SHINIES
City Library,
Manchester
April 5

WET NUNS
Limelight, Belfast
April 5

WEIRD DREAMS
The Others, London
April 5

FRACTURES
Ginglik, London
April 5

CITIZENS!
(pictured below)
The Sugarmill, Stoke
April 7



Gabriel Alcala
predicates a
Jacuzzi full of
sticky sweat

JACUZZI BOYS

SHACKLEWELL ARMS, LONDON
SATURDAY, MARCH 24

CAUGHT LIVE

It's the hottest day of the year so far, and in the Shacklewell Arms' back room it smells like sticky arse. Sniff deeply and there's a hint of

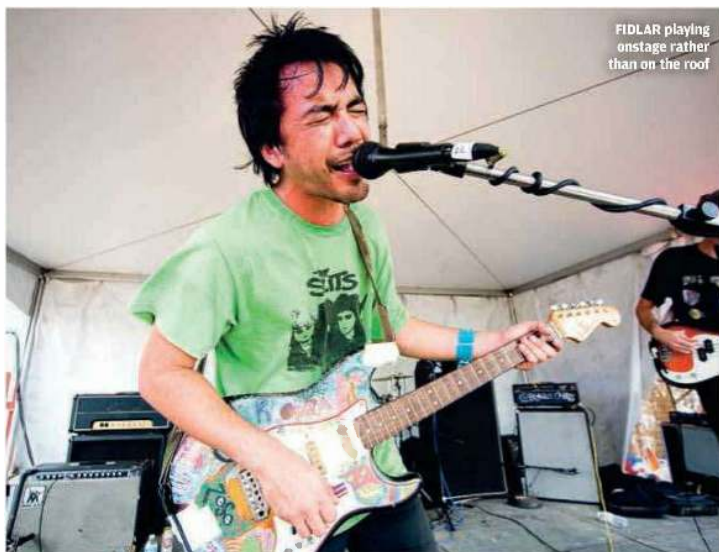
melted trainer, along with a gentle wave of moist bollock. The reason? Miami's Jacuzzi Boys are in town, they've sold the place out and an eager crowd of fans are intent on releasing the sweat they've saved up over winter.

And it's just as well that everyone is up for it. While Katy Perry types have cupcake podiums and candyfloss scent (what I wouldn't give for a whiff of that right now) and Skrillex and friends employ blinding light shows, garage-rock's appeal often rests solely on the talents of three gangly bodies riled up on cat-piss beer. If an audience doesn't like the way a band moves their hips, or the way they shout their combinations of "ohhhh woaaaaahhhhs" and "who hu heeeyys", it's game over. But if they do like it, well...

Tonight is a night where garage-rock goes right. Jacuzzi Boys – now on their second full-length album and oozing the confidence that goes with it – breeze through tracks like 'Cool Vapors', 'Crush' and 'Island Avenue'. When vocalist Gabriel Alcala shouts, "I'm just so happy!" he means it; these guys are unashamedly goofy as they drawl about crushes, shagging and summers that last half a year. Even the slow ones, like new song 'Guillotine', don't let up.

Garage-rock's appeal often rests solely on three bodies riled up on cat-piss beer

If anyone in the room is worried about the fact it's almost too retro (and it is – people were singing about the same things in 1963), then by the time the band play their biggest single, 'Glazin' (introduction: "It's about fannies!!!!") they've decided it's OK not to care for just one night. So much so, in fact, that one punter even goes as far as to throw their bra on the micstand. Job done. **Siân Rowe**



FIDLAR playing
onstage rather
than on the roof

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“IT’S BEEN A RIGHT OLD MESS”

In the two years since we last met **Pete Doherty** he’s been to prison, made a film, had a baby and lost a few friends. **Jamie Fullerton** tracks him down to his Paris flat for part one of an intense interview

PHOTOS: MATHIEU ZAZZO

“**A**bout a month ago,” says Pete Doherty, “I was trying to score and I couldn’t find anything, so I drank myself into oblivion and ended up going to the supermarket, buying two packs of petits pois and taking all my clothes off.” *NME* has just asked Pete how he’s doing, health-wise.

“There were peas all over the street,” he continues. “The thing is, I don’t normally sleep naked, I keep my pants on. So I knew something was weird. So I followed this trail of clothes. There was a dog chewing my underwear in the street. There was this trail of honey and petits pois up the stairs.”

Honey? “Down in the courtyard, apparently, I smeared my flatmate’s laptop in honey. So, yes, it’s all going well!”

Pete Doherty, now fully clothed, and presumably with pants on underneath his soft dark suit, is on very good form indeed. We’re sat outside a restaurant in the early afternoon on Paris’ Rue De Constantinople with his two managers and a dark-haired French woman who is

never fully introduced. Pete is getting the drinks in – a bottle of Cognac – with a wad of fresh euros from playing a short-notice gig earlier in the week.

He pours the liquor and knocks it back before it’s had time to settle, then tucks into the beer that’s just been plonked down next to him as we toast the Paris sunshine. He’s looking better than he has in a while. The hands clasping the brandy glass are covered in giveaway pipe stains (they must be permanent by now), the smudges somewhat concealing the scabs. But he looks healthily full-cheeked, flecks of grey in the tips of the shoulder-brushing locks giving a distinguished hue to his appearance.

It’s the first time he’s sat down properly with *NME* in a long while. The last time was in 2010, around a Hammersmith pub table with Carl Barat, John Hassall and Gary Powell as they announced The Libertines’ reformation. Since then? The stunning Reading and Leeds reunion shows. A documentary about that reunion, *There Are No Innocent Bystanders*, which closes with Pete declaring that Carl doesn’t “trust” him. Solo shows.

No solo releases. A blood art exhibition. Hilariously brilliant pictures circulating of him dressed in a top hat clasping a cane as he takes the lead role in the film *La Confession D’un Enfant Du Siècle*, an adaptation of Alfred de Musset’s autobiographical novel of the same

name, in which he stars alongside musician, actress and daughter of Serge, Charlotte Gainsbourg.

Judging by his limited output over the past three years, you could be

forgiven for thinking that Pete does little more each day than vegetable-shopping and drinking. But shortly after he leads us down an alley, through a grand wooden door into the same courtyard wherein he found the dog chewing his pants and upstairs to the flat he shares with two ballerinas, it finally becomes

clear exactly what has been occupying his life recently.

What we learn today is that there is a 12-song solo album in the works. There are new Libertines songs too. There is another film and a novel. On the personal side, there’s an on-then-off relationship

with Charlotte Gainsbourg. There is bitterness at not being invited to Amy Winehouse’s funeral, and at being implicated in the death of his friend, filmmaker

Robin Whitehead. There is anger at his being the target of a campaign by the friends of Mark Blanco, who died after falling from a Whitechapel balcony in 2006. And, as becomes clear during our chat, there are still lots of drugs. Yes, it’s about time we caught up properly with Pete Doherty. ▶

“I WAS TRYING TO SCORE BUT ENDED UP WITH PETITS POIS”

Pete Doherty

Pete's flat is an intriguing clutter of trinkets, mementos, works-in-progress, piles of things and cuttings. If you can stomach the blood art scattered here and there, it's really rather pleasant. Union Jacks drape the walls. There are paintings and canvases everywhere. Fairy lights frame the kitchen door, and leather cases contain years' worth of books of ripped-out cuttings – Pete on the cover of French style magazines, old photos of him playing guitar in his bedroom as a teenager, Libertines gig posters.

He settles down into the leather-bound chair a few feet away from his bed, on which the French female friend is perched with a video camera, smiling and filming everything.

NME: So, how are things, Pete?

Pete Doherty: "Busy busy. Exciting times for the Albion. I keep getting told that we're [his solo team] under obligation to fulfill the contract to EMI, so we're looking to put a new album together."

This would be your second solo album.

"Yeah. But obviously there's some unfinished business with Babyshambles. Or rather with Mik [Whitnall, guitar]. Drew [McConnell, bass], God be with him, he's still coming along after having a really nasty

"CARL AND I HAVE GROWN UP. IT'S EASIER NOW"

Pete Doherty

accident [he was hospitalised last year after a car accident]. At the moment he's addicted to opiates. So we're kind of clicking in a way we never have in the past. [When we contact him to ask about this, Drew replies, "Hahahahaha, I was on OxyContin, ie hillbilly heroin, for a few months but weaned myself off them before I was supposed to." Mik got clean." Earlier you mentioned you had someone in mind to produce your next album... what's the guy's name?

"His name's Adem Hilmi and he works at Slaughterhouse Studios in Harlesden. He's taken my hard drive with a view to putting this album together, 12 songs. 'Gambling Man'. 'Cell Ceiling Blues'. You know when you get banged up, the holding cells always have 'Are you sick and tired of feeling sick and tired?' on the ceiling?"

You want to get it done soon, then?

"Yeah, but... there's a bit of a disparity between what the management want and what is best for me. They want Stephen Street and I want Stephen Street, but not for this record. This lad's put so much work into it, going through me playing acoustic guitar over shitloads of film noirs, picking out amazing bits. I give a date and then that comes and goes. I just say, 'I want it out.'"

So, there is a solo album on the way. Babyshambles are in limbo ("We do have unfinished business. We exist, it's just such



What a waste collector: the ephemera in Pete's Paris flat





Pete in Paris,
March 2012

a fucking shambles”), and the last time we left *The Libertines* Pete was saying on camera that there was no trust between him and Carl, while Carl declared that there was “no future” for the band.

But things are never quite as straightforward in Libs land and, inevitably, Carl and Pete have been hanging out again recently. No pressure.

“Yeah, saw Carl the other day,” Pete confirms, nonchalantly. “I took him to see my exhibition. Whenever I do things that are, in my mind, slightly laudable, he gets a bit jealous. He assumes that because I’ve got an exhibition, he should have one. He’s always maintained that I can’t draw. But I drew him.”

Was it a blood painting?

“I didn’t really want to get the needle out with Carl there. The day was going so well, you know? And the Wolfman [Peter Wolfe, with whom he collaborated on 2004 hit ‘For Lovers’] popped round.

They’ve never really liked each other. Wolfman says he’s too good-looking. But I painted him. So maybe we can auction it in *NME*.”

You talked about *The Libertines*?

“We were just talking about the power of the songs. He took away some of my stuff to put some riffs on. He said he’s got a few ideas but he’s short of lyrics. So I gave him a journal. But a couple of them, the core productions were actually Milk’s. So it could get very complicated.”

So there is a future for *The Libertines*?

“Yeah. A future where we get together and make really good music. We’ve never not been a band. I really feel like it’s easier being in his company now than it was in our heyday. I hate to say it, but it’s true – we’ve kind of grown up. Maybe it’s a negative thing that there isn’t that tension. But I don’t think it is. It’s great that we can both naturally amble in such a direction that we end up on the same path again and end up making music.”

All ticking along nicely, then, but nothing concrete. Nothing is with Pete until it’s out, released, done. But does he not feel a sense of urgency, having not released an album since 2009?

“No,” he counters. “Because I’ve been so busy. Making a film, and there’s been a little girl [his baby daughter, Aisling Doherty, with South African model Lindi Hingston] and I’ve been to prison. And Wolfman’s been to prison, which is like going to prison myself, because I feel his pain. Yeah, it’s been a right old mess.”

Type ‘Pete Doherty Mark Blanco’ into YouTube and you’ll see grainy 2006 CCTV footage of Pete leaping over and running away from a man’s body lying motionless on the floor. The body is that of Blanco, who died after falling from the balcony of a flat owned by Pete’s associate Paul Roundhill. Pete was inside with minder Johnny Headlock (real name Johnny Jeannevol) and his then-



Carl and Pete
onstage at Leeds
Festival 2010

girlfriend Kate Russell-Pavier. Headlock confessed to killing Blanco, then retracted his statement. Pete was questioned. No-one has been convicted. Blanco’s friends have set up a website to keep focus on the case and on the players, Pete included.

This is not the only sinister cloud still hanging over Pete Doherty. In 2010 his friend Robin Whitehead was found dead, aged 27, in Peter Wolfe’s flat. The police investigation led to Pete being sentenced to six months in jail for cocaine possession. Wolfe was given a year. Pete had been round at the flat. It just didn’t look good.

And then there was Amy. Pete and Amy Winehouse were as thick as thieves in the years before she died. Pete wasn’t invited to the funeral – her dad Mitch didn’t see him as a positive influence.

All these horrendous premature deaths swirl around him, creating a dark mix of anger, bitterness, sorrow and self-pity. After we ask about his most recent stint in prison, he leaps at the chance to exclaim at great length how hard done by he was being linked to Robin Whitehead’s death.

Did being in jail make you think, ‘I’m not going to do this again’?

“What? I’m not going to be convicted of possession for drugs that didn’t exist? [It] turned into this nightmare where Wolfman was getting arrested for murder, I was getting arrested for possession and they tried to do me for supply. But on the video they’ve got as evidence it’s her asking me for a pipe. And I go, ‘Robin, I’m not giving you a fucking pipe’. After me and Alan [Wass, musician friend] left the flat, she dies 24 hours later. We got swept up in this conspiracy.”

‘Conspiracy’?

“I am bitter. The articles made it look like we were to blame. Her and Wolfman were on a different planet. They had this pretend marriage, they wanted me to give them a bit of gear, so me and Alan left. There’s footage of her and Wolfy doing gear, but it’s not him giving her stuff. It’s them sharing stuff. How he got done for supply, I’ll never know. She was a beautiful girl. I feel completely distraught.” ▶

**IT'S NOT HOW IT WORKS
BUT THAT IT DOES.**



**JEREMIAH
WEED
BREWS**

• IT'S WHAT IT IS •



Pete and Adem
hard at work



MEET PETE'S NEW PRODUCER

*The 23-year-old
newcomer Adem Hilmi
on Pete's new solo album*

ADEM: "I used to run a studio with Mik [Whitnall] in Peckham, that's how I met Pete. We've been working on [Pete's next album] since November. It started with 'Bird Cage' [duet with Suzi Martin] and we got working on a load of other stuff. We've got about six songs done so far, and 12 sketched out in various forms. It's been on and off, sometimes we come to the studio and we lock ourselves in.

We've got some dates in Paris too. "His work ethic's so good. I was struggling to keep up with him. He was ploughing on and I've not seen that in a long time. I'm still going through the hard drives, there are about 300 files there. Some are 20 minutes long, some 20 seconds. It ranges from vocals to acoustic sounds to television recordings, just different sounds he likes. We'll do it single by single."

The implication was that you were involved, if not responsible. "I feel guilty, because I did use drugs around her... it was still that environment. She called me, she was saying, 'I need someone's number,' and I was saying, 'Look, I ain't giving you someone's number,' and she was like, 'Pete, you cunt,' and I wouldn't speak to her for a couple of months. So I was always aware that her drug use was part of our relationship. The times she spent out of the country with me, I'd make sure that things were hidden away. She even brought her dad out. This guy who called me a 'runt'."

That's a pretty damning word... "It's like with Amy. I remember one time she was due to play in Hammersmith at the Apollo, she said, 'I saw you and 'Shambles' play last week, I'll show you a real gig, come to my hotel.' Her dad turned up at the hotel, 'What the hell's going on here?' She was like, 'Dad, that's my friend.' He's taken this rucksack off the sofa and gone, 'You've got to go.' [I say] 'Mr Winehouse,' and he takes the rucksack to the door, and I go 'Mr Winehouse!', and he's gone to throw it, and I go 'Mr Winehouse!', and he throws it out of the door. And I say, 'That's not my

rucksack.' But she explained I hadn't given her anything. So we went to the Apollo, three songs in I had to leave. We had been a bit of a shambles the week before but we weren't *that* much of a shambles."

And that was another friend you lost too...

"I think she would have wanted me at the funeral.

It's a personal feeling of grief I've never had the chance to see through.

I'm made to feel like I'm not her friend, which I was.

She came to The Libertines' gig at the

Forum. That was one of the last nights we spent together. We came back to the hotel and she stayed all night. At one point it was me, her and Carl having a little sing-song, and it was all good, you know? Although she was a raging drunk, and kept insisting that she was in The Libertines. We could just step back and do lead and rhythm and she could sing."

That would have been great. Was none of this a wake-up call about your lifestyle?

"Well, going to jail was. But no, not really. When Amy died I was sat in a room, a matchbox room in Camden Town, not able to leave, basically wallowing in my own filth. Literally knee-deep in shit. Literally not able to move.

I couldn't speak, I couldn't see anyone, I couldn't pick up the guitar, and when I did pick up the guitar it was woeful ballads about how Amy wouldn't be coming round

tonight. It wasn't a very inspiring time."

At this point, Pete stands up. "I need to go to the toilet," he mumbles, fumbling for something near his bed. "Oh, it doesn't matter." He sits back down, pops something into a glass vial, flicks a lighter and sucks hard. The hit is taken quickly, and barely halts his conversation flow. ▶

"WHEN AMY DIED I WAS KNEE-DEEP IN SHIT"

Pete Doherty



It's all crack
pipes and
slippers round
Chez Doherty
these days

Pete kept
a close eye on
NME throughout
the interview



Pete with Amy
at V 2009

I am that I stepped over the body and legged it down the street?"
You've watched the footage?
"Ugh... it made me feel sick, sick to the stomach. Completely ashamed. I'm stepping over a dying man."
Can you remember your thought process at the time?

"Yeah, I remember thinking,

"This bloke's alright.' I had just stashed my... it was this girl, she was checking his pulse saying he was alright and saying he was talking, but he hadn't [been talking]. I was on bail at the time. I had pockets full of drugs..."
You'd been at this party...

"It wasn't a party. We were having a bit of a jam. He had this idea in his head about me being a raging crackhead, 'Oh look, have some crack.' And I was going, 'Mate, I don't want any fucking crack. Paul [Roundhill], can you get rid of this guy?' He kept going on about his play [he was set to star in a production of *Accidental Death Of An Anarchist*], and about crack. He was out of his mind. So we got him out of the flat, or rather Paul bundled him out of the flat. And somehow, however it

happened I don't know, he's fallen to his death. Now they're convinced that I am in some way to blame."

Does it hang over your head now?
"I've learned to... shut things out. I don't think about these things unless they're thrust in my face."

Do you think this issue will ever

be closed?

"They'll never be happy unless the police release the footage that shows him falling unassisted.

I know they've got that. Friends of the late Mark

art into life. Apparently he was some talented actor, was old Mark Blanco. I don't know. I'd met him on one occasion before, and we had a fight."

Over what?
"He was just shouting in my face... He was a big bugger and would have kicked my head in, so... God rest his soul."

Watch a guided tour of Pete's Paris flat at NME.COM/video

"I AM ASHAMED I STEPPED OVER THE BODY AND LEGGED IT"

Pete Doherty

Why did you write the blog?

"There were these grumblings at this certain pub in Limehouse where friends of Mark Blanco were convinced that I was a cunt and I was, in some way, part of this conspiracy to cover up the truth. Now, the murder squad down at Limehouse, yeah, they opened and closed that case three or four times. The pressure they put on me was completely minimal. And they kind of said, off-tape, 'Pete, we're sorry about this, right, but the family are convinced that their son was murdered.' I can understand it and it does look dodgy. How ashamed do you think

Blanco, they're saying he fell and, I quote, 'Like a sack of spuds.' Which means he was unconscious. I have my own theory."

What's your theory?

"(Exhales) I don't have my own theory, really. There was talk from Paul Roundhill, who I last saw being chased down Camden High Street by a load of Liverpool fans wearing a string vest with 'Hop hip' written on it and a judge's wig."

And the theory...

"Paul's theory is that Mark, who was starring in a play called *Accidental Death Of An Anarchist*, about a guy who falls from a balcony to his death... He was turning

PART 2 NEXT WEEK

Get next week's NME for the rest of the exclusive Pete Doherty comeback interview, featuring:

- How he's writing his first novel
- His first starring film role - and his next one
- His relationship with Charlotte Gainsbourg
- Paris drugs Vs London drugs
- How burning old NMEs kept him going
- Why we're hoping the future looks brighter

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SCI-FI PORN, FLOOR-BREAKING GIGS AND PISSING ON NUNS' GRAVES:

WELCOME TO THE CHURCH OF GRIMES

*Powered by uppers, downers, a crazy imagination and an even weirder reality, the new high-priestess of electro pop shakes **Leonie Cooper**'s faith in normality*

PHOTO: CARA BLOCH

Even though the drill in Austin, Texas is strictly regimented at this time of year – beer, pizza, bands, repeat until sunstroke/bloating occurs – it's somewhat unsurprising that Grimes, aka Vancouver's Claire Boucher, has managed to carve out her own little sci-fi space in proceedings. Her van driver just got bitten by a snake and carted off to hospital, she explains as she bobs around in an oversized camo jacket next to an imposing concrete building, which she breathlessly – and somewhat inaccurately – tells us is a nuclear power station.

There's something otherworldly about the way that this 24-year-old electronic pop conjurer has been propelled from bedroom beatmaker into broadsheet and fashion-mag darling – which is even more brilliant considering that she's single-handedly attempting to bring the '90s grebo look back into vogue, clomping around in army boots and rocking an undercut. We meet shortly after the UK release of her stunning, alienly beautiful fourth album – and first for 4AD – 'Visions', which has seen Claire become the most blogged-about thing shy of Jason 'KONY' Russell's naked video breakdown.

Claire might not read all her press, but she definitely hasn't failed to notice that she's in the eye of a storm. "The crowds are getting bigger," she says with a grin. "It's just getting better!" She's buoyant despite events a day or three back, when she was strip-searched and accused of smuggling drugs (more of which later). And to boot, the whirlwind that's engulfed her has meant

she's averaged about three hours of sleep per night for the past week. "Right now I'm really sick because I haven't slept in a really long time," she nods, rubbing sunblock around the gemstone stickers that dot her face, and revealing a smattering of DIY tattoos on her hands. "It's making things a bit difficult." Even so, you can't help but get the feeling that 'difficult' is how she likes it – after all, 'Visions' is the result of staying up for days on end whizzed out of her mind on speed. As we jump into a van – with a new driver, of course – on the hunt for a keyboard for her show later on, she gives us an insight into the mind of the most weirdly perfect pop star of the year.

GETTING STRIP- SEARCHED

"Oh god," sighs Claire, when we ask her to tell us what exactly happened at Houston airport on the way to Austin. "I was accused of being a corporate weed activist. I don't even know what that means. They told me I smelled like weed. They got my bags, there was nothing – they couldn't get me, but they still felt the need to harass me for four hours. It was heavy. I'm not American – it's homeland security, they can do what they want, I guess..."

WRITING PORN

"I'm really getting interested in pornography," says Claire, as if she's just told us she's taken up bird

watching. "I'm reading [porn star] Jenna Jameson's biography. She's just really badass. It's weird because the music industry and the porn industry are kinda similar in a lot of ways. I mean, she was selling sex, so it's very different, but just the way that people respond. I identify with her a little. We're the same height, and when she was my age we were the same weight."

Claire recently took to her Twitter account to inform her fans that she was writing some filth herself: a smutty epic sci-fi novel. "It's fun to write, and writing pornographic stuff is really easy and entertaining," she

explains. "I was stuck in a hotel room. I didn't have a mic and I couldn't record music, and I didn't have drugs, so I started writing porn! It's filthy, but it's more like a romance novel – it should get hardcore."

HOMEMADE TATTOOS

"I've given myself 13 tattoos," says Claire, but only after counting up all the various blue ink markings that appear to litter her entire body. "My first one was this," she adds, pointing to a square wave on her finger. "And my most recent one was these lines on my head. That was last week in Miami. That was the most painful because it's the only one I haven't given myself: when you're giving yourself a tattoo, there's this understanding of how hard you're doing it. And it hurts to get a tattoo on your head, because it's just skin and bone." ▶

"I HAVEN'T SLEPT IN A LONG TIME"

GRIMES

How to freak
out a baby at
its christening



Grimes enjoyed
her visit to the
NME office

At least she
knows which
way the wind
is blowing...



HER MURDER LINK

It's not all porno laughs and tattoo japes with Claire. News broke recently that a week before he shot dead three students at Chardon High School in Ohio in February, 17-year-old pupil Thomas Lane posted Grimes' song 'Vanessa' on his Facebook page. "I heard about that," she says, completely shutting down for the one and only time during our backseat chat around the suburbs of Austin. "I don't know. I haven't thought about it that much because it's just really fucked up and I just don't want to think about it. That's the darkest thing that's happened."

TARGETING HER OWN FANS

If you're heading off to one of Grimes' UK dates next month, be warned. "I like to stare people down," she declares. "I got that watching a lot of Talking Heads videos. I'll choose someone – I feel bad for whoever that person is." Here's hoping you don't get her on a night when she's had to bomb the prescription meds either. "My show in Victoria was really bad because I had some clonazepam, and I wanted to take it before I went over the border into Seattle the next day. I just don't remember the show. My band were like, 'You fucked up, it was really bad.'"

ILLEGAL BALLET SESSIONS

A ballet student for nine years, Claire has begun dancing again, but this time she's added a Grimes-ian element of illegality. "I started this group called

Ballet Militia, where we go to abandoned buildings and film ballet. I want to do a Grimes video like that. It's great – I love ballet out of context. I feel like ballet and cyber punk and military and industrial have a lot in common: I love the severity."

SNARING BUFF BOYS ON VIDEO

Racking up over 800,000 YouTube views so far, the video for Grimes' last single 'Oblivion' sees her bounding around sports stadiums showing off her pink hair. "I've always been really like, 'Girls, girls, girls – I've got to use girls in

the videos', but there's a beauty to masculinity, so I just wanted to work with that," she explains. "The locker room stuff is my ex-boyfriend and my friends. My brother is really into sports and I was like, 'Who are your buff friends? Can you make them come to this place?'"

FLOOR-BREAKING PARTIES

Grimes recently played a raucous showcase for Fat Possum Records,

GRIMES AND REASON

*Four of Claire's
(@grimezsx)
strangest tweets...*



So bored, trying 2
get a buzz off
rescue remedy



Hahaha im so
dehydrated but im 2
scared 2 leave this



hotel room 4 water cuz like
200 cops r downstairs eating
dinner... ok -- so, its def bad 2
drink the tap water in mexico
even if i boil it like 3 times?



Being in a massage
chair is like sex with
a robot. im surprised
robot sex isn't outlawed... if
they outlaw robosexuality
they'll have to outlaw dildos
and possibly realdolls, oh no!



I peed on the grave
of italian nuns...
wow just invoked the
spirits of italian nuns i am
soooo fucked :(

risking life and limb at a house in "the middle of nowhere" – otherwise known as Oxford, Mississippi. "The floor was totally shaking. I was like, this is really weird, and there was this huge crack," she recalls. "In the morning we went and looked at one of the support beams and it was broken. Everyone could have..." She trails off. "The crack really scared me. When I was playing I was very concerned about the floor breaking. It's happened to me before. One of the first shows we had was in my tiny apartment in Montreal. Four hundred people came and the floor broke. It got out of control."

SAYING GOODBYE TO NORMALITY

Claire studied neuroscience, but there are no plans to become the next VS Ramachandran. "It made me realise that memory is so inconcrete and everything is so fleeting. It made me just not want to study anything anymore," she says with a shrug. "I just want to make art, because this is all bullshit." Claire does say that her fallback plan is a career in research, "I don't think I could handle a normal lifestyle: a house and working normal hours..." She fidgets. "And just being still."

Hear new Grimes tracks at
NME.COM/reviews

NME

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BEST
SMALL
VENUE

IN ASSOCIATION WITH

JACK DANIEL'S
J.D. ROOTSThe Cribs hit
Wakefield's Theatre
Royal on May 16IT'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*

Home is incredibly important to Jack Daniel's; the people, the ingredients and the care that goes into making it are at the root of the fine Tennessee whiskey. Jack Daniel's new music community arm, JD Roots, honours the importance of home in the creative process, recognising the immensely important role of the people across the UK who contribute to the nation's diverse and brilliant music scenes.

To support this belief Jack Daniel's has teamed up with NME to bring you the ongoing campaign to find Britain's Best Small Venue. JD Roots are bringing three massive bands back to their much beloved hometown gig hubs for a series of incredibly special, intimate shows. Twin Atlantic, who have been enjoying enormous success in America in recent months, head back to Glasgow's King Tut's Wah Wah Hut – the winner of last year's search – on May 3. Fresh

from a massive tour supporting Florence + The Machine at arenas nationwide, The Horrors descend on Southend Chinnerys on May 9. And days after releasing their fifth album, 'In The Belly Of The Brazen Bull', The Cribs play Wakefield's Theatre Royal on May 16. Support on all three dates comes from The Black Belles from Nashville, Tennessee, Third Man Records' new Cramps-loving, all-girl garage-rockers

Want to know the best bit? Tickets to these shows are totally, 100 per cent free – just head to jdroots.co.uk and fill in the form by April 19 for the chance to see your favourite bands at these intimate, soon to be legendary gigs. Ticket allocations will be weighted by postcode, to ensure that these shows are full of fans from the communities which kickstarted these bands' roads to higher stages, bigger crowds and more fragrant tourbuses. Get involved, with JD Roots.

for the facts drinkaware.co.ukTwin Atlantic hit
Glasgow's King Tut's
Wah Wah Hut on May 3The Horrors return
to Southend
Chinnerys on May 9WIN
TICKETS!

In next week's NME, find out how you can win tickets to see The Cribs, The Horrors 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
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KNOW WHEN TO UNPLUG. PLEASE DRINK JACK DANIEL'S RESPONSIBLY

**BUT SOMETHING
HAD CHANGED"**

**"WE TRIED TO
PERSUADE HIM
TO STAY..."**





Mystery Jets have been rocked by Kai Fish's decision to leave. **Ben Hewitt** hears how things fell apart and where they go next

PHOTOS: RICHARD JOHNSON

Bang in the middle of the Mystery Jets' debauched and depraved sojourn to Austin, Texas – days filled with shooting trips, barbecues and recording sessions, evenings spent spangled on substances and sneaking into sorority houses – bassist Kai Fish killed the mood in one fell swoop. He told his brothers-in-arms that he wanted out. "It was probably the hardest thing I've ever done," he sighs, sadly. "I sat down with the guys and said, 'I'm finding being in the band really hard, but I'll try my best to carry on.' And I did, but feelings just don't go away..."

For a while he ignored the doubts badgering his brain and ploughed onwards with sessions for their new album, *'Radlands'*. By Christmas, though, he'd made up his mind and dashed off a late-night email to everyone else making it official: he was quitting the band.

"I'd been up most of the night having a house party," remembers guitarist Will Rees. "I had a massive row with my girlfriend and went to bed. I woke up, read the message, and it put everything into perspective. I forgot the argument, and my hangover. I just thought, 'Shit.'"

"We tried desperately to persuade him to stay," adds singer Blaine Harrison. "But it's like a relationship. It's not often that you fall out of love with each other, but for one reason or another, new paths appear."

"YOU DON'T FALL OUT OF LOVE OFTEN"

Blaine Harrison

All of which means that, after all the to-ing and fro-ing, *'Radlands'* will be Kai's swansong with the band: nearly 15 years since they began knocking around together back on Eel Pie Island and with four studio albums under their collective belts, he's off to tread his own path. And today's interview, for which they're perched on the clapped-out furniture in Will's scrappy back garden, is his final farewell.

With Mystery Jets I've always had a feeling that there are too many cooks," says Kai as he scoffs cake in the garden, looking positively rakish in his sleek navy-blue coat and sporting newly shoulder-length hair. Next to him slouches Blaine, bedraggled and bed-headed, clad in an old Mystery Jets T-shirt and puffing on a roll-up, and – tellingly – giving his old mucker a supportive squeeze on the shoulder as he divulges his reasons for riding off into the sunset.

"The role of the bass player isn't something that I naturally would have done, unless it was for this band," he continues, hesitantly. "If you're the singer, you're the fucking singer, and if you're the guitarist... those two blocks in guitar music are the song. When you have too many people shouting out at a track that you're trying to build, it doesn't help the process."

Playing third-fiddle, then, was making him unhappy – especially because, as he ruefully admits, it's difficult to grumble when you're in a band with your best friends yet angry at yourself for not being chirpier or able to make it work. But perhaps it was inevitable that he'd get itchy

feet once he tasted creative freedom with last year's debut solo album, 'Life In Monochrome'. Throw in a personally tumultuous period that encompassed – deep breath – ending a six-year relationship, getting married to his new paramour and becoming a first-time dad, and it's no wonder he began to re-assess his future ("It was almost like he had a mid-life crisis at 25," laughs Will. "He's always been ahead of everyone – the first to get laid, the first to do drugs...").

"I'd find myself in dark spaces, and it took a long time to realise that the dark space was because I was doing something that I shouldn't be doing," admits Kai. "I just thought I was being a difficult bastard, and it's not right for any band to have someone who's bringing down the energy. I'd just met my wife, and I'd get very tense the night before rehearsals. I thought it was my own shit, and I should be getting on with it, and why wasn't I doing better to make it better?"

Such a heart-stomping goodbye may have dampened the Jets' fires for a while, but moribund misery be damned: today, nobody – least of all Kai, who insists he still wants the band to be "the biggest in the world" – is letting his impending departure sully the mood. Drummer Kapil Trivedi's laughter floats down from the kitchen, while Will busies himself with the kettle and ferries cups of coffee to his guests. "There was nothing to be pissed off about," insists Blaine about the enforced upheaval. "It wasn't driven by anger or resentment – it was just that something had changed."

Still, with Kai gone, where does that leave Mystery Jets, now they have an album in the can and tour commitments looming? It's a fresh chapter for them, too, with new bassist Peter Cochrane and pedal steel player Matt Park swelling their number to five. "It has to be something different," adds Blaine, dubbing the group's new incarnation Mystery Jets Mk III. "It's a new era, it's a new band. That's what it has to be."

We'll have to wait and see how it all pans out in the future, then, but what shouldn't be overlooked amid the brouhaha – and on today of all days, as Kai prepares to sign off for good – is how stonkingly triumphant 'Radlands' sounds. Pitching up in Texas with nothing but their guitars on their back, they borrowed a shed-load of recording equipment from a local mogul who, they solemnly swear, made his millions flogging top-secret technology to the CIA. The whole album was made in their rented house, the grounds of which were teeming with snakes and tarantulas.

And, at night, what with it being the Mystery Jets, there was partying. One evening, the band – sans Kai – crashed a sorority house party at which, beams a tight-lipped Blaine, "everything happened that you'd want to happen". Another experience was spent getting fucked on the legal hallucinogen salvia, which was bequeathed to them by an "unnamed A&R man from a prominent English record label".

"I felt like I had a plastic material wrapped around my face," grins Kai. "You can't move. You can't do anything for what feels like a long time..."

"I saw him and said, 'Give me some of that,'" adds Blaine. "And I thought, 'This is kind



of funny'... and then I just came to on the porch, and I literally felt like I'd been reborn. I didn't know who anyone was. I thought I was the porch. I was trying to work out what these things were, and they were the posts on the porch, and they were my arms. I was holding the house up. It's the most psychedelic experience I've ever had."

"I can't think of a reason why I'd want to turn into a table or a chair," laughs Kapil, who wisely abstained. "Although seeing Blaine crawling around on the floor was the funniest thing."

It probably wasn't the salvia, but something focused the Jets' noggins out in Austin, because 'Radlands' – unlike their previous sprawling, genre-devouring albums – is their tightest and most coherent record yet.

Dusty, raw, sweating with Texas spirit and old Neil Young records, it's a concept album of sorts, based around the experiences of the fictional songwriter Emerson Lonestar, who's loosely based on band favourite Cass McCombs. 'Greatest Hits' is the tale of a couple divvying up their record collection, like squabbling parents in a custody battle, after their relationship has soured; 'Sister Everett' is inspired by a business-card-carrying nun they met on the flight to the US who tried to recruit them to Christianity. And 'You Had Me At Hello'...

"...is about going to Nevada and falling in love with a prostitute," grins Blaine. Did that happen?

"Er... it did happen. It happened to Emerson Lonestar, not to me. But he had a great time."

"She was the love of your life," laughs Kai. "The love of his life," hastily corrects Blaine. "She was just trying to pay her way through med school, you know?"

"Or pay for her meds," fires back Kai. "He was just looking to get his ham glazed."

It's a squabble that could go on all day but, quite frankly, it doesn't matter; what's important is

that, despite all the conflict and chaos, Kai and Mystery Jets are parting ways in the sunniest of spirits and with a killer album in the bag. And in the future, who knows what might happen? "The last thing we said was, 'You can always come back if you ever want to,'" says Blaine to his now ex-bandmate. "I don't think you will, but this is family. When we do our reunion tour in 20 years, the door will always be there for Kai to walk back in."

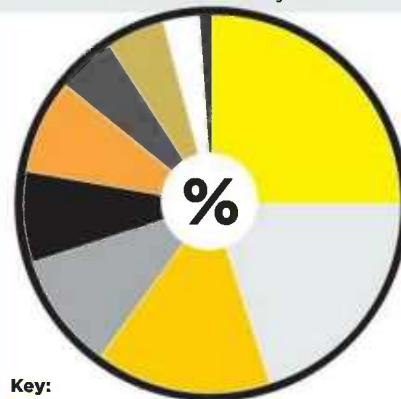
Get ready to book those tickets in 2032 then, folks – and start looking forward to wherever the fuck Eel Pie Island's favourite sons will be taking us for the next two decades...

"I FOUND MYSELF IN A DARK SPACE"

Kai Fish



EEL PIE CHART Mystery Jets' fourth album 'Radlands' analysed



Key:

- 25%** - bass parts by departed member
- 8%** - naughty sorority parties
- 20%** - old Neil Young records
- 5%** - Nevada prostitutes
- 15%** - salvia binges
- 5%** - business-like nuns
- 10%** - CIA-funded recording equipment
- 3%** - Blaine believing he was a porch
- 8%** - the spirit of Cass McCombs
- 1%** - glazed ham

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THE BEST REMIX ALBUM EVER?

*The reworking of **Battles**' 2011 album 'Gloss Drop' sets a new benchmark for remix LPs, says **Barry Nicolson***

For a long time, the remix album was a much-maligned concept. To be fair, you can understand why: the occasional inspired reworking aside, the majority of them were inessential hack-jobs, cobbled together by profit-hungry record companies.

However, the minds behind 'Dross Glop', Battles' "reformulation" of their 2011 LP 'Gloss Drop', have done much more than simply put a donk on it: 'Dross Glop' isn't just a great remix album; it's a great album, period. It may even eclipse its progenitor, which – given that it was the album that elevated Battles to a whole new level, and one that *NME* decreed to be the 17th-best of 2011 – is no mean feat.

It's a record that bears only a passing resemblance to the album that spawned it, and that may well be what

sets it apart. As Battles' guitarist Ian Williams explains, "Dross Glop" isn't about taking the sense of the songs and just changing them. They're being completely redone. These remixes are all remixes in the larger sense, in that they're basically reformulating the songs."

"WE GOT SOME AMAZINGLY COOL SURPRISES FROM IT"

Ian Williams

new and distinct songs from the bare bones of old ones, creating something spectacular in the process. "We had an idea of what we wanted," says Williams, "and that sort of dictated who we asked to remix the tracks, but the whole essence of the collaboration is

From its vague and rather humble inception ("We felt there were a few elements of 'Gloss Drop' that were pretty remixable," shrugs Williams), the 12 producers who contributed to the record – heavy-hitters such as Hudson Mohawke, Shabazz Palaces and The Alchemist – have managed to coax entirely



The last album did so well Battles bought a gigantic tap

that someone else comes in and takes over and does something you wouldn't have done. Everyone did it in their own studios; we weren't there. But that's kind of the point. You want the producer to be in their element, in their own environment. After a certain point, you no longer get to determine what it's gonna be. And we got some amazingly cool surprises from it..."

He's not kidding. Indeed, after 'Dross Glop' and 'We're New Here', the 2011 collaboration between Gil Scott-Heron and Jamie xx, you wonder if more bands wouldn't benefit from handing over their work to a few well-chosen producers for carefully considered reinterpretation. Might this actually be the album to set that precedent?

THE BEST OF 'DROSS GLOP'

The five best remixes on the album – and the masterminds behind them



1. WALL STREET

Significantly slower and more chilled than its 'Gloss Drop' counterpart, the twangy guitar riff and sweeping string-section hook give this an enigmatic, Bond-theme vibe.

REMIXED BY: GUI BORATTO

A Brazilian house producer and veteran of the Cologne-based Kompakt label, Boratto has remixed everyone from Goldfrapp to Pet Shop Boys. In addition to a multitude of singles and EPs he has also released three albums of his own stuff, of which 2007's 'Chromophobia' is the best.



2. WHITE ELECTRIC

Unrecognisable from the original, this hip-hop jam sounds like it's happening underwater, and pretty much sidelines Battles themselves in favour of Ishmael Butler's trippy rhymes.

REMIXED BY: SHABAZZ PALACES

Mainman Butler has been around since the early '90s when he was a member of alternative hip-hop trio Digable Planets, but returned to prominence last year as one half of Shabazz Palaces (who are, incidentally, the first hip-hop group to sign to Sub Pop).



3. MY MACHINES

The Gary Numan vocals remain (mostly) intact, but the guitars have been winnowed down into a sparse, glacial disco track. It sounds quite a lot like... well, Gary Numan actually.

REMIXED BY: PAT MAHONEY AND DENNIS MCNANY

They're not the most instantly recognisable names on 'Dross Glop's call-sheet, but Pat is better known as the drummer from LCD Soundsystem, although he's also an established DJ in his own right. Dennis McNany is the producer behind Run-Roc Records.



4. ICE CREAM

'Gloss Drop's lead single is brilliantly bastardised into a crazed chiptune-esque march, before segueing – literally out of nowhere – into a worldbeat rave-up. Bonkers.

REMIXED BY: GANG GANG DANCE

The experimental NY-based group have released five albums since 2001. True story: they get royalties from the Florence + The Machine single 'Rabbit Heart (Raise It Up)', which has a line cribbed from their song 'House Jam'. Safe to assume they're loaded, then.



5. ROLLS BAYCE

Perhaps it's just us, but we get a distinct *Wicker Man*-goes-kandi-rave vibe from this multicoloured, phosphene-inducing banger.

REMIXED BY: HUDSON MOHAWKE

The young Glaswegian aqua-crunk pioneer is a Warp Records labelmate of Battles and now a big deal in his own right after his 2009 debut, 'Butter'. Last year's 'Satin Panthers' EP consolidated his status, but it's his second LP – due out this year – that we're really looking forward to.



"My brother just said it looked gross"

Battles' Dave Konopka on how he created some of the most iconic (and insane) cover art in recent memory

One of 2011's most arresting and recognisable cover images, Dave Konopka's giant psychedelic blob of stuff also makes a reappearance on the sleeve of 'Dross Glop', albeit daubed in rainbow paint and resembling a steaming pile of unicorn entrails. Here, the guitarist reveals the process and inspiration behind... whatever the hell it is.

Dave Konopka: "Dross Glop' kind of stemmed from the artwork: I had kept the

foam sculpture I made for the cover of 'Gloss Drop' in case we did go back to remix the album, so we could use the original artwork in a creative way.

"The songs we were writing were very fun and bright, so I wanted a non-representational blob, something that was visually fun to stare at, but for no apparent reason. I tried to describe it to the other guys, and they were like, 'Yeah... we have no idea what you're talking about, but go for it!' When I was making it in my brother's woodshop, he would

come in and tell me how gross it looked, but that was kind of the point.

"You can't get a sense of scale from the photos, but it's about waist-high. It's made from a spray insulation that turns to foam. For 'Dross Glop', we broke it up into little pieces and covered it in all kinds of different rainbow paints. I still have a bunch of pieces laying around. I've given them out to people who worked on the album. But if anyone's interested in having a piece of rainbow foam, it's up for grabs!"

INTO THE REMIX

Five other remix albums you need

GIL SCOTT-HERON & JAMIE XX - 'WE'RE NEW HERE'

Aside from the poignancy of being Scott-Heron's final release before his death last May, 'We're New Here' is also one of the best remix albums of recent years. A generation to whom he was brand new embraced him – though tragically not for long.

ANGER MOUSE - 'THE GREY ALBUM'

In spite of EMI's attempts to halt its distribution, Danger Mouse's mash-up of 'The White Album' and Jay-Z's 'The Black Album' is one of the best (and most respectful) things done with the Fabs' legacy. It's certainly better than 2006's interminable 'Love'...

GORILLAZ - 'LAIKA COME HOME'

The work of the Spacemonkeyz collective, 'Laika Come Home' is a stripped-down dub and reggae reinterpretation of the first Gorillaz album, and pretty good it is, too. The Specials' singing legend Terry Hall even lends his vocals to standout track 'Lil' Dub Chefin'.

FRANZ FERDINAND - 'BLOOD'

Franz's decision to release a dub reworking of their 2009 album 'Tonight' came out of leftfield, but while it isn't perfect, 'Blood' still holds up as a worthwhile experiment. It's a shame more guitar bands haven't followed suit.

HEALTH - 'HEALTH//DISCO'

Although 'Crimewave' – the collaboration that launched not only HEALTH's career but Crystal Castles' – is far and away this record's most famous track, the whole thing is worth checking out.

HELLO WEMBLEY!

He started out playing post-hardcore in dive bars, now **Frank Turner**'s about to headline the UK's most famous arena. Is he bricking it? **Dan Martin** finds out

PHOTOS: DAVID EDWARDS

Kylie is fine, but as we continue down the corridor, Alice Cooper begins to agitate Frank Turner. It's Madonna who does for him, though, doing her sex eyes from one of many photo portraits of past luminaries on the walls of the long walk across Wembley Arena's innards.

"Everyone's wearing silver pants, I thought I might have to wear silver pants there for a second."

Frank Turner, the punk rock minstrel turned Britfolk soulsaver, is now such a big deal that next week, he's playing Wembley Arena with spiritual forebear Billy Bragg as support. For a posterboy for things being done The Old Way, it's a triumph; picture Frank's gentle frame strumming on one of the nation's most iconic stages and you'll remember you mustn't underestimate how surreal the world can get.

We've brought Frank along to an empty Wembley to mess with his head. But it's Madonna who manages that first.

It's alright, Frank, you won't have to wear silver trousers – you can wear a silver girdle like Madonna. Frank's face briefly whitens.

NME: So Frank, this room is *big*. Freaked out?

Frank: "A little. I came here in January for a production meeting, and that was daunting to say the least. I want to say this without sounding blasé or like a complete dick, but having now been in here since this morning and just done an arena tour with the Dropkick Murphys in the States, and it's not like it's *nothing*, but I'm feeling more comfortable being in here. And I think the main thing, if I didn't feel like

me and my band and my crew were gonna pull it off then we wouldn't do the show, but I think it's gonna be a great show. It's a lot of work and I will be nervous before I walk on, but it's the right move." **Wembley has a huge national significance – is that something that's playing on your mind?**

"International as well, I should say. Having just spent two months in America, everyone thinks we're doing this where Queen played [the much bigger stadium next door]. It's like... not quite that enormous! But doing an arena show really wasn't as simple as 'Can do one, let's do one'. I did spend a lot of sleepless nights wondering whether it was the right move. I know that one of the things that people like about my music is the sense of intimacy and personal connection with it, and it's far from impossible to sustain that on this level, but maybe it's a different skill, and obviously there are some old school, die-hard people who are like 'I never wanna see you play an arena' and that kind of thing, to which I'm kind of 'OK fine, don't come to the show'. I can't really argue with that in the end." **Have you had much of that crap?**

"A little bit here and there, but I have to deal with some of that because I at least vaguely come from the punk scene. In which case you're always going to encounter that kind of thing every step of the way. But I prefer to think about it as, when Springsteen

and The Gaslight Anthem played together and there was a bunch of people in the punk scene ripping on Gaslight because of that, and that sort of annoyed me because I prefer to think of it as a fourth division team making it to the Premier League – you should be on the front row jumping up and down saying 'This is amazing' – surreal, but amazing – rather than instantly condemning it."

Are you going to have flamethrowers?

"We're not allowed flamethrowers. We asked! We were joking but the production people here were not, they said no."

You mentioned yourself that this music was designed for intimacy.

That must be a concern?

"The main thing is, one has to paint in bolder colours and bigger gestures with a room like this. If you're playing a room of 100 I suppose you don't have to be so... *expansive*

in your performance. But I think a lot of people have this idea that venue size correlates with intimacy, or quality of show. I've seen plenty of crap shows in small bars and I've also seen some amazing and very personal big shows. The one that always springs to mind is Springsteen at Hyde Park a couple of years ago which was amazing... that was five times bigger than this. When he did 'Racing In The Street', me and my mates all had a drunken cry and it felt fantastic. So there's always a way of doing it. I just have to hit the ground running" ▶

"I DID SPEND SLEEPLESS NIGHTS WONDERING IF IT'S THE RIGHT MOVE"

Frank Turner



WEMBLEY



For some reason, Frank had a song stuck in his head: "Remember you're a Wembley, remember you're a Wembley"

As awesome as this show promises to be, it's clear Frank still has worries. Understandable, but it's clear he's going to use those worries to make it even more awesome. He mentions the efforts being made to keep this arena show as un-arena-showy as possible: laughable at first, but laudable once he points out that they've kept the ticket price down to its lowest-possible £20. Try googling any other show here and work out for yourself quite how much money Frank and his team are sacrificing. As Frank points out, you'd pay that for Billy Bragg solo most of the time, not to mention the surreal prospect of cult indie London hero Beans On Toast on the Wembley stage. There'll be no official T-shirts, but a 'fire sale' where fans can buy first album tees for £5 instead of new ones for £30. "It's a small way of saying 'Don't worry, it's not now gonna be official programmes for £20 and zipwires and pyro and all that, it's still me doing what I do.'"

**"DON'T WORRY,
IT'S STILL ME
DOING WHAT I DO"**
Frank Turner

What does one wear for headlining Wembley?
"Er... jeans? We've been doing a thing with the band of wearing white shirts for a while, which is kind of fun,

although my bass player Tarrant (Anderson) says it makes us look like waiters. For years I resisted the idea of having stage clothes because it seemed really unpunk to me, but the thing is we all sweat so much when we play that we need a separate set of clothes to wear on stage to what you wear the rest of the time in the interests of personal hygiene." That's so not punk... "Personal hygiene is so not punk rock. When I first started touring around I used a rucksack, then I went back around to the same squat or something a year later, and I had a roller suitcase, and somebody on a train told me that I'd sold out because I had a roller suitcase! Because apparently back pain is punk. You heard it here first." This is a minefield. You need a guidebook really. "Well yeah, maybe somebody should write one. That band Silver Jews,

**HIGHER
AND HIGHER**

*Just how
much bigger
can Frank's
shows get?*

WEMBLEY STADIUM

"Next door? It would have to be the un'tard wouldn't it? The full Freddie! At this point it seems ridiculous that I would ever play there, but then five years ago it seemed ridiculous that I would ever play here. So never say never, and if I had the chance to I probably would."

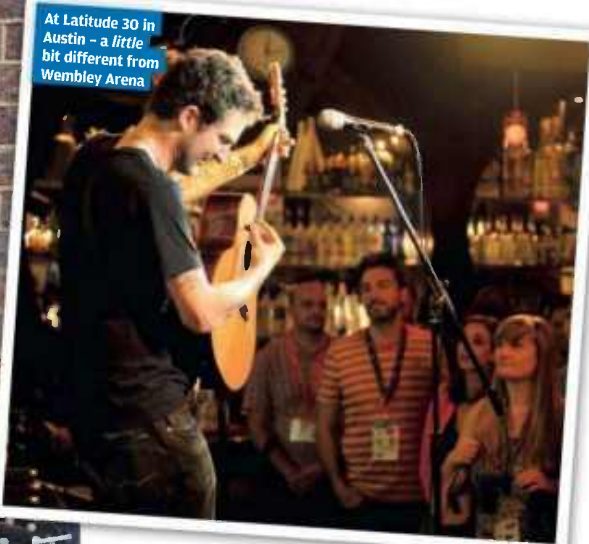
KNEBWORTH

"How big is Knebworth? I don't know, I know so many people who are more talented than me who wanted to do this for a living and never got the chance that I'm not going to take anything for granted here. I'm very lucky."

CAMP NOU, BARCELONA

"Stop it! I don't want to play this game anymore!"

At Latitude 30 in Austin - a little bit different from Wembley Arena



they have that line that goes "Punk rock died the first time a kid said punk's not dead, punk's not dead", which I think is a great little lyric."

What will you do on the day of show?

"I'm trying to come up with things to do because I think that sitting in a room backstage thinking about it is probably a terrible idea. We're making a film called *Road To Wembley*, so we'll probably do some stuff for that. I was thinking of grabbing a camera and filming some of the other acts playing. Really I just wanna watch them because I'm very, very stoked about who's playing the show."

And afterwards, you'll go and get drunk?

"It's one of those things where I guess we could throw a Queen-style party with dwarves with coke on their heads or whatever, but I've got so many friends and family coming that I'll probably have a couple of drinks and go to bed. I wanna say hi to a few people but it's one of those things where there's way too many people, you know when you have a birthday party and you never end up having a proper conversation with anyone? I imagine I'll be quite tired. If I've done my job properly."

In fact, the following day, Frank gets on a plane to Canada and reverts to his punk roots, spending weeks on the toilet circuit lugging his own kit. It sounds like therapy for a man determined not to change. Has he not allowed himself any wankerisms whatsoever? "Well!" he laughs. "I don't live anywhere much, I don't drive, I tend not to buy massive things. I do make some money out of what I do, then lose it all by touring America. But in Austin the other week, I did allow myself an expenditure. I got myself fitted for a white cowboy suit. It's completely, preposterously, naaffly ridiculous. But kind of awesome." Where Frank's going, he won't need silver trousers. Hold tight, punks.

Watch an exclusive Frank Turner live session at NMEVideo.com

A graphic featuring several black silhouettes of hands reaching out from the edges of the frame towards the center. The hands are positioned around the central text, creating a sense of collective effort or desire.

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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

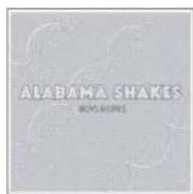
Edited by Laura Snapes



ALABAMA SHAKES

BOYS & GIRLS ROUGH TRADE

The four-piece on the brink of world domination have mastered the tools of the past – but can they build something in their own image?



Never underestimate the thirst of the British public for bluesy Americana. We made Kings Of Leon what they are. We told the White Stripes we liked their 'De Stijl' long before their own countrymen did. By the time you finish this sentence, Tottenham's world-beating mega-diva Adele will have sold another 500 million records by renovating throaty, vintage delta caws for a mum-based audience. Truly, an embrace of rusty American blues is one of those things that makes us proud to be British.

Given how everyone's banging on about them, it's very likely that Alabama Shakes are going to be pretty popular. Chances are they're a Jools, a Jonathan and a Jay away from being the next 500 million-seller. What's still in the balance is whether they're more Detroit Cobras or Duffy. Is there heart to their art, or is it all canny pastiche? And, come to think of it, what exactly *are* The BellRays up to these days?

It's right to scrutinise anything new that comes along with a pre-applied patina of dust. Nothing on 'Boys & Girls' contains an instrument, device or studio technique invented since Buddy Guy

hit his sexual peak. The production sounds deliberately flat, verging on mono. Tube amps shimmer. Upright pianos ring out blocky major chords stacked with reverb. They tread an easy, non-alienating path between Otis, Sam, Marvin and co that seems to blend the history of pre-1965 black music into one smooth, easily digestible, often delicious paste. Occasionally, 'Boys & Girls' does that trick of sounding more authentic than the records it imitates: play the likes of 'You Ain't Alone' next to any Joe Cocker track and see which offers more wallop in its breakdown, more soar in its vocals.

Twenty-three-year-old ex-postal worker Brittany Howard's shapeshifting voice is so much the star, it probably has its own dressing room. On 'Hold On', she does the sort of Caleb Followill impression that'd make Caleb drop his packed lunch if you snuck up behind him and did it in his ear. On 'Rise To The Sun' she gets within a breath of early-to-mid Tina Turner. There are notes of Janis, a hint of Etta, a few peppery tones of Aretha. What it lacks is enough Brittany to balance out those super-strong flavours. She isn't missing character or back story: an ex-punk, local freak, who took up her sister's guitar after she died of cancer and "just never stopped playing it". Overall, the genre defines her rather than she it, her words dealing in well-worn warm sentiments: "Mama couldn't tell me about the feeling", "I got to believe what I'm saying can come true", "On your way to the promised land". A jumble of the biblical and the lovelorn sit squarely on the shoulders of the giants that preceded them.

Occasionally, a more focused character appears behind The Voice. 'Hold On' offers a world-weary shrug at having "made it to 22". The wickedly off-kilter 'Goin' To The Party' pares back a lot of the heavy-duty keyboard-bashing, carving a spry path between the local wastrels as its author affects primness: "You ain't drinking water... Better get me home 'cos I'm still someone's daughter". 'Boys & Girls' talks about how Howard was mocked as a teen for having a boy as a best friend.

It could do with more of that. In many ways 'Boys & Girls' is as note-perfect an album as you'll hear all year, yet it's also often perfectly inert. Their new bossie Jack White flagrantly copied vast chunks of the past, but in so doing he also stripped it down and rebuilt it in his own image. Despite their obviously vast talent, still less than a year after they first read about themselves on the internet, the stellar rise and rise of Alabama Shakes possibly hasn't afforded them quite enough time to find out who they really are. *Gavin Haynes*

DOWNLOAD: 'I Found You', 'On Your Way', 'Hang Loose'

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

BLACK DICE

MR IMPOSSIBLE RIBBON



Black Dice's music is never quite several different things, and the boor in us could almost get fighty with them about it. Having made their name on DFA in the mid-'00s, the Brooklyn trio clearly crib from the weirder end of house and techno – but 'Mr Impossible', their sixth album, is intentionally disjointed and arrhythmic, and wears boots of *musique concrète*. Equally, their reputation as noisy irritants precedes them, yet the insouciance of calling a track 'Pinball Wizard' (it's definitely not a Who cover) doesn't quite square with its insistent snare-crack, wah pedal massage and squishy synth buggery. They're an acquired taste rather than an extreme one at this point: 'Shithouse Drifter' isn't as vicar-offensively vulgar as you might expect from the title, although the sound of sewer mutants trying to cover Autechre on live instruments probably isn't for everyone. As bewilderingly little logic as Black Dice's rave collages contain, it has to be acknowledged that these guys are nailing something close to unique. **Noel Gardner**

DOWNLOAD: 'The Jacker'

6

HAWK EYES

IDEAS FIERCE PANDA



'Ideas' is Hawk Eyes' first release since the band changed their name from Chickenhawk and, surprisingly, they've got the whole thing set to 'slow reveal'.

The first thing that hits is the volume, an impenetrably fierce and defiantly unbreezy breezeblock of sound. Then hit the riffs, then the brutal melodies and lyrics that creep and linger. There are a few tracks that betray the band's breakneck hardcore beginnings: the clunky rhythms of 'Headstrung' and the guttural, caustic howlings of 'Milk Hog'. 'Ideas' is an album doused with ambition, though, and 'Hollywood Sweatshop' is the bolshiest of them all. It's soaring and catchy, a rock anthem fit for a festival headliner, while 'You Deserve A Medal' is driving, like a runaway car pulled apart by its own horsepower. Faced with change, Hawk Eyes have got the idea in a headlock and won't let go until they've got several dry ice machines pointed their way and a cast of thousands at their feet. **Hayley Avron**

DOWNLOAD: 'Hollywood Sweatshop'

7

VARIOUS ARTISTS

SEA MONSTERS 2: BEST OF BRIGHTON

ONE INCH BADGE



Brighton, Brighton, Brighton. Home to Rizzle Kicks, The Maccabees and, er, The Kooks. Brighton is also the base of promoters and record label One Inch Badge, who have compiled 33 new local bands for their second 'Sea Monsters' compilation. While you probably won't find your new favourite here (as with many scene compilations there are as many 'not goods' as 'goods'), the melancholy guitar pop of Fear Of Men's 'Doldrums' shows why they've been asked to tour the entire UK this year and not just play down the road, while the nautical Tall Ships and Jumping Ships will no doubt have fans of mathy, shouty rock moving their hips at joint-destroying speeds. Sons Of Noel And Adrian (or should I say Sons of Beirut and Laura Marling?) do polished, hearty alt.folk well, while the doomy Plague Sermon and Sea Bastard win special prizes for having cool names that'll shit up the insipidly monikered Us Baby Bear Bones until 'Sea Monsters 3' rolls around. **Sian Rowe**

DOWNLOAD: Fear Of Men, 'Doldrums'

5

FACES TO NAMES...

What the reviewers are doing this week



SIMON JAY CATLING

"It's almost impossible to find a truly unknown-to-you gem of a support act these days, but I did – so thanks, Trumpets Of Death, for your splendid droney weirdness before Xiu Xiu last week!"



GAVIN HAYNES

"Had a hairy time at US immigration. Under intense cross-examination I had to point to one of my own articles in *NME* to prove I was who I said I was, then was forced to bond over The Cure with the hatchet-faced 40-something in the booth just to avoid deportation."



SIAN ROWE

"Spent a few days listening to snippets of the new Nicki Minaj album. Decided I love Angry Nicki and like Ibiza Nicki, but Ballard Nicki still sucks."

FLORENCE + THE MACHINE

MTV UNPLUGGED ISLAND

As in the best instalments of the Unplugged franchise, switching off the power highlights some hidden talents



Mention *MTV*

Unplugged to those who have even a half-arsed record collection and they'll instantly think of one thing: Nirvana's flawless, iconic 1993 performance and

accompanying multi-million selling album. It proved they had hearts as big as their riffs and showed off stunning melodies to those who had dismissed grunge as merely a racket.

For better or for worse, over the years it's also made it easy to forget that the franchise had roped in some rather less celebrated acts. Adam Lambert, Dashboard Confessional, Staind and Korn have all had a bash, while the glory days of the Unplugged sessions seem to be stuck in the '90s, when Plant and Page, Alice In Chains, Oasis and Alanis Morissette were all willingly robbed of electricity.

Florence Welch's sudden involvement, then, is unexpected, but not unwelcome. Joined by a gospel choir, it offers Flo a chance to answer back to those who are fond of comparing her epic lungs to a Brasso-ed foghorn. With her backup band at comparative ease, she's forced to get a handle on the histrionics and make the quiet moments just as impressive as their hollered counterpoints. She steps up to the challenge, revelling in the church-like acoustics and delivering a heart-stopping 'Cosmic Love'. 'Dog Days Are Over' is rendered as fresh and powerful as when you first heard it, rather than

the supermarket shopping soundtrack it's now become. That said, a harsh take on 'Drumming Song' won't win her any new fans.

The two most enthralling moments, however, are cover versions. The first is an outrageously filthy version of the Leiber/Wheeler country standard made famous by Johnny and June Carter Cash, 'Jackson', on which she's paired up with fellow sexy ginge Josh Homme. Though it recounts the inevitable quenching of fire in a relationship, here it's a sweaty negligee of a song, almost four whole minutes of pure raunch and husky, mucky danger.

The second is a pared-back version of the soul classic 'Try A Little Tenderness'. The most underplayed song of the album, it features just Florence's chiming vocals and minimal piano accompaniment. In the same way that it's very hard to ruin one of the greatest songs ever written, it's also very easy to fuck it up. But by putting in a vocal performance utterly different from Otis Redding's yet every bit as accomplished, she takes the bluesy stomp and turns it into a mournful torch song.

OK, so this record won't have quite the impact of Nirvana's (which boasts extra gravitas due to being recorded only five months before Cobain's death); but it's head, shoulders and lungs above anything else *MTV Unplugged* has offered us this century. **Leonie Cooper**

DOWNLOAD: 'Jackson', 'Try A Little Tenderness', 'Cosmic Love'

8

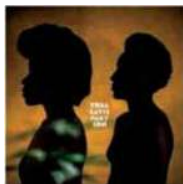




THEESATISFACTION

AWE NATURALE SUB POP

Another boost for Sub Pop's burgeoning hip-hop legacy



Seattle – and its legendary grunge label Sub Pop – are on a good run, but not for what you'd expect. THEESatisfaction became Sub Pop's second most significant hip-hop signing from its home city, after Shabazz Palaces' hypnotising 'Black Up' became the label's surprise trump card of 2011. Their female counterparts in THEESatisfaction, aka Stasia Irons and Catherine Harris-White, featured heavily in Shabazz's set-up both live and on record, and are peddling their own brand of fantastical soul on their first effort, 'awE naturale'.

Like 'Black Up', it's a relentless barrage of experimentations with funk and neo-soul, swinging from the more radio-friendly hip-hop of 'Queens' to the surreal, atmospheric offerings of 'Juiced' and 'Deeper'. On standout song 'God', Shabazz's frontman Ishmael Butler repays the favour of THEE's contributions by lending his dense and often gloriously nonsensical rhymes to a choppy afro-beat track. The sheer quantity of different sounds they dip into just about manages to stay in the realm of luxury rather than sounding muddled, with the duo unafraid of throwing in cardrumbullying bass reminiscent of alt. hip-hoppers MF Doom and J Dilla, or taking the edge off with half-rapping, half-singing rolling harmonies that make you long for the vintage soul of Erykah Badu.

Lyrically, there's nothing too groundbreaking to analyse. Their deft wordplay definitely induces the feeling that they're striving for status as urban bards, yet more often than not they're checking off the usual themes of sex and relationship dramas. Which, taking into consideration self-released efforts 'Snow Motion' and 'Why We Celebrate Colonialism' that delved into African-American activism and the civil rights movement of the 1960s, does leave 'awE naturale' feeling like a break from the self-conscious political stance they first explored.

That said, the record *is* delivered with a pleasing and cheeky feminist attitude. That's welcome, though unfortunately still not exactly hard-hitting in a genre where female rappers are often reduced to rhyming about their genitals. 'awE naturale' won't leave Catherine and Stasia hailed as forces to watch on the rap battleground, but they certainly have flair as lyricists, and deliver their non-conformist rhymes without the formulaic brashness that's becoming tiring from certain lady lyricists.

All in all, this isn't an album you can listlessly slam on to get yourself ready for a night out, but it is a satisfyingly rich project that solidifies Sub Pop's new-found status as hip-hop cavaliers. It's a romp of fearless experimentation, which leaves you curious as to what THEESatisfaction's new take on soul can offer in the future.

Jo Fuentes Knight

DOWNLOAD: 'Queens', 'Enchantruss', 'Juiced'

7

KEY NOTES



Best Sleeve Of The Week

The Cornshed Sisters, 'Tell Tales'

In America, they liken it to "warm apple pie". Up Tyne and Wear way, it's "tasty as steak and kidney". Who said folk was sweet?



Worst Sleeve Of The Week

Black Dice, 'Mr Impossible'

Is this collage forward-thinking or just half-finished? Black Dice's artwork is usually a brilliant example of digital art. Not this time.

REVIEWED NEXT WEEK

- Spiritualized, 'Sweet Heart, Sweet Light'
- Cancer Bats, 'Dead Set On Living'
- Oberhofer, 'Time Capsules II'

INTERNET FOREVER

INTERNET FOREVER TAPE ALARM



If there's one problem from which Internet Forever used to suffer, it was that live they were about as sturdy as a Poundshop tissue in a chemical toilet.

Twee. Los Campesinos!-level twee, in fact. Thankfully, over the four years since they formed, the four-piece's loins have swollen, meaning that for their debut album they're finally coming out swinging. Yes, the likes of '3D' and 'Break Bones' have bubblegum pop grace, but there's driving bluster among the melodies that ensures everything has some serious bite. That band name's going to age as well as Windows 95, but their newfound tough streak means no-one will dare say as much to their faces. *Jamie Fullerton*

DOWNLOAD: 'Break Bones'

7

SLEEPY SUN

SPINE HITS ATP



Despite co-singer Rachel Fannan leaving under a black cloud during a 2010 US tour, Californians Sleepy Sun appear determined to continue unabated their transition from hard rock to softer psychedelic fare on 'Spine Hits'. Trouble is, while the overall sound is unmistakably brighter, it's also largely rather weedy, and trading in the once colossal stoner riffs for languid neo-folk doesn't really suit this five-piece all that well. When they do allows themselves to stretch out, such as on the likes of 'Martyr's Mantra', there are flashes of their latent magic to be heard, but exactly what use is progress if you end up sounding like a bantamweight Fleet Foxes? *Tom Edwards*

DOWNLOAD: 'Martyr's Mantra'

5

BENJAMIN SCHOOS

CHINA MAN VS CHINA GIRL FREAKSVILLE



Should your knowledge of Brussels not extend much further than Brel, EU bureaucrats and sprouts then you must add Benjamin Schoos to that list. The intrepid Belgian producer/singer has delivered his first album proper, and he's brought some of his celebrity mates along: Chrissie Hynde, Mark Gardener (ex-Ride), Stereolab's Laetitia Sadier and Parisian Marie France all contribute to a dazzling debut. Get past the fromagey sax breaks early on and you'll find a long-player that takes the *chanson* to new and interesting places while tipping its *chapeau* to the Gallic greats, including orchestral genius Jean-Claude Vannier. *Jeremy Allen*

DOWNLOAD: 'Je Ne Vois Que Vous' (featuring Laetitia Sadier)

8

MONICA

NEW LIFE RCA



The '90s were a good time to be a Monica. While Monica from *Friends* reigned anally over the TV airwaves, the mononymous R&B singer Monica was at the top of the charts thanks to 'The Boy Is Mine', her classic tussle of a duet with Brandy. In 2012, however, things have changed: the *Friends* bunch are no more and Monica's attempt to re-kill 'The Boy Is Mine' with Brandy on 'It All Belongs To Me' earlier this year flopped dismally. Such limpness is a sad trait of Monica's latest album. 'New Life' has its moments – Missy Elliott collaboration 'Anything (To Find You)' is a strapping banger – but overall there are far too many limp ballads to really excite. *Ben Cardew*

DOWNLOAD: 'Anything (To Find You)'

4



M WARD

A WASTELAND COMPANION BELLA UNION

The troubadour's new LP features a host of guests and big production – but it's the quieter moments that thrill



The yardstick for folk and its myriad sub-genres always returns to the level of intrigue that the troubadour sculpting it wields. What, then of Matthew Ward, whose

collaborations with Zooey Deschanel, performance at a Barack Obama rally and slightly indulgent side-project with Bright Eyes over the past few years have threatened to overshadow the subtle chameleonic talents that first brought the 38-year-old acclaim?

'A Wasteland Companion' was written from studio to studio, documenting Ward's travels since previous LP 'Hold Time' breached the US Top 50 in 2009. Ward approaches this LP much as he did his last, shifting between styles from the '50s doo-wop of 'I Get Ideas' to more withdrawn acoustic-based tracks, such as 'There's A Key' and 'Pure Joy' in recognition of his own recent nomadic history.

This isn't the leap that its predecessor was from 2006's 'Post-War', however, and notice of

Ward's ascension does arrive in the almost indigestibly rich cover of Daniel Johnston's 'Sweetheart' and other overly polished songs such as the glistening, piano-driven 'Primitive Girl'. It features a guest spot from Deschanel, and Sonic Youth's Steve Shelley and PJ Harvey collaborator John Parish are among 18 other artists involved throughout. That's fine, except it was the subtle undercurrents that made Ward's genre shifting palatable on 'Hold Time', and on occasion that's lost here.

However, in the album's quieter segments he proves that his deft touch remains. Opening track 'Clean Slate' is a moving tribute to Big Star's Alex Chilton, who died in 2010, while 'Wild Goose' lyrically contemplates loss and escape. In these moments Ward's depth of feeling proves that, as things continue to build around him, his conviction remains constant. You couldn't ask for much more. *Simon Jay Catling*

7

DOWNLOAD: 'Clean Slate', 'There's A Key', 'Wild Goose'

THE CORNSHED SISTERS

TELL TALES MEMPHIS INDUSTRIES



There's a folksy something in the water in Sunderland, which The Cornshed Sisters are pulling up from the old well to make their own. In one photo, the Sisters (including Kenickie's Marie Nixon and Jenny Brewis, married to Field Music's Peter) are dressed as Land Girls, setting the scene for their debut. On 'Pies For The Fair', fools dressed as rabbits are warned, "If you pass by my garden, you could be the best pie in the show"; beautiful harmonies about mortality run through 'Dresden', and 'One By One's' rinky-dink piano sees a burdened mind reminded that "this old war is all in your head". 'Tell Tales' is spirited and theatrical, if not necessarily memorable enough to pass into local lore. *Laura Snapes*

DOWNLOAD: 'Dresden'

6

CLOCK OPERA

WAYS TO FORGET ISLAND/MOSHI MOSHI



From the moony clank of listless opener 'Once And For All', the sense is that this could be a concept album about Müller Rice for all the passion it excites. Some erudite oaf accurately described Clock Opera as "extraordinarily accessible" – apt, seeing as their post-Kitsuné fizz is as thrilling as a ride up a Stannah chairlift. Things limp from bad to tedious with 'White Noise', a song so passé it just bought its first shares in ITV Digital. 'Move To The Mountains', however, is deep. Just joking, it's as daft as the rest. If you're vapid enough to buy into anything this pointless waste of a beard mews into his distortion pedal, you should probably never watch the film *Up* as you might find it a bit much. *Rebecca Robinson*

DOWNLOAD: None of it

2

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



DVD

Sound It Out

This heartwarming documentary about what is referred to as the "last record shop in Teeside" is given an official DVD release in time for this year's Record Store Day on April 21.



Book

Never Mind The Quantocks: How Country Walking Can Change Your Life
BBC6 Music DJ and ex-NME writer Stuart Maconie indulges his love of pub treks and lakeland rambling in his latest tome about the British Isles.



Jacket
The Duffer Coat Varsity Jacket

Make like Drake, Jamie xx (and of course, the stereotypical American Jock) with this varsity-style jacket. It comes in both khaki and azure blue.

THIS WEEK'S SINGLES

reviewed by NME's
LOUISE BRAILEY



SLUGABED

SEX NINJA TUNE



As you'd expect from a producer who goes by the name of Slugabed, this dude has a way of making his polymorphously perverse digi-funk heave and churn with an almost bodily quality. Yes, 'Sex' is about as arousing as stumbling onto the primal scene when all you wanted was a reassuring cuddle but hey, if salaciously slurring, pitch-bent synths and thick, greasy, girthy low-end gets you off then you're in.

LANA DEL REY

BLUE JEANS POLYDOR



Everyone has made up their minds now, right? Even that person who posted 'Video Games' on Facebook 40 years after everyone stopped caring. We all know that this is good, especially the bit when she awkwardly sings that little line about some guy fitting her better than her fa-vou-rite sweater. Now close your internet down and go for a walk. Chances are we'll be at a cultural year zero when you return.

2:54

YOU'RE EARLY FICTION



Hark! The creak of leather biker jackets! The smell of stale cigarette smoke in airless basements! The shimmering tone of a guitar played by someone with red eyes and a deadened heart! 2:54 do a fine job of unpicking the feeling you get when you obsessively love something (people, drugs, 4AD's back catalogue) and unspooling it over four humid minutes.

RONIKA

AUTOMATIC RECORDSHOP



It's annoying when people bang on about credible and non-credible pop, creating weird, paternalistic gradations when all that matters is whether it's good or shit. It makes me feel like an utter chit, then, to suggest that this is pop music for credible pop fans, from the right '80s references (Tom Tom Club, Prince) to the patina of DIY grain in the bit-crunched laptop production. Good too, mind, not shit.

AMANDA MAIR

SENSE LABRADOR



Amanda Mair is Swedish, which means that she has a particular knack for writing songs that you can keep returning to like catheterised lab rats to their teeny weeny opiate dispensers. Sure, before you know it you've completely warped your last.fm profile but you *don't mind* because you're now hooked on that chorus, making everything else in your life seem like faint background static.

TOY

MOTORING HEAVENLY



Toy are the current namecheck of choice for photosensitive try-hards, but we won't draw comparisons to certain other brooding bands with good hair and black polo necks as that's unfair. For 'Motorring' they've curbed their more drawn-out, psychedelic impulses in favour of sharp, hungry post-punk, and it's all fine. Three SCUMS out of five, then. Whoops.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Laura Snapes



DRAKE

THE O2, LONDON MONDAY, MARCH 26

Florence Welch watches on as the 'emo rap' superstar glides through a slick, smooth career celebration – it's just a shame about his singing

Shut the hell up, O2 Arena! Drake has something he wants to say. "Seriously, y'all, I feel like London is responsible for so much of my career. So this isn't just a concert, it's a party. It's a celebration of me!" Yep, tonight's the first of two shows (sorry, 'celebrations of me') in the capital for the Canadian rapper, whose second album 'Take Care' has cemented his status as a leading light of the 'emo rap' vanguard.

That strange sobriquet is lent credibility by the surprising abundance of straightened hair in the audience tonight, but also by the presence of the queen of boggle-eyed emoting herself, Florence Welch. So what's the fuss about Aubrey Drake Graham, exactly?

Well, he's proved himself a dab-hand at giving the jet-set ennui of Kanye a sex-obsessed overhaul – seriously, the guy's absolutely fanny-mad – while his mostly synth-driven songs exude a tasteful air of gloomy contrition. Even his look is pure morning-after furtive slinkiness, all modest bling-on-black attire and seemingly painted-on day-old stubble.

Bounding onstage to the twinkling, majestic strains of 'Lord Knows', Drake segues straight into 'Underground Kings' and its revealing couplet about having "*money on my mind/My girl on my nerves*". 'Headlines' with its "*who the fuck are y'all*" diss to hangers-on is sung back verbatim by the crowd, while 'Crew Love', his superlative collab with fellow Torontonian and lonely playa The

Weeknd, sounds terrific.

London comes in for some serious love midway through the performance, with Drizzy saluting the Big Smoke for producing some of the "greatest talent in the world today"

His mostly synth-driven songs exude a tasteful air of gloomy contrition

including Florence + The Machine (present) and Wiley (whereabouts unknown). Drake's flow, meanwhile, is as difficult to knock as it is to warm to fully – he lacks the goofy imagination of his Chi-Town cousin – but he does carry

the 90-minute run-time tonight with consummate ease. His singing is absolutely terrible, though; his off-key warbling about how many times he's had sex this week in 'Marvin's Room' make for a mightily uncomfortable moment. No matter, though – the VIP chillout vibes

of recent Rihanna hook-up 'Take Care' are on hand to rescue matters, and like a preening cat after a fall, Drake is free to carry on as if nothing ever happened. Who knows, maybe it didn't. *Alex Denney*



KINDNESS

SOUP KITCHEN, MANCHESTER THURSDAY, MARCH 22

Whether you deem us harsh for giving Kindness' debut LP 4/10 or not, our disappointment partly came from the sense that the misshapen disco of 'World, You Need A Change Of Mind' wasn't evidence that Adam Bainbridge had furthered his music much in the couple of years since – laudably – shunning the premature hype that surrounded his cover of The Replacements' 'Swingin' Party'. However, recent interviews suggest that it's simply his way, with live shows apparently rarely rehearsed so that the artist feels a sense of risk each night he performs, citing Daft Punk for this gung-ho approach to performance.

Daft Punk, though, weren't making middle-class funk and tonight, amid a basement sweatpit, the mix of slap bass and wah-wah start to prove too schmaltzy. It starts off well, set-opener 'Cyan' drifting along on a satin groove, Bainbridge's vocals carried up on its spokes. He plays the Replacements cover third and that too is great, and adds to its dancefloor credentials. Yet then it falls apart, with sloppily-used backing singers, weak harmonies and a frankly awful disco cover medley.

Bainbridge's fans will point to this 'fun' element live, yet the overriding feel is that he himself isn't having too much of that; his moves seem contrived and nervous, giving the impression that the gulf between this self-aware, well-spoken Londoner and the brash '70s strut he's trying to pull off is vast. **Simon Jay Catling**

SUMMER CAMP

SCALA, LONDON WEDNESDAY, MARCH 21

Troupes of '50s sailor girls spin in sync with the febrile pop blitzkrieg of 'Down'; Busby Berkeley showgirls dive from swings into heart-shaped swimming pools to 'Summer Camp'. In case you hadn't twigged that

Summer Camp's electro-flecked, saccharine pop resembles an '80s teen-flick dance routine playing in a haunted Odeon then their backing visuals ram the point home. *Teen Wolf*, *The Breakfast Club*; every song has its own cinematic backing dance, adding charm and making SC's biggest London show feel like a big singalong sleepover.

But then, Jeremy Warmesley and Elizabeth Sankey have a keen sense of Event. They caw unamplified through Fleetwood Mac's 'Everywhere', unveil a new track they might call 'Give Me) Life' that builds into euphoric disco dazzle, and for the heated 'Losing My Mind' they yell the song at each other from across the room. A great moment, but an even better song... when you can hear it.

Sankey's voice is an event on its own, this lusty soul-pop bellow compressed to a spectral wail; witness her despairing lament turning the synths of 'Nobody Knows You' into a blues song for Terminators. But for all the lyrical hints at trouble, they remain eminently danceable – as 'Ghost Train' leaks into an ecstatic 'Better Off Without You', the entire Scala breaks into a synchronised routine – well, nearly. Tits and teeth, people... **Mark Beaumont**

SYLVER TONGUE

THE LEXINGTON, LONDON TUESDAY, MARCH 20

There's a familiar American drawl lingering behind us as we make our way into the Lexington's crammed upstairs room tonight. "This girl is really fucking cool," it proclaims. The drawl belongs to Juliette Lewis. Now, it may not be standard to draw rock'n'roll celebs to a Tuesday night support slot, but then Sylver Tongue – despite only having a handful of tracks to her name – isn't exactly a rookie. The newest project of ex-Ash guitarist Charlotte Hatherley (who, decked out in leather trousers and feathered cape, looks pretty fucking cool), Sylver Tongue is a reinvention akin to former bandmate Tim Wheeler daubing on a lightning bolt and pulling a Ziggy Stardust, but one that, somehow, completely works.

Backed by a band offering up space-age synths and subtle glam stomps with the polish of a project far past its current infancy, Hatherley makes for a commanding lynchpin, stalking the stage with a thrillingly standoffish strut. From the meaty throb of forthcoming single 'Creatures' and the injection of T Rex appeal to the subtler, sultrier shimmers of 'Hook Me Up', the short, five-song set spills over with cold, futuristic washes of noise and stealthy fretwork. And while the 20-minute outing is too quick, there's enough strength of vision here to leave a solid impact. But even the finest space-age pop stars set no stock by something as trivial as *time*... **Lisa Wright**

THE SHINS

HMV FORUM, LONDON FRIDAY, MARCH 23

The latest material's yet to fully warm up, but James Mercer and his new band garner an unlikely heroes' welcome

Kurt Cobain once sang of "the comfort in being sad", and it hardly bears pointing out that he was on to something. Take Portland-based alt.folk types

The Shins: yearning melancholia is at the core of their songs and has been their modus operandi for years, but it's parlayed into rousing anthems that, on nights like this, breed communal fervour.

A five-year gap between 'Winning The Night Away' and new record 'Port Of Morrow' has not dented fan loyalty, and tonight band leader James Mercer is a conquering hero, albeit a self-effacing, check-shirted one. With London gripped by Californian weather (sort of), the second of two sold-out Forum shows can only be a celebration. But that's not to say there won't be the odd burst balloon.

Things have changed in The Shins' world: there's been a rejig of personnel, a major-label deal and endorsement by Twitter philosopher-king Joey Barton. Most divisively, their latest opus has brought on a softer shift in sound. But the first phase of tonight's set is crafted to ease people in, spanning tracks from each of the band's four albums and

hitting a peak with new morsel 'Simple Song', a defiant, rallying cry of a comeback single. The Shins' music might be a natural soundtrack to

watching rain or composing a love letter never to be sent, but the new line-up adds muscle and swagger to these potentially wan strains; Mercer's voice, meanwhile, is instantly commanding.

It's when they play the new album's opening song that band/audience harmony seems to waver. Drenched in effects, 'The Rifle's Spiral' offers a detour into psychedelic art-rock. It's brilliant, but it meets a tepid response here. The subsequent, unwelcome appearance of an acoustic guitar and a run of low-key new songs doesn't restore momentum – but old favourite 'New Slang' does the trick, and by the time 'Sleeping Lessons' gives the main set a rollicking finale, the atmosphere has grown wild again.

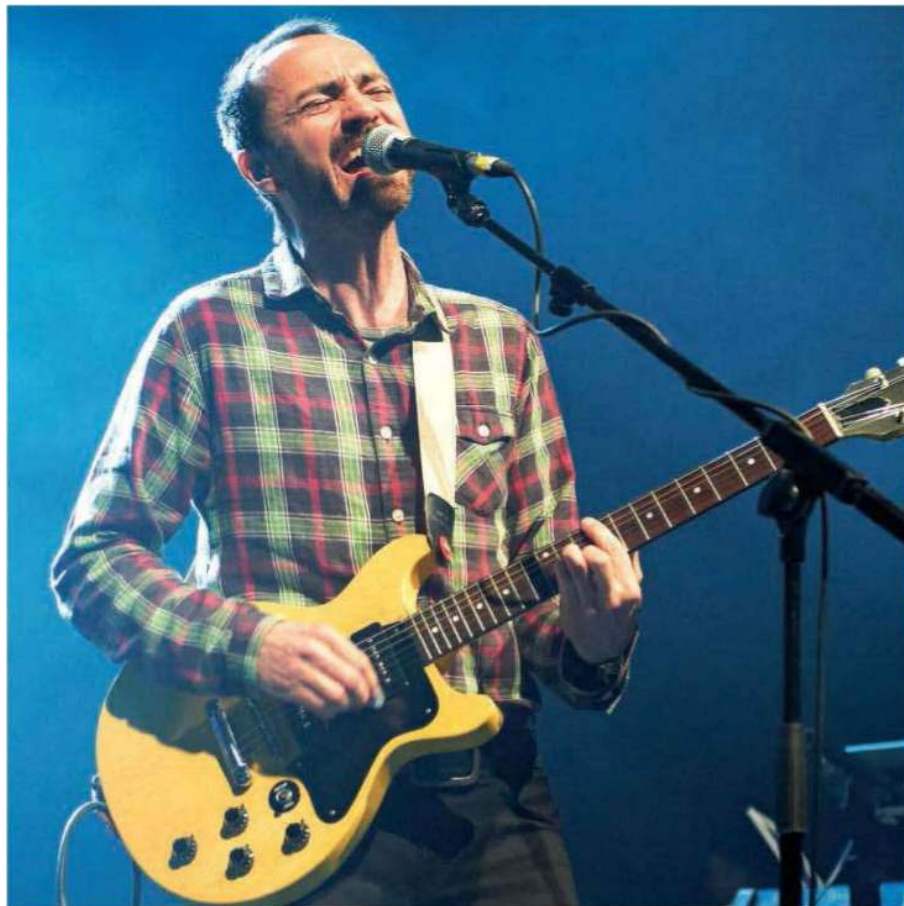
The Shins are virtually dragged back for an encore and, oddly, use it to play slower numbers. But it doesn't dampen the devotion. There may be comfort in being sad, but nothing beats the shock of the new. **Niall O'Keefe**

VIEW FROM THE CROWD



Anne Hovingh, 20, Holland

"It was amazing and overwhelming. It was better than I expected – I liked the mix of new and old stuff. The new album had to grow on me. Some of the songs I loved, and some of them I think are nearly a bit clichéd."



Peter Crouch's micstand makes a grand appearance in The Black Keys' set



THE BLACK KEYS/ ARCTIC MONKEYS

MADISON SQUARE GARDEN, NEW YORK THURSDAY, MARCH 22

It's not often the boys from Sheffield have to play second fiddle – but Dan and Patrick aren't just big in America, they're bloody huge

Four UK Number One albums in, it's easy to forget that Arctic Monkeys are not the universal success story they are at home.

When they take to the stage on the second of two dates supporting The Black Keys at Madison Square Garden, the stadium is still filling up.

At least it gives the Monkeys something to prove. They kick off with 'Brianstorm', Alex Turner in a Union Jack T-shirt spitting, "We're the Arctic Monkeys from High Green, Sheffield, England," at the crowd in the break. Though the audience contains as many blank faces as fans, the band play with convincing swagger.

They rattle off the old favourites, including 'Fluorescent Adolescent' and 'Still Take You Home', but it's the big

nasty riffs of 'Evil Twin' and finale 'R U Mine?' that show the Monkeys are ready to take America by themselves. Maybe next tour, boys.

There's no shortage of swagger in The Black Keys' set, either, but then, Dan Auerbach and Patrick Carney have

The Keys have always played like they believe they belong in a stadium

always played like a band who believe they belong in a stadium. The difference is that while the Monkeys plan on getting heavier with their next release, the Keys have gone pop.

"I feel like we've got the whole city in here with us tonight!" Dan draws

mid-set, one of the few times he speaks. Most of the 90 minutes are a lesson in how to get massive in America. The first half is dominated by recent album 'El Camino', with 'Run Right Back' and 'Dead And Gone' instantly recognisable.

When the live band are dismissed, the Ohio duo loosen up with the splashy blues of 'Girl Is On My Mind'. 'Little Black Submarines' turns from ballad to blasting rock'n'roll, the Keys' fans dad-dancing in the stands.

In the encore, no less than two huge disco balls appear, covering the crowd in specks of white as Dan coos 'Everlasting Light'. It's a glorious moment in the least intimate of venues, and the Keys carry it like they've been ready to for 10 years. *Hazel Sheffield*

Looks like Alex's 'Teddy Picker' is out of control



HELDERS SPEAKS!

NME: How's the tour been?

Helders: "It's the first time we've been a support band – we've looked for a tour like this for a long time. I like seeing people who aren't interested at first, and by the end they're like 'OK, we'll give it a chance!'"

Have you started writing the next album? "There are ideas we're doing in soundcheck. We

had it in our heads that we'd have stopped touring by now and be back in the studio, but this tour was too good to turn down." **Is the next record going to be heavier?** "I suppose we're all in the mood to make something like 'R U Mine?' and 'Evil Twin' – they seem to be fun. That's the thing we haven't done yet, a full record like that..."

SPIRITUALIZED

02 ABC, GLASGOW THURSDAY, MARCH 22

Jason Pierce looks like a man who's just watched the car that ran over his dog being pile-driven by a runaway lorry, and now he's standing atop the overpass contemplating the awful waste of life before him. Which, we think, means he's happy to be here. Four years after 'Songs In A&E', we're happy (if that's the word) to have him back, too. Though Spiritualized are never short of critical plaudits, Pierce still manages to feel like an undervalued visionary, a miserably British amalgam of Lou Reed and Phil Spector, with all the sublime music and druggy psychosis that entails.

Tonight's set, which draws heavily from new album 'Sweet Heart Sweet Light', brushes up against the transcendental as shamelessly as a pervert on a subway carriage: from the opening 'Come Together' to 'Lord Let It Rain On Me' and the epic 'Rated X', these aren't just rock'n'roll songs but quasi-religious devotionals, the sort of music you'd want playing as you walk into the mushroom cloud. Of the new tracks, the clear standouts are 'Hey Jane' – a nine-minute cap-doff to 'Loaded'-era Velvets, sounding like a glorious relic from a more ambitious pop antiquity – and the wonderful 'So Long You Pretty Things', a slow-burning (and ultimately uplifting) bargaining session with God in search of forgiveness.

The fact that Pierce delivers it all without removing his sunglasses, uttering a word, or even looking his audience in the eye is immaterial: all the drama, heartache, torment and redemption you could ever want is right there in the music itself. **Barry Nicolson**

KWES

THE HARLEY, SHEFFIELD SATURDAY, MARCH 24

Rarely has a song title offered as much insight into its creator's stance as Kwes' 'Bashful'. The main thing we learn from tonight's show is that the rising 24-year-old Londoner isn't a comfortable frontman, but then again perhaps that's to be expected: he only made his first appearance singing in front of a crowd in November last year. He's more at home behind the scenes, and has collaborated in the studio with an impressive roster of artists including DELS, Speech DeBelle, Micachu, The Invisible and Ghostpoet. His obvious lack of confidence tonight suggests the decision to turn his hand to live performance was made out of necessity, in order to get his own tunes into the spotlight.

"Sorry I've not been more talkative," he says. "But it's great to be here, thanks for coming." We're glad we did, because the rest of Kwes' three-piece band (Elan Tamara and Georgia Barnes on keys and drums respectively) render his delicate electronic pop in an altogether sparser, starker way than its recorded incarnation. His bass-playing is also a treat, with fuzzy runs on the higher frets lending a funky urgency to the instrumental passages. It's difficult for the band to build up any real sense of momentum, though, as the set feels like it's yet to be properly nailed; awkward pauses between songs and technical mishaps don't help either. There's no doubting Kwes' talent, but for now his star shines brightest in the studio. **Rob Webb**

WHITE HILLS

THE LEXINGTON, LONDON SATURDAY, MARCH 24

It's a long time since *NME* left a gig with that tingly, underwater feeling in our ears, but such is the might of White Hills. Fresh from releasing their pulverisingly beautiful new album 'Frying On This Rock' the previous week, the New York duo are in formidable fettle. There's no lack of heavy psych bands, but the trick here is the tiny touches that make the sludgy, grungy, Hawkwind'n'Stooges grind a properly intriguing trip rather than an exercise in retro revision.

They look incredible as well – bassist Ego Sensation rocking a red velvet jacket and hotpants (not to mention an incredible see-through bass), and singer/guitarist Dave W coming in on leather treads and red eyeshadow like a combination of '60s folk oddity Tiny Tim and the picture Bobby Gillespie keeps in his attic. 'Robot Stomp', from the new record, is an endless, monomaniacal mechanised boot to the face, powered by the incredible drumming of Nick Name, glorious in its relentlessness, while 'Three Quarters' from 2010's self-titled effort is all kinds of nasty (and all of them good), the duo sneering, "We don't care, she don't care, no-one cares". It's testament to their control over repetition and release that in this packed-out, hot-as-hell venue, the battered and ecstatic crowd still demand an encore, and we go home with fresh faith in the ever self-renewing power of noise, if sadly with no cochleas left. **Emily Mackay**



FEIST

ROYAL ALBERT HALL, LONDON SUNDAY, MARCH 25

From Broken Social Scene to big solo star, the singer-songwriter cannily sends her devotees into a wholesome kind of rapture

The rise of Feist is a story for these modern times. A song snippet placed in the right ad at the right time suddenly saw the Canadian Broken Social Scene member exposed to a seemingly limitless audience. She's certainly done the hard part since then. And so here we are, at the Royal Albert Hall, and if her voice is the star then she has with her an immense supporting cast.

The band, featuring a drummer and two auxiliary musicians multitasking, call to mind *Anchorman* with their moustaches and ten-gallon hats; the Ron Burgundy on guitar and flugelhorn also beats assorted percussive knock-knacks, arms extended, violin bows protruding from each fist. It's certainly eye-catching, making Jimmy Page's innovative use of a bow look commonplace. Feist's wholesome backing singers too – aka Bella Union's Mountain Man – appear like Polyphonic Spree refugees who missed the tourbus after popping out to do some Bikram yoga, and they add pitch-perfect, haunting qualities to her music.

But it's Feist herself that people have paid to see, and she doesn't disappoint.

'Undiscovered First' seems a peculiar place to start, but the dynamism in the way it builds is mouthwatering. The crowd rouses slightly when

'How Come You Never Go There' drops, though at this point there's little hint of the rapture that awaits; and during 'The Circle Married The Line', a fish-eye lens trains on Feist's guitar-strumming, projecting a warped image of her onto a giant screen in order to add interest – for all their beauty, her songs often occupy a mid-paced realm.

The early part of the set is 'Metals'-heavy, though the belated arrival of songs from 'The Reminder' feels like a reunion, with well-established, dear friends coming together. Well-behaved middle-class concert-goers suddenly become unruly in their enthusiasm. Interestingly, '1-2-3-4' is left out in the cold tonight, but a run-through of The Jesus And Mary Chain's 'Sometimes Always' with support act M Ward, two encores and an actual stage invasion of dancing couples for 'Let It Die' more than makes up for its conspicuous absence as a slyer nod to Feist's audaciously gifted streak. **Jeremy Allen**

VIEW FROM THE CROWD



Vanessa Toddholmes, Portland, Oregon
"She had really good energy. She rocked it. I've seen Broken Social Scene before but never Feist solo. She really got everyone going with 'I Feel It All' – after that song everybody was really into it."



SLEIGH BELLS

PHOENIX CONCERT THEATRE, TORONTO MONDAY, MARCH 26

The furious twosome's second album might display worrying signs of an emotional maturity, but onstage the guitars from the depths of hell and the frenzied frontwoman are present and correct

Brooklyn noiseniks Sleigh Bells, renowned for making guitars sound like velociraptors being unzipped down the middle, abruptly silenced haters this February. Where their debut, the sweet and sour tune factory 'Treats', lopped off your earlobes before scraping them into the smoothie-maker, the leather-clad, Def Leppard-indebted follow-up 'Reign Of Terror' cleverly upgraded to a broad palette that most cock-rock bands would slay for: loud and tuneful.

You might suspect this marriage implies compromise. Think again. Ahead of April support slots with the Devil's best mates, Red Hot Chili Peppers – former pioneers of bolshy guitars duelling with

hip-hop swagger themselves – tonight promises a sonic terror attack on trendy Toronto that's equal parts guts and glamour.

Initial forecasts are positive. Though 'Reign Of Terror' planes down the debut's abrasive edges, 'Born To Lose' quells concerns that the pair have matured, reverberating vocals and pummelling bass drums evoking lobotomised *X Factor* winners being riddled with bullets, as singer Alexis discards her jacket and whips her barnet at adoring fans.

Elsewhere, however, you feel that the new material lacks impact: the likes of 'Road To Hell' fail to ignite, meaning the set leans so heavily on the twosome's ADHD debut that it practically collapses.

Not to worry – there's progress, too. Having stepped up songwriting-wise on the new LP, Alexis puts in a shift as emotional as it is electrifying. Hopping about in a cool frenzy, she sends superb single 'Comeback Kid' sallying into the

batshit lovability of a homicidal Karen O. Which is obviously brilliant.

It seems harsh to pick on the boundary-shattering pair for eliciting the '1980s mash-up' tag: Sleigh Bells can capably rip the roof out of hell and send flames cascading into the heavens on their night. But something's up when half the audience are attempting to headbang and stroke chins simultaneously. We thought we'd never ask,

Alexis struts forth with the batshit lovability of a homicidal Karen O

crowd. And as we're assaulted by the sound of Metallica being trapped in a slow-motion elevator shaft while Gwen Stefani fiddles with the *doors closing* jingle, our hero exudes a distinct lack of fuck-giving, strutting forth with the

but as 'Treats' tune 'Rill Rill' – an uncharacteristically mellow affair – wins the night's wildest cheers, you have to wonder: would maturity suit them so badly after all? If anything, tonight suggests not. **Jazz Monroe**

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when replying
to adverts

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10p per min
0871 550 9578

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0871+10p per min. Network Extras Apply. SP-4D.

GAY CHAT
10p per min
0871 908 5272
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18+ Helpdesk 0844 944 0844. Live calls recorded.
0871+10p per min. Network Extras Apply. SP-4D.

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mnm
gimme
0872 100 1002

18+ only. Helpdesk 0844 944 0844. Standard
network charges apply. Women. Network charges
only. Send 510P to 6055 to Stop. SP-4D.

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

WOMEN CALL FREE*
0800 075 9128
*0800 = Free from BT Landline

CHAT OR DATE
10p per min
0872 100 1002

18+ Helpdesk 0844 944 0844. Network charges
apply. Live calls recorded. SP-4D.

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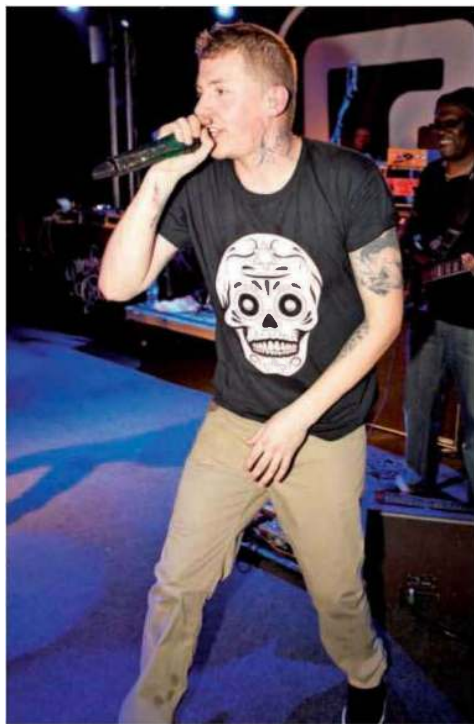
GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Sian Rowe

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BOOKING NOW



LAURYN HILL

STARTS: London
indigO2, Apr 14
The Fugees vocalist confirms her first UK show since 2007. It's 14 years since her last studio album, 'The Miseducation Of Lauryn Hill'.



NO DIRECTION HOME FESTIVAL

STARTS: London
Alexandra Palace, Jun 8
The Brighton indie rockers play their biggest show to date. British Sea Power and Ian's lad Baxter Dury have just been announced as the two supports.



THE MACCABEES

STARTS: London
Alexandra Palace, Jun 8
The Brighton indie rockers play their biggest show to date. British Sea Power and Ian's lad Baxter Dury have just been announced as the two supports.



HOT CHIP

STARTS: Sheffield
Leadmill, Jun 10
Fresh from announcing new album 'In Our Heads', the electronic five-piece share details of a small but perfectly formed three-date UK tour.



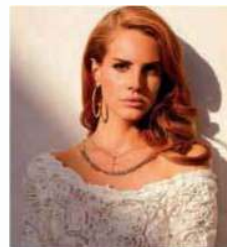
SUN ARAW & M GEDDES GENGRAS

STARTS: London Village Underground, Jun 22
US psych musician Sun Araw, M Geddes Gengras and dub/reggae legends The Congos play 'Icon Give Thank' live.



REAL ESTATE

STARTS: London Electric Ballroom, Jun 27
The New Jersey indie rockers follow an extensive US tour with this very special UK gig. Expect the brilliant 'Days' to sound even better in summer.



LATITUDE FESTIVAL

STARTS: Suffolk
Henham Park, Jul 12
Lana Del Rey (pictured) adds another festival to her summer diary, playing alongside Bon Iver, Laura Marling and Janelle Monáe.

LIVERPOOL SOUND CITY

STARTS: Liverpool, various venues, May 17

DON'T MISS

Liverpool Sound City celebrates its fifth birthday this year with what is set to be its biggest weekend yet. Recent additions include the energetic guitar pop of Django Django, Welsh rockers Kids In Glass Houses and the thrilling Lower Than Atlantis, who join headliners Professor Green (pictured), White Denim and The Temper Trap. As ever the best bits will be in the least obvious places, where you'll find Forest Swords' sublime electronica, sunny LA garage from Bleached, surprising grunge from The History of Apple Pie and brand new Manchester band PINS. Plus, official partner countries New Zealand, Australia, Canada, Denmark and Italy present must-see bands from overseas. Weekend wristband prices rise as the festival nears, so grab yours soon.



FRANKIE ROSE

STARTS: Manchester
Deaf Institute, Jul 20
Frankie leaves behind her band The Outs to tour new album 'Interstellar'. Her festival appearances will include Tramlines and Camp Bestival.



TRUCK FESTIVAL

STARTS: Stevenston Hill Farm, Jul 20
The quirky Oxfordshire event (now celebrating its 15th year) will be playing host to The Temper Trap (pictured), Guillemots and The Low Anthem.



BINGLEY MUSIC LIVE

STARTS: Bingley Myrtle Park, Aug 31
Chart topper DJ Fresh, Hard-Fi (pictured) and The Pigeon Detectives are lined up for this family-friendly Yorkshire festival.



BESTIVAL

STARTS: Isle Of Wight, Robin Hill Country Park, Sep 6
Stevie Wonder (pictured) joins The xx, New Order and Nero at Rob da Bank's festival. The soul legend headlines on Sunday.

PICK of the WEEK

What to see this week? Let us help



THE FUTUREHEADS

STARTS: London, Union Chapel, Apr 4

NME
PICK

If a date asks you to accompany them to a night of a cappella and acoustic music don't panic (straight away) – it might just be The Futureheads and their brand new direction. Inspired by folk club veteran Keith Gregson, the Sunderland band have recorded a cappella standards, covers of Kelis and Black Eyed Peas and four of their favourite Futureheads songs. "Just because this is an a cappella album doesn't mean the songs are slow or passive," explains Barry Hyde. "They're still in-your-face, slightly mad, aggressive. They're still The Futureheads." After a LOT of rehearsing they play dates in Leeds, Stockton, Glasgow and Birmingham this week, with The Cornshed Sisters in support. Will they sound more perfect every time? Will they wear those funny little straw hats? There's only one way to find out.



Don't Miss WAREHOUSE PROJECT

STARTS: Manchester Warehouse Project, Apr 6

The relocated Warehouse Project is back for a huge Easter Weekend. The first night plays host to Ibiza veterans and progressive house champions alongside headliner Eric Prydz, while hot producer Jamie Jones, new R1 DJ Julio Bashmore, Hotflush head Scuba and Maya Jane Coles make the Sunday a must-do party for fans of thrilling bass music.



Everyone's Talking About GLASVEGAS

STARTS: O2 Academy Liverpool, Apr 4

They may have been dropped by their label but there's no keeping this Glasgow band down. A short tour before summer festival dates across Europe takes them to Liverpool and their hometown. Expect some lighters-in-the-air 'Euphoric'///Heartbreak\\\' plus new material – the band recently announced plans to make a third album.



Radar Stars TEEN DAZE

STARTS: London Lexington, Apr 9

Fans of hazy electronic music will be pleased that Canadian artist Jamison – aka Teen Daze – has taken a break from making music in his bedroom in Vancouver to go on a tour of Europe. Great Waves support on April 10 at Kraak Gallery, Manchester. "Make sure you go see them – they're moody, atmospheric and fucking brilliant," says our spy in the northwest.

WEDNESDAY

April 4

BATH

Scott Matthews Chapel Arts Centre
0122 5404445

BELFAST

Daniel Johnston Empire
028 9024 9276

BIRMINGHAM

Megson Red Lion 0121 444 7258
Mystery Jets Rainbow 0121 772 8174

BRIGHTON

Ren Harvieu The Haunt
01273 770 847
Sharks/Crowns Green Door Store
07894 267 053

BRISTOL

Archean Soundtrack/Brickwall and Bruises Croft (Main Room)
0117 987 4144
Ayre Point/Cazel Croft (Front Bar)
0117 987 4144
Class Actress Start The Bus
0117 930 4370
Hollow Bear/The Gnarwhals/
Transmission Louisiana
0117 926 5978
Snuff Fleece 0117 945 0996

CAMBRIDGE

Liz Green Portland Arms
01223 357268

CARDIFF

Black Breath/Victims/Tormented
Clwb Ifor Bach 029 2023 2199
The Fine Line/Them Dead
Beats/Survivalists Undertone
029 2022 8883

CHELMSFORD

Bamboo Loud/The Defaults Hooga
01245 356 811

EXETER

Zoltar Speaks/Elitha The Quay
01392 773152

GLASGOW

Helmet Cathouse 0141 248 6606
Joe Bonamassa Royal Concert Hall
0141 353 8000
Slow Club King Tut's Wah Wah Hut
0141 221 5279

GUILDFORD

Freeze The Atlantic/Make Sparks
Boilerroom 01483 539 539

LEEDS

Lee Fields & The Expressions
Wardrobe 0113 222 3434

LEICESTER

Juan Zelada Musician 0116 251 0080
LIVERPOOL

Cher Lloyd O2 Academy
0870 477 2000

Glasvegas/Two Wounded Birds O2
Academy 2 0870 477 2000
Spring Offensive Shipping Forecast
0151 709 6901

The Wild Mercury Sound Mello Mello
0151 707 0898

Your New Antique Barcelona Bar
LONDON

Alex Winston/Exlovers XOYO
020 7729 5959

Alfie Salisbury/Luke Cross/Moya
Camden Head 020 7485 4019

Astrid Williamson/Eyes & No Eyes
Vortex Jazz Club 020 7254 6516

Born At The End/The Vinyl Junkies
New Cross Inn 020 8692 1866

Child Abuse/Sewn Leather/Dracula
Lewis Sebright Arms 020 7729 0937

Dark Dark Dark Bush Hall
020 8222 6955

David Devant & His Spirit Wife/
Dream Themes The Lexington
020 7837 5387

Deer Tick/Danny & The Champions
Of The World Garage 020 7607 1818

The Electric Strings/Paper
Tiger/Munkinpure Camden Rock
0871 230 1094

Evans The Death/Arches Barfly
0870 907 0999

The Futureheads/The Cornshed

Sisters Union Chapel 020 7226 1686
Gideon Conn Green Note

0871 230 1094

GlassEyes Troubadour Club
020 7370 1434

Glen Matlock Monto Water Rats
020 7837 4412

Hold Your Horse Is/Holland/
Samoans Queen Of Hoxton

020 7422 0958

I Prefer Space Travel/Toucans/
Playground/According To You 229

Club 020 7631 8310

Kassidy/Jason Clarke Old Queens
Head 020 7354 9993

Leafcutter John/Atau & Adam/
Bugbrand Cafe Oto 0871 230 1094

Louise & The Pins St Pancras Old Church
L.V.L.S./The August September/The

Shame Dublin Castle 020 7485 1773

Mego/Megophone Power Lunches
Arts Cafe

The Milk Scala 020 7833 2022

Native Tongue Shackwell Arms
020 7249 0810

The Night Jars/Sunday Mourning/
Wars The Waiting Room 020 7241 5511

Obscura Underworld 020 7482 1932

Only Joe/General Levy Plan B
08701 165421

Other Lives Village Underground
020 7422 7505

Paddy Johnston & The Love
Explosion/Evokateur/Enfant Zigrid

Von Underbelly 020 7613 1988

Picture Book/The Voyeurist/
Ghostcat MacBeth 020 7739 5095

Polly Paulusma Slaughtered Lamb
020 8682 4080

Po' Girl Borderline 020 7734 5547

Primus Royal Albert Hall
020 7589 8212

Revere Cargo 0207 749 7840

Sam Garret Dingwalls 020 7267 1577

Steve Aoki KOKO 020 7388 3222

Those Darlins/Oh Gunquit Windmill
020 8671 0700

UFO HMV Forum 020 7344 0044

The Wave Pictures Old Blue Last
020 7613 2478

We Die Tonight/Weather The Storm/
Buried In Alaska Garage (Upstairs)

0871 230 1094

MANCHESTER

Cast HMV Ritz 0161 236 4355

Cold In Berlin Night And Day Cafe
0161 236 1822

Rick Ross Manchester Academy
0161 832 1111

This Will Destroy You Moho Live
0161 834 8180

2:54/Chelsea Wolfe Deaf Institute
0161 330 4019

MILTON KEYNES

Gretchen Peters/Lisbee Stainton
Stables 01908 280800

NEWCASTLE

Proud Mary Cluny 0191 230 4474

The Silence/The Low Road Trillians
0191 232 1619

The Unsung Heroes/The Mixfits
International/4 Day Weekend Black

Bull 0191 414 2846

NORWICH

Emell Sandé/Josh Osho UEA
01603 505401

Flux Pavilion/Adam F Waterfront
Studio 01603 363 2717

Just Me Again/Burn So Bright/
Laps Around The Lake Brickmakers

01603 441 118

OXFORD

Lanterns On The Lake O2 Academy
0870 477 2000

PLYMOUTH

Chris Rea Pavilions 01752 229922

PORTSMOUTH

Architects/Rolo Tomassi/Stray
From The Path Wedgewood Rooms

023 9286 3911

SHEFFIELD

Retribution Gospel Choir Harley
0114 275 2288

SOUTHAMPTON

Your Demise/Trapped Under
Ice/Man Overboard Soul Cellar

023 8071 0648

STOKE ON TRENT

The Get Alongs Underground
01782 219944

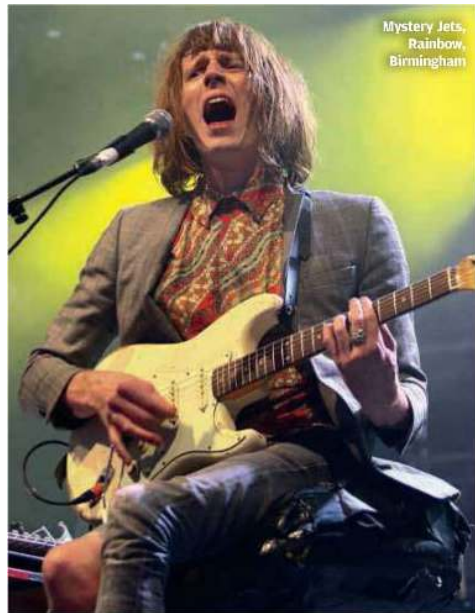
Leatherface Minsters Bar
01782 416567

YORK

Aidan John Moffat/Bill Wells/
RM Hubbert The Duchess

01904 641 413

Failsafe Stereo 01904 612237



ANDY WILLSHER, AMY BEANMALL, STEW CLAPPER, DANNY NORTH, TOM MARTIN, VICTOR FRANKOWSKI

THURSDAY

April 5



ABERDEEN

Son of Icarus The Tunnels
01224 211121

The Waterboys Music Hall
01224 641122

BELFAST

Michael Gira Black Box
00 35391 566511

Wet Nuns Limestone 028 9032 5942

BIRMINGHAM

Catapult Club/Not By Design/Exodus Calling 02 Academy 3
0870 477 2000

Ian McNabb Hare & Hounds
0870 264 3333

BOURNEMOUTH

Rory McLeod Centre Stage

BRIGHTON

Claude VonStroke/Justin Martin
Audio 01273 624343

The Colour Movement Sticky Mike's
Frog Bar 01273 749 465

Eric Prydz Digital 01273 202407

Feed The Rhino The Haunt
01273 770 847

The Wave Pictures Green Door Store
07894 267 053

BRISTOL

Boca 45 Thunderbolt 07791 319 614

Flipper Croft (Main Room)
0117 987 4144

Flux Pavilion Thekla 08713 100000

The Jim Johnston Band/Casella
Louisiana 0117 926 5978

Stackbridge/Blackheart Fleece
0117 945 0996

CAMBRIDGE

Boo Hewerdine Junction 01223 511511

Snuff/Vanilla Pod cambridge union
society

CARDIFF

Architects/Rolo Tomassi/Stray From The Path University
029 2023 0130

Catfish And The Bottlemen/Spring Offensive Gwdihw Cafe Bar
029 2039 7933

Lee-Dai Jones/Jam With Robina/Frisson Undertone 029 2022 8883

DERBY

Radar Love Venue 01332 203545

This Is Colour Old Bell 01332 343701

DUNDEE

Blue Rose Code Doghouse
01382 227080

EDINBURGH

Afrikanboy The Caves 0131 557 8989

Thomas J Speight Sneaky Pete's
0131 225 1757

EXETER

Ruarri Joseph Cavern Club
01392 495 370

FALMOUTH

Charlie Simpson Princess Pavilion
01326 211222

GATESHEAD

Great Man Theory/Latanza Heist/Macarri Three Tuns 0191 487 0666

The Lake Poets/The Union Choir/Natasha Haws Sage Arena
0870 703 4555

GLASGOW

Billy Lockett King Tut's Wah Wah Hut
0141 221 5279

Glasvegas/Two Wounded Birds
Classic Grand 0141 847 0820

Take A Worm For A Walk Week
Stereo 0141 576 5018

Thula Borah Stairway 0141 221 1009

Tinariwen Oran Mor 0141 552 9224

2:54/Chelsea Wolfe Captain's Rest
0141 331 2722

GUILDFORD

Bad For Lazarus Boilerroom
01483 539 539

HERTFORD

Suburban Dirts/Tom Dibb/Los Ladrones De Amor Corn Exchange
01462 434 396

HULL

Proud Mary/Black Delta Movement/Arcadians Adelphi 01482 348216

LEEDS

Emeli Sandé 02 Academy
0870 477 2000

The Futureheads/The Cornshed
Sisters Wardrobe 0113 222 3434

Juan Zelada Brudenell Social Club
0113 243 5866

Om Unit/The Mouse Outfit HiFi Club
0113 242 7353

LEICESTER

Musical Youth Soundhouse
07830 425555

LIVERPOOL

2ManyDJs Camp & Furnace
0151 706 0600

LONDON

Andrew Weatherall/Optimo
Espacio/Stopmakingme Corsica
Studios 0207 703 4760

The Badlie/Turning Plates/The
Lights Dublin Castle 020 7485 1773

Caan Purple Turtle 020 7383 4976

Carl Cox Electric Brixton
020 7274 2290

Carl Craig/Maya Jane Coles/Geddes
Pulse 020 7261 0981

Daniel Higgs/Tomomi Adachi/Jennifer Walshe Cafe Oto
0871 230 1094

Drop Out Orchestra/Figures Queen
Of Hoxton 020 7422 0958

Drop The Lime/MixHell/Bobby
Champs Nest 020 7354 9993

Erol Alkan The Lightbox
0203 242 0040

Fearless Vampire Killers/Evarose/Trials Barfly 0870 907 0999

Gang Colours Vortex Jazz Club
020 7254 6516

Guitars Have Ghosts Nambucca
020 7272 7366

The Hoxton Whores/Paul Rodney
Richards/Johnny Bloomfield
McQueen 020 7036 9229

I.R.O.K./Class Actress/Look,
Stranger! The Lexington
020 7837 5387

Jess Morgan Lock Tavern
020 7485 0909

The Jim Jones Revue/Jack Rabbit
Sliint 229 Club 020 7631 8310

John Digweed/Jozif XOYO
020 7729 5959

Kniewel Genius Bull & Gate
020 7485 5358

The Lovely Jonjo/Hello Mozart/Adam Crail NYC Shacklewell Arms
020 7249 0810

The Nextmen/DJ Vadim East Village
020 7739 5173

The Orange Circus Band Troubadour
Club 020 7370 1434

Prinns Royal Albert Hall
020 7589 8212

Retribution Gospel Choir Old Blue
Last 020 7613 2478

Rough Fields/Hong Kong In The
60s/Fierce Country Windmill
020 8671 0700

Sauna Youth/Slowcoaches/Dolfinz
Power Lunches Arts Cafe

Show Of Hands/Miranda Sykes Cecil
Sharp House 020 7485 2206

Sulk/Fractures/The Attacks Ginglik
020 8749 2310

This Will Destroy You 02 Academy
Islington 0870 477 2000

Zico Chain Watershed 020 8540 0080

Zinc/P Money Fabric 020 7336 8898

MANCHESTER

Carridale Star & Garter
0161 273 6726

Crazy P Ruby Lounge 0161 834 1392

I.C.O.N Grand Central 0871 230 1094

Lee Fields & The Expressions Band
On The Wall 0161 832 6625

Liz Green Deaf Institute
0161 330 4019

Orbital/The Japanese Popstars
Academy 0161 832 1111

Other Lives Academy 2 0161 832 1111

Patterns/Jewellers/Shinies City
Library

Show It Off/FVI Dry Bar
0161 236 5920

The Wild Mercury Sound The Castle
0161 237 9485

MANCHESTER

In Isolation/The Deratas/40 Horses
Intake Club 01623 450022

NORWICH

Imperial Leisure Brickmakers
01603 441 118

NOTTINGHAM

Fallsafe Rock City 08713 100000

Gretchen Peters/Lisbee Stainton
Glee Club 0871 472 0400

PLYMOUTH

Your Demise/Trapped Under
Ice/Man Overboard White Rabbit
01752 227522

POOLE

Mark Chadwick Mr Kyps
Pulse 0202 748945

PRESTON

Sam Forrest Mad Ferret
07919 896 636

STOKE ON TRENT
Here Lies A Warning Minsters Bar
01782 416567

ST ALBANS

The Chakras Horn 01727 853 143

TUNBRIDGE WELLS
Sharks/Crowns/Electric River The
Forum 0871 277 7101

WREXHAM

Alvarez Kings Central Station
01978 358780

YORK

DJ Yoda The Duchess 01904 641 413

Walsh & Pound Black Swan Inn
01904 686 911

FRIDAY

April 6



Stacie Collins Musician
0116 251 0080

LIVERPOOL

Northern Rise/Zinc/Built On
Tradition 02 Academy 2 0870 477 2000

LONDON

Bleech/Man Without Country Club
NME @ Koko 0870 4325527

Butterflies On Strings/The
Only Pictures/The Hawks Barfly
0870 907 0999

Cast 02 Shepherds Bush Empire
0870 771 2000

Deadcuts/Girl From The Castle/The
Murder Act MacBeth 020 7739 5095

Dignan Porch/Y Niwl/Parrow
And The Workshop Windmill
020 8671 0700

Drugstore/Vadoinmesso The
Lexington 020 7837 5387

Face Down/Fearless Vampire Killers
Scala 020 7833 2022

Fever Fever/Bitches/Batwings
Catwings Shackwell Arms
020 7249 0810

Just Me Again/Burn So Bright 02
Academy Islington 0870 477 2000

Matt Dacey/Tristan Ingram/
Natalie Parker The White House
02077207266

Nettles/The Seams/Herculean
Electric Circus 020 8530 6796

Pearson Sound/Ben UFO/Blawan/
Jackmaster Fabric 020 7336 8898

Pete Doherty Jamm 020 7274 5537

LEEDS

The 2 Bears,
Digital,
Newcastle

Phil Weeks/Soul Minority/Matt
Lamont Cable Club 020 7403 7730

Shane Watcha/Ray Okpara Cargo
0207 749 7840

Sonic Rising/The Furious Sound
Agenda/As Thick As Thieves Dublin
Castle 020 7485 1773

Under The Influence/Sea Of Lions/
Soldier Nambucca 020 7272 7366

Vagabondz/Prince Fatty
Soundsystem/Blak Twang Garage
020 7607 1818

Weird Dreams The Others
020 8802 3755

We Cut Corners/INTV/Bear Cavalry
93 Feet East 020 7247 6095

Zoo Zero/Something Beginning
With L Heroes Bar 020 7485 6040

MANCHESTER

Cher Lloyd Academy 0161 832 1111

Four Short Of A Miracle/The
Ordinary/SavingSenna Dry Bar
0161 236 5920

Hot Vestry/The Dirty Vagrants Ducie
Bar 0161 237 9499

Snarky Puppy Band On The Wall
0161 832 6625

Tim Westwood Sankey's 0161 661 9668

Willo Johnson/Virgil and The
Accelerators Waterside Arts Centre
0161 912 5616

MILTON KEYNES

Curtis Stigers Stables 01908 280800

Man Like Me/Magrex Xscape
0871 200 3220

NEWCASTLE

The 2 Bears Digital 01912 619755

NOTTINGHAM

Flipper/Nephu Huzzband Rescue
Rooms 0115 958 8484

PORTSMOUTH

John J Presley Cellars 0871 230 1094

READING

Blaise Paisel/International Diamond
Thieves/Havalina Heat Alleycat
0118 956 1116

McFly Hexagon 0118 960 6060

SHEFFIELD

Drop/Fracture Corporation
0114 276 0262

Kill Van Kulls The Bowery
0114 2723487

STOCKTON

Warning/The Kites/Honey Chrome
Sun Inn 01642 615676

STOKE ON TRENT

Operation Error Underground
01782 219944

WINCHESTER

Simone Felice Group/Simi Stone
Railway 01962 867795

YORK

Chris Helme The Duchess
01904 641 413

Juan Zelada Fibbers 01904 651 250



SATURDAY

April 7

March 11



Rolo Tomassi
Queens
University,
Belfast

ABERDEEN

Mexico Fallz/Avoid The Morning/
We Were Heroes The Tunnels
01224 211121

BELFAST

Architects/Rolo Tomassi/Stray
From The Path Queens University
028 9097 3106
The Distortion Project Limelight
028 9032 5942
JLS Odyssey 028 9073 9074

BIRMINGHAM

Cher Lloyd HMV Institute
0844 248 5037
Gwyn Ashton/The Great Western/
Broken Witt Eddie's Rock Club
0121 643 2093
Hannah Wants/Rue Jay/
Marc Spence Wagon & Horses
0121 724 1403
Helmet HMV Institute (Library)
0844 248 5037
Kill The Romantic The Ballroom
0121 448 0797

The One Twos/The Crooked
Empire/The Common 02 Academy 3
0870 477 2000
Your Demise/Trapped Under Ice/
Man Overboard 02 Academy 2
0870 477 2000

BOURNEMOUTH

Tempo Orchestra/Spec. 60 Million
Postcards 01202 292 697

BRIGHTON

Gilles Peterson/Hint Concorde 2
01273 673 311

Johnny Moped/Monkish/Anal Beard
The Hydrant 01273 608 313
Sons Of Noel And Adrian/Laish The
Haunt 01273 770 847

BRISTOL

Kerbdog/Souls/Zero Pilot Thekla
08713 100000
Kyle Lewis/Neil Redfeun/Okay
Deejay Start The Bus 0117 930 4370
Sweet Billy Pilgrim Louisiana
0117 926 5978

Tinariwen Colston Hall 0117 922 3683

CAMBRIDGE

Karine Polwart Junction
01223 511511

DERBY

LostAlone/Shapes Victoria Inn
01332 204 873
Marcus Bonfanti Flowerpot
01332 204955

EDINBURGH

The Cathode Ray Syndrome Citrus
0131 622 7086
Lee Curtis/Ryan Crosson/Shawn
Reeves The Liquidroom
0131 225 2564
The Remnant Kings/The Dark Jones
Liquid Room 0131 225 2564

FALMOUTH

All The Fires Jacobs Ladder
01326 311 010

Martha Tilston/Ewan McLennan
Miss Peapod's 0871 230 1094

GATESHEAD

Martin Stephenson & The Daintees
Sage Arena 0870 703 4555

GLASGOW

Boy & Bear Nice'n'Sleazy 0141 333 9637
L.B.S/Ben Klock/Slam Arches
0141 221 4001

The Mouse That Ate The Cat King
Tut's Wah Wah Hut 0141 221 5279
Orbital/The Japanese Popstars 02
ABC 0870 903 3444
Pearl/Brown Bear Oran Mor
0141 552 9224

LEEDS

John Otway City Varieties
0845 644 1881
Purescence Brudenell Social Club
0113 243 5866

LEICESTER

Seyes Musician 0116 251 0080

LIVERPOOL

Chelcee Grimes/Jem Eric's Club
The Chevrongs/Thinking Stranck/
The Lazy Guns 02 Academy 2
0870 477 2000
The Sterlings/The Sums Zanzibar
0151 707 0633

LONDON

Above & Beyond/Arty/Jaytech 02
Academy Brixton 0870 477 2000
Alexis Kings Nambucca 020 7272 7366
Allanah Joy and The Scooters/
Poppy Jones/The Metaphors
Camden Rock 0871 230 1094
Clark/Nathan Fake/The
Leatherettes Village Underground
020 7422 7505
Damian Lazarus/Maceo Plex/Subb-
an Fabric 020 7336 8898

Ed Wilder/Jeff Automatic The
Lexington 020 7837 5387
The Estimators/The Irregulars
Fiddlers Elbow 02074853269
The Fades/Anonymous Tip/The
Inevitable Pinhole Burns Barfly
0870 907 0999
Five Working Days/The
Mercenaries/Reactor Dublin Castle
020 7485 1773

The Investigation/The Red Age/
The Dissidents Club Surya
020 7713 6262

Jamie Rodigan/Disorda/Hartley
Shacklwell Arms 020 7249 0810
Lloyd Life/Nick Smood Purple Turtle
020 7383 4976

Loefah/Oneman/Boddika Corsica
Studios 0207 703 4760
McFly HMV Hammersmith Apollo
0870 606 3400

Michael Gira/Grouper Cafe Oto
0871 230 1094
Parkway Drive/Miss May I/The
Ghost Inside Indigo @ The 02 Arena
0870 701 4444

Pelican/Chelsea Wolfe Garage
020 7607 1818
Simbad/Paddy Freeform Horse &
Groom 020 8672 1780

Skinny Machines Garage (Upstairs)
0871 230 1094
Snuff/Vanilla Pod/Section 136
Borderline 020 7734 5547

Switch/Sinden/Herve XOVO
020 7729 5959

The Underground Youth/Dead
Rabbits/Wicked Games Sebright
Arms 020 7729 0937
Veroa/King With No Throne/Matt
Woods Hope & Anchor 020 7354 1312
White Heath/Fairmount Hotel Bull
& Gate 020 7485 5358

MANCHESTER

Bohemian Grove Islington Mill
0871 230 1094
Dagda Matt & Phred's 0161 273 5200
The High Nines/The Cut-Out Keeps
Roadhouse 0161 228 1789

Marion/Exit Calm Ruby Lounge
0161 834 1392

Mr Scruff Band On The Wall
0161 832 6625

Proud Mary/Jerzey Street Band/
Northern Uproar Sound Control
0161 236 0340

Psychemagik Night And Day Cafe
0161 236 1822
Shields Trof Fallowfield 0161 224 0467

Trophy Husbands/Hellbound
Hearts Dry Bar 0161 236 5920

MILTON KEYNES

The Amsterdam Red Light District
Crauford Arms Hotel 01908 313864
Billy Lockett Watershed
07935 641 660

Robin Auld Stables 01908 280800

NEWCASTLE

Diablo Black Bull 0191 414 2846
Juan Zelada Cluny 2 0191 230 4474
Simma Nancy's Bordello
0191 260 2929

NORWICH

Meltdown/Rawkus Waterfront
Studio 01606 363 2717

NOTTINGHAM

Space Dimension Controller Stealth
08713 100000

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Simi Stone/Simone Felice Jericho
Tavern 01865 311 775

PRESTON

Organised Mike Adelphi
01772 897961

SHEFFIELD

The Early AM/Firearms/Bam
Morgan Plug 0114 276 7093

SOUTHAMPTON

John J Presley Lennons
023 8057 0460

STOKE ON TRENT

Citizens! Sugarmill 01782 214 991
Tellison Minsters Bar 01782 416567

SWANSEA

The Jim Jones Revue Sin City
01792654226
Splash MacAdam/Scarletins The
Wig

WOLVERHAMPTON

Silhouettes/Shatter Effect Slade
Room 0870 320 7000

YORK

Council House/Violent Fibbers
01904 651 250
Flipper The Duchess 01904 641 413
Lord Of The Isles/The Acid
House Gentlemen's Club Stereo
01904 612237

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SUNDAY

April 8

ABERDEEN
 Juan Zelada The Tunnels
 01224 211121

BATH
 Ewan McLennan Chapel Arts Centre
 0122 5404445

BELFAST
 JLS Odyssey 028 9073 9074
 You Me At Six Ulster Hall
 028 9032 3900

BIRMINGHAM
 Parkway Drive HMV Institute
 0844 248 5037
 Pelican O2 Academy 3
 0870 477 2000
 Proud Mary The Ballroom
 0121 448 0797
 Space Ritual/The Roz Buca
 Infusion/Rise Eddie's Rock Club
 0121 643 2093

BRIGHTON
 High Contrast/Logistics/S.P.V
 Digital 01273 202407
 The Last Carnival Audio
 01273 624343

BRISTOL
 Becoming Rome/Failure To Follow/
 Bound By Exile Croft (Main Room)
 0117 987 4144
 Grifter/Orange Goblin/Dopefight
 Fleece 0117 945 0996
 Hostile Theory/Cambion Croft
 (Front Bar) 0117 987 4144
 I Defy Louisiana 0117 926 5978
 Michael Hurley/Rozi Plain/Dean
 McPhee Cube Cinema
 0117 907 4190

CARDIFF
 Bev Gough/Josh Underwood Buffalo
 Bar 02920 310312

CHELMSFORD
 Tiger Blood/Stealing Signs/
 Mandeville Hooga 01245 356 811

COVENTRY
 SJ Denney Carey's Bar
 07714 105091

DERRY
 Bap Kennedy Playhouse
 028 7126 8027

EDINBURGH
 The Waterboys Festival Theatre
 0131 529 6000

EXETER
 Beholder Cavern Club
 01392 495 370

GATESHEAD
 The Futureheads/The Cornshed
 Sisters Sage Arena 0870 703 4555

GLASGOW
 Flipper Stereo 0141 576 5018
 Herculean/The Seams/Nettles
 King Tut's Wah Wah Hut
 0141 221 5279

HULL
 Alex Celler Fruit Hull 01482 221113

LEEDS
 Tellison/Helipause/The Spills
 Brudenell Social Club 0113 243 5866
 Vanilla Pod Fenton 0113 245 3908

Your Demise/Trapped Under
 Ice/Man Overboard Cockpit
 0113 244 3446

LEICESTER
 Smokin' The Profit/The Midbeats/
 Jane Kidder O Bar 0116 255 8223

LIVERPOOL
 Orbital/The Japanese Popstars O2
 Academy 0870 477 2000

LONDON
 Above & Beyond/Sander Van
 Doorn/Mat Zo O2 Academy Brixton
 0870 477 2000
 Cher Lloyd Indigo @ The O2 Arena
 0870 701 4444
 Dave McDonagh/Bren Black/Jaycee
 Shackwell Arms 020 7249 0810
 Dead Social Club/The Colours/
 Hawaii Silver Bullet 020 7619 3639
 The Ends New Cross Inn
 020 8692 1866
 Gates/Fallacies Barfly
 0870 907 0999
 Kailash Kher HMV Hammersmith
 Apollo 0870 606 3400
 Laidback Luke Ministry Of Sound
 020 7378 6528
 Papershades/Cameron Niven/
 Benjamin Folke Thomas Book Club
 020 7684 8618
 Spiryus Nambucca 020 7272 7366
 Star One/Hasselbaink/Debussty
 MacBeth 020 7739 5095
 Y Niwl/Alex Dingley/Sun Electric
 The Lexington 020 7837 5387

MANCHESTER
 Julio Bashmore/Maya Jane Coles/
 XXV/Claude VonStroke Warehouse
 Project 0161 835 3500
 Kelvin Andrews/Luke Unabomber
 Soup Kitchen 0161 236 5100
 Slow Club Ruby Lounge
 0161 834 1392
 Theo Parrish Islington Mill
 0871 230 1094
 Tinariwen HMV Ritz 0161 236 4355
 Valient Thorr/JettBlack Moho Live
 0161 834 8180

NEWCASTLE
 Kim Fai/Hardwell/Kryder Digital
 01912 619755
 The Taylor Dixon Band The Tyne
 0191 265 2550

READING
 Helmet Sub89 0871 230 1094

SALFORD
 Boy & Bear King's Arms
 0161 832 1111

SHEFFIELD
 Ben Montague Greystones
 0114 266 5599
 Dagda Bath Hotel 0871 230 1094

SOUTHAMPTON
 Mistajam Junk Club 023 8033 5445

YORK
 Little Triggers/Littlemores/Blessa
 Fibbers 01904 651 250
 The Monochrome Set The Duchess
 01904 641 413

MONDAY

April 9



Slow Club,
Brickyard,
Carlisle

BELFAST
 Carl Cox Queens University
 028 9097 3106
 Richie Hawtin/Space Dimension
 Controller Stiff Kitten 028 9023 8700

BIRMINGHAM
 The Monochrome Set Hare & Hounds
 0870 264 3333
 Simone Felice Glee Club
 0870 241 5093

BRIGHTON
 Show It Off/Black Echo/
 Without Our Crowns The Hydrant
 01273 608 313

BRISTOL
 Beholder/Darkening Suns/
 Malicious Intent Fleece
 0117 945 0996
 Celestine Coronation Tap
 0117 973 9617
 Howlin' Lord Mother's Ruin
 0117 925 6969
 Tyrese O2 Academy 0870 477 2000

CAMBRIDGE
 Orbital/The Japanese Popstars Corn
 Exchange 01223 357851

CARLISLE
 Slow Club Brickyard 01228 512 220

COVENTRY
 Two Wings Taylor John's House
 024 7655 9958

DUNDEE
 6Feats7/Fighting Tyler/Two Worlds
 Cooler 01382 204284

GLASGOW
 Flux Pavilion Arches 0141 221 4001
 The Futureheads/The Cornshed
 Sisters Oran Mor 0141 552 9224
 Juan Zelada/Saint Max Berkeley
 Suite
 Parkway Drive/Miss May I/The
 Ghost Inside O2 ABC2 0141 204 5151
 Toy King Tut's Wah Wah Hut
 0141 221 5279

LEEDS
 Pelican Brudenell Social Club
 0113 243 5866

LIVERPOOL
 Architects/Rolo Tomassi/Stray
 From The Path O2 Academy 2
 0870 477 2000
 Emeli Sande O2 Academy
 0870 477 2000

LONDON
 Ben Emmett/Kit Rice Proud Galleries
 020 7482 3867
 Charme/Circles/The Pieces Barfly
 0870 907 0999
 Chelsea Wolfe Old Blue Last
 020 7613 2478
 Despite My Deepest Fear/For
 Everything A Reason/Disrupt The
 Skies Garage (Upstairs)
 0871 230 1094
 Forsaken/Niburu/Anguish Power
 Lunches Arts Cafe
 Gypitan/Misha B Coronet
 020 7701 1500
 The Jacobs/Will Heard & Robert
 Story/Costanza Undeciders Half
 Moon 020 7274 2733
 Meretto/Half Hour Hotel/Papersun
 Dublin Castle 020 7485 1773
 Michael Hurley/Josephine Foster
 Cafe Oto 0871 230 1094
 Old Mo 9 Explosion Band MacBeth
 020 7739 5095
 Surfan Stevens/Nico Muhly/
 Bryce Dessner Barbican Centre
 020 7638 8891
 Teen Daze/BrotherTiger The
 Lexington 020 7837 5387
 This Part Is Us O2 Academy Islington
 0870 477 2000

MANCHESTER
 Icona Class Islington Mill
 0871 230 1094
 Volcano The Bear The Castle
 0161 237 9485

NEWCASTLE
 Orange Goblin Legends
 0191 232 0430
 Your Demise/Trapped Under Ice/
 Man Overboard/Basement O2
 Academy 0870 477 2000

NOTTINGHAM
 Angels & Airwaves Rock City
 08713 100000

SHEFFIELD
 Hatcham Social SOYO 0114 276 7552

STOKE ON TRENT
 The Smoking Hearts Ministers Bar
 01782 416567

YORK
 Valient Thorr/JettBlack Fibbers
 01904 651 250

TUESDAY

April 10

BIRMINGHAM
 The Futureheads/The Cornshed
 Sisters Arcadian 0121 622 5348
 Tinariwen HMV Institute
 0844 248 5037

BRISTOL
 IconAclass Start The Bus
 0117 930 4370
 Cher Lloyd O2 Academy
 0870 477 2000
 Howlin' Lord Stag & Hound
 0117 929 1407
 Vibratronic/Fire Games/Echolounge
 Fleece 0117 945 0996
 2:54/Chelsea Wolfe Thekla
 08713 100000

CAMBRIDGE
 McFly Corn Exchange 01223 357851

CARDIFF
 Dagda Dempseys 029 2025 2024
 Evening Chorus/Little Arrow St
 John's Church

COVENTRY
 Steamchicken/Becky Wolff Taylor
 John's House 024 7655 9958

DERRY
 Annotations Of An Autopsy/Prowler
 Victoria Inn 01332 204 873

GATESHEAD
 Jonny Kearney/Lucy Farrell Sage
 Arena 0870 703 4555

GLASGOW
 Angels & Airwaves O2 ABC
 0870 903 3444
 Emeli Sande Old Fruitmarket
 0141 287 5511
 Marion King Tut's Wah Wah Hut
 0141 221 5279
 Orange Goblin/Grifter Classic Grand
 0141 847 0820
 Pelican Stereo 0141 576 5018
 Your Demise/Trapped Under
 Ice/Man Overboard Cathouse
 0141 248 6606

LEEDS
 Skindred/Therapy?/The Black
 Spiders/Hawk Eyes O2 Academy
 0870 477 2000
 Volcano The Bear/Chris Sharkey/
 Temperatures Brudenell Social Club
 0113 243 5866

LIVERPOOL
 The Smoking Hearts The Caledonian
LONDON
 The Asteroids Galaxy Tour Scala
 020 7833 2022
 Boy & Bear Borderline 020 7734 5547
 The Cesarians/Nick Marsh/Kathryn
 Blake Floridita 020 7314 4000
 The Dead Lay Waiting Underworld
 020 7482 1932
 Destination Out/Rebecca Peyton
 Bar Music Hall 020 7613 5951
 Emily & The Woods/Like Spinning/
 Anna Lena and the Orchids Old
 Queens Head 020 7354 9993
 Evilyn/Intuition/Held By Horses 229
 Club 020 7631 8310

**The Famous Class/Taking Hayley/
 The City Calls** O2 Academy Islington
 0870 477 2000
Flipper/Eagulls XOYO 020 7729 5959
Honningbarna Shackwell Arms
 020 7249 0810
Ian Graham/The Kalebs/Jenny Said
Yes Nambucca 020 7272 7366
Laura Gibson/The Lost Cavalry The
 Lexington 020 7837 5387
Library Tapes/Therfelshorn
 Vortex Jazz Club 020 7254 6516
Orbital/The Japanese Popstars
 Royal Albert Hall 020 7589 8212
Prinzhorn Dance School Madame
 Jojo's 020 7734 2473
Professor Penguin Social
 020 7636 4992
Reverbed/Raw City/Monstronaut
 Dublin Castle 020 7485 1773
**Ronika/Hiatius & Shura/
 Lovers & Gamblers** Old Blue Last
 020 7613 2478
Simian Ghost Club Surya
 020 7713 6262
Sirishkumar/Dialogues Trio Rich
 Mix 020 7613 7498
Smoke Feathers Hoxton Square Bar &
 Grill 020 7613 0709
**Suffer Like G/Delta Sleep/
 Adults** Windmill 020 8671 0700
Tangent/Stills/Ghouls Proud
 Galleries 020 7482 3867
Two Wings Betsey Trotwood
 020 7336 7326
65daysofstatic/Reigns/Midas Fall
 Garage 020 7607 1818

MANCHESTER
 Absu/Impiety/Vreid Moho Live
 0161 834 8180
The Monochrome Set Band On The
 Wall 0161 832 6625
**Parkway Drive/Miss May I/
 The Ghost Inside** Academy
 0161 832 1111
**Teen Daze/BrotherTiger/
 Great Waves** Kraak 07855 939 129
Toy Soup Kitchen 0161 236 5100
Tyrese HMV Ritz 0161 236 4355

NEWCASTLE
 Architects/Rolo Tomassi/Stray
 From The Path O2 Academy
 0870 477 2000
 Simone Felice Group Cluny
 0191 230 4474

NORWICH
 Chasing Cadence/Standing Tall/
 Settle For Second Brickmakers
 01603 441 118
NOTTINGHAM
 Valient Thorr/JettBlack Rescue
 Rooms 0115 958 8484

OXFORD
 Sea Of Bees/Stealing Sheep Old
 Boot Factory

SHEFFIELD
 Charlene Soralta City Hall
 0114 278 9789



Toy,
Soup Kitchen,
Manchester



You Me At Six,
Ulster Hall,
Belfast

VERSUS

PETER ROBINSON Vs
IAN WATKINS

The Lostprophets main man on the stresses of modern life, paying homage to Steps and er, cocky photographs



• Sometimes Ian Watkins chats with the Ian Watkins, the Steps one, on Twitter

• That's quite funny, isn't it?

• Well noteworthy at least, right? RIGHT?

Hello, Ian. The last time we spoke we were being rude to each other in front of the nation on the Radio 1 reviews show thing.
“Yes. And then a man came in while a song was playing and told us both off for arguing.”

I think his words were: “It’s not radio – it’s just shouting.”
“It was a lively discussion!”

How excited do you think people are about your new album?
“How excited am I?”

Not you, Ian. PEOPLE.
“They’re nonplussed.”

Is there ‘something in the air’?
“(Laughs) Possibly... You could say it’s ‘palpable.’”

But seriously does anyone care? I think they probably do. There’s a pocket of fans.
“Yes! I think they do care. If they didn’t I guess we wouldn’t still be able to do it, would we? I suppose when everything’s so disposable it’s nice to have some certainty, you know? (Wistful pause) In the chaos of this world...”

Sometimes do you think, ‘Can’t everyone just calm down a bit?’
“CAN’T WE ALL JUST GET ALONG?! How have you been anyway? I follow you on Twitter and keep an eye on what you have to say...”

Shall we discuss our brief Twitter chat from the other day, or discuss something else?
“Why not do both?”

OK! Well, I don’t know what to say now!
“WHY OFFER IT UP? Why offer it up as a point of discussion if you’re not going to follow through?”

Basically, we were discussing that photo off the internet of you licking someone’s cock.
“Well, licking...”

When was this taken? Do you want to talk about this? Er...
“(Laughs)”

I don’t know why I’m getting embarrassed.
“(Laughs)”

Not that there’s anything embarrassing about a spot of the old ‘man love’.
“Well no, there’s not, is there? Is there?”

Not at all. I just thought you were straight. Mind you, if you’ve had sex with Fearnie Cotton maybe it’s understandable that you’d go off in the other direction.
“Oh DEAR.”

I went there.
“And that’s fine. But now I’m left here thinking, ‘How to react?’”



I don’t know, Ian. I mean, there was a point where I did say, ‘Shall we move on?’ And you said no. And now we’re talking about it.
“And that’s fine. I like not knowing how to react. Otherwise I wouldn’t have led you down this avenue. This leafy alleyway.”

I’d say this is more of a conversational cul-de-sac.
“That’s nice. I like that.”

OH CHRIST LET’S MOVE BACK TO MUSIC. Do you remember the video for ‘Heartbeat’ by Steps?
“No.”

OK, well you know in your last video, the one with you being kidnapped and then the band saving you?
“Kind of, yes.”

Well in the video for ‘Heartbeat’, H gets kidnapped by gnomes while sledging and then the rest of the band come and save him.
“Are you making this up?”

It’s true. So was your video a Steps homage?
“It all seems a bit tenuous to be honest.”

OK, so a Welsh man called Ian Watkins is kidnapped and is saved by his band. That’s rock solid ‘homage’ territory.
“Well, we don’t like to write our own reviews...”

If you could write your own review of, say, your new album, what would it say?
“Lostprophets – had it, lost it, got it back again? ‘Had it, lost it? ‘Never had it in the first place?’
“None of those. ‘Lostprophets: always had it.’”

NME

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Compiled by Trevor Hungerford

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CLUES ACROSS

- 1+23A** The Mystery Jets to take on board the cleaner. What could be more perfect? (7-5)
5 Dad includes terrible game played to Lambchop album (7)
9 There's to be no more releases from Florence + The Machine (5-3-2-2)
10+11A US singer whose signature song is 'I Left My Heart In San Francisco' (4-7)
12 Right start to altered version of Basement Jaxx number (3-5)
14 (See 6 down)
15 Rancid hum a terrible arrangement with '90s punk band (5-4)
16 The foolishness of an Interpol album (6)
18 Klaxons' album '____ Of The Near Future' (5)
21+25D Impossible to escape from this Puff Daddy album (2-3-3)
22 A bit of a naff lament from Sebadoh (5)
23 (See 1 across)
24 Rapper who took part in 2009 series of *Celebrity Big Brother* (6)
26 (See 8 down)
27 (See 18 down)
28 "I'm a new day rising, I'm a brand new ____", from The Foo Fighters' 'Times Like These' (3)
29 Manic Street Preachers' album 'Send Away The ____' (6)

CLUES DOWN

- 1** "Whisper in my ear the things I'd like/Then she flew away into the night", 2002 (8)
2 "I put one foot forward and ended up thirty yards back / Am I losing touch or am I just completely off the track?", 2008 (6-2-3-4)
3 The speed at which we move to get to a Maximo Park performance (3-8)
4+17D Besides being members of The Brakes, brothers Alex and Tom White are also in this band (8-4-6)
6+14A Arranged a rota in a trice to get Factory label band to appear (1-7-5)
7 "Everyday she takes a morning bath, she wets her hair, wraps a towel around her as she's

- heading for the bedroom chair / It's just ____", Paul McCartney (7-3)
8+26A John Oates' partner has hardly changed at all (5-4)
13 This album has the feel of Eurythmics (5)
17 (See 4 down)
18+27A I've added a single from Kasabian (2-4-3)
19 Dread having to complete title of Pavement album '____ Twilight' (6)
20 Stephen ____ producer for The Smiths, Blur, Kaiser Chiefs and Babyshambles (6)
21 "Pretend to be ____ so I can be mean", from The Strokes' 'Hard To Explain' (4)
25 (See 21 across)

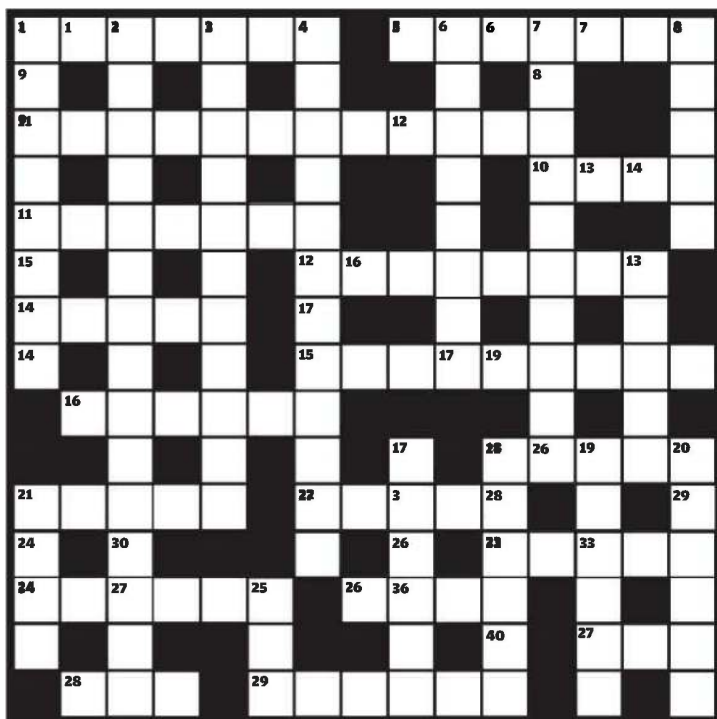
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MARCH TO ANSWERS

ANSWERS ACROSS
1 Changing The Rain, 9+30A Violent Femmes, 10 Verve, 11 Hey Ya, 12 Eve, 13+25A Tick Tock Boom, 15 Don, 17 Newman, 18 Unnamed, 20 Yes, 22 Alley, 24+36A Don't Be Cruel, 27 Lobo, 29 Relics, 31 Be, 33 Sun, 34 Ash, 35 Elise

ANSWERS DOWN
1 Chevy Thunder, 2 American English, 3+7D Give It Away, 4+28D Neon Bible, 5+15D These Days, 6 Either Way, 8 No Rain, 14 Coda, 16+17D One Nil, 19 Mobscene, 21 Soho, 23 Lioness, 26+32D Mumm-Ra, 27 Loser



COLLECTORS' CORNER

THE PRODIGY

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



WHAT EVIL LURKS (1991)



This four-track 12-inch vinyl EP consists of the tracks that main

songwriter Liam Howlett sent to XL Recordings in a bid to get a record deal. The label eventually released the collection on a limited-edition run of just 7,000, building up a buzz that the group would capitalise on with the release of their first massive hit, 'Charly', later that same year.

Need To Know: An early version of future hit 'Everybody In The Place' is one of the tracks on the EP.

THE DIRTCHAMBER SESSIONS VOLUME ONE (1999)



Released two years after The Prodigy's third studio album 'The Fat Of The Land' was a worldwide smash, this mix album was put together by Liam Howlett alone. The idea came about after Howlett compiled a very similar mix for Mary Anne Hobbs' BBC Radio 1 show The Breezeblock the year before.

Need To Know: Acts featured on the mix include The Chemical Brothers, Beastie Boys, Sex Pistols - and The Prodigy themselves.

BABY'S GOT A TEMPER (2002)



The band's first single in five years ended up being a Top Five hit in the UK. However, it attracted a lot of criticism over its lyrical references to taking the 'date rape' drug Rohypnol. It did not appear on their compilation 'Their Law: The Singles 1995-2005' and has not been performed live by the band since the year of its release.

Need To Know: The song very briefly samples 'Firestarter', The Prodigy's own UK Number One hit from 1996.

WORLD'S ON FIRE (2011)



The Prodigy's first live album was recorded at their sell-out show at the 65,000-capacity Milton Keynes Bowl in July 2010, the biggest standalone gig they have played in the UK. The setlist features seven songs from their chart-topping 2009 comeback album, 'Invaders Must Die'.

Need To Know: The accompanying DVD bonus material includes a selection of tracks from The Prodigy's UK festival appearances over the years.

FANMAIL

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

Edited by Laura Snapes



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The Big Issue

What everyone's talking about this week



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LETTER OF THE WEEK

SMALL VENUES CELEBRATION

From: Emma Robson

To: NME

What a treat to see your feature on the southwest's hardcore and punk scene in last week's issue (March 31). As a local, I should probably get all arsey and go, "Uhh, yeah, but what about this band and this one?" – but instead, I'll just thank you for shining a light on a corner of the country that often gets overlooked, and recommend that you listen to Tall Ships and My Elvis Blackout. This all fits conveniently with your new campaign to find Britain's Best Small Venue (honestly, it's like you plan these things or something) – as that feature shows, Plymouth's White Rabbit is awesome. However, I'll be struggling to split my vote between there, Bunters in Truro, Miss Peapod's in Penryn and Five Degrees Below in Falmouth. I've seen some amazing shows in each of them (not least Israeli punks Monotonix trying to dive into the cake counter in Peapod's), and it feels like picking between my own children, you cruel, cruel people...

NME's response...

Thrilled you enjoyed it, Emma! You'd be surprised to learn how many southwesterly types reside at NME – our New Music Ed, Matt Wilkinson, also hails from there, as do myself and resident

newshound Ben Hewitt. In fact, it's the far-flung regional backgrounds of NME staffers that mean we know how important small venues are – putting in the hours at local small pubs is one of the job

requirements. Over the coming weeks, we're excited to hear from live music fans around the country, waxing lyrical about important small venues, the shows they've seen and communities

they've formed around them. Long live small venues! – LS

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

NOW AND BEN

From: Sally Mills

To: NME

All hail, Ben Drew. It's about bloody time that we had someone like him to talk about inner-city Britain in 2012. I find it highly ironic that while he's writing about Luton, Brixton, riots, Boris and the Tory government, Dizze Rascal has gone so corporate that he may as well start presenting the National Lottery. Mike Skinner's given up on music completely, too, so Ben's pretty much the only UK voice who has something to say but who also has a massive chance of making it into the charts. We need more people like him, and while I don't agree with everything he says, I think he needs to be recognised and praised for tapping into the same social consciousness that a whole host of greats before him – from The Specials to (once upon a time) Dizze himself – found so inspiring. If only we could get some boys with guitars to do the same thing we might be onto a proper winner.

From: NME

To: Sally Mills

I've recently been reading about the Queen's 1977 Silver Jubilee year, when there was diametric opposition between the establishment and a certain swathe of musicians. This year as ol' Queenie gets ready to hang the bunting yet again, that division isn't nearly so pronounced – in fact, as bloody Mumfords play for Cameron at the White House, it's less distinct than ever – so it's a salve of sorts that someone who'd once cosied up to my dad's record collection could turn such an olky volte face, and prove a galvanising force. But as for

your comment about "boys with guitars" – BOYS, Sally? Go Google "riot grrrr" – LS

BARD MAN

From: Emily Fitzpatrick

To: NME

I just wanted to write and plead with you to cover the return of R Kelly's *Trapped In The Closet* when it comes back for its third series soon. The series needs recognising for its true genius – those lyrics! The characters! Who couldn't love Rosie the Nosy Neighbour? R Kelly is the Shakespeare of our time.

From: NME

To: Emily Fitzpatrick

Whoa there, no spoilers! I've only seen as far as the bit where "the midget just shitted on himself" and when that weird southern lady's cheating ways are rumbled by a slice of cherry pie. Genius. Though if we're getting classical about the comparisons, I'd say Kelly's more Chaucer than Shakespeare – they make Canterbury look like fidelity central – LS

WELLER, ELLA

From: Dom Thomson

To: NME

Paul Weller's 11th solo studio album debuting at Number One is a massive victory in the face of countless obstacles. Cynics deem him 'too old' or out of touch to relate to youth culture, and given the singles charts being ruined by drivel about "popping bottles" and generally being "in the club" for the majority of the time it is refreshing that the album charts are a far better barometer to remind us that there is still hope for British music, and that we are not quite totally mindless just yet. And who could be more deserving than a man who has lasted through countless

passing trends and is still a champion of real British music? Congratulations, Paul. Well and truly deserved.

From: NME

To: Dom Thomson

Sad news for you, Dom – we've received word that Weller is making solo album number 12 a rumination on popping bottles in the club. Produced by Labrinth and featuring guest vocals from Rita Ora. And before you get too excited about the UK albums chart, let's just remind you that floating around the Top 20 is popular kids' entertainer Justin Fletcher, whose 'Hands Up: The Album' is doing the job of teaching the under-fives how to get their rave on from an early age. Maybe move abroad? – LS

SAMO' LIES, MO' PROBLEMS

From: Luke Parfitt

To: NME

I really do enjoy the music of Tyler, The Creator and the rest of Odd Future. But since Earl Sweatshirt has returned from his sabbatical in Samoa, I have noticed that Earl's impression of his experience has been vastly different to the one of being imprisoned that Tyler and the rest of Odd Future had portrayed. It seems like he really didn't really need to be 'freed' at all; on the contrary it seems like he had quite an amazing time.



STALKER

From: Evie

To: NME

"I met The Wombats when I was on an acting course at LIPA and they were filming a documentary. They're lovely"

From: NME

To: Luke Parfitt

Odd Future in telling fibs for publicity shocker! Whodathunkit, eh? After all the bandying about of taboo words, punching photographers and then women in the video for 'Rella', who would have ruddy thought that Tyler and co liked to ham it up a bit for attention? While Tyler *et al* are reprehensible for many things, they're a canny bunch when it comes to perpetuating myths – LS

AND THE AWARD FOR RECORD EXECS POSING AS FANS GOES TO...

From: Jordan Lee Smith

To: NME

I've always been a bit hesitant to give my full

Which band has the world's most dedicated fanbase? *NME.COM* have launched a new poll to ascertain who has the most loyal following. In the meantime, we spoke to key figures at some of the world's biggest fanclubs about their dedication to their cause, and why they think they're the most devoted to their heroes.

PARAMORE – BY BRADLEY GARDINER & JORDAN PRINGLE

Size of fanbase: 20.2m likes on Facebook, nearly 1.5m Twitter followers.

Best of the responses...

Florence is an honorary member of the Florence + The Machine Army! When Spector were supporting Flo's arena tour, Fred Macpherson told the crowd that, "Florence told everyone to join the

Web Slings

The highlight of this week's *NME.COM* blogs

WHAT'S THE WORLD'S MOST DEDICATED FANBASE?

Our fanbase is the most dedicated because our family is so strong and united that no matter what, we will love and cherish our band's music, past, present and future.

TWO DOOR CINEMA CLUB – BY ALICE KROUPPEEV

The most obsessive fans I've met: I know of a few girls within the group who are exceptionally devoted. They've taken time off from college and travelled to other countries to see TDCC shows. Being a TDCC fan means: One thing I find is that we're very devoted, but not



hysterical. Yes, our walls are covered with photos, we all tweet the band and celebrate their birthdays together, but we are

not obsessed in an unhealthy way.

Read the blog in full at *NME.COM*

Florence + The Machine army instead of going to school tomorrow!" **Rachel Scarsbrook**

Definitely Manics fans. I've been a fan for over 18 years, seen the band 38

times – and I know fans more dedicated than me. How do you think people learn to cook meals in a Travelodge kettle? Many of us don't have holidays – we have tours instead... **Eloise Wood**

Pearl Jam. Their fanbase is like nothing else. They're the best band in the world and have been for 20 years – most people forgot about them, but that's fine for the Pearl Jammy. **Michael Ball**

attention to The Heartbreaks. But that all changed today when I watched the video for 'Delay, Delay' on *NME.COM*. No wonder Morrissey wanted to take these lads out on tour. Great stuff, and one of my songs of the year so far. Hope the full-length album, 'Funtimes', will be one I can play proudly!

From: Sean Atkinson

To: NME

The Heartbreaks' song that's just premiered at *NME.COM* is a slice of pop perfection, something so fun that you just can't help dancing to it. Come summer I'm sure their debut 'Funtimes' will be the record blasting out of everyone's speakers. They've already got a more than impressive back catalogue, one of the only bands of recent times where I count the B-sides as good as the A-sides. Superb live band too.

From: NME

To: Jordan; Sean
Ah, the record industry. One

of the only places where slimy record execs can get away with pretending to be teenagers on the internet without risking jail. The Heartbreaks have always had the air of a featherweight Drums about them, and God knows that Jonathan Pierce and co are about as sturdy as a clingfilm condom. And, to boot, a bunch of grown men calling their debut album 'Funtimes' – fucking *funtimes* – reeks of whiffier, more pernicious inclinations than suits signing up to forums to jag their latest signing. Down the mines with the lot of you – LS

BRAP A\$AP

From: Sandra Eames

To: NME

As one of the lucky few who managed to see A\$AP Rocky's show at Cargo last week, I wanted to write in to say what an amazing show it was. For the whole thing the atmosphere was intense and more exciting than any other

gig I've been to in my life. Just like your report said, I saw people desperate to get in by any means possible – some climbing walls and trying to burst in through bouncers. So I felt lucky to actually see the gig myself, not least because some of my friends got turned away at the door as the venue reached capacity. But what really made it special was Rocky himself. I've read loads about him already where people said he comes into his own as a performer, and I'm pleased to say I can now agree with that. My only hope is that when he comes back to the UK he can play the kind of venues where everyone who wants to see him can. It was pretty sad that genuine fans weren't allowed to do this on this trip.

From: NME

To: Sandra Eames
Good to hear from someone who was at the show. What's heartening



STALKER

From: Emma

To: NME

"Me and my friend Charlotte met Lee from Viva Brother by their tourbus after their gig at Oran Mor in Glasgow"

to read about Rocky's UK gig at Cargo was that, unlike in Texas where his set descended into a brawl, the only genuine commotion here in London took place outside of the show – inside was all sweaty bogging and maximum fun. And I wouldn't worry – next time he's back, there's no way Rocky will be able to play anywhere as small as Cargo – LS

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week JAMES ALLAN GLASVEGAS

QUESTION 1

Name three pieces of advice your mum gives you at the very end of 'EUPHORIC /// HEARTBREAK \\\'. "She says, 'The monsters they're gone, they're well on the run, and your mother's here'. She says, 'Don't be scared'. She says, 'Before you change for me, change for you'." **Correct. Has Mrs Allan been on tour with you?** "She's come to some of the shows. She came to Milan. She came to Cardiff with Oasis and hung out with Noel and Liam. The first song I ever learned on the guitar was 'Wonderwall'. I remember playing it to my mum and she said, 'What song's that? It doesn't sound anything like it.' So I had to embarrass her in front of Noel and Liam."



You got the leg

QUESTION 2

Which leg did Florence have on show when you performed Elvis' 'Suspicious Minds' at the 2009 NME Awards (above)? "Her right leg." **Correct.** "We'd only had one little run-through so it was quite frightening. But I think it came together with a spark."

QUESTION 3

Carl Barât offered you some support slots with Dirty Pretty Things when he and Alan McGee saw you play at Glasgow's King Tut's Wab Wab Hut, third on the bill to whom? "I've not a clue. I'd like to know!" **Wrong. Mobair and Wideawake**

QUESTION 4

Bono asked you to support U2 on their 360° Tour after he told NME which Glasvegas song was one of the best he'd ever heard? "It's My Own Cheating Heart That Makes Me Cry'."



Pretty young thing



Very old thing

I guess we were really honoured." **Correct**

QUESTION 5

How many appearances did you make in the Scottish Football League as a professional football player? "It's more than I thought. Just over a hundred?" **Correct, it was 105. Bit of an odd career change?** "People didn't like it when I played football and played music. But

sometimes the things people don't like about you end up becoming the things people find sexy and romantic."

QUESTION 6

Which two dignitaries were in town when your tourbus was boarded by a troupe of gun-wielding policemen in Munich in November 2008? "I cannae remember." **Wrong. Horst Köhler, the President of Germany, and Mikheil Saakashvili, the President of Georgia. That must have been very scary.** "I don't think I realised. I can be quite oblivious at times."

QUESTION 7

Why did your bandmates have trouble getting hold of you when you went AWOL after failing to attend the Mercury Prize in 2009? "Because I didn't have a phone." **Correct. Er, who doesn't have a phone? Get with the times!** "The truth is that when I got to New York, I bought a phone but I lost the charger and that put me off getting in touch with anybody. I didn't really think anyone would care or have noticed."



The Ting-Tings' new look just wasn't working for them

QUESTION 8

What colour trousers do you wear in the video to Ren Harvieu's cover of Roy Orbison's 'Cryin'? "White." **Correct. What's the point of that? You don't even sing!** "I guess I'm attention-seeking."

QUESTION 9

How much is a 'EUPHORIC /// HEARTBREAK \\\' shopping bag from your website? "A fiver?" **Wrong. £8** "It's not worth it, is it?"

QUESTION 10

What is the last sentence of Blade Runner's 'tears in rain' speech you wrote on your chest on NME's cover? "I changed it to 'time to live', but the quote is 'time to die'. People thought I'd got it wrong: 'Look at this idiot. It's "time to die" and he doesn't even know that.'" **Correct**

Total Score
7/10

"I thought I'd do a lot worse to be honest"

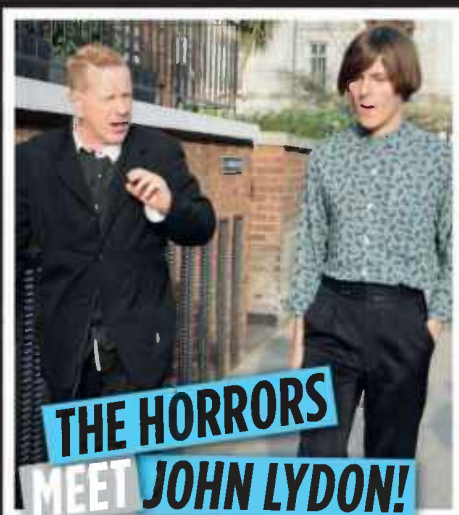


Coming Next Week

THE **HEROES** ISSUE



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PAUL WELLER!**



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MEET JOHN LYDON!**



**MYSTERY JETS MEET
MARK E SMITH!**



**THE VACCINES MEET
GRAHAM COXON!**



**THE MACCABEES
MEET MICK JONES!**

OUT
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11

Also in this issue:

FILMS, DRUGS AND CHARLOTTE GAINSBOURG IN PART TWO OF OUR
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