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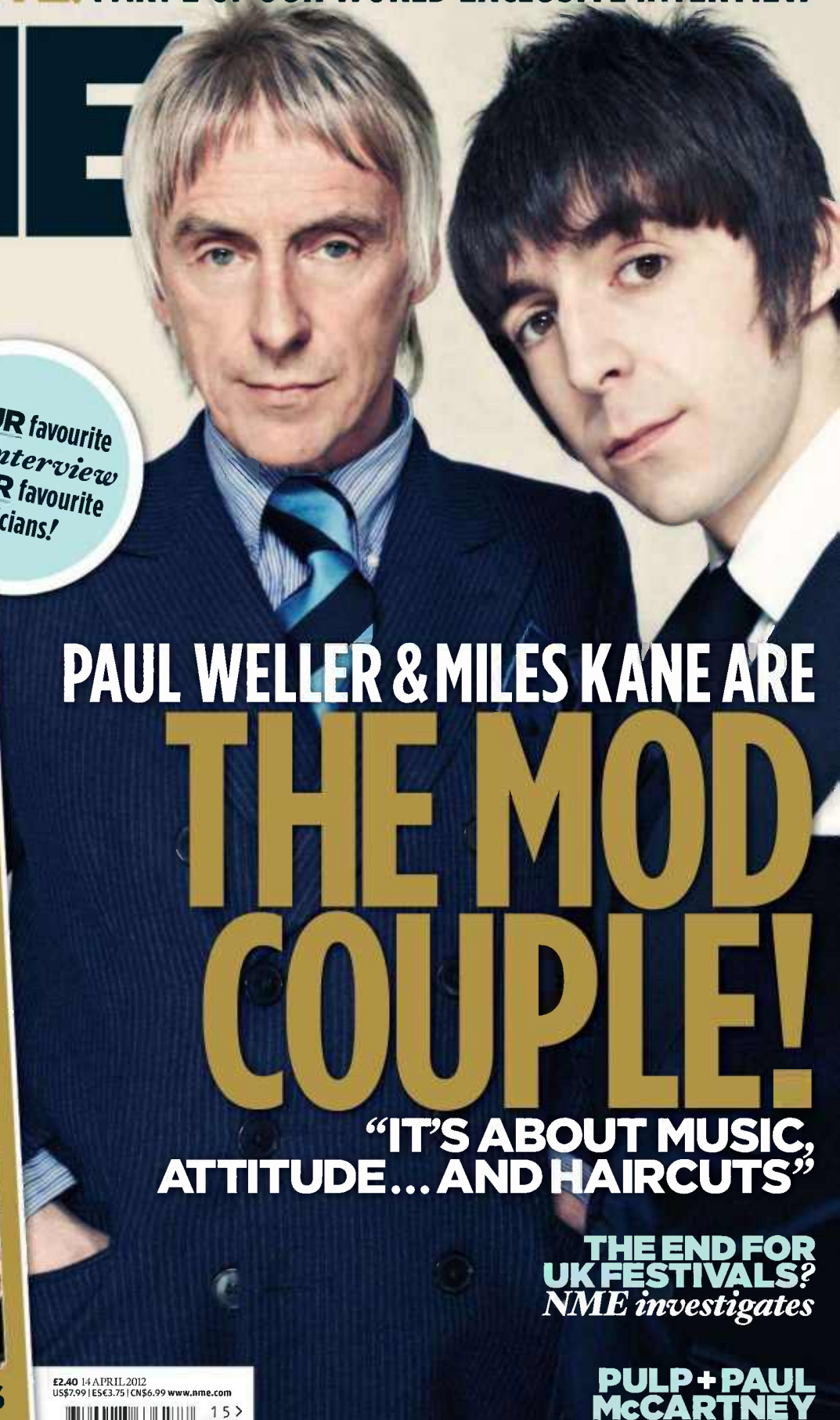
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EXPERT AT BEING A MAN

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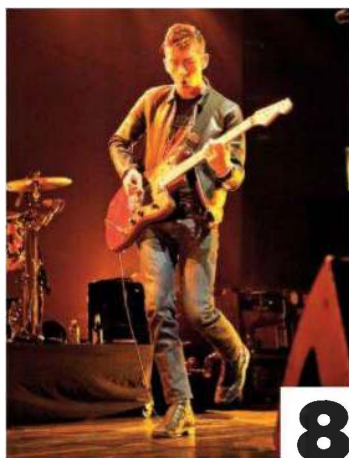


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"THEY GRIND IT DOWN INTO A PASTE, WHICH THEY EAT, THEN SICK BACK UP"
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"WE'RE ON FORM. THIS IS A GOOD TIME FOR US"
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ON REPEAT

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



Coldplay's Guy Berryman might have you running for the hills on paper, but they keep proving our initial instincts wrong. This track sees Pharrell join in on the fun as it builds an electro crescendo of pretty mesmerising dimensions.

Tim Chester, Deputy Editor, NME.COM

BRENDAN BENSON

Pretty Baby

Double-B offers up a country-tinged collaboration alongside husky-voiced songstress Ashley Monroe that's full of Shadows-y, Mercury Rev-ed up, slow-burning sex appeal. A seductively underplayed offering, it's the subtle caress to The Raconteurs' bluesy howl. Miles apart, but perhaps just as good.

Jamie Fullerton, Features Editor

GARBAGE

Blood For Poppies

If only all seven-year itches came with as much squalling feedback and eardrum-bursting goodness as Shirley Manson's, eh? *"I've been gone for so long"*, she drawls, putting herself back in the game after the band's long break with some righteous noise and a proper popstastic chorus to boot.

Rick Martin, News Editor

HOLOGRAMS

ABC City

Sweden's Holograms' debut is one of the finest slabs of proto-punk brilliance to come out in ages. All awkward blips and shrieks about *"desolation"* and *"isolation"*, it's basically the break fast jingle to the bristling new Nordic Oik movement spearheaded by Iceage. They hit the UK in April – miss them at your peril.

Matt Wilkinson, New Music Editor



JAPANDROIDS

Jack The Ripper (Nick Cave & The Bad Seeds cover)

Running on antsy guitar drones and deadened vocals, the Canadian duo's take on this Bad Seeds staple lulls you into a false sense of (un)ease before unleashing seven shades of snarling sonic hell. It'll make you want to lock yourself away in a roomful of kittens forever.

Sarah Pope, writer

M83

Reunion (Mylo Remix)

The Scottish dude behind 2004's filthy 'Muscle Car' is back and he's been listening to French indie music. 'Reunion' is a banger among many on M83's 'Hurry Up, We're Dreaming' LP, and Mylo's turned it from freaky preachin' music into freakin' beach music by adding a soothing hiss and an all-night disco party beat.

Tom Howard, Reviews Editor

THE FLAMING LIPS + BON IVER

Ashes In The Air

The Lips' Record Store Day offering may be a pretty gruesome affair (...Heavy Fwends' will literally come daubed in its contributors' blood), but you don't always need the crimson stuff to shock. Having Justin Vernon declare *"We thought we could outrun them/ But they had robot dogs"* over woozy instrumentation does the trick just fine.

Ben Hewitt, writer

POST WAR YEARS

Growl

Crashing melodic madness abounds on the Leamington Spa quartet's newest. If Metronomy, Hot Chip and post-punk also-rans Clor all did the collective dirty, the resulting sonic offsprung might sound a little like this. Beamed in with a fragile, nu-folk ping and airy production which suggests a first-day-of-spring zing, it builds from wispy and majestic to a bold little treasure.

Priya Elan, Assistant Editor, NME.COM

ECHO LAKE

Even The Blind

So thick are the textures of glass-guitar and cooing harmonies on this album cut from London's answer to Beach House, you can barely even make out what they're saying. Something about *"a city where even the blind can see"*, maybe? Doesn't matter, really.

Liam Cash, writer

APPARATJIK FT PHARRELL

Do It Myself

A supergroup featuring A-ha's keyboardist, some bloke from Mew and

TRACK
OF
THE
WEEK

MGMT

Alien Days

The last couple of years haven't exactly been kind to MGMT. Falling from indie-disco dominance quicker than you can say 'CSS', Andrew VanWyngarden and Ben Goldwasser tackled the 'difficult second album' issue by ignoring everyone who liked their first album, chucked in a few rambling live shows and topped it off with last year's gig at the Guggenheim – seemingly proving that the bouncing synth-lines of 'Kids' really were just an anomaly in their prog-laden masterplan. Now comes 'Alien Days', debuted recently at Columbia's Festival Estéreo Picnic.

While it's unlikely to be troubling charts any time soon, it has enough flashes of oddball brilliance to remind us that there's still plenty to care about. The frustration often caused by MGMT's stranger forays

isn't to do with their lack of commercial chirp, but that the pair's psych-tinged, noodling tendencies often take on the un-filtered, meandering quality of throwing a shitload of paint at a wall and seeing what sticks. Here, however, amid the paisley haze and sprawling structure ('Alien Days' clocks in around the six-minute mark) we get glimpses of greatness – not least in the half-spoken, sci-fi intro that slots somewhere in the realm of early Pink Floyd soundtracking the end of *The Rocky Horror Show*. A weird and kind of wonderful return.

Lisa Wright, writer

It slots somewhere in the realm of early Floyd and The Rocky Horror Show

**These songs will heat up your summer:
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Gusttavo Lima
"Balada (Tche Tcherere)"

Michel Teló
"Ai Se Eu Te Pego"

João Neto & Frederico
"Le Le Le"



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UPFRONT

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

Edited by Rick Martin



YOUTH UNEMPLOYMENT: THE REAL ENEMY OF FESTIVAL SEASON?

Sonisphere and The Big Chill have been cancelled, and many other events are feeling the pinch. NME assesses the issues, from disappointing line-ups to European rivals

MAIN
EVENT

So, you're ready for festival season: you've paid for your ticket, rounded up your mates and sorted out your travel plans.

But here's the thing: will your chosen festival still be going ahead by the time you've packed your tent? Sounds crazy, doesn't it? But as the cancellation of Sonisphere has proved, huge festivals – even those with big-name, exclusive line-ups (Queen and Kiss were among the rock giants slated to play) – are falling on their sword this summer. 'Have we fallen out of love with the great British music festival?' screamed one broadsheet newspaper last week. Surely not, but certainly big changes are afoot among Britain's biggest summer music events.

The stark reality is that many UK festivals, both big and boutique, are shifting tickets at a much slower rate than in the halcyon days of two-hour sell-outs and furiously mashed refresh keys, even with Glastonbury taking 12 months off this year. Organisers are talking about tackling a multitude of problems, from the logistical chaos of the Olympics to the growing allure of foreign festivals. One issue, however, dwarfs the rest: the rise of youth unemployment. Back in November, the number of 18-24-year-olds out of work hit the one million mark, the highest since records began in 1992. With the threat of a double-dip recession looming, it's a figure many are predicting will continue to grow.

Speaking to *NME*, Reading and Leeds organiser Melvin Benn is certain there's a direct correlation between the issues facing festivals and young people being out of work. "There's no doubt that the economy is really tough, and the people who most predominantly go to festivals, young people, are being hit hard. It's a challenge all festivals are facing," he says. Rob da Bank, head honcho at

Bestival and Camp Bestival, agrees. "People just don't have the disposable income to go to one, let alone two festivals [this summer]," he explains.

Their sentiments are supported by research carried out by *NME* in the aftermath of the Sonisphere cancellation. Our poll found that 43 per cent of people who usually go to festivals are giving them a miss this year because they can't afford it. Meanwhile, the number of festivals people planned to attend was also telling: over a third of those polled (38 per cent) will only go to one, compared with 28 per cent going to two. "People are only going to one festival per year, whereas in the past they'd have gone to more than one," agrees Benn. "Those people haven't fallen out of love with festivals, it's just that they can only afford to go to one."

Scratch under the surface and there are more mitigating factors too:

LINE-UP SHOCKERS

Unless it's Glastonbury, festivals pretty much live and die by their line-ups. And, with 31 per cent of our punters so unimpressed with this summer's bill that they're skipping festivals altogether, it seems that bagging a slew of exclusives and guaranteed crowd pleasers isn't just advised, it's essential. Rob da Bank agrees, arguing that a few of the big boys have taken their eye off the ball this year: "I don't want to point a finger at any particular festivals, but they may have not got their bookings completely right."

THE OLYMPIC EFFECT

Not only will the Olympics bring gridlock to London between July 27 and August 12, but the size and scale of huge gigs by the likes of Blur and Dizzee Rascal taking place around the event is also affecting more traditional live music events. "The Olympics has definitely taken a bit of focus away from festivals and maybe people think they'll be affected in some way," says Rob da Bank. Melvin Benn, meanwhile, cites the Games as the primary reason for The Big Chill's cancellation this year. "I was simply struggling to get acts in the middle of the Olympics," he explains.

FOREIGN COMPETITION

With the Euro weaker than ever and another shit British summer in prospect, increasing numbers of British festivalgoers are opting to go abroad for their annual live music fix. Travel trade association ABTA is predicting more festival-goers will head overseas than ever before in 2012. "British festivalgoers are an adventurous bunch and more and more of them are happy to go that extra mile for some truly amazing and memorable experiences," says Head of Communications Victoria Bacon.

"Ticket prices in Europe are often much lower than the UK and food and beer can be a lot cheaper too." Benn is less convinced by their appeal, however.

"European festivals don't offer a proper festival experience in my view. My worry with some of them is that people will be disappointed," he argues.

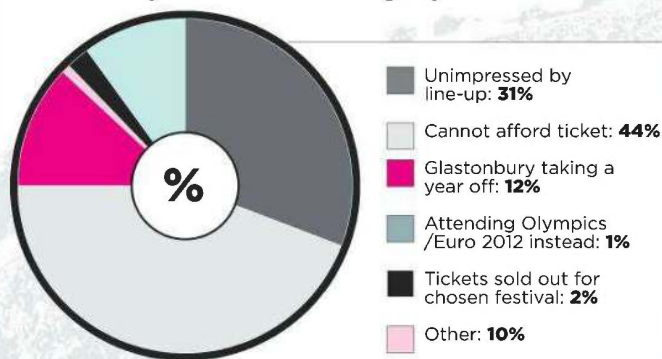
WHAT DOES THE FUTURE HOLD FOR UK FESTIVALS?

So will your favourite festival make it through the summer? While da Bank and Benn agree that 2012 is a difficult year, they're both optimistic about the future – and convinced that their respective festivals will sell out. Benn reckons Britons are "significantly more in love with festivals than we were 20 years ago", while da Bank argues UK festivals are still the "best in the world".

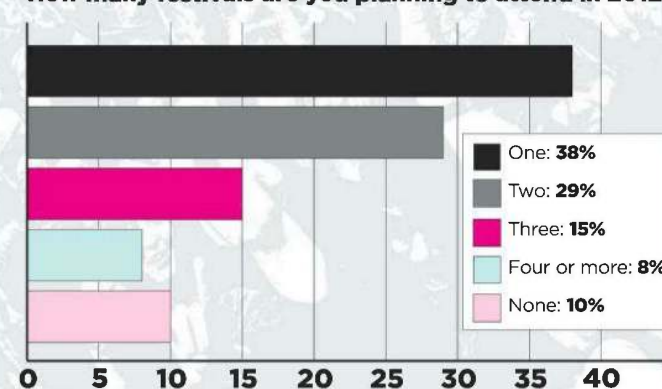
He's right, of course, but the fact remains: British festivals are facing their toughest summer for years. How long before another big-name event follows Sonisphere into cancellation?

THE POLL TRUTH

Reasons for not attending a festival in 2012



How many festivals are you planning to attend in 2012?



82%

Percentage of those polled who believe the **line-up** is the most important aspect to consider when buying a festival ticket

THE FANS' VIEWS

NME has been flooded with your missives on this year's festival season – here's a selection

I decided not to bother with any festivals this year, mainly because there's no Glastonbury and all other festivals seem to have gone up in price. However, if the line-ups had been better I might have been happy to fork out.

Jess Young

Most festivals have been ruined by mainstream headline acts. None of

them have the integrity that they used to.

Lukas Horne

This is the first year in a while when I won't be dancing my pants off in a field of dirty, smelly music lovers. I would have been happy to go to RockNess, Coachella or a European festival but none of my friends had enough money.

Danielle Rowley

I fear for the big mainstream festivals. The smaller festivals are the way forward – they're cheaper and full of genuine music fans.

Matthew Mavis Davies

Are you spending less on festivals this year? Do they offer value for money? Join the debate at letters@nme.com and [Facebook.com/NMEmagazine](https://www.facebook.com/NMEmagazine)

INFLUENCED BY EVERYTHING!

After their crazy debut, *Everything Everything* are aiming for a more coherent second album – here's the five things fuelling their new focus

IN THE WORKS

"I like the idea of other people being able to play or sing our songs without thinking that it's impossible," declares frontman Jonathan

Higgs, musing on how *Everything Everything* are detangling the sound of their 2010 debut *'Man Alive'* on their new album. "All the songs [on this record] should be repeatable by other people." Deep into studio sessions in the tranquil English countryside, the record is taking shape and – by all accounts – sees the quartet calming down and concentrating on coherency. Here are the things that are making them keep it together.

1 ARENAS

"We've already played about half the album to huge crowds," says Jonathan of their recent Snow Patrol support tour. "That really benefitted us. I found when it came to recording those songs, I was really belting them out. I didn't know why. Then I realised – I was trying to sing them to 15,000 people."

2 R&B

The new material may lean heavily towards R&B sonics and urban atmospherics, but EE haven't quite been

Odging on Timbaland. "If anything, [that influence] is a bit less than on *'Man Alive'*," explains bassist Jeremy Pritchard. "Maybe that sound is just more overt this time." One thing's for sure, as Jonathan's quick to note, "People can dance to it".

3 CELEB MAGS

One of the new songs, *'Torso Of The Week'*, is inspired by Jonathan's gym experiences and a regular feature in *Heat* magazine. "It's pictures of some dude with his top off," he winces.

"The objectification of that guy's stomach... [The song is] me thinking about how I'll never be *Torso Of The Week* and the pressure is on people reading these sorts of things."

DETAILS

Title: TBC

Released:

Winter 2012

Label: Sony RCA

Producer:

David Kosten

Recorded: RAK

Studios, London/

Angelic Studios,

Brackley

Tracks include:

'Kimosabe',

'HW Peaks',

'Philly', *'Torso Of*

The Week'

4 ELBOW

Borrowing Elbow's rehearsal room (where they write all their "big, Olympic tunes") for some writing sessions, their spirit has seeped into a handful of tracks, including one in particular. Jeremy explains: "When I first heard the demo for *'HW Peaks'* I thought it was quite Elbow. It's simple, doesn't work too hard."

5 CAPTAIN SCOTT

Away from music, EE have been immersing themselves in a spot of

history and the travails of the famous explorer. "We've been to see a couple of exhibitions about Scott's expedition to the Antarctic," says Jeremy. "The photography really interested us. And that sort of valiance and human endeavour – no-one really does that any more."



ARCTIC MONKEYS: 'WE'RE GOING EVEN HEAVIER'

As they prepare to release an exclusive track for Record Store Day, Matt Helders tells NME the band are readying more new material

As Arctic Monkeys continue their epic jaunt across the US supporting *The Black Keys*, the Sheffield foursome have found themselves in the middle of an almighty purple patch. Recent single *'R U Mine'* is being followed up with another new track, *'Electricity'*, as part of a special Record Store Day limited-edition vinyl release. And speaking to NME, drummer Matt Helders says now the

band have caught the creative bug, they're going to kick on even further. "We definitely feel on form. Without sounding cocky or anything, it's a good time for us," he declares. Although he's clearly keen to press ahead with a heavier sound, Helders admits it's "difficult" not to plan an album without a ballad in mind. "I suppose that's what songwriters like Al like to write, but then at the minute it's fun to play the riffs in the heavy songs," he explains. The

drummer is even pointing towards a return to the sound of their 2009 album *'Humbug'*, a record that saw them shed many of the *'Mardy Bum'*-loving masses. "That album definitely sorted the men from the boys with our fans," he agrees. "I can understand why people didn't get it after our first records, but I'd like to think we've grown up – and people have grown up with us."

"Come on, Alex, let's play 'Paranoid'"





EE wonder whether to eat the last of Guy Garvey's Hobnobs

ALSO IN THE STUDIO...

EE's contemporaries from the Manc Class of 2010



HURTS

The duo are heading to Russia to work on new material and hide from their label.

"We've stopped answering the phone because they keep asking us [when the album will be ready]," says Theo.



DELPHIC

The New Order acolytes have been holed up in Atlanta, where they've been experimenting with

Michael Jackson's 'Beat It'. "The difference is that within five minutes of being here you get invited to a pool party," they say.



BLOG FOR NME!

We're supporting Critic Of The Year at the Guardian Student Media Awards

Are you the hottest undiscovered talent in music journalism? Well, it's time to prove it. Once again we're supporting the Critic Of The Year category at the Guardian Student Media Awards. The winner will land a six-month internship as an NME regional blogger. You'll get free gig tickets and records and, most exciting of all, see your work published on the world's greatest music website. The deadline for entries is June 29 – see guardian.co.uk/sma2012 for full details.



WIN TICKETS TO THE CRIBS, THE HORRORS AND TWIN ATLANTIC!

JD Roots are hosting intimate shows in association with the search for Britain's Best Small Venue – and you could be there!

Want to see The Horrors, The Cribbs and Twin Atlantic in hometown venues so intimate you'll be able to taste the beads of sweat on their foreheads? JD Roots and NME have teamed up to offer tickets to these incredible gigs as the search for Britain's Best Small Venue kicks up a gear. The run of homecomings sees Twin Atlantic hit the winner of Britain's Best Small Venue last year, Glasgow King Tut's Wah Wah Hut (May 3), The Horrors play at Southend Chinnerys (9) and The Cribbs rock up at Wakefield Theatre Royal (16) – and you could be there soaking it all up.

Tickets for the gigs are being made available through a general ballot this week – visit NME.COM/smallvenues for more details – but JD Roots have kept back 15 pairs for each gig, including two pairs of very special Golden Tickets, which come with travel and accommodation for all three shows. See below for details of how to enter – good luck!

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WHY SMALL VENUES MATTER

These three bands are all playing the gigs. Here's why they want to...

THE HORRORS

Rhys Webb: "When we were first starting out all our gigs were exciting because they were so intense. There was this intensity in the room where you'd finish every show thinking, 'That was insane!'"



THE CRIBBS

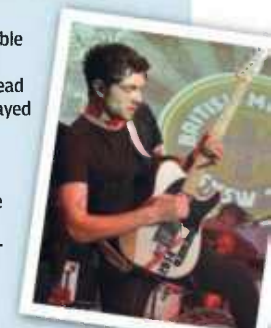
Ryan Jarman: "You don't get a hardcore or organic following if people have just seen you in big venues – you haven't connected with them. It's more fun to play a small venue and you get so much more of a connection. Without



sounding like a hippy, isn't that what you get into music in the first place?"

TWIN ATLANTIC

Sam McTrusty: "Anything is possible when you start to think that Radiohead and Muse have played at King Tut's. It's the first venue we ever sold out and had a fanbase stand and sing every word louder than we could back at us – so it will always be a special one."



ALL HAIL BUCKETHEAD: GUNS N' ROSES GENIUS

Will Axl and co play the Rock And Roll Hall Of Fame? Who cares, says **Mark Beaumont**, as long as a man wearing a KFC repository joins in



Have you ever been to a party at the Rock And Roll Hall Of Fame? Me neither – but it'd be rubbish. Half the people there would be dead, and

the other half would be suing each other. So welcome, 2012 inductees Guns N' Roses, you'll fit right in! Pull up a chair between Lynyrd Skynyrd and the ghost of Buddy Holly. Don't mind Van Morrison, he's just having one of his turns. Madonna! Butter more scones, we've got guests!

Of course that gnarly old gossip internet is all a-flutter about whether, since they'll all be sat around the same table this Saturday (April 14), they'll be bothered to walk 20 feet to the stage, pick up some guitars and play at the ceremony. But a more pertinent point is which of the 22 (22!) members of GNR through the decades should be inducted. At the time of going to press, the original line-up – Axl, Slash, Izzy Stradlin, Duff McKagan and Steven Adler – looks the most-likely option, with Green Day doing the induction speech. But, in my eyes, the whole event will be a complete sham if they fail to inaugurate the true genius of GNR's chequered history: Buckethead.

He emerged in 1992 like a deep-fried superhero of speed riffs, an ordinary man bitten by a radioactive dippin' strip and, finding himself imbued with superhuman Zinger powers, placed the empty KFC bucket on his head and declared "I am BUCKETHEAD! Son of Happymealman, brother to a murdered chicken, father to another murdered chicken, and I will have fries with that, in this life or the next..."

You may laugh – everyone did – but on further investigation, Buckethead was no joke. He swiftly became a respected guest guitarist for the likes of Iggy Pop and System Of A Down's Serj Tankian, soundtrack performer and purveyor of an endless stream of solo albums called things like 'Enter The Chicken', 'Slaughterhouse

"This one's called 'The Fast Food Song'"



On The Prairie' and 'Decoding The Tomb Of Bansheebot', which range in styles from avant-garde ambient epics to prog metal, bluegrass, surf rock, arcade machine electronica and even jungle. In the 15 years it took Guns N' Roses to make 'Chinese Democracy' he managed 21 albums. 21! And one of those was a box set of 13 entire new albums. He was *that* bored.

Were one such a maniacal fan of the upturned poultry repository as to actually spend four months of your life listening to it all, you'd discover a sprawling, complex and unique universe. There are concept albums that take place entirely in an "abusement park" called 'Bucketheadland'. One minute he's releasing an album of 49 techno-metal tracks each lasting about a minute, the next he's working on a record called 'Buckethead Plays Disney'. He's been credited as playing 'taxidermy' and

'bionic cattleprod'. He's clearly *brilliant*.

As you might expect from this deep-fried modern-day Zappa, he's a bit of a nutter in person. "His transient lifestyle has made it near impossible for even his closest friends to have nearly any form of communications with him whatsoever," went Axl's comment when he left Guns N' Roses, while Ozzy Osbourne lasted one session with him. "I met with him and asked him to work with me, but only if he got rid of the fucking bucket. So I came back a bit later, and he's wearing this green fucking Martian's-hat thing... What happens if one day he's gone and there's a note saying, 'I've been beamed up?'"

So come on Rock And Roll Hall Of Fame, you know what to do. Get on the blower to Buckethead and demand he turns up this weekend. He's finger-pickin' good.

AXL'S ARMY

He's fired more people than Lord Sugar – but here are three legendary ex-GNR members

PAUL TOBIAS (1985; 1994-2002)

Guitarist, Axl's original songwriting partner and the studio nemesis of Slash in the mid-'90s (him being one of the reasons Slash quit), he eventually left GNR in 2002 due to 'an aversion to touring'.

"Nice Guns, Traci!"



TRACI GUNS (1985)

The 'Guns' in the band name, guitarist Traci was pivotal in forming the band by merging his own LA Guns with Axl Rose's new band Hollywood Rose. He didn't last long though: Axl axed him in favour of Slash after he missed a few rehearsals. Timekeeping is so important, right Axl?

MATT SORUM (1990-1997)

As drummer for both Guns N' Roses and Slash's Snakepit between 1994 and 1996, when the departed Slash became the ultimate persona non grata in Axl's eyes, Matt Sorum must have felt caught between the rock and a very whiney place. Sure enough, he was fired when he defended Slash in an argument with Rose in '97.

THE BEST OF NME VIDEO.COM THIS WEEK



PETE DOHERTY'S PARIS FLAT TOUR

NMEVideo.com/pete-doherty-in-paris

An upbeat Pete shows us his special present from Amy Winehouse and his Strokes secret!



WHAT WAS THE BEST TRACK OF THE '60S?

NMEVideo.com/what-was-the-best-track-of-the-1960s

We ask Paul Weller, Graham Coxon, Arzalia Banks and more what their fave tune of that decade is.



KINGS OF LEON - 50 GEEKY FACTS

NMEVideo.com/kings-of-leon-50-geeky-facts

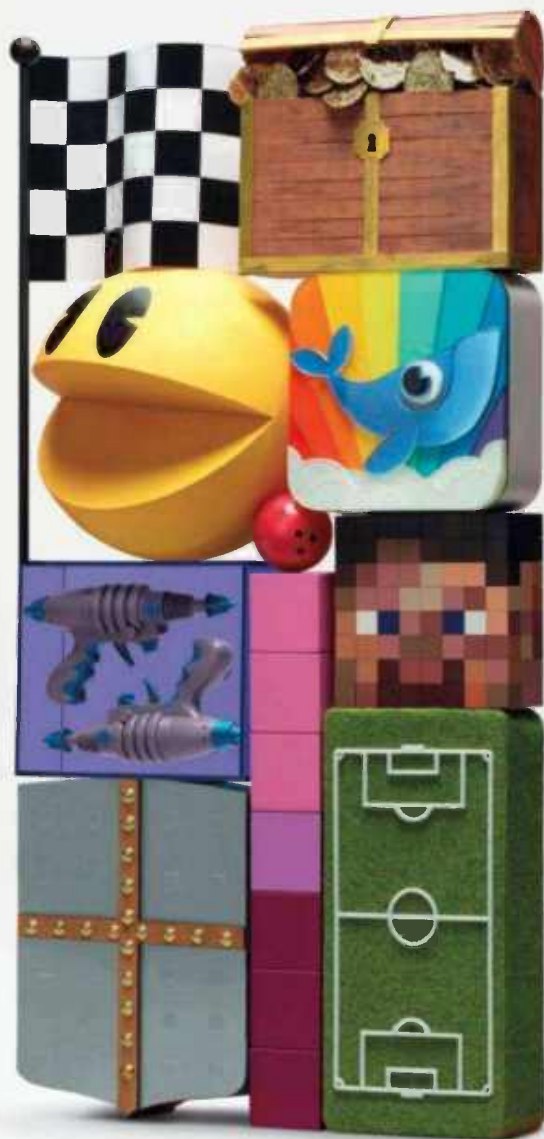
Find out which bandmember likes to hump the mattress, who doesn't like getting their barnet cut and who the hell 'Nacho' is.



LOSTPROPHETS: THIS IS A NEW CHAPTER FOR THE BAND!

NMEVideo.com/the-return-of-lostprophets

Ian and Jamie reveal all about their new album, 'Weapons'.



made to play

Made in The Dark? Dressed in the dark more like



HOT CHIP: IT'S ALL GRAVY

Others might be daunted by lukewarm reviews for their last album and a potentially show-stealing side-project, but Joe Goddard says he's unfazed

IN THE WORKS

Back in January, Hot Chip's Joe Goddard released his debut album with The 2 Bears, his critically lauded side-project with

fellow Greco-Roman Soundsystem aficionado Raf Rundell. Its title, 'Be Strong', wouldn't be a bad mantra for Hot Chip to have been sticking to in recent years themselves.

After yet another label change (they're with Domino now after leaving EMI) and a feeling that their last album, 2010's 'One Life Stand', was an opportunity missed in terms of fashioning their defining statement, they find themselves at a key juncture. Separating themselves from – and ultimately outdoing – their own side-project is the key challenge on their fifth album, 'In Our Heads'.

"A lot of people in Hot Chip are having a love affair with house music at

the moment and you can definitely hear that," Joe concedes. "I sometimes ask myself what the point of making pop music is, as it can feel a bit pointless. But I think trying to spread a bit of positivity is a valuable thing."

It's certainly something shot through the tracks NME hears: the synth-washed 'Flutes' – slated as the album's first single – and the four-to-the-floor 'Night And Day' suggest Joe's mischievous excursions into house music have enhanced Hot Chip rather than leaving them in the shade. "Working with Raf did feed into it," he agrees. "But also, Felix, Alexis and Al have been out DJing a lot, so it's something we've all been into."

"We're fighting against old age creeping in," he continues. "But you want it to be like a long meal at a restaurant – you

want an *aperitif* and an *amuse-bouche*. So there's a beautiful slower track Alexis wrote called 'Now There Is Nothing.'"

Working the wheels of steel also made for some lyrical inspiration, going on Alexis' bizarrely ace rap on 'Night And Day': "I don't got no Abba/I don't play no gabba/I like Zapp, not Zappa".

"There's a bit where he says he's just lined up Macca, which one of Alexis' current obsessions," says Joe. "It's been known for him to drop Wings in a DJ set."

Which is another apt metaphor for where Hot Chip find themselves: still electro's geek outsiders, still shielding themselves from passing trends and outside influence. And, ultimately, unlikely to be particularly troubled if their new musical picnic ends up being trampled by those pesky 2 Bears.

DETAILS

Title:

'In Our Heads'

Released: June

Producers: Mark

Ralph

Recorded: Club

Ralph in west

London

Tracks to include:

'Night And Day',

'Flutes', 'Don't

Deny Your Heart',

'Look At Where

We Are'

Bit on the side

Joe's got The 2 Bears – but side-projects can be tricky things



MILES KANE

In 2008, Miles was simply the frontman with Scouse also-rans The Rascals (and Alex Turner's best mate). This, of course, all changed when The Last Shadow Puppets took the duo to Number One. Inevitably, The Rascals eventually split and Miles launched a solo venture that eclipsed his former band.

Lesson: Huge success will split your original band



PETE DOHERTY

Wrongly assumed to be a post-Libs band by some, Babyshambles were formed by Doherty as a side-project during a Libs hiatus and actually put out their debut single before 'The Libertines' hit the shelves.

Lesson: A side-project comes in useful if you're continually being thrown out of your main band



JACK WHITE

Jack's no stranger to side-projects, first fronting The Raconteurs and then drumming for The Dead Weather. Given he now has two solo backing bands – one all-male, one all-female – it's arguable his current guise comes with its own ready-made side-project. Which is handy.

Lesson: Keeping your options open is no bad thing



Stuff
★★★★★

made of imagination

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XPERIA

PIECES OF ME

DAVE MACLEAN

DJANGO DJANGO

The ingredients of psychedelic pop? Public Enemy, The Charlatans and strange, alien-based conspiracy theories, of course

My first album

'FEAR OF A BLACK PLANET' BY PUBLIC ENEMY

"I remember going into Our Price with my mum and asking the guy for some Public Enemy; my mum wasn't sure but when I got it home it didn't leave my Walkman for months. I was used to the '60s music in my folks' LP collection, and that was mind-expanding enough, but this felt like my music, speaking for my generation, and it blew my tiny, Scottish head."

My first gig

THE CHARLATANS, DUNDEE

"I was with a girl I fancied and I lifted her up so she could touch indie heartthrob Tim Burgess on the leg. For that split second, it felt like the perfect beer-soaked love triangle."

The first song I fell in love with

'PURPLE HAZE' BY JIMI HENDRIX

"I didn't know what sexy was, but this moved me in a whole new way. I couldn't get over the fact that my mum and dad could be into something as raw and far-out as that. When they had friends over for drinks I'd put it on in the front room and entertain them with some raunchy air guitar."

My favourite lyric

'EROTIC CITY' BY PRINCE

"It goes, 'Every time I comb my hair/ Thoughts of you get in my eyes'. What can I say about the wee purple man that's not been said already? This line sums him up for me - weird, funny and moving all at once."

My favourite painting

A HIGHLAND FUNERAL

BY SIR JAMES GUTHRIE

"It might be because my family are from the Highlands, but I'm really drawn to the characters in this painting; it kind of sums up Scottish Highland Calvinism. It's bleak and quite morbid but it has a romantic undertone of a simple family life that makes me yearn for the past in some way."

The book that changed me

CHARIOTS OF THE GODS?

BY ERICH VON DÄNIKEN

"I was obsessed with the mysterious as a child - UFOs, Bigfoot, ghosts, spontaneous human combustion - anything weird or spooky, basically. The book is a controversial idea to say the least: that aliens came down from a secret planet in our solar system and started messing about with the genetics of pre-human



monkey-folk and building pyramids. But it tries to put those ideas forward in a very serious way. It's extremely entertaining and, although I'm not quite convinced by the theory as a whole, it opened me up to a world of occult and esoteric ideas. As Frank Zappa said, 'Your mind is like a parachute, it only works when it's open.'"

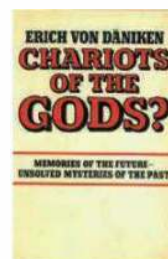
My favourite TV show

THE SMELL OF REEVES & MORTIMER

"It's old now but nothing has really surpassed it for me since. I was really into Monty Python growing up - the idea of art and surrealism combined in comedy really ticked all my boxes. When I discovered Vic Reeves' *Big Night Out* and this show, I knew they had arrived to take up the mantle."



Clockwise from main: it's rude to stare, Dave; the "wee purple man" Prince; Public Enemy's 1990 masterpiece, 'Fear Of A Black Planet'; Tim Burgess of The Charlatans; the utterly bizarre world of *The Smell Of Reeves & Mortimer*; the equally bizarre world of *Chariots Of The Gods?*; the late, great Jimi Hendrix, pictured in 1967



THIS
WEEK'S
TOP 20THE
NME
CHART

- 1 11 ARCTIC MONKEYS
'R U MINE?'
Domino
- 2 1 ALABAMA SHAKES
'HOLD ON'
Rough Trade
- 3 5 PAUL WELLER
'THAT DANGEROUS AGE'
Island
- 4 2 THE BLACK KEYS
'GOLD ON THE CEILING'
Warners
- 5 16 THE MACCABEES
'FEEL TO FOLLOW'
Fiction
- 6 6 TRIBES
'CORNER OF AN ENGLISH FIELD'
Island
- 7 3 NOEL GALLAGHER'S HIGH
FLYING BIRDS 'DREAM ON'
Sour Mash
- 8 35 DRY THE RIVER
'NEW CEREMONY'
RCA
- 9 36 JACK WHITE
'SIXTEEN SALTIMES'
Third Man
- 10 17 TRIBES
'WE WERE CHILDREN'
Island
- 11 8 LANA DEL REY
'BLUE JEANS'
Polydor
- 12 13 SPECTOR
'CHEVY THUNDER'
Luv Luv Luv
- 13 19 KASABIAN
'GOODBYE KISS'
Columbia
- 14 14 MILES KANE
'FIRST OF MY KIND'
Columbia
- 15 12 GOSSIP
'PERFECT WORLD'
Columbia
- 16 7 HOWLER
'PYTHAGOREAN FEAREM'
Polydor
- 17 10 AZEALIA BANKS
'212'
Polydor
- 18 37 MYSTERY JETS
'SOMEONE PURER'
Rough Trade
- 19 4 BOMBAY BICYCLE CLUB
'HOW CAN YOU SWALLOW
SO MUCH SLEEP'
Island
- 20 9 FLORENCE + THE MACHINE
'NEVER LET ME GO'
Island

NME
RADIO

Hear the chart
rundown first every
Monday at 7pm
on NME Radio
NME.COM/RADIO

NME
.COM

Listen to the Top 40
and learn more about
each artist online
7PM EVERY MONDAY
AT NME.COM/CHART

NEW TO
NME RADIO
PLAYLIST

- ★ ALABAMA SHAKES
Tracks from 'Boys & Girls'
- ★ HOWLER
'This One's Different'
- ★ PULLED APART BY
HORSES
'Wolf Hand'

BEHIND
NME
LINESLAMMO GETS
DESERTED

Steve Lamacq was sent to the desert to interview **James** in 1992. He found rain, freezing temperatures and a leopard

You know the gods are against you when you arrive to interview a band and one of them

has already gone home.

Myself and photographer Steve Double had flown to LA to interview the band James, only to find that guitarist Larry Gott had been mugged at gunpoint within 100 yards of his hotel. Ruffled by the incident, Larry flew home leaving the rest of the band to film the video for 'Born Of Frustration', the single which their label was convinced was about to propel them into the land of arena rock.

We were put up in a fancy apartment overlooking the Hollywood sign. The following morning before moving on, Double, sweating slightly after his breakfast, which was always smothered in Tabasco sauce, took me to a record shop where I bought the best Pixies live bootleg ever. I've still got it.

Anyway, the main part of the James video was to be shot in the Joshua Tree National Park, where it hadn't rained in 100 years or something. Until it started raining the day before we arrived. Undeterred we travelled from LA to some inglorious one-horse town on the verge of the desert and booked into a motel. There was a Wal-Mart, a petrol station and our motel.

We resorted to the only place open which happened to be a Mexican restaurant.

Double was in his element. He started bathing in Tabasco, while I downed as many beers as I could. Every time one of the group tried to explain 'the treatment', it became more confusing. By the end of the booze-fuelled night I'm sure one of them

said they were hiring in a tiger.

The next morning, it's as hot as hell. We get a fleet of cars out to the desert, to base camp, which is a tent and a truck. I poke my head behind one of the film company trucks and sure



enough, there is a man with a tiger [Er, we've seen the vid, Lammo, and it's a leopard, not a tiger - Smug Nature Ed].

Videos of the '80s and '90s were often expensive and preposterous, but this was going to be a belter (I've just watched it on YouTube and I'd forgotten there's an owl in it as well).

The band

dance around a massive ice sculpture which is busy melting. Then the problems begin. The next part is taking place further into the rocks. But the rain has made the track impassable by anything apart from a single buggy so there's no room for us in the first run.

I go for a walk. I listen to my Walkman. The sun starts to go down. I don't know if you've ever been in a desert once the sun's gone down, but it gets fucking freezing.

The buggy arrives. Finally we get to the shoot site and start the interview under the stars. "Let's sit up on those rocks," says singer Tim Booth, before turning back to look at the shivering figure lagging behind. "Would you like to borrow my jumper?"

I am a senior hack from the world's biggest-selling rock weekly. I am invincible. "Yes, please." It was a tight deadline and transcribing the taped interview on the plane home, all you could hear was the wind and my teeth chattering.

It hadn't rained for 100 years. On shoot day, it rained



Top: A young Steve Lamacq and inset: Tim Booth and his melty ice sculpture in 1992

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.

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

NME
BRITAIN'S
BEST
SMALL
VENUE
IN ASSOCIATION WITH
JACK DANIEL'S
J.D. ROOTS

WIN!

SEE THE CRIBS, THE HORRORS AND TWIN ATLANTIC WITH JD ROOTS!

It's your last chance to enter the draw to see one of these three amazing bands at their exclusive, one-off shows for JD Roots

As you'll know by now, this May, JD Roots are bringing three massive groups back to their hometowns for a series of intimate gigs, in association with NME's campaign to find Britain's Best Small Venue. Every bottle of Jack Daniel's is made in Lynchburg, Tennessee – which is why JD recognizes the importance of home in the creative process. Hence, Twin Atlantic are giving something back at Glasgow's King Tut's Wah Wah Hut on May 3, The Horrors returning to the crowds that made them at Southend's Chinnerys on May 9, and The Cribs getting close to their hometown fans at Wakefield's Theatre Royal on May 16, days after the release of their fifth album, 'In The Belly Of The Brazen Bull'. All dates will feature support

from The Black Belles, Third Man Records' new signing from Jack Daniel's home state, Tennessee.

However, you'll have to move quickly if you want to be in with a chance of witnessing one of these soon-to-be legendary shows. Tickets are totally free and will be allocated by postcode ballot so that local fans get to witness their heroes up close and personal. In order to win a set of four tickets head to jdroots.co.uk and register by April 19 for a chance to play a part in your local heroes' story.

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

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for the facts drinkaware.co.uk



The Horrors return
to Southend
Chinnerys on May 9



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

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT
TO
BREAK

THEESATISFACTION

Shakespeare, Chaka Khan and Spike Lee? Just the sound of hip-hop in 2012

In a world where you draw breath and three new musical genres become obsolete, where recycling is at an all-time high, somehow THEESatisfaction are still managing to sound like The Future. Their album 'awE naturalE' (lord knows what's going on with their caps lock) fuses psychedelic Sun Ra jazz with chart-friendly '90s hip-hop and super-laconic flows that can slink into soulful coos at a moment's notice. Rather than specific artists, they cite "all music made between about 1978 to '79" as a key influence on what they do – funk, soul, disco, afrobeat, Chaka Khan... "We like trancey, wavy music, if that makes sense," Stasia Irons (above right) says. It does make sense. "But we also love party jams," her partner Catherine Harris-White adds. This makes a lot of sense too.

Stasia and Catherine met five years ago at college in their native Seattle (the former studying English, the latter vocal jazz), where they bonded over things as disparate as Spike Lee movies, "the concept of afro-futurism" and the plays of William Shakespeare. "And I was already singing – I'd been

in bands since age 17," Catherine says. "She saw me singing, and I knew she was a writer, so we just used to support each other, like, 'Keep going at it.'"

"And then you allowed me to rap on your songs!" continues Stasia with a smile. Initial primitive GarageBand experiments morphed into a series of self-released online EPs, which in turn led to a deal with Sub Pop, home to THEESatisfaction collaborators Shabazz Palaces. A tidal wave of gushing praise from all the right people later, and Stasia and Catherine find themselves on the cusp of wider acceptance: songs like the dense vocal collage that is 'Enchantruss' ("I think of Orson Welles/Then I divorce myself") or 'QueenS' could well be the antidote to the tired, by numbers, in da club nonsense that still dominates so much of mainstream hip-hop and R&B. And the idea of giant fame doesn't faze these two in the slightest. "If it happens, I'm ready for it," Cat smiles. And as with everything else, Stas is on the same page: "We will welcome it with open arms." *Liam Cash*

NEED TO KNOW

BASED: Seattle

FOR FANS OF: Shabazz Palaces, Billie Holiday

BUY IT NOW: The album 'awE naturalE' is out now

ON NME.COM: Stream the album now
SEE THEM LIVE: There are three UK dates at the end of April, starting with Glasgow on April 21

BELIEVE IT OR NOT: Stas' favourite Shakespeare play is *Othello*, while Cat favours *A Midsummer Night's Dream*



"Come on, take the bloody picture already"

PEAKING LIGHTS' BRIGHT NEW OUTLOOK

After the birth of their son, the husband-wife duo want to focus on positives with new LP 'Lucifer'

RADAR NEWS

"There's a lot of negativity in the world right now," says Aaron Coyes, one half of US experimentalists Peaking Lights.

"We're just trying to stay positive." Along with wife and bandmate Indra, Aaron's got a lot to smile about. The creators of one of 2011's most brilliantly baffling records in '936', they're also now the proud parents of baby Mikko. Born two months after the release of that album,

[on the new album] and he actually sings on one of them."

Last November, the family decamped to New York, hooked up with producer Al Carlson (Games, Oneohtrix Point Never) and started work on their new record. A month later, they'd completely finished it, hailing it as a "night-time version" of its predecessor.

"We'd also been listening to a lot of dance music," adds Indra. "I think of 'Lucifer' as a record that you might put on at night when you're getting ready to go out."

Of the album title, they say it appeared in a dream and it "just seemed right" to use it, but don't be fooled into thinking it's got anything to do with

Satan. Instead, the record takes its name from Venus, also known as the morning star, and the idea of bringing light out of darkness – something that's representative of Peaking Lights' seemingly endless optimism. "We all create our own realities," muses Aaron. "We're hoping to create one of light and positivity." *Rhian Daly*

"Our newborn baby even sings on one of the songs"

INDRA DUNIS

his birth has had a huge impact on its follow-up 'Lucifer' (due for release on Domino imprint Weird World in June). "Having a child opens part of your mind," explains Indra. "It gives you a greater understanding of the circle of life and transforms your creative process. It was hard not to be influenced by him! He became the subject of some of the songs

BAND CRUSH



Alex Trimble from Two Door Cinema Club on his new favourite band
"Alt-J have been floating around for a while, but their record isn't out yet. It's just fantastic music – they're the one band that I've discovered in the past year that's really pushing the boat out and breaking barriers in music. 'Tessellate' is beautiful."

The Buzz

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



1 JOEY BADA\$\$

It seems like only last week that everyone was losing their shit about SpaceGhostPurrp signing to 4AD (mainly because that actually was last week), but 17-year-old Joey Bada\$\$ could trump even that. The latest in a growing list of '90s-born rappers aiming to reinvent the genre's golden age, he's already had camera crews film docs on him (in his high school, no less). He's already squared up to Odd Future on MTV. And he's already got majors both sides of the Atlantic going loopy. "Keep doing your thing and stay in school," Tyler, The Creator told the Brooklynite in front of the cameras. We say: fuck school.



2 VIRGINIA WING

Virginia Wing formed about two minutes ago but are already courting buzz – quite rightly too. Combining overdriven guitars, macabre lyrics and the occasional Farfisa organ, they sound like Love with Arthur Lee being channelled through some gothy new waveness. Which is, obviously, a really good thing.



3 GOOD DANGERS

Doing the nasty with your BFF – never a good idea, as Good Dangers warn the world on their debut single 'DFVF'. That acronym? It stands for Don't Fuck Your Friends, a message the east Londoners have wrapped up in effervescent hooks and an anthemic grandeur British Sea Power would be proud of.



4 D VASSALOTTI'S 'MIRROR'

Though Florida's Merchandise were Buzzed just last week, we'd be derelict in our duties if we allowed this project from guitarist David Vassalotti to languish in obscurity. Released in the waning moments of 2011, this cut off 'Book Of Ghosts' is a masterclass in no-fi guitar that'd put a smile on J Mascis' face.



5 EMPTY POOLS' 'VANDERBILT CUP'

Empty Pools hail from Bristol, but their sublime first song is set in New York's Floral Park, scene of Patti Smith and Robert Mapplethorpe's blossoming romance. The beautifully, breezy-to-brutal guitar work underpins piqued lyrics about the tug o'war between privilege and moral value.

SCENE
REPORTTHE DRUMS:
BREAKING
NEW WAVES

*Jacob Graham digs deep into the
thrift store of future music*



Hey NME, it's me again. Just got back from SXSW. I did manage to catch a few bands that have compelled me to write though, and here they are. The first was **Part Time**. They're kind of the weird little brother of the Mexican Summer label, but they have

really solid, synth-driven tunes (not exclusively so – guitar riffs abound). We liked them so much we asked them to join us on our upcoming US tour. Then I saw a band called **Candy Claws**. An odd bunch to be sure, but what a sound! It's dazzling and blurry and can make you a little dizzy at times, but at their best they recall those old Disney nature/adventure documentaries. Such an epic, brassy, nostalgic feel and so spot on! I think they're the most interesting thing happening right now in America. Then I caught one of **A Classic Education**'s sets. I've known about these world-travelling Italians for a while and I think they've really progressed over the years. There's so much indie-pop around these days – another jangle, post-punk band doesn't seem like much to get excited about – but it's always surprising to see it done well. That's about all I had time for in Texas. A

band that wasn't playing there, but one I was listening to the whole time, was **Belbury Poly**. I'm just obsessed with everything the Ghost Box Music label has done – such an amazing vision! It's all instrumental, library music, electronic, nostalgic, often times eerie and haunting. I think BP are the most outstanding of the bunch. And, lastly, I always try to include something that is both beautiful and sentimental – this time round it's **Cocoanut Groove**. Lazy summer afternoons are just around the corner so if you're in love... or, if you've had your heart broken, this is just the medicine.

JACOB'S
TOP 5

PART TIME
'Hey Karen'

CANDY CLAWS
'Silent Time of Earth'

**A CLASSIC
EDUCATION**
'Baby, It's Fine'

BELBURY POLY
'A Pilgrim's Path'

COCOANUT GROOVE
'The Castle'

NEXT WEEK'S COLUMNIST:
Toddla T

5
To SEE
This week's
unmissable new
music shows

DAUGHTER
Moles, Bath
April 11

ADVERT
Amersham Arms,
London
April 11

**SHINIES/KEEL
HER/NOVELLA**
Sebright Arms,
London
April 12

ARTHUR BEATRICE
(pictured)
The Lexington,
London
April 12

HOLOGRAMS
Old Blue Last,
London
April 17



We think he calls
his band Part Time
because his day job
is modelling



You can shout all
you want Ryan, she's
not gonna stand up

HEART-SHIPS/
SPIRIT OF JOHN

OPORTO, LEEDS TUESDAY, MARCH 27

CAUGHT
LIVE

Spirit Of John are well suited to the environs of this darkened city centre bar, with its velvet curtain separating the music from the besuited braggadocio of the post-work stragglers. Stomping on the stage with a pair of leather shoes as beat up as his vocal cords, Joshua Sheard launches into a song that starts its life hymn-like and winds up a hoedown, gathering pace and pushing double-bass

player Adam Richards through a nimble-fingered endurance test.

Joined for the latter part by Kieran O'Malley on violin, the tempo never rests, yet

the band are at their most rousing in their quieter moments, as Sheard's voice melts the gravel in his throat and lends added gravitas to their breakneck country blues.

While Spirit Of John are suited to the room, Heart-Ships do an impressive job of transforming it. The set-opener is marked by an impassioned scream that renders the microphone superfluous to requirements. There is no 'slow-build' in this band's set; with a lead singer whose

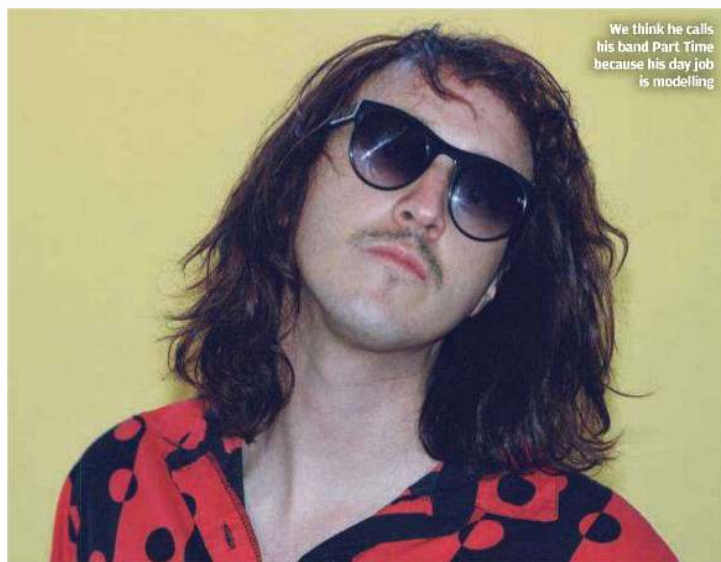
stage presence borders on epileptic fervour, their bombastic, raucous folk music goes straight for the jugular, right from the start. They're not entirely unlike 4AD's Broken Records, but they are entirely more unhinged, baying like a wolf pack and building a heart-wrenching, symphonic cacophony that quickly outgrows the room that contains them.

The needle of emotion swings on red the entire way through their set, but an obvious highlight is 'Spraypaint', blasting the brickwork of the room with a nail

*Heart-Ships bay like a
wolf pack, building a
heart-wrenching cacophony*

bomb of sadness. As Ryan Cooke preaches "it's a terrible thing for a son to admit", a dedicated group of followers chant his damnation straight back in his face.

Heart-Ships are the kind of band that command attention. Their infernal roar might dominate this minute side-room, but they have been honing their craft over the last couple of years and it's clear that they're ready to take on more spacious surroundings. **Hayley Avron**



MILES KANE: “HIS
WHOLE VIBE, IT INSPIRED
ME TO DO WHAT I DO”

PAUL WELLER:
“I RECOGNISE HIS
ENERGY. HE’S TOTALLY
COMMITTED”

They say you shouldn't meet your idols, but since when did Miles listen to advice? To kick off our Heroes issue, the Wirral wonderkid speaks to the only man who looks better in a suit than him

PHOTOS: DEAN CHALKLEY WORDS: DAN MARTIN

Miles and Paul don't
sit down because
Alex Turner has
moved their chairs.
Possibly





The haircuts in the room alone could redefine geometry. The sharpness of the tailoring, once these photos get out, will surely stop in its tracks the latest attempt at a grunge revival.

And that's before we even consider the music made by these two men, united across time by a common dream. From rock's cupboard of heroes we have Mr Paul Weller, now three albums into his late-summer purple patch with the delectable 'Sonik Kicks'. Representing the nubile newbies is Miles Kane, a man who, after years faffing and collaborating with his mates, has finally achieved genuine solo glory, taking forward the qualities that Weller once forged. This is a mod-off, alright.

It might have been awkward, and yet it works. Slurping tea and smoking fags, they're more likely lad mates than student and mentor, and they complement each other without trying. The presence of his idol dials down Miles' infamous bonhomie to a charm that is cute. And Miles' daffy enthusiasm disarms any elder statesmanlike distance that Paul could ever be ►

GROOMING: DANI RICHARDSON HAIR: DALE WAYKINS



PAUL'S HEROES

"The Beatles"

accused of carrying himself with. They throw down words like "trip" and "bag" and "dig" with straight faces – and why not? It's actually all rather lovely. They've only known each other properly since December, yet that friendship is cementing fast. Paul's residency last month at London's Roundhouse saw Miles join him onstage to do the Noel Gallagher parts for his 2008 track 'Echoes Round The Sun'. And it's not going to end there...

NME: *What is it about Miles that made you pick him out to perform with you, Paul?*

"They made me think beyond the city walls, you know, of my little town where I come from, they opened me up to other possibilities in life. They changed the world. I love how creative they were and the anticipation that with every release they were gonna take you somewhere else, and just the quality of the songs – so many records and so many songs. They were always trying to push forward the boundaries and change people's attitudes as well."

Paul: "I've been keeping my eye on him for the last couple of years and I like what he does, you know."

Can you see yourself in him?

Paul: "When I see him live, definitely. It's just good to see someone giving it one. So many bands are drippy, it's nice to see someone perform really, there's a lot to be said for that. So I recognised the energy in that and the commitment to what you're doing." *You sound like you don't see that very often.*

Paul: "There's too much shoegazing now, a lot of them just don't look like they're arsed and I don't get it."

You've got to be totally and utterly committed to what you're doing or you can't ask other people to be. So I always like that in whatever kind of music, because it makes you take *them* seriously as well."

Miles, can you remember the first time you heard Paul's music?

Miles: "When I was growing up there was 'The Changingman' and stuff like that, but when I got a DVD of The Jam live in Newcastle it turned me on and I just loved it. The whole vibe of it, the way he has it, the way he holds his guitar, it inspired me to learn a lot from it and do what I do, the way he rips it has had a big impact on me."

Do you take that away from him?

Miles: "Yeah, being onstage – those songs on my first record have taken on a whole new lease of life and become something else from when I made that record"



the train journey and trying to collate them into some kind of order or sense. Or even just sound nice in the metre of them. It's like a lot of songs, there's things you get from certain songs that maybe the writer doesn't intend at all, but it's what you get from it." *And will you always come back to girls as well, like Miles says?*

Paul: "Me? I'd consider myself a romantic so I've always written romantic songs, even in the halcyon days of The Jam, 100 miles an hour, it was always like love songs. But it's like life, in the course of a day you'll think about 101 different subjects, writing music's the same thing. But if it's well written I don't think it matters really because people find their own meaning in it anyway. I always remember when I was a kid hearing 'Strawberry Fields Forever' and it didn't mean anything, but the next week it meant everything and I couldn't even tell you why, it just clicked: "No-one I think is in my tree" – I just get it." *You've both been through a bunch of outfits to finally settle on solo careers. Is this where you were both supposed to be?*

"I CAN LEARN FROM PAUL AND PEOPLE I LOOK UP TO"

MILES KANE

some backing vocals. But from there I wanted to be the singer, and not to sound arrogant but I wanted to be the main man and do my thing."

It's going back a while but do you remember making the decision to go solo, Paul? Did that feel like a leap?

Paul: "I think I was at the wrong age to try and start another band, you know."

Miles: "How old were you on that first one?"

Paul: "I must have been about 33, 34, and for me to try and form a democratic band again was really out of the question. I spent to years with The Jam and however many years with The Style Council and I wanted just to do something on my own. It's harder to form a band when you're that age and you've gone through other experiences. It felt the right time for me, I'd built the confidence to do it."

Miles: "I love that track, 'Uh Huh Oh Yeh', those lyrics on that are quite personal – "I took a trip down Boundary Lane" – is that where you're from?"

Paul: "That was me reconnecting with my roots. I'd had some wilderness years after The Style Council, two years of doing nothing, so I spent a lot of time in contemplation. I went back to my hometown to get in touch with my roots and I just rediscovered all the music that I'd loved in the first place. There was a lot of reconnection. There was a lot of stuff I'd forgotten and that was a good time for me to do that."

Paul, you've been up and down in terms of popularity over the years. What advice would you give to Miles for having a long career?

Paul: "Just stick to your vision and stick to your guns. And listen to advice – but totally disregard it as well, just take what you want from it. Don't be swayed by anything."

Miles: "But there's so much to learn. I feel that and I want to learn, and I can learn off Paul and people that I look up to. That's how you get better."

Paul: "I don't think you ever stop learning either. Never. For me, especially for the last few records, it's really opened my mind to

what possibilities there are in music, and that's a big thing at my fucking age after all the things I've done to learn that the world's wide open. So it's important to always keep an open mind, really."

You're both very stylish gentlemen – how important is fashion to the music you make?

Paul: "For me it's always been about the music and the attitude and the clothes and the haircuts – they're all the same thing to me. I grew up in that culture. For the bands I dug when I was little, I liked the music but I also liked the way they looked, the things they said in interviews, the whole trip – it's like your favourite football team and your favourite band, they help define who you are."

Miles: "It's something to believe in."

Paul: "And I think maybe that's changed, maybe it's changed for the really young kids, maybe music doesn't have quite the same potency and power that it used to have, there's so many media forms, so much distraction – but essentially I think good music's gonna come through."

Who else is good?

Paul: "I loved Baxter Dury's album last year, I liked this band called The Early Years, they did this four-track EP."

Miles: "What do you think of Kasabian?"

Paul: "Lovely boys. Nice lads. I liked the 'West Ryder...' album. And that one about "He's gonna get you/ He's gonna eat you" [the title track of last album, ▶



even. I love being onstage and I love playing my guitar loud and singing loud, and I hope that's what comes across. I feel at home there."

Has he inspired your songwriting?

Miles: "I guess it always comes from experiences and, girls – obviously that old chestnut – and that's because of where you've been in life and what you've experienced up to now, but moving forward I'd like to open that up and do things that I haven't done. On Paul's new record there's tracks like 'Green' that are a bit more abstract, but I get it. It's a fine art to do that."

Paul: "With that, I'm just trying to find different ways of writing words, rather than be too literal and just be more impressionistic, taking little snapshots of things – on that particular song anyway, writing down advertising hoardings and little captions, adverts on

Miles: "Very different! I'm at the very start and I've still got a lot to learn. But I'm the happiest I've ever been."

Paul: "How long was The Rascals?"

Miles: "That was just one album, we were together a couple of years."

Paul: "That was your first band?"

Miles: "My first band was called The Little Flames and we had a girl singer. I was just the guitarist, and in that band I learned how to play guitar really, and then I started to write songs during that time so I could do



'Velociraptor!']. But I haven't heard an outstanding guitar band for a while. For me a lot of it's stuck in this post-Libertines Camden indie... I think it needs a new music revolution, not that I'd be part of it because I'm too old, but just as a fan, as a punter I think it needs a real fucking shake-up but I don't know if it's gonna happen, I'm not sure, it's been a long time coming."

Miles: "But it's the circle, you know what I mean, there'll be a kid now in his bedroom with a guitar and wanting to get on that stage and write tunes and have a good haircut. It's a never-ending thing."

Do you hold that these revolutions come from tough times, economically?

Paul: "I don't know if they do or not. I suppose historically, maybe. I don't know, the whole '60s

revolution came out of kids having freedom to be taken seriously in a certain way and the economic uplift of the country, so I don't know really. I guess you could say it came out of World War II and rationing, but they were comparatively affluent times. There *were* enough things to rail against. I don't know if it comes out of the economic depression – I don't know if there's any cause for it."

Can you see yourself writing protest music, Miles?

Miles: "I don't think I'd touch on that really."

It's all about 'The Dream'?

Miles: "Yeah, that may sound a bit narrow-minded, but that's how it is for me."

Describe 'The Dream'.

Miles: "It's just sticking to your guns, really. For me,



I wouldn't want to write about stuff like that because, well, for one I don't really know enough about it, and I'd feel fake when I was doing it. Someone else might wanna do that, and it's right, but it's not my bag."

Paul, Miles' new single is called 'First Of My Kind' – what is his kind?

Paul: "The new James Bond! The new younger James Bond, that's how I describe him, smart and debonair."

Well, that's more than a joke, because there's an absolute Britishness to what you both do.

Miles: "I guess 'cos that's who we are."

Paul: "I'm speaking for Miles here, but we're fans of the whole sort of culture really. We've had, like, 50 years of what I call pop culture – or if you wanna call it rock'n'roll – to learn from, and it never ever ceases to amaze me and fascinate me and excite me as well. It's who I am and who I've always been and I don't wanna change that."

"IT'S JUST GOOD TO SEE SOMEONE GIVING IT ONE"

PAUL WELLER

Miles: "And I feel like that now at 26."

Paul: "It's just a very important part of a lot of British peoples' lives, wearing a certain kind of clothes and listening to a certain kind of music and the whole attitude. But if you go anywhere in the world, people dig it and I'm very proud of that."

To be honest, *NME* is beginning to feel like the third wheel by now, and it's obvious that here is common ground that neither are in a hurry to vacate. Literally, in fact. As a parting shot, the pair reveal that they have already booked a couple of days to work on tracks together for Miles' album. Miles is sketchy as to anything more concrete: "We'll just see what happens when we get in that room. We're going into Paul's place and I can't wait to get in there and throw some ideas around. It's like mod heaven, his studio."

And lo, the sacred word of doom finally gets a mention seconds before the bell. Does that word really still resonate with Paul, even now?

"The mod thing? For me, it's a way of life. If you're in, you're in forever. For me personally it governs most of what I think about everything, in an abstract way, or in a physical way... but it's always there."

Check out some more stunning shots from this photoshoot at NME.COM's Big Picture blog and go behind the scenes of when Miles Kane met Paul Weller at NME.COM/video

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BLAINE HARRISON: “WHAT’S IT LIKE
TOURING WITH YOUR WIFE?”

MARK E SMITH: “WHAT’S IT LIKE
TOURING WITH YOUR FUCKING DAD?”

One's the snarling, toothless frontman of **The Fall**. The other, a bright young **Mystery Jet**. What could they possibly have in common? Rockabilly, witchcraft and Texan suicide cults, apparently

PHOTOS: AMY BRAMMALL WORDS: KEVIN EG PERRY

Do you ever suffer from hallucinations?" In a quiet corner of Salford's New Oxford pub, Mark E Smith looks Blaine Harrison straight in the eye and then asks again, "Do you ever see things that aren't there?"

Half a beat goes by before he pops out his dentures and gums toothlessly as Blaine jumps back in his seat, more in shock than horror. Moments later, Mark's teeth are back in place and he's shaking his head sadly. "I think you're seeing things, matey."

The day has unquestionably taken a turn for the surreal. How did this happen? The pints of Sparta ale with whisky chasers were a factor, but we came here with the best of intentions. We came to meet the infamous ringleader of The Fall. Since forming in 1976, the band's uncompromising union of raw punk rock and motorik rhythms has produced no less than 29 records while Mark, the sole constant, "doesn't fucking know" how many bandmates he's got through.

"Mark's incredibly fascinating," says Blaine. "I'm looking forward to having a pint and a conversation. Anything could happen."

We're also here to find out what the often irascible punk poet of the proletariat thinks of 'Greatest Hits', the new Mystery Jets track which mentions him by name.

"The lyric is about a couple breaking up and dividing their record collection," Blaine explains. "He's saying to her, 'You can keep all your Belle & Sebastian records, but I'm keeping 'This Nation's Saving Grace'. You only listen to it when you're pissed, and when you sober up you ask why I'm still listening to Mark E Smith.' I think it's complimentary - I just hope he does too."

NME: Blaine, when did you first hear The Fall?

Blaine: "My first encounter was when I was 17. I read an interview with Mark in a book about the '80s musical underground called *Tape Delay*, then went out and bought 'This Nation's Saving Grace'. It seems like the public have always been quite confused by The Fall, but I think in the '80s they were trying to be a pop band."

Mark: "Yeah, but we were real pop and they weren't. Boy George wasn't pop. Spandau Ballet wasn't pop. That was fashion."

Blaine: "'This Nation's Saving Grace' introduced me to Damo Suzuki and Can. Do you think The Fall were almost a British krautrock band?"

Mark: "Sort of. It's funny because in Germany they've said the same thing, that they hadn't realised how good those old groups were until they heard The Fall. That's an achievement, isn't it?"

Blaine: "Have you met Damo Suzuki?"

Mark: "Yeah. He was fucking bonkers! When I met him he was selling Japanese cars in Düsseldorf. Who's going to buy a Japanese car in fucking Germany?"

Blaine: "I also went out and got the first Fall album, 'Live At The Witch Trials'. Where did your fascination with the occult come from?"

Mark: "I knew people who were sort of pseudo-witches,



so the title was just to annoy them. It's the same now with *Twilight*, particularly in America. It's a big rebellion for them. I see it when I go through the Midwest, where to be into vampires or werewolves is like spitting in your dad's face. To us it's *Carry On Dracula*; to them it's very serious 'cos they all go to church every Sunday."

NME: Have you heard *Mystery Jets*, Mark?

Mark: "I've heard 'Greatest Hits' and it's a fucking good song. I'm not just saying that."

Blaine: "Thank you."

Mark: "I won't say it again."

Blaine: "You're influenced by people like Bo Diddley and Gene Vincent. What do you like about rockabilly?"

Mark: "The simplicity, as I'm not really a musician. Do you play a lot?"

Blaine: "I see myself more as

a songwriter. I learnt the guitar through wanting to

write songs but I don't go into music shops and play 'Stairway To Heaven'."

Mark: "I've never really done much on the guitar. Mine's only got two strings. It's just A and E, and then I get the group to embellish it."

Blaine: "So, was your dad into rockabilly music?"

Mark: "No, there was no music in my house. Well, my sisters had singles but I was a latecomer. I was more interested in writing poetry. Nothing in music satisfied me. I still write every day. How do you operate?"

Blaine: "I sing stuff into my Dictaphone. I don't think writing music should be laborious. There's a Keith Richards quote, which I love, where he says that songs are just floating around and you need to have a radar to pick them up. If you stay up late enough, you can catch them."

Mark: "You've got to trap them."

Blaine: "Yeah. Nick Cave says he puts on a suit every day and goes to his office. I couldn't do that. They just appear now and then."

NME: Is there a bit more labour involved for you, Mark?

Mark: "Correct. There's no secret to being creative."

Blaine: "What do you mean by that?"

Mark: (Sticks his tongue out)

NME: I love that Keith Richards line too, but I think there's also graft involved.

Mark: "And half a gram of heroin and some Afghani black! He doesn't just smoke skunk, does he? If he thinks there's so many songs flying around, why is he still playing the same ones after 50 years?"

Blaine: "A lot of your lyrics feel like things that have been overheard in the pub, particularly characters like Carry Bag Man, Wireless Enthusiast and Hip Priest. Is that how you write a song, rather than autobiographically?"

Mark: "I do try to write objectively, not subjectively. People say all the time, 'Oh, you're the Hip Priest,' but it's not about

me. 'Carry Bag Man' isn't about me. I don't go around with carrier bags full of drugs, do I? What do you do? Was your missus really moaning that you'd taken half her record collection?"

Blaine: "Yeah, a lot of the records mentioned in that song were records that I didn't want to part with when I had a break-up, but it's sort of a fictionalised account."

Mark: "Well that's good. You got it out of your system, didn't you? Good riddance to bad rubbish as regards to her, and you got a good fucking record."

Blaine: "Your girlfriends and partners have often been in the band. What's it like touring with your wife?"

Mark: "What's it like touring with your fucking dad?"

Blaine: (Laughs)

Mark: "So what have you got in the Jets? A guitarist, a bass player and a drummer?"

Blaine: "Yeah, and a pedal-steel player because this one's an Americana record. We spent quite a lot of last year living in Austin, Texas."

Mark: "You're joking! You mean, the whole group? With your dad?"

Blaine: "Yeah. Well he came out, but it was really the four of us, plus wives and girlfriends. I've always wanted to live in America. It's ridiculous. Texas is fascinating. We got obsessed with the suicide cults, like Waco and Heaven's Gate."

Mark: "That takes me back. When we were in Austin in 1981, the mixing guy and the drummer were kidnapped by these fucking weirdos. Me and the bass player had to go and rescue them. They were being seduced! The guy running the place had a fucking cane and looked like Lucifer personified. He was a member of the KKK. There were all these birds in miniskirts with their tits out. They were all very attractive. We were looking through the blinds and we could see the drummer and the sound guy in the middle of all this. I said, 'We've got to get them out!'

Me and the bass player broke in through the fucking skylight. We got them, but they weren't very pleased about it. They were in their underpants with hard-ons and white powder all over their faces. I said, 'Get in the van, you fucking cunts! Say goodbye to Austin, matey. You're going back to the misery.'"

"I DON'T LIKE ANYBODY - THAT'S WHY THE FALL EXIST"

MARK E SMITH

MARK E SMITH'S HEROES

"No-one"

"I'm not big on heroes. I'm a big Fall fan. I never wanted to be Gene Vincent or Elvis. I didn't want to be Damo Suzuki. I don't want to be anybody else, and I think that's why people respect The Fall. You see all this stuff on television about people wanting to be singers, but I'm not going on *The X Factor*. I've never wanted to be anyone else, ever, except for maybe Napoleon. I don't fucking like anybody - that's why The Fall exist."

FELIX WHITE: "WHAT DO YOU THINK OF MODERN MUSIC?"

MICK JONES: "IT NEEDS TIME. YOU APPRECIATE THE THINGS THAT LAST"

At London's Rock & Roll Public Library *The Maccabees'* guitarist gets exposed to *The Clash* legend's peculiar and personal collection of rock artefacts. A hero's guide to his heroes, no less...

PHOTOS: WILL IRELAND WORDS: MARK BEAUMONT

Outside London's Edgware Road Tube station, a tramp is selling everything he owns: three pairs of haute couture trackie bottoms with a designer 'infested' look, a range of shoes doused in the artists' own urine, the

latest in vomit-coloured sleeping bags and various sculptures made from empty cans of Special Brew. "I was hoping you hadn't come that way," says Mick Jones, dashing into the small glass booth housing his own, rather more salubrious collection of personal memorabilia, down in the subway under the Westway. "You might've thought, 'What a rubbish exhibition!'"

He's here at the Mick Jones Rock & Roll Public Library – a taste of the hoard of Clash and other rock'n'roll memorabilia he's collected over the past 35 years – to meet awestruck Clashophile Felix White from The Maccabees, whom he instantly sweeps away on a guided tour of the exhibition, pointing out the wall of punk fanzines, the Clash figurines, shirts and original flightcases, the Lennon bobbleheads and the picture of Stan Bowles painted in Pete Doherty's blood. "Did you see that programme on the poor guy who had OCD really badly [Channel 4's *Obsessive Compulsive Hoarder*]? I was just fascinated by the way he had to crawl in through the top of the door into his kitchen. I don't really want to draw the comparison that we're obviously doing at the moment!"

NME: It's quite the collection.

Felix: "I lost my iPhone at the start of the month and I started taking Polaroids and sticking them in a diary. I got all the tour flyers and leaflets stuck down and everyone's interested in it; other bands are signing it. It means so much more than having it on an email. I can't imagine what this must mean to you."

Mick: "It's very much like a musical arrangement without music, or a flower arrangement with music... I just want to share it with people. I want to run the library along the same lines as a normal library, in that you'd be able to take a book out and bring it back. And if you nick something, shame on you. We're not actually bothered if you do that, but you should be bothered."

NME: Why is Mick your hero, Felix?

Felix: "For some reason I was given 'London Calling' and we had DVDs of a Clash gig in Munich, and they

were all frontmen. There was a real purpose to it; whether it was the political thing, at that time it felt like there was a point to it all. It was anti- that thing of being cool not to care, and that was inspiring. I was 16 or 17, so it was post-Oasis, and it was the first band from the past that I fell in love with. The Clash were our way into music; we learnt to play guitar watching videos of you."

Mick: "What is it with the name? I thought I was gonna meet some Israeli tribe guys."

Felix: "Me and my brother are Palestinian. We just thought it was a great name for a band."

Mick: "Do people go, 'What's that all about?' Most people don't know what The Maccabees actually is. I'd be surprised. It's informative, when you find out."

Felix: "We started to be informed, because we turned up at a festival in Turkey and

someone held us in the lobby and went, 'Do you have

any idea what that means, to call your band The Maccabees?' And we went, 'No, we don't.' We just thought it was a good name for a band but we've got in all kinds of trouble for it, to be honest."

NME: So you've both been given political slants against your will.

Mick: "They always tried to appropriate us for whatever their cause was. We shared a laugh with them but that was probably as far as it went. They didn't realise that we just wanted to play some numbers and enjoy that. We were in *NME* all the time in them days, so we'd set the record straight whenever we got the opportunity. So where do you guys come from?"

Felix: "South London, Wandsworth Common, but I live in New Cross now. We all live around Elephant & Castle. We've got a studio there."

Mick: "Charlie Chaplin came from there, too."

Felix: "There's actually a guy who's dressed like Charlie Chaplin, who still walks up and down Walworth Road."

Mick: "Is he paid to do it? Is that his actual job?"

Felix: "I don't think anyone's paid to do anything on Walworth Road! He'll tell you everything about Charlie Chaplin if you stop him."

Mick: "One of my early bands, we used to practise in a front room just off the Old Kent Road. One of the first gigs I did was a Monday night residency, four weeks at the Thomas A Becket, the boxing pub. My dad managed to wangle us a gig there on a Monday night. I was about 17 or 18. I started quite late. I was interested in music but I never took up the guitar until 16."

Felix: "Yeah, the same."

Mick: "If somebody was playing something I'd go, 'How do you do that?' Then you really had to force yourself at the start; it was mathematical. I actually played along with Stones records and stuff. I spent a couple of years before going for auditions as rhythm guitarist, and there wasn't much call for it, so it was mostly failed auditions. After that I was in my schoolboy band and they fired me; it was a repetitive thing in my life! Anyway, also similarly, I was the major songwriting talent of the band, so they chucked me out and they couldn't write any songs anymore. Just goes to show you. So I decided to go back to my bedroom at my nan's and I spent a year just

playing along to records. Going over it again and again, the guitar solo on 'Wild Horses'. Playing guitar and learning it, it's like a mathematical puzzle and once you've figured it out it's like, 'OK, I've solved this puzzle now!' The other thing you have to do is piss on your fingers, because the ammonia toughens them up."

Felix: "I've heard that about cricketers as well."

Mick: "Good for a jellyfish sting, too."

Felix: "What do you think of modern music?"

Mick: "I think it needs to take the time to be old music. I like it but, in my experience, 20 years later, the things that last you appreciate more."

NME: They say you should never meet your heroes, Felix. Do you agree?

Felix: "I think he was great, wasn't he? All the people in music I've looked up to have all been like that, and that's a really inspiring thing. It's vindication of when I was 16 and got into it in the first place – to meet him like that and for him to be everything you could've hoped him to be."

"THE CLASH WERE OUR WAY INTO MUSIC"

FELIX WHITE

MICK JONES' HEROES

"Mott The Hoople"

Mick: "They were just my time. It's always the same – when you're young, they're the groups that do it for you. Young people now have the groups that are playing now. It's a continuation. Before then I used to collect footballers' autographs. The bigger the football star it was, the nicer they were. There were really only a few exceptions to this."





RHYS WEBB: “WAS PUNK MORE THAN JUST A MUSICAL MOVEMENT?”

JOHN LYDON: “IT’S NOT A MUSEUM PIECE. THEY CAN’T CO-OPT THE PISTOLS. NO WAY”



The debt **The Horrors** owe to John Lydon's **PiL** is obvious – but the **Pistols** icon isn't shy in his admiration of Rhys Webb's band either

PHOTOS: EMILIE BAILEY WORDS: EMILY MACKAY

Hello, poor people," an instantly recognisable voice booms over the chimneys. On the seventh-floor balcony of his manager's Kensington flat, John Lydon is taking the air, and abusing the locals in good-natured fashion, having tired of dissecting the likely toilet habits of the *Come Dine With Me* contestants on the television while sipping tea out of an oversized milk jug (or tureen, as he would have it). The man's energy is crackling. "Where's me Little Shop Of Horrors, then?" he asks. Rhys Webb, for it is he, is en route, but lost somewhere in the surrounding blocks of flats. When he strolls in wearing a natty paisley shirt, he's greeted with a resounding "Hello sunshine!" in that inimitable tone. We've heard that Rhys, a huge fan of not only the Pistols but Lydon's post-punk project Public Image Ltd (shortly to release their first album in 20 years), is a bit nervous. If he is, it's mixed with equal parts fanboy excitement, and he and Johnny soon set to comparing flu viruses. Hysterically, we decide to move to a nearby student bar for the interview, thereby making the day of several nonplussed and timid Imperial College students. "Is that Johnny Rotten?" they whisper. Who on Earth else could it be?

NME: You've met a couple of times before, is that right?

Rhys: "Briefly, yeah."

John: "Yeah, well we met in strange circumstances, which I suppose is what all gigs are.

Your man here is very polite and very decent and I like that in people. There's not too much of that between bands. For example the alleged punk movement, it wasn't a movement at all, it was a lot of dissipated anger and a competitive edge of jealousy, which kind of spoiled it. But in many ways I was glad for that because I didn't like half them bands. As far as punk went there were Alternative TV, The Slits, all of the girl groups – I adored them."

Rhys: "As far-out an idea as punk was, about this completely ripping things to shreds and starting again, it wasn't long before it did actually pull back into almost quite a traditional rock'n'roll thing..."

John: "...and that was horrible for me – and therefore PiL was my answer. But at the same time, I learned everything I could in the Pistols, it was a crash course. It was one year of mayhem! At the time it seemed like it went by really slowly but it was morning, noon and night non-stop. Thrilling experience. We were in here the other night – this is hilarious – and there's the Victoria And Albert Museum over there, and in came the Brazilian curator and informed me that they're putting on a punk exhibition at the moment and I should come over. It's like, how are you doing a punk exhibition? Who did you talk to? Who are your advisers on punk and what punk is? Not interested in my opinion on it in any way shape or form. And that's how real life is being manipulated for the worse in establishments like that, which really should know better. They've turned it into

some art thing, but the wrong end of art, the arsehole end of it. Where people come up with elaborate explanations that are actually vacuous statements. Punk is alive, living. It's about human beings."

Rhys: "Would you agree that punk is about so much more than just a musical movement?"

John: "It's not a museum piece."

Rhys: "Not a museum piece, but almost like not even just a musical movement."

John: "Well, this is why I turned down the Rock And Roll Hall Of Fame for the Pistols. Because there was no way I was gonna allow them to co-opt the Sex Pistols into being a museum piece, you know. The next step would be pushing up daisies. It's a terrible, terrible thing. They tried to get us involved in the Olympics, and what they wanted was, they're gonna do this thing where celebrities go round the stadium on the back of flat-top lorries. So there'll be Naomi Campbell in a Vivienne Westwood dress, followed by Madness doing 'Baggy Trousers' and then the Pistols doing 'Pretty Vacant', but without the

"vay-cunt". Just "pretty" and the word 'censored'. So the answer is 'No fucking way'. Don't need it, don't want it."

Rhys: "It seems like the last thing you would want, suddenly to shake them by the hand and say thanks very much for asking me. Completely, up yours."

John: "All cap in hand, thanks guv. Aw, can I have some more porridge? (laughs)"

Rhys: "Do you think it's funny that a lot of the

messages in Sex Pistols songs, well I say messages, but a lot of the Sex Pistols tracks that were thought of as being negative actually had very positive messages that were kind of missed perhaps because of the confrontation or shock of the band? But actually when you listen to them they were really positive. Did you think it was funny that people missed that point?"

John: "Hilarious, at the time, to be called a nihilist. And walking on the dark side, and just being destructive. And my god – check out songs like 'Bodies', which is abortion from a woman's point of view, which I don't think up until that point it was even considered that a woman had a point of view on the thing."

Rhys: "That's my favourite song on that album. In your early days, like before the Pistols, what kind of bands were you seeing that would end up being an inspiration for PiL?"

John: "I'd travel the country for Hawkwind. And Dr Feelgood, I love them to this day, Wilko Johnson's one of my all-time favourite guitar players."

Rhys: "Did you ever listen to Syd Barrett Pink Floyd? Did you like that? The first album was fantastic."

John: "Yes. Well Syd Barrett, he was the original Sid Vicious, and that used to be his nickname. Then I named my pet hamster after Syd Barrett and that became Sid Vicious 2, and then along came John Beverley, which became Sid Vicious 3. So Sid's followed a long line of good ancestors."

Rhys: "Yeah, all good Syds definitely. How important's the idea of rhythm and dancing to the music of PiL?"

John: "Oh, fundamental. Fundamental. We featured that disco hi-hat very, very seriously."

Rhys: "Were you picking up on stuff that was going on around you, like disco and funk?"

"THE HORRORS
CREATE THEIR
OWN UNIVERSE.
IT'S A JOY"

JOHN LYDON

"You'd never have
got away with that
shirt in the 100 Club"

"Isn't that the
bloke off those
butter adverts?"



John: "All of it! James Brown was an ultimate hero, in many ways. But The Bee Gees to me are stunning! Absolutely stunning, the harmonies! I adore them."
Rhys: "You used to spend quite a lot of time in a disco club, Louise's, was that the one you used to go to?"
John: "Yes. Oh, I'd go further, I used to go down to Ilford, which was a place called Lacey Lady's, which was a soulboy venue. I love me dance. Of all kinds."
Rhys: "Before I started the band I used to run this club night in Southend, and I used to play 'Banging The Door' and 'Fodderstompf' by PiL. They sound like records that came out 10 or 15 years later."
John: "They are, they are. All those beats were sampled. Hip-hop flourished off that album."
Rhys: "They've been sampled again? I thought they sounded like hip-hop beats. When I first heard that record, I thought,

this is the best kind of music for the dancefloor. All I wanted to play was records that sounded like that. And 'Metal Box' as well, it's still one of my favourite albums."
NME: *It's easy to hear the musical common ground between PiL and The Horrors, but what do you think The Horrors took from the Pistols?*
John: "They haven't taken anything off us, but what they've done is learn to absorb the good bits and create their own masterful universe and to me, that's a joy."
Rhys: "Perhaps if The Horrors are inspired by the energy of the Sex Pistols, I think with PiL it's more the exploration of sound itself and how textures and tones can be a really great form of communication and really important in music. I feel like we're more interested in communicating ideas through the sound."
John: "Well, you love audio tapestry, you really do. And you know I know that and how it's just wonderful to know that, that idea is still rampant... It's very nice listening to you because I have such empathy with what you're saying. And it's so right

JOHN LYDON'S HERO

"My dad"

"He was an accordion player in Irish show bands when he was young, but when he moved to England he gave that up and he never ever taught me a single thing. I remember from early childhood, looking at that accordion inside the cupboard and being deeply fascinated by it. 'Nope, you've gotta learn on your own like I did.' I never did master it, it's impossibly hard! But I did wonders with it on [solo album] 'Psycho's Path'. I got a fantastic sound because in LA I live in a really old house. And I learned that if I rolled it down the stairs it formed a beautiful tune."

and bang on. And he's not lying, I know he's not. And I know it, because this is in my heart and soul too. You don't lie about these things. It's, y'know, I'm not a religious person, but I like the analogy of if there is a God, let's find him in this process. It feels so overwhelmingly rewarding."
Rhys: "There was one track called 'A Train Roars' which was the last thing we recorded for our first record. And when we were in the studio mixing it, we were actually referencing the gated drum sound off 'Four Enclosed Walls'.
John: "Oh, good on ya. What a fantastic thing to understand! Well done! But it's not just 'Oh, we'll have that', it's the possibility of what can that lead to. I love singing that live. Because now I've found over the years, I can go higher and higher and higher and ultimately I wanna reach the ultimate note that will pierce your eardrums. And pierce my own. But it would be the ultimate note where I finally said, 'Hello God, at last, nice to see you'. It's a strange thing to say, I don't often get the opportunity to talk like this, but that's how I really feel about music. That's the heart and soul of music."



NME HEROES



**FREDDIE COWAN &
GRAHAM COXON**

Photo by David Edwards/NME
Ace Café, London; March 27, 2012





**MILES KANE &
PAUL WELLER**

*Photo by Dean Chalkley/NME
Kensal Green, London; March 26, 2012*



NME HEROES

**RHYS WEBB &
JOHN LYDON**

*Photo by Emilie Bailey/NME
South Kensington, London; March 22, 2012*

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FREDDIE COWAN: “YOU SHOULD MAKE A JAZZ RECORD”

GRAHAM COXON: “THAT’S MY NEXT MOVE. I LOVE THE ANARCHY OF IT”

Who knows what you’re going through as guitarist in the UK’s most vital new band? **Vaccines** star, meet **Blur** legend

PHOTOS: DAVID EDWARDS WORDS: MARK BEAUMONT

The Harley engines thrum threateningly, the ‘50s chicks in the cut-off denim shorts peer over and pout, the bearded bikers hitch their leathers into the underside of their pot bellies and wish they had chewing baccy to spit in disapproval. The new kid in town sure has the look of James Dean about him, but he’s so goddamn clean-cut and pretty, and is that a book of *cartoons* he’s reading...?

When Graham Coxon pulls up at north London biker hang-out the Ace Café to meet with Freddie Cowan of The Vaccines, he’s accepted as one of their own. As Graham enthusiastically accepts Freddie’s gift of a book of rock’n’roll comic strips and shows him around the café’s shop of ‘50s biker memorabilia, poring over Elvis and Sweet Gene Vincent books, it emerges that Graham has been a mod traitor for a full decade now.

“I’ve been a biker since 2002,” he says as the pair take a table by the Harley-festooned stage. “Been here loads.

They’d have Harley night, they’d have old Triumph night, then on normal nights they’d have big wheelie competitions. It makes a hell of a row, when someone’s wheelie-ing and they fall off at 80 miles an hour. The ambulance was quite quick as well.”

Freddie: “Do you ride Triumphs?”

Graham: “Yeah, I’ve got a couple of Triumphs. That’s my only rock’n’roll excess, motorbikes.”

Freddie: “I don’t have one, I’m not allowed. I promised my dad I wouldn’t because he had a mate, when he was younger, sad story... Arctic Monkeys, they’re really into it. When we were touring with them, they used to have their bikes around.”

NME: *Is there a secret rock’n’roll biker gang?*

Graham: “It’d be good if there was. Do ride-outs, when you all get together and ride somewhere.”

Freddie: “Are there bike gangs?”

Graham: “Yeah! Geniunely.”

Freddie: “Do they fight?”

Graham: “I dunno, I’ve never seen them fight, but I think a bit of this and that goes on between them. Someone was shot the other year, coming away from a Bulldog Bash. Someone was shot riding a bike down the motorway.”

NME: *Jesus. On a less scary note, Freddie, what do you think of Graham’s new album, ‘A +E’?*

Freddie: “I love the way it sounds.”

Graham: “It’s quite saturated.”

Freddie: “It reminds me of good Billy Childish. I haven’t heard guitars sound like that in a long time, recorded that raw. If you’re in a studio trying to get a sound like that, you couldn’t do it. Was it a difficult process?”

Graham: “No, not really. It’s basically DI-ing (*direct injection – Guitar Tech Ed*) into the desk via a fuzz pedal, no amp. You know when it’s that wide,

fizzy noise, there’s a lot of that going on. And ditching the posh valve amplifiers. We mostly use this amp that we found for £20 on eBay. This nameless thing with a couple of knobs on the front. I wanted cheap and nasty. You’ve got a classic proper guitar sound on your records.”

Freddie: “Actually, everything I did on that record was just one guitar and one amp. My Strat, it’s the only guitar I’ve ever had. On our new record we’ve tried to do something really different, and actually I find it really hard to get sounds like that. Funkier sounds, more raw sounds. Did you play all the instruments?”

Graham: “Yeah.”

Freddie: “There aren’t many British artists like you who have control over what they do in terms of cover work and all the instruments and you produced your early records. I wondered if you thought of taking



it a step further and doing your own video.”

Graham: “No, I don’t think so. I do all those for weird reasons. I’d rather not have all that amount of control because being a control freak... that’s why I’ve always tried to let go of the steering wheel quite a lot by getting other musicians in. The thing with this album was I thought it’s quicker to do it yourself than sitting around waiting for the bass player to get their parts right. I wanted it to be quick and cheap and nasty. I didn’t want to get too obsessed with the sound.”

NME: *Is that an approach The Vaccines are taking to their second album?*

Freddie: “Well, we were such a young band when we did the first album, I think we’ve learnt a lot more about ourselves and who we are as a band, and we’re better. Hopefully that’s what comes through. I don’t think you set out with a single objective, you just do your thing.”

Graham: “There’s that classic thing that the second album is always difficult...”

Freddie: “Did you find Blur’s second album difficult? I’m finding it difficult, in a way.”

Graham: “That second album isn’t a snapshot of where

GRAHAM COXON’S HERO

“Chopin”

“Chopin, probably. Never met him. I think that when I die, Chopin will be the one thing that I will really miss the most. Just that simple little piano, the most beautiful music. It’s good to say something like that as well because you cut out all the rock, pop, dance, jazz, everything, so there’s less pressure.”



we were, it's a snapshot of us going somewhere else, so it's what we're like on our way to somewhere else, and the one after that was 'Parklife' and I think we'd kind of arrived somewhere with that. A lot of albums, those are the ones that are most difficult, and I think Blur made quite a few of them, they're ones where you can't actually pinpoint the place where they are."

Freddie: "I listened to 'The Great Escape' when my brother put me onto it, and I thought it was incredible. 'He Thought Of Cars' is my favourite track, and 'Fade Away'. The guitar was sensational – inventive but really melodic. A lot of bands don't get to make those transitional records these days. They want the 'Parklife' as their first go."

Graham: "With 'Modern Life Is Rubbish' we were in a lot of trouble that I wasn't even aware of at the time, really on the edge of being dropped and being

threatened with the label bringing in Butch Vig and re-recording the whole thing, because Nirvana were so massive and no-one was interested in this weird, really parochial, small English outlook on life."

Freddie: "But you weren't aware of that at the time?"

Graham: "No, I was blissfully unaware!"

NME: *You're a Vaccines fan already, Graham? You like their guitar sound, you said?*

Graham: "Yeah yeah, I've heard them on the radio but I haven't got the album."

Freddie: "As you can play so many instruments, have you ever considered making an album without the guitar?"

Graham: "Yeah, I'd love to, but no-one would like it. It would be a genre-less, strange

beast, I'm sure. I am pretty obsessed with weird organs and stuff like that, and old free jazz. So it'd probably be something like hardcore techno free jazz or something."

Freddie: "I definitely think you should do it."

Graham: "I think that's my next move. I love the sax,

I've played sax all my life but I'm not that good at it because I never stick with it long enough to get good at it. I'm in that weird world of saxophones at the moment. The original punks. Ornette Coleman and people like that were getting their heads kicked in 1959 by other jazzers because of their weird toy instruments and their far-out ideas. The disrespect they showed to the establishment. I like the anarchy of it."

NME: *Have you got any advice for Freddie?*

Graham: "Yeah, no-one ever tells you when you start all this to be really careful with how you numb your feelings, and don't make a big habit out of doing it all the time! Watch the boozing and everything else, because nobody ever said that to me. Nobody ever said, 'You have a lot of nervous energy and get bored easily, quite often you're gonna be like that and there's gonna be a pile of booze in the corner. It's great for now but maybe in eight years you're gonna be a fucked-up mess, so just be careful!'"

For more amazing photos from NME's hero book-ups see NME.COM's Big Picture blog, and go behind the scenes of Freddie Cowan's big meeting with Graham Coxon at NME.COM/video.

"ALBUM TWO
IS ALWAYS
DIFFICULT"

GRAHAM COXON



THE SAGA CONTINUES

Last week, **Pete Doherty** spoke of the deaths that haunt him and the Libs' future – in part two of our interview he tells **Jamie Fullerton** about drugs, life as a film star and an off-set romance...

PHOTO: MATHIEU ZAZZO

She's not talking to me." Pete Doherty has just been asked about his relationship with Charlotte Gainsbourg, his co-star in his upcoming film *La Confession D'un* *Enfant Du Siècle* and the daughter of pioneering French musician Serge Gainsbourg and English actress Jane Birkin. This is probably a good thing. "I don't want to go into detail," he continues. "But... she's still not talking to me."

Why? An intense love affair on set, we joke? "Well, off set," says Pete, raising an eyebrow. "But on set there were these love scenes. The only problem was those love scenes appeared before we actually made love in real life, so..."

NME has been sat in Pete Doherty's trinket-strewn Parisian flat for close to an hour, accompanied only by a model-beautiful French female who has sat on the bed filming every moment, and the life-size clay human head mould that overlooks the room from the bedside table.

During this time we've chatted about everything from new solo songs (an album is ready to be recorded), the future of The Libertines (new song ideas sent to Carl already) and Babyshambles (a "fucking shambles"). As outlined in part one last week, we've also discussed in distressing detail the subject of his bitterness at being associated with the deaths of both a close friend (Robin Whitehead) and the late

actor Mark Blanco, and the passing of Amy Winehouse. Pete Doherty has a lot on his mind.

La Confession..., though, is his current project. Set in 19th-century France, it places Pete opposite Gainsbourg as Octave, whom he describes as a "free thinker", much like himself. "Finished, edited," he says, with pride in his voice. "I just went in the other day to the sound studio, and did some of the sound effects for parts of the film where they needed me to cough or whatever."

Octave, says Pete (*deep breath*), "is led into a life of wantonness and dissolution at the core of which he finds an emptiness and meaninglessness, and so he retires to the country for a while to reflect on the meaninglessness of his life and his nihilism at the heart of what he believes. But he actually ends up falling for this bird, played by Charlotte Gainsbourg, and they have this intense love affair. There's lots of strolling on the edge of mountain cliffs. Staring into the misty distance."

And so there was this real-life affair with Gainsbourg. But it wasn't going to be a long-term thing...

"Well yeah, she left her fella and moved to London and, but... but put it this way, she was back in Paris four days later. I think the lifestyle I was living at the time, she wasn't accustomed to."

We can imagine.

"Basically I had to go back because the roof was falling in on my country house so we were sat there in the dark, because the

electricity had been cut off, in the cold, buckets around us collecting the falling drips of water, burning old *NME*s to keep warm in the one working fireplace. I had a couple issues of that very first Strokes cover. Which meant a lot to me, because [the day it came out] I was working on a building site and I was on the paper round. So I had to pick up three *Daily Stars*, four *Suns*, two *Mirrors* and *NME*. And everyone was like, 'What are you buying that for?', and I was like,

"There's this great new band and it proves that guitar music can still make something, and my band's going to get signed one day, we're called The Libertines and we're as good as them'. It was significant for me, that first Strokes cover. So I kept one issue back. Well, I kept the cover. The rest of it was to keep Charlotte's feet warm."

Ah, Pete's lifestyle. As outlined in part one of this interview, he has been smoking something through a small glass vial during much of our chat. The room is fairly airy and we're not sure exactly what it is in that little vial, but later on, when he blows a puff of it

into our face by mistake, it gives us a strange buzz and makes our lungs ache for a good few hours.

NME: How are you though, generally?

"I think I'm pretty much as healthy as I've always been. I always seem to say that, though. But I really am alright."

Getting there?

"Getting there"... that makes it sound like some point in the future that I'm aiming for. I am there. Let's call it Arcadia, for

old time's sake. No, for the future's sake let's call it Arcadia. I've been there today, when that girl brought out brandy for free [at the restaurant where we met

earlier], that was Arcadia. And by the way, cognac is as lethal a drug as anything I know."

You said recently that you'd given up injecting.

"Yeah. That was a little while ago. I'm kind of sticking to that."

That's a big thing?

"Huge difference. Just because it comes to be the focal point of the hour, or the day. Or the afternoon. Getting the gear and... it's just handing yourself completely over to your addiction. As opposed to having ▶

"I HAD TO BURN OLD COPIES OF NME TO KEEP WARM"

Pete Doherty

"Hush Charlotte, Harry's losing at Quidditch"



"I'm an actor now, don't you know?"



things under control. Although you can never really have things under control." **Have you given up heroin completely?** "Well that's the idea, using heroin substitutes, Subutex. For example, between last Thursday and Sunday I didn't use any gear at all. And for me it's [about] reaching the point where I'm not boasting about being clean for four days. I wouldn't have to do that. But it was a big deal. And it was a case of on the Monday going back to London and being sick on the Eurostar and scoring and really, I didn't *really* need to. It's kind of pointless." **It's a London thing?** "Mmm-mmm-mmm, it is a little bit. It's

"COGNAC IS AS LETHAL A DRUG AS ANY I KNOW"

Pete Doherty

difficult for me to score in Paris. But when I do score in Paris it's like [heroin type] China White, you know? Really good stuff. You don't get China White in London. It's just brown."

It's a better class of heroin in Paris...?

"When you can find it, it's a better class of heroin. But most of the time it's not, it's completely sub-standard. You're better off not doing it, you know. It's poison, real poison."

You're on the right track...?

"On the right track. You have to reach an all-time low, apparently. Before you truly surrender." **Have you reached that?** "No, no. I've got a long way to go." **That's concerning.** "Yeah. I downloaded the Cast album on iTunes the other day."

We head outside onto the cobbled street to take some photos before the sun goes down, then Pete hops off for a meeting with The Kooples – a clothing company for whom he's recently designed a range

(his autograph is sprawled across the Paris branch a few miles away). And so our catch-up is complete.

We came to Paris expecting to hear tentative plans for a new album and a few vague nothings about how The Libertines could maybe, possibly, kind of do something again. Instead we've heard about how a solo record is well under way, and how new Libertines songs are already being emailed back and forth. We've heard how he's taking this film thing rather seriously, some scandalous stories about Charlotte Gainsbourg, and Pete's dark, troubled thoughts on the deaths of Robin Whitehead and Amy Winchouse.

We've also seen Pete inhale hard drugs with the breezy nonchalance of a Parisian arts student puffing on a roll-up. Not so surprising, but a touch depressing when it is, quite literally, in your face.

We cross the Channel looking forward to hearing the new material, wondering if Pete will be allowed to nail this album with his favourite new 23-year-old producer, or if next week he'll change his mind about the whole thing. When we're finally back in London, there's a text message. "It's Peter Doherty," it reads. "Thought you might be interested to know that I'm booked in to go to rehab at the end of April." We text back, saying we hope everything goes well.

Watch an exclusive video tour of Pete's Paris flat at NME.COM/video

THE PETER PLAN

What Mr Doherty has on the drawing board

THE ALBUM

Pete's working on his second solo album with 23-year-old producer Adem Hisli. **Pete:** "He wants to modernise my sound. Around Christmas I was obsessed with Mississippi John Hurt, and I was looking for that sound."

THE BANDS

Pete has hooked up with Carl Barat again, and has emailed him song ideas ("I'm going to give him a bell," he says, "maybe later, and see if he's done anything"). Babyshambles-wise, guitarist Mik Whitnall is finally clean of drugs, but they don't have a drummer so have no concrete plans. "Babyshambles will always

exist," says Pete, "just like The Libertines. And Wire. Do they still exist?"

THE BOOK

Pete's working on a novel too. "It's about an English guy who's chased out of England," he says. "He's a bit like an old £20 note, a bit crumpled and glorious. Slightly out of date."

THE FILMS

Pete stars in *La Confession D'un Enfant Du Siècle*, which should be at film festivals later in the year. He's also agreed to take the lead in a new film by director Philippe Grandrieux. "It's a very dark, modern thriller with loads of guns, crack pipes and how's your father," says Pete.

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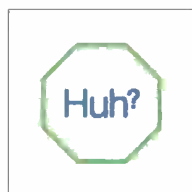
Edited by Tom Howard



SPIRITUALIZED

SWEET HEART, SWEET LIGHT DOUBLE SIX

It's business as usual on sonic architect Jason Pierce's latest epic – but although there are glorious moments, it doesn't always soar



Rather than 'putting out records', space-rock's grand architect Jason Pierce constructs musical monuments, intricately carved monoliths cast from gospel, soul and blues and erected like orchestral Acropolises for the dedicated rock tourist to gawp at. Their basic design might alter slightly with each new construction – a bit more punk for 2003's 'Amazing Grace', a bit more fragile and haunted for 2008's 'Songs In A&E' – but ever since he buried the laser-guided electronics beneath flutes, flugelhorn and Philharmonics

on 2001's 'Let It Come Down', the materials have remained familiar. The heartbreaking spiritual. The frenzied jazz-punk freak-out. The brilliant pop blast like Gabriel's horn blowing Sirius B apart. The sneaking in of Jesus, Pierce's own version of 'Where's Wally?' and the lynchpin of the Spiritualized album drinking game.

Kindly, Pierce signposts the grand stature of his seventh album by bookending it with two eight-minute crackers. 'Hey Jane' pretends to be a motorik drone-blues thrash in the vein of 'On Fire' and 'Electricity', with Pierce throwing accusations of infidelity and violence at the

titular character. After a cacophonous false stop, Jason unleashes a wondrous, quasi-religious elegy of devotion – "Sweet heart, sweet light... love of my life". At the opposite end from this magma-spewing rock'n'roll revelation sits 'So Long You Pretty Things'. Opening disguised as a cutesy lullaby featuring one of Pierce's most unintentionally hilarious lines ever – "Take the long way home, past the scary Jesus", he warbles – it quickly becomes a banjo ballad akin to a gospel Sufjan Stevens before unleashing an incredible choral pop segment.

But between these stout towers hangs a more hit-and-miss collection than Pierce has offered in some years. On the hit side, 'Little Girl' is a charming soul swoop bedecked with trembling violins and strident female backing vocals; 'Too Late' is a Disney lullaby reflecting an inexorable love affair; 'Life Is A Problem' is a sumptuous rewrite of 'Oh Lord Won't You Buy Me A Mercedes Benz', imploring Jesus (four fingers!) to be Jason's radio, his aeroplane and, more worryingly, the rifle with which he plans to shoot all sinners. Endearing and lush, these give 'Sweet Heart, Sweet Light' a core of, well, sweetness and light in keeping with Pierce's promise to make the record poppier than previous works.

But it's the longer, wilder but more melodically repetitive screams that dominate the album, throwbacks to Spacemen 3's space freak-outs that excite sonically but outstay welcomes like a nasal harmonica player. Previously these monotone stretches have been the grist and glory of Spiritualized; here they clunk and drag. The two-chord droner 'Get What You Want' delves into intriguing Eastern strings and percussion similar to 'Revolver'-era Beatles and expands into a consuming atonal wig-out at the end, but generally does too little for too long. 'Heading For The Top' is a fantastic broil of brimstone guitar, string and synth, but could do with more than one repeated hook and a nursery rhyme coda to fill its eight minutes; 'Mary' is actively dreary. Add in the unadventurous country and western balladry of 'Freedom' and the muddy blues rock of 'I Am What I Am' and you have a mid-album slump from a band that's never done anything but soar.

Which is, admittedly, a little like criticising Nelson's Column for being mostly granite. This record is, as you'd expect, by turns breathtaking, entrancing, deafening and challenging, and Spiritualized are still the Vatican of bands. But that's the thing with monuments: you admire their intrinsic magnificence, but you need a damn good reason to go back a seventh time. **Mark Beaumont**

7

DOWNLOAD: 'Hey Jane', 'So Long You Pretty Things', 'Too Late'

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



CANCER BATS

DEAD SET ON LIVING HASSLE

They reckon they're influenced by Fleet Foxes – but this sounds like balls-out, riot-inducing metal madness to us



In July 2011 Canadian metalcore giants Cancer Bats, a band who say they "come to destroy", had a bit of a Ke\$ha moment. "We want to write some bangers," said frontman Liam Cormier to *NME* following another messy beatdown at Sonisphere festival. "I'm done being bummed out and now it's time to rip it!"

A nine-month gestation later, they've done just that. From the speedy fist-pumping of opener 'RATS' (featuring a guest spot from '80s underground metal figure Rob Urbinati of Sacrifice) to the doomy mucus-rattling finale of 'New World Alliance' via the all-out pummel of the title track, Cancer Bats are not just ripping it. They're tearing it a new one. They're grinding it down to make a paste, which they eat and then sick back up.

Seriously though, even if their metal influences are no less prominent than 2010's 'Bears, Mayors, Scraps & Bones', throw in a distorted synthesiser and 'Bastards!' would sound like

something that Seattle post-hardcore band The Blood Brothers were concocting back in the mid '00s. There's such a groove to it that Cormier has referred to it as his "jam" and though 'Breathe Armageddon' isn't exactly all positive vibes (it features the lyrics "No-one survives! As the world burns!", for goodness' sake) there's still a sense of live excitement to it, a ramped-up energy, the sound of a band who are totally into playing together – as it should be.

Even weaker numbers such as 'Road Sick' – a song that should be sweet rather than vitriolic because it's about being separated from loved ones on tour – manages to balance their deep burr with a scalding roar of "I'm trying the best that I can, but I'm road sick siiiiiiccccc". But not that sick.

On April 21, Cancer Bats will play six gigs in 24 hours, their map trajectory forming a pentagram across London. Expect the bangers on 'Dead Set On Living' to start riots, induce whiplash and have the whole room off the floor. *Siân Rowe*

DOWNLOAD: 'Bastards', 'Old Blood', 'RATS'

DEAN BLUNT & INGA COPELAND
BLACK IS BEAUTIFUL HYPERDUB

Dean Blunt and Inga Copeland are the duo behind Hype Williams, whose history of self-mythologising and alienation tactics (no track names!) acts as a filter against those intolerant of pretentious bullshit. A shame, as their take on the contracted attention span, James Ferraro-style data stream of consciousness meme is an interesting one. There's medicated pop smothered in tape hiss, organ workouts over dub techno stabs, flashes of R&B and ambient synth drones. However, these drifts of pop cultural flotsam feel eerily dislocated, as if there was little joy in the psychic bloodletting. Strangely compelling, though. *Louise Brailley*

DOWNLOAD: Track 10

WARM DIGITS
KEEP WARM WITH THE WARM DIGITS DISTRACTION

Warm Digits are good friends with fellow northeasters Field Music – David Brewis even plays here on bass duties – and share their penchant for the warm analogous textures of '70s leftfield. The similarities end there; 'Keep Warm...' owes heavily to the kosmische's constant percussive pulse rather than anything more melodic. The duo started as a techno-based laptop outfit, however, and it's the lingering hangover from that which prevents this falling too far into pastiche. 'Weapons Destruction' is a glitch-tinged beat-heavy assault, and it's the moments like these which add a compelling modernity to their retrospective sound. *Simon Jay Catling*

DOWNLOAD: 'Weapons Destruction'

FACES TO NAMES...

What the reviewers are doing this week



BEN CARDEW
"Having embarked on a huge Twitter mission to select #atrackadayfor2012 in a spirit of foolish January optimism, the past week has seen me largely sifting through my hard drive for obscure house music."



BARRY NICOLSON
"I've been grappling with the etiquette of best man speechwriting, the question of ancient aliens and the new Beach House album."



EMILY MACKAY
"I tried to master the grown-up world of mattress-purchasing, then soothed the anxiety headache thereby induced with the psych-folk-symphonic sounds of The Magnetic North."

MAPS & ATLASES

BEWARE AND BE GRATEFUL FAT CAT



Two years after the release of their debut 'Perks And Patchwork', Chicago's Maps & Atlases are back with an energetic collection of intelligent pop.

This time around, the band's obsession with complex rhythms is channelled through layers and layers of melody. 'Old And Grey' builds multi-tracked vocals into an off-kilter beat up to a hammering, plaintive finale. 'Winter' bounces like Vampire Weekend at their cheesiest. 'Silver Self' starts like something Bon Iver might make if he actually pronounced words, and eventually turns into a Paul Simon pastiche. What's missing is any emotional contrast to stop all that cleverness from sounding overwhelming. *Hazel Sheffield*

DOWNLOAD: 'Old And Grey'

5

HUMAN DON'T BE ANGRY

HUMAN DON'T BE ANGRY
CHEMICAL UNDERGROUND



Malcolm Middleton's announcement of his intention to "try something different" after he was done with 2009's 'Waxing Gibbous' might have seemed an endeavour fated to be undone by his own all-pervading Malcolm Middleton-ness. Here the Scottish arch-miserabilist has succeeded admirably. For, while 'HDBA' is a largely instrumental affair, one whose main musical cues are taken from '80s power-pop and which only sparingly uses Middleton's calling-card – that misanthropic, oddly comforting Caledonian burr – it's a substantial and rewarding work: 'Askilpiio', for one, is up there with his very best. *Barry Nicolson*

DOWNLOAD: 'Askilpiio'

8

MOONFACE (WITH SIINAI)

HEARTBREAKING BRAVERY
JAGJAGUWAR



Spencer Krug would presumably insist that all of the 827 Canadian bands he plays in are equally important. But, realistically, most people will associate him with Wolf Parade first, ranking the others according to their indie tunefulness. Krug's second album as Moonface finds him collaborating with Sinai, a Finnish group given to krautrock retroisms – but this is less cosmic or indulgent than expected. Swirling synths abound, but remain encased in four-minute micro-epics which sometimes mine the icy ambition of pre-megastardom Simple Minds. The result should move Moonface up Krug buffs' personal rankings. *Noel Gardner*

DOWNLOAD: 'I'm Not The Phoenix Yet'

6

SWEET BILLY PILGRIM

CROWN AND TREATY EMI



Like the time-travelling optometrist in American author Kurt Vonnegut's book *Slaughterhouse Five* who gets abducted by aliens that Sweet Billy Pilgrim are named after, 'Crown and Treaty' is all about straddling eras. They sound simultaneously new and old. First come the floaty countryside textures on 'Blakefield Gold', reminiscent of old-timers like Nick Drake. Second come singer-songwriter Tim Elsenburg's cracked vocals, aping 'Sea Change'-era Beck on the album's centrepiece 'Blood Is Big Expense'. Third comes the hyper-detailed production of an REM record. You can hear many cymbal crashes, because this is cleverly crafted, dramatic stuff. *Tom Howard*

DOWNLOAD: 'Joyful Reunion'

6



OBERHOFER

TIME CAPSULES II GLASSNOTE/COOPERATIVE

Brooklyn-based band's excellent debut shows far more ambition than most of their hipster contemporaries



Bradley Oberhofer is a 21-year-old dude who fronts his own band, also called Oberhofer. He started making music as a kid in his Tacoma bedroom, and is now resident in Brooklyn.

You might take these facts, add them to song titles such as 'Yr Face' and 'Homebro' and build the presumption that Brad is some scuzzy Waves kid who rolls out of bed first thing in the afternoon and makes a beeline for the weed grinder. That would be your first mistake.

Turns out, Brad graduated in music theory and composition at NYU, and recorded this, his debut album, with producer Steve Lillywhite, who worked on U2's 'The Joshua Tree' and 'Achtung Baby'. In short, if you think we're here to assess another lo-fi tyke shaking some fuzzy tunes out of his unwashed linen, it's time to dramatically upsize expectations.

The good news is, 'Time Capsules II' largely meets them. Beautifully played and recorded, its dazzling guitars, elegiac piano and soaring

strings are all rendered in crystal clarity. But what Oberhofer really does is write choruses – simple sentiments, written simply, expressed with passion and sincerity. "I'm drivin' down FDR/Cruisin' like a shootin' star," boasts 'Cruisin' FDR'. "I wanna build a house with you/So we can be alone" he sings on 'Haus'. "Ooh-ooh-ooh-ooh-ooh-OOH-OOH" goes the vocal hook to 'oOoO'. Mostly, they're songs about love gone awry. But even when singing of times gone bad, his voice lends them a sense of joy.

'Time Capsules II' is not perfect. At times, Oberhofer's ambition gets the better of him; songs like 'Away From U' and 'Gold' feel so overloaded with melody they're in danger of capsizing. He'll probably make better records in the future. But if a mark of a fine debut is the way it sketches out all manner of possibilities, this fits the bill. It gleams like a skate-park erected in the clouds, and this is your invitation to strap on shin-pads, get up there and carve up some cumulonimbus. **Louis Pattison**

8

DOWNLOAD: 'Yr Face', 'Heart', 'Haus'

HOLLY GOLIGHTLY FEAT THE BROKEOFFS

LONG DISTANCE DAMAGED GOODS



As a connoisseur of rare songs, garage rockabilly queen Holly Golightly would no doubt see the worth of this exercise in revision. Taking her 10 favourite solo songs, she reworks them with the aid of The Brokeoffs, her backing band for three albums now, who add a surly country-ish swing. So her venomous take of Sam & Dave's 'No Big Thing' becomes lazily finger-flicking rootsy blues, the wonkily bitter 'Eye For An Empty Heart' acquires a lighthearted 'Nashville Skyline' Dylan roll and her vampish take on Little Willie John's 'My Love Is' is stripped back to a banjo lament. Not just a fan oddity – a fine pleasure. **Emily Mackay**

DOWNLOAD: 'Eye For An Empty Heart'

7

GEMMA RAY

ISLAND FIRE BRONZE RAT



The chances are slim, but we'd give anything to see Essex girl Gemma Ray slink her way onto the next series of *TOWIE* and wield her beloved Harmony Rocket and crisp, sideways blues in the cast's questionably tanned faces. 'Island Fire' is Ray's fourth album, and sees her sweep from Joe Meek territory ('Rescue Me') and deliciously creeping malevolence ('Flood And A Fire') to a simmering mariachi skronk ('Trou De Loup'). She's far less successful when she goes into full-on retro pop mode, as on the incredibly cloying 'Put Your Brain In Gear' and 'Runaway', but when she decides to plump for the darker end of the spectrum, she shines. **Leonie Cooper**

DOWNLOAD: 'Trou De Loup'

6

THIS WEEK'S SINGLES

reviewed by NME's
LUKE TURNER



MARINA AND THE DIAMONDS



PRIMADONNA 679/ATLANTIC
Pre-Madonna, female artists were expected to mince demurely to music written by bloke-run hit factories.

Post-Madonna, plonkers like Marina have got empowerment wrong, coming up with this: Europop fart beats and cloying vocals. Marina would do well to learn that ego needs something to back it up, which you won't find in this giant guff of saccharine nothing.

FRANCOIS & THE ATLAS MOUNTAINS



CITY KISS DOMINO

Ah, Monsieur, how pleasant it would be to live in this world of jingle jangle, butterfly melodies, Gallic insouciance and romance where lovers "are so easily pleased". Yet there's something undeniably wonderful about 'City Kiss' that prevents it from coming over at all affected or smug, the darting between English and French suggesting the hurried joy of a mind in love.

SEYE

WHITE NOISE STRANGER



White noise? The glorious roar as, say, the astounding vacuum of space sucks out an astronaut's innards through his eardrum? The joy of dissonance? Or this clatteringly drummed, bright and spangly sunny tune from Seye, coming to a cutesy-packaged fruit smoothie advert near you this summer.

KELPE

I FELT FUZZY SVETLANA INDUSTRIES



Kel McKeown brings together smooth bits of vocal "ooo"-ing, squeaking synthesisers and a relaxed pace that shows there's a middle ground between the dull mush of chillwave and the more dancefloor-orientated electronic music around at the moment. Would be nice to think that this is an interpretation of his state of mind shortly before throwing up all over a picnic bench while on a family holiday aged six.

NEWTON FAULKNER

WRITE IT ON YOUR SKIN SONY BMG



Let's not have any hating on gingers, for as any fule know that's just an irrational English prejudice derived from a prehistoric fear of marauding, flame-haired Celts. But Newton Faulkner and his ruddy dreadlocks? Ye gads! Any more of this wandered up from a beach to an open-mic night friendship bracelet bollocks and we're all doomed.

CHILDISH GAMBINO

HEARTBEAT GLASSNOTE



"I got a heart, but the artichoke/Is the only thing girls want when you in that stroke". Presumably this line refers to the contents of the Gambino trouser.

Sexism of the sort peddled by Gambino is never appealing, and it's doubly tiresome when combined with the self-loathing that characterises this whinge. Even an interesting synth sound that's a bit like an impression of Justice's 'Water Of Nazareth' won't rescue this silly little man's myopic bleating.

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



Book
Skagboys - Irvine Welsh

The prequel to 1993's cult favourite *Trainspotting*, *Skagboys* tracks Renton and co's downward psychological spiral against a backdrop of a savagely bleak, Thatcherite Britain.



DVD
Die Hard Quadrilogy (Blu-Ray)

For those who like their guns in crystal-clear HD, the legendary action franchise gets a Blu-Ray re-release.



Shirt
Bench Irie Shirt
Start the official British summertime in style with Bench's bright'n'light new offering – no need for socks, sandals and string vests ever again.

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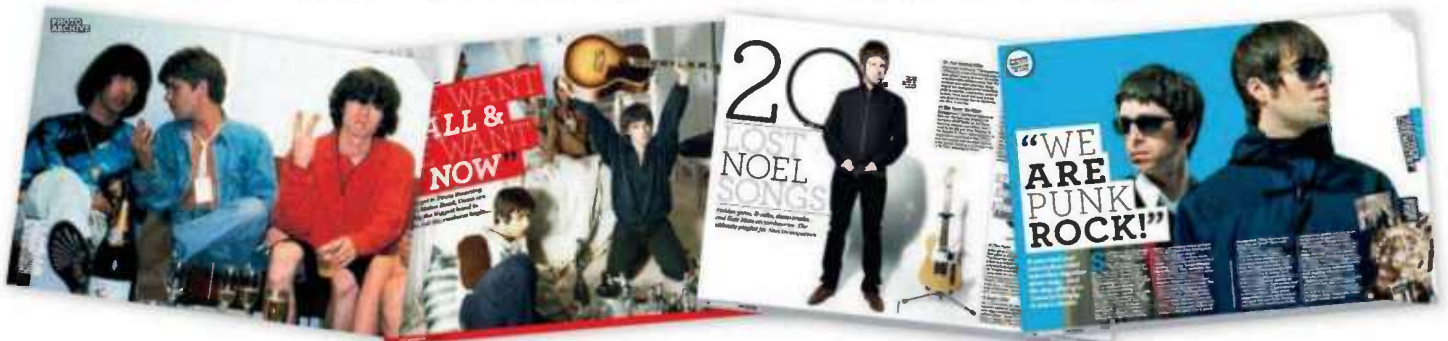
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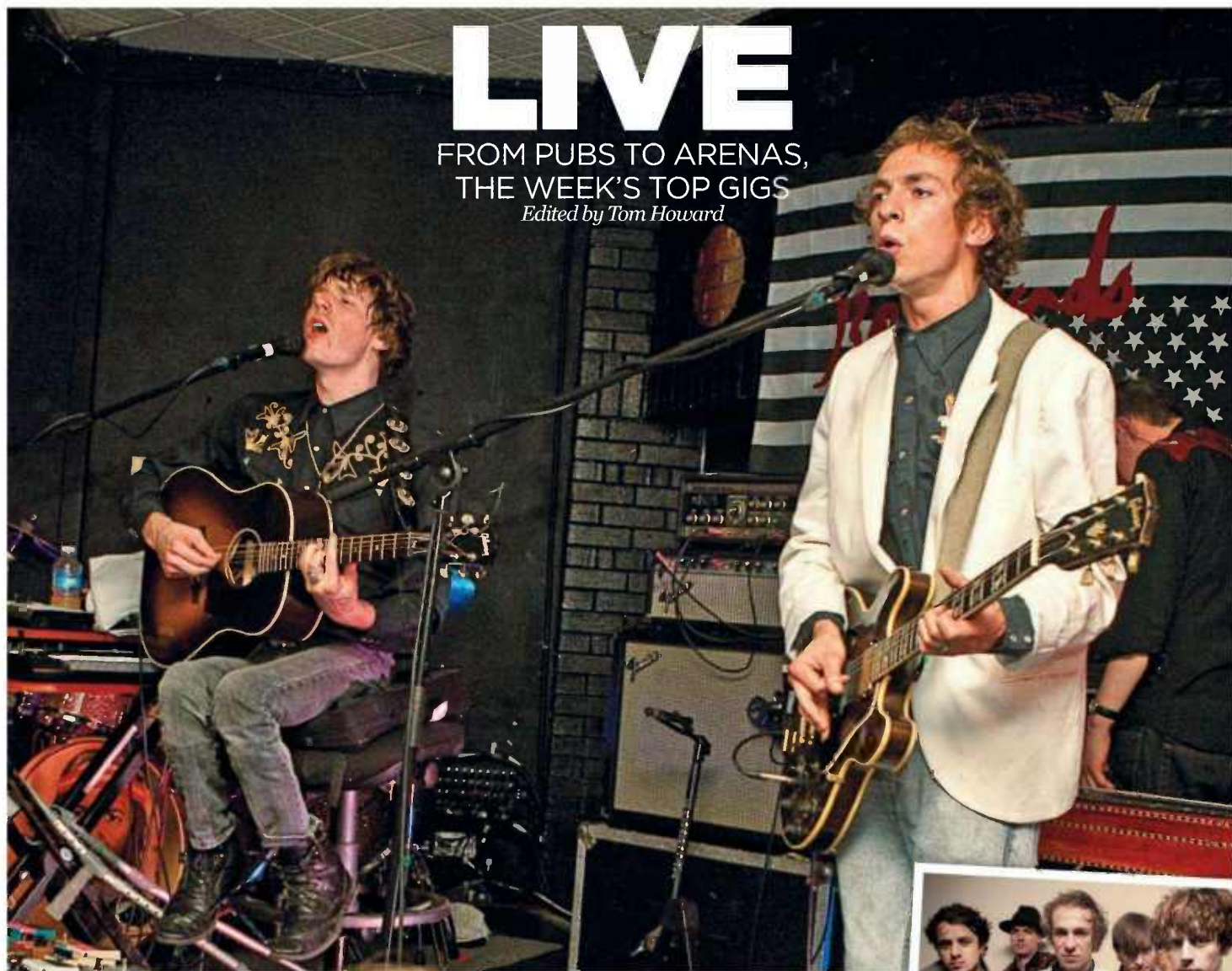
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LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard



MYSTERY JETS

BRUDENELL SOCIAL CLUB, LEEDS

TUESDAY, MARCH 28

Unveiling a new line-up, album and Americana direction never sounded so much fun

A subverted American flag (lovingly crafted by Blaine's mum) hangs above the stage, with 'Radlands' emblazoned across it. Mystery Jets are teetering on the advent of a new era; a new 'concept' album about America, new band members and, by the looks of it, a new wholesale deal on cowboy shirts, to complete the faded glamour/Americana feel. In this intimate venue, on the opening night of their first UK tour in more than a year, the sense of privilege and anticipation is so keen it's almost overwhelming.

If it weren't for the look of apprehension on the face of new bassist

Peter Cochrane, you'd be hard pushed to tell that Mystery Jets were debuting a fresh line-up tonight. Neatly planted after the sing-along of 'Serotonin', an explanation is provided for previous

The new 'Radlands' material is received with buoyant enthusiasm from the crowd

bassist Kai's absence. "He's not gone forever – he's spending time with his wife and baby," explains William. "But you know how it is with Mystery Jets. It's never finished, it's never over."

Eventually, William makes the official introductions, cabaret style, over a muted beat, also introducing Mark, on synths, guitar and pedal steel.

The 'Radlands' material is received with buoyant enthusiasm from the overheated crowd. 'You Had Me At Hello' is coyly introduced as being about "Blaine's

experience in a brothel" and stands out as the track that rests easiest with their new image. They conjure up some long-lost Eagles harmonies as Blaine pleads, "I want you to love me as if you got

no principles". 'Greatest Hits' is a hefty nod to The Kinks, driven by handclaps, keeping the Jets' loveable schmalz levels topped up. Album opener 'Radlands' best delivers what the imagery promises. A minimal guitar and vocal intro builds; "We both know nothing is quite as it seems", sings Blaine, as a heavy cloud of dive bar-induced regret hangs over them.

The crowd appear enraptured by the new songs, which have a notably heavier hue than their recent hits. It's 'Two Doors Down' that raises the roof, though. Literally, in tonight's case, as a fan is held aloft above the exuberant mass, wielding a pair of crutches and dislodging ceiling tiles as he goes. **Hayley Avron**



Macca, still working eight days a week. Inset: Paul Weller and Ronnie Wood make up a Beatle sandwich



TEENAGE CANCER TRUST

ROYAL ALBERT HALL, LONDON THURSDAY MARCH 29 - SATURDAY MARCH 31

Beatles' classics, Pulp anthems and hip-hop mash-ups... it's a knees-up fit for a Queen

PAUL MCCARTNEY THURSDAY, MARCH 29

"Now they know how many holes it takes to fill the Albert Hall" sang John Lennon on The Beatles' 'A Day In The Life'. And as the great man's spoken voice reverberates around the Royal Albert Hall in between songs dropped by the in-house DJ, it serves as a none-too-subtle reminder that the man about to take to the stage was once part of the most famous and influential beat combo the world has ever known.

Sir Paul McCartney omits that track from tonight's set. But the problem with being one of the most successful songwriters of all time is that even when you squeeze as much as you can

into two-and-a-half hours, you're likely to leave five proverbial Lionel Messis on the bench. No matter. There's plenty to keep us transfixed for the duration – a rambunctious 'Magical Mystery Tour'

It's not often you get a Beatle, a Stone and the singers of The Who and Jam all onstage

suffices for starters. The Beatles favourites come ('Hey Jude') and come ('Carry That Weight') and come ('Eleanor Rigby'), sandwiched in between solo numbers 'Dance Tonight' (from 2007's 'Memory Almost Full')

with Macca on mandolin and 'My Valentine' (from this year's 'Kisses On The Bottom') tinkled on a grand piano in tribute to his new wife.

On 'Maybe I'm Amazed' from his 1970 solo debut album 'McCartney' he proves what a brilliant voice he's got, and why Motörhead mentalist Lemmy once said he was the closest a white Englishman will ever come to Little Richard. Speaking of legends, during his finale Sir Paul invites Ronnie Wood, Roger Daltrey and Paul Weller to join him on stage for a raucous jam of 'Get Back'. There

aren't many gigs where you're likely to see a Beatle, a Stone, and the lead singers of The Who and The Jam all on stage at the same time. The old magic still knows how to sparkle.

EXAMPLE/ DJ BALLER B/ FENECH-SOLER FRIDAY, MARCH 30

For Friday, gone are the chairs, the rock aristocrats and the blue rinse. Instead British electro-poppers Fenech-Soler are gleaming, polished and energetic, though most eye-catching is their name and logo on the big screen which looks like a sign for a mid-priced sportswear firm. Grimey brit-rapper Devlin was



Don't panic Jarvis, but that looks like mustard gas

booked in to follow, but cancelled at the last minute, leaving DJ Baller B to drop a set with more risers than the FTSE 100 in boomtime full of brostep, bashment and Jay-Z and Kanye West.

It's all in prep for Example who, in a tight black T-shirt, looks pumped for tonight. There's a formula to getting a crowd going, and Elliot Gleave (for it is he) knows it. When he shouts "Let's do this for Queen Victoria" the crowd leaps like a salmon. Then his hits come in a torrent, from the clinically manufactured for peak breakfast audiences 'Watch The Sun Come Up' to the dark and delightful 'Playing In the Shadows', the deep bass and glowering menace of which could be Trent Reznor trying his hand at Brechtian cabaret.

'We Came, We Saw, We Killed The Crowd' is so good it gets outed twice, while chart-destroyer 'Kickstarts' is met with raptures. Even the Faithless-inspired 'Changed The Way You Kiss Me' sounds euphoric. Example has his detractors, but they're just jealous of his unerring ability to mash-up hip-hop, rave, drum'n'bass, dubstep and rock and turn it into something palatable, likable and commercial. Man's a pop alchemist.

PULP/CAT'S EYES

SATURDAY, MARCH 31

On Saturday Faris Badwan of Cat's Eyes does nothing to deter those posh accusations when he notes the Royal Albert Hall is "like my grandmother's living room". Cat's Eyes' swoonsome '60s psychedelia brings some decadent glamour to proceedings, and the juxtaposition of Rachel Zeffira's delectable soprano and a giant breast with a train coming towards it being projected onto the screen above the band during 'I'm Not Stupid' is arresting.

The build-up to Pulp is skilfully engineered, as questions appear on



Prime Example: Elliot doing it "for Queen Victoria"

BIG MOUTH
What the punters thought



Andrea Gamson, London
"It was amazing, the energy, the atmosphere. It was such a stunning venue, a very unique and special occasion. As for Jarvis, I didn't notice any other bandmembers. He is one of a kind. Very charismatic, charming, and the way he interacts with the crowd - you don't often see that with new bands."

a big screen above the stage: "How many holes was it?" "4,000?" "2,000?" The crowd's left guessing, until the inevitable: 'Do You Remember The First Time?' Everyone does, of course, which is why Pulp's resurgence shows no signs of abating. Having witnessed the band gradually lose their mojo throughout the '90s and early '00s, you could argue they're better than ever. 'This Is Hardcore' certainly is, with ex-Pulp guitarist Richard Hawley and Cat's Eyes' mini-orchestra onstage as Jarvis thrusts and grunts his way through his "and that goes in there" refrain like a lascivious Uncle Disgusting. Following 'Mis-Shapes', Jarvis feigns exhaustion and tells us he's 48 now. But he's still got plenty in the tank, throwing new shapes to the green rave lasers flooding the venue during 'Sorted For Es And Wizz'.

"I've waited my whole life to sing this song here," he says of 'I Spy', and when he hisses "take your year in Provence and shove it up your arse" you can almost hear the squeaks as people shuffle in their seats in one of the most opulent symbols of the British Empire. **Jeremy Allen**

SHARKS

STAR & GARTER, MANCHESTER MONDAY, MARCH 26

Though Leamington Spa dudes Sharks originally made their name supporting the fire and brimstone bawl of Gallows and The Ghost Of A Thousand, they've rarely shared the visceral energy of those groups. When they recorded their recent debut LP 'No Gods' in Baltimore it was a refinement of their early, more traditionally British punk EPs, and saw the band at their most polished - all Gaslight Anthem-choruses and show-off guitar licks. Tonight proves they absorbed a lot Stateside, most notably a sense of showmanship that goes beyond their cut-thrust shapes and frontman James Mattock's newly acquired drawl. Pleasingly they still retain some rawness onstage which, combined with the wide-eyed vigour that befits a group playing their first UK headlining tour, projects itself out onto a giddily enthusiastic, largely teenage and entirely sweat-drenched audience. The anthemic 'Able Moving Hearts' and bittersweet call-to-arms 'It All Relates' push world-weary members of the crowd to the back. Punk survives when the people playing it believe in it enough, and the conviction behind Sharks' set deserves respect. They're undimmed and unblemished, and as they rattle through 'No Gods' the grin that's etched across Mattock's face could convince even the most stolid of hearts. There's a temporary fragility to this sort of belief. But while it burns, it's hard to ignore. **Simon Jay Catling**

POLICA

MERCURY LOUNGE, NEW YORK

WEDNESDAY, MARCH 28

The first thing you notice about rising Minneapolis four-piece Polica's live set-up is the two drumkits waiting to be obliterated. In front stand a bassist and a vocalist, with all other sounds coming from a laptop next to Drew Christopherson's drum stool. On record, these drums elevate the band from dull ethereal angst into something tribal and mesmeric. Live, it doesn't quite work. The band's sound is impressive technically - it takes a lot of rehearsing to get two stickmen drumming to the same beat - but the results should be more interesting than they are. On 'I See My Mother' and 'Amongster' the music is cluttered, with both kits in full flight overwhelming Channy Leaneagh's delicate voice. They are best when Leaneagh's vocal is given room to breathe, as on 'Happy To Be Fine' and 'The Maker'. There's something a bit '90s chillout about these tracks - and Polica's debt to bands such as Morcheeba, Hooversonic and Portishead is fairly clear (they even have a song called 'Wandering Star'). Toward the end of the show Leaneagh notes ruefully that she has few friends outside of Minneapolis. If they can make their emotional weight shine brighter than their more raucous moments that won't be the case for much longer. **Tom Hawking**

WILLY MASON

HOXTON SQUARE BAR & KITCHEN, LONDON

TUESDAY, MARCH 27

"Sorry it's been so long, but you can't rush these things. It's like baking," quips Willy Mason, mid-set. Some acts spit out albums with such frequency and urgency that you'd think they could feel their creative juices dripping out of them. Mason has never been one of those acts. With a mere two albums (2004's 'Where The Humans Eat' and 2007's 'If The Ocean Gets Rough') surfacing over his eight-year recording career, the former teen prodigy is happy to take his own sweet time. Opening with old favourite 'We Can Be Strong', it's only seconds before the crowd begin chanting the backing vocals back at him, first tentatively, then boisterously. It's been like this since his first excursions to the UK, where the astutely observed folk songs of his debut album first pricked ears in 2004. His youthfully preppy voice has deepened with years of smokes and whiskey-swiggling, now bearing a remarkable similarity to that of a young Johnny Cash. It suits. Peppering the set with new material from that long-awaited third record, there are a few surprises among them, like the pleasantly dusty swell of 'Restless Fugitive' and the stripped-back 'Carry On'. Despite the presence of a full band, Mason hasn't forgotten the power he is capable of exerting by himself. It's in these solo moments, with just his guitar and voice to inflict the damage, that he convinces us it'll be worth the wait. **Tom Edwards**



BRETON

CORSICA STUDIOS, LONDON WEDNESDAY, MARCH 28

You can take the band out of south London..." laughs frontman Roman Rappak as his bandmate Dan McIlvenny struggles frantically with his instrument. "But we kind of like the grottness of trying to attach your bass to your body with gaffa tape."

A few seconds of judicious strapping later and here, in a cosy venue round the corner from BretonLABS, their disused bank-squat-studio-HQ, the band's homecoming album launch party is up and running. Their frenetic mongrel music is a gutsier beast live than on record, with violin-heavy 'Pacemaker' becoming herky-jerky dance-Transformers programmed to party and 'Edward The Confessor' sounding like a grime-funky carnival. It's far more fun than you might expect from a band who find words like 'multimedia' attached to them, and proof that along with the video art and handprinted T-shirts that come out of their little factory, these boys craft proper tunes. On 'Interference', the big growly bassline, "wooaah-ohhh-ohhh" chorus and stabbing rhythms show Breton as heirs to Friendly Fires' beaty party-starting and Foals' spiky anthemics.

They close with driving newbie 'Foam' and an encore of the frenetic afropop dubstep of 'Episodes' from their 'Sharing Notes' EP. "You did amazing, thanks!" says Rappak, a nod to the sense of involvement the band give off. You *could* take the band out of south London, but they'd end up dragging you back to their place anyway. They've made themselves quite the little world here. *Emily Mackay*

RUSTIE

NETIL HOUSE, LONDON SATURDAY, MARCH 31

If Rustie looked how his music sounds, he'd be an animated LOLcat GIF, targeting the audience with rainbow beams. As it is, he's a serious-looking man-child sheltered behind a laptop – but luckily, he's got his acclaimed debut album 'Glass Swords' to do the talking. All joyful synth swells, frantic keytar melodies and 1-Up pings, 'Cry Flames' and 'Ultra Thizz' mark out Russell Whyte as a child of the '80s – albeit one who spent more time exploring Mario Land than acid house clubs. But whereas others present the purloined past as some pale spectre, Rustie does it pixel-sharp, surging forth on trap-rap rhythms and bubbling euphoria. *Louis Pattison*

STRANGE BOYS

MANCHESTER DEAF INSTITUTE THURSDAY, MARCH 29

Even a band as well-versed in rock'n'roll as Texan six-piece Strange Boys can learn a thing or two from past experiences. "We're told, last time we were here, that we seemed disinterested," frontman Ryan Sambol sheepishly confesses. Thankfully, the band took note. And on their return to the UK they give the stripped-down, countrified strains of latest album 'Live Music' a new swagger. 'Me And You' and 'Dough' set a shuffling pace before giving way to the bar-room piano of 'Saddest' and 'You Take Everything For Granite When You're Stone'. It's classy, well-paced and hugely intelligent. Lessons learnt. Graduation surely awaits. *Neil Condron*



VIEW FROM THE CROWD
What the punters thought



Pedram, 29, Iran
"I thought they were awesome – they shook the place up. The new songs were OK, although I'm waiting until June to make up my mind. They sounded pretty much like The Hives, although maybe not as poppy as the last couple of albums."

THE HIVES

DEBASER MEDIS, STOCKHOLM

SATURDAY, MARCH 31

After five years away, the Swedish rockers sound exactly the same as before – which is a good thing

Death, taxes, The Hives. You've got to hand it to Fagersta's five favourite sons: their stubborn resistance to change, an AC/DC-esque determination to make the same record again and again, has placed them on the pedestal of life's inescapable certainties.

Still, it's been five long years since the quintet released 'The Black And White Album': an aeon in musical terms. They'll make their return this summer with their fifth LP, 'Lex Hives', but when *NME* sits down with the Swedes before tonight's tiny 'secrex' show in Stockholm, they're oddly dismissive of their half-decade absence.

"The albums don't come more often than every four years because they need to be good," shrugs frontman Pelle Almqvist. "A journalist asked us, 'Why did you make a new record?' Their theory was that we could just play our old songs and people will turn up no matter what. They thought we might risk that by making a new album!"

However, such is The Hives' prowess as a live band they could make an entire set of LMFAO

covers compulsive viewing.

Opening with 'Come On!', the upcoming album's frenzied first track, the band – dressed in matching top hats and tails – own the stage, stagediving and hi-kicking their way through their 2004 single 'Walk Idiot Walk' and catchy fresh track 'Wait A Minute'.

The new songs, inevitably, sound like the old songs, which have held up remarkably well. The tics and tricks of old are all present and correct, too: the mid-song freeze that punctuates set closer 'Tick Tick Boom' never gets boring, and though Pelle's chat is all in Swedish, you don't need a translator to pick up the comedic arrogance and self-regard that drips from his every word.

"The definition of madness is doing the same thing over and over and expecting a different result," he announces from the stage at one point. Which must make The Hives the sanest men on the planet. A decade after being everyone's New Favourite Band they're still one to cherish, for the dumb, brattish fun of it alone. *Barry Nicolson*



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Flashback have been selling music for fifteen years, starting with a vast collection of second-hand vinyl CDs and DVDs. In the last few years we've expanded into selling New Vinyl as well. We expect to have the largest stock of Record Store Day releases in North London. To get your grubby mitts on any of these treasures, come to either of our branches from 10am on April 21st. Remember, you will not be able to buy any of these releases anywhere other than in person at an independent Record Store. They will not be available online.

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Record Store Day falls on Saturday April 21st in 2012. It is a day when loads and loads of new, limited edition vinyl is released. These collectors items can only be purchased from your local record shop. Last year, people were queuing from 7am for the choicest pieces. We have a rationing system so that when we open at 10am, people are served in the order they arrive and no more than 5 items per person at one time.

Flashback Staff

The Staff at Flashback are great. Ask them for what you want and they will try to find it for you.

Fair-Ohs Instore?

Every few weeks we have an instore gig at Flashback. On Record Store Day, we have Stackridge playing in Crouch End at 2pm and the Fair-Ohs playing in Islington at 7pm.

What is this?

This is a doodle. It has no relevance whatsoever.



Flashback



Who Are Red Horses Of The Snow?

Red Horses of the Snow are signed to the new Flashback label. Garnering 4 stars in MOJO and Record Collector and a host of other plaudits for their debut album, 'Territories', they release a limited edition 7" single for Record Store Day. Some say shoegaze, some say harmonious pop, others timeless indie. The Red Horses plough their own furrough. Signed copies only at Flashback on RSD www.redhorsesofthesnow.com

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END OF THE ROAD FESTIVAL

STARTS: North Dorset Larmer Tree Gardens, Aug 31

DON'T
MISS

Grizzly Bear (pictured) return to the UK – hopefully with a new record in tow – to top the bill at Dorset's consistently brilliant weekend. They'll be joined by the likes of Beach House, a newly reformed Grandaddy and Alabama Shakes, as well as *Radar* favourites 2:54 and the Mark Lanegan Band. If that's not enough to whet your discerning appetite then ever-reliable indie label Bella Union will also be celebrating its 15th anniversary by curating Friday's line-up including Midlake, Veronica Falls, Zun Zun Egui and the prolific composer, producer and all-round legend Van Dyke Parks. On top of all that, there will also be a comedy stage, cinema tent and a healing retreat to ensure your festival season closes in dignified style.



BLOOD RED SHOES

STARTS: Brighton Concorde 2, Apr 27
The duo set off on a three-week UK jaunt in preparation for their headline show at the O2 Shepherds Bush Empire.



CAMDEN CRAWL

STARTS: London, Various Camden venues, May 4
Glasvegas, The Futureheads (pictured) and ex-Supergrass man Gaz Coombes join Camden's multi-venue knees up.



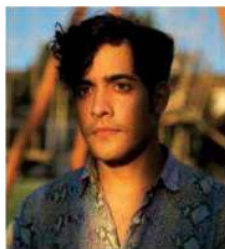
ZULU WINTER

STARTS: Birmingham Hare & Hounds, May 7
Before supporting Keane, the quintet head off on their own UK headline tour, including a stop at Brighton's The Great Escape festival.



GOSSIP

STARTS: London XOYO, May 15
Beth Ditto and co play the Shoreditch haunt in May and have also confirmed a further July date at London's O2 Shepherds Bush Empire.



NEON INDIAN

STARTS: Manchester Dot To Dot Festival, Jun 4
Alan Palomo returns for a couple of UK shows following the forthcoming release of new track 'Hex Girlfriend'.



POLICA

STARTS: London CAMP Basement, Jun 7
Ex-Gayngs duo Polica bring their R&B-inflected electronics to UK shores in support of debut LP 'Give You The Ghost', kicking off in east London.



CHAZZSTOCK FESTIVAL

STARTS: Leicester Stanford Hall, Jun 9
The Vaccines (pictured) and The Horrors headline the festival set up in memory of Ou Est Le Swimming Pool's Charles Haddon.



RED HOT CHILI PEPPERS

STARTS: Hertfordshire Knebworth Park, Jun 23
The Wombats join Dizzee Rascal and Reverend And The Makers in support of RHCP's mammoth summer stadium shows.



HOP FARM MUSIC FESTIVAL

STARTS: Kent Paddock Wood, Jun 29
Bob Dylan (pictured) tops the bill for his only UK festival appearance, with Suede, Patti Smith and Primal Scream also joining.



BLISSFIELDS FESTIVAL

STARTS: Woodmancott Vicarage Farm, Jun 29
The boutique festival confirms Patrick Wolf, the Noisettes, Spector (pictured) and Lucy Rose for their 12th annual event.



TRAMLINES FESTIVAL

STARTS: Sheffield various venues, Jul 20
Catch the likes of We Are Scientists (pictured), Roots Manuva and Field Music for the grand sum of zero pounds this July.



EFTERKLANK

STARTS: Gateshead The Sage, Oct 23
The great Danes will be collaborating with the Northern Sinfonia orchestra for a series of innovative gigs entitled the Piramida Concerts.

PICK *of the* WEEK

What to see this week? Let us help



BOMBAY BICYCLE CLUB

STARTS: O2 Academy Oxford, April 13

NME
PICK

Bombay Bicycle Club have got a big summer in front of them, but ahead of their top-slot billing at Reading and Leeds' NME/Radio 1 stage they've first got this – their largest UK tour to date – to hurdle. Stopping off at 10 dates around the country before reaching a mammoth finale at London's Alexandra Palace (28), the south London quartet are sure to pull out all the stops. And with album four already in the works, it seems there could even be a few new tricks up their collective sleeves... "It's very much back to what we started off as, which is just all the emphasis being on guitar riffs," singer Jack Steadman tells us of the new material. "I'm really excited about because we definitely moved away from that on the last record – there was less rocking out, and more jazzy jumping up and down." Expect summer to be a jazz-free zone then...



Don't Miss TOY

STARTS: London XOYO, April 11

Dalston's hairiest new psych-rock exponents continue their first headline UK tour on home soil before heading to Nottingham (13) and Bristol (14). Latest single 'Motoring' may have earned a spot as Zane Lowe's Hottest Record In The World, but with their voracious appetite for gigging, their spiralling soundscapes and motorik kraut thrums are truly best caught live.



Everyone's Talking About PETE DOHERTY

STARTS: Reading Sub89, April 17

While NME's recent catch-up with the Arcadian troubadour found that Pete's Parisian relocation hasn't kicked all the drama to the kerb, the exciting news was the sheer volume of fresh material knocking around. With new solo tracks, new 'Shambles' tracks and maybe even some new Libs tracks in the works, these UK dates look set to be eventful in all the right ways.



Radar Stars CITIZENS!

STARTS: London Power Lunches Arts Café, April 13

Heading up the bill at this Young & Lost-curated club night (which also plays host to Cheatahs and Violet), Citizens! will be bringing the party with their blend of icy, Bowie-inflected pop. With Alex Kapranos taking on production duties for their forthcoming debut album 'Here We Are', the quintet certainly won't be playing venues this size for long.

WEDNESDAY

April 11

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Verses/LYU The Haunt 01273 770 847

2:54/Chelsea Wolfe Green Door

Store 07894 267 053

BRISTOL

Boy & Bear/Monument Valley The

Cooler 0117 945 0999

Gavin Butler/Neil Starr Croft (Main

Room) 0117 987 4144

Marcus Bonfanti Fleece

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Simian Ghost Start The Bus

0117 930 4370

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Lewis Floyd Henry Sneaky Pete's

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Neil Thompson Captain's Bar

01316 682312

Simone Felice/Simi Stone Electric

Circus 0131 226 4224

EXETER

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GLASGOW

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Spiders O2 Academy 0870 477 2000

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Mik Whitnall & Drew McConnell

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Lexington 020 7837 5387

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Myriad/Secreum/Half Crown 229

Club 020 7631 8310

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NEWCASTLE

Brother Tiger/Teen Daze Cluny 2

0191 230 4474

Clock Opera O2 Academy 2

0870 477 2000

Robin Leitch/Modal Nodes Trillians

0191 232 1619

NORWICH

Laps Around The Lake Brickmakers

01603 441 118

The Smoking Hearts Karma Cafe

07540 934188

SALFORD

Martin Stephenson & The Daintees

Lowry 0161 876 2121

SHEFFIELD

Reverbed Viper Rooms 0114 2750934

SOUTHAMPTON

The Famous Grouse/My

Extraordinary Joiners 023 8022 5612



Dum Dum Girls,
Islington O2
Academy, London

THURSDAY

April 12

Andrew WK,
HMV Forum,
London



ABERDEEN

Charlene Soraia Lemon Tree
01224 642230
The Mouse That Ate The Cat The
Tunnels 01224 211121

BEDFORD

Young Influential/I Forgot/Stolen
Mushrooms Esquires 01234 340120

BELFAST

Twin Atlantic Queen's University
028 9024 5133

BIRMINGHAM

Above & Beyond/Jaytech HMV
Institute 0844 248 5037
Alyssa Reid HMV Institute (Temple)
0844 248 5037
The Martin Harry Band Glee Club
0870 241 5093
Reverbed Scruffy Murphy's
0121 333 3201

BRIGHTON

Boy & Bear The Hope 01273 723 568
The Monochrome Set/Deadbeat
Descendant Green Door Store
07894 267 053

Pelican/Blackstorm The Haunt
01273 770 847

Twilight Hotel/Lloyd Williams Prince
Albert 01273 730 499

BRISTOL

Also Eden/Leatherat Fleece
0117 945 0996
Brains In Vats/At The Heart Of It All
Louisiana 0117 926 5978
Mayans/Scarlet Rascal & The
Train Wreck Criot (Main Room)
0117 987 4144

Meshuggah/Animals As Leaders 02
Academy 0870 477 2000

Off The Wall/Let's Go Blue Croft
(Front Bar) 0117 987 4144

Willie Nile St Bonaventure
0117 929 9008

CARDIFF

Dan Le Sac Vs Scroobius Pip The
Globe 07738 983947

The Frank And Walters/Drawings
For Paris Buffalo Bar

02920 310312

Gavin Butler/Neil Starr Clwb Ifor
Bach 029 2023 2199

CHELMSFORD

Dave McPherson/Hadleigh Ford/
Paolo Morena Hooga 01245 356 811

COVENTRY

Volcano The Bear Taylor John's House
024 7655 9958

DUNDEE

Marionettes Doghouse 01382 227080

GLASGOW

Delilah 02 ABC
0870 903 3444

Sea Of Bees/Stealing Sheep King
Tut's Wah Wah Hut 0141 221 5279

Simian Ghost Captain's Rest
0141 331 2722

Simone Felice/Simi Stone Oran Mor
0141 552 9224

LEEDS

Angels & Airwaves 02 Academy
0870 477 2000

Closure In Moscow Santiago
0113 244 4472

Cold In Berlin Northern Monkey
0113 242 6630

Laura Gibson Brudenell Social Club
0113 243 5866

LEICESTER

David R Black Soundhouse
07830 425555

Gilbert O'Sullivan De Montfort Hall
0116 233 3111

LONDON

Alt-J Africa Centre 020 7836 1973

Amberline/Piper Saint Nambucca
020 7272 7366

Andrew WK HMV Forum
020 7344 0044

Arthur Beatrice The Lexington
020 7837 5387

Asian Dub Foundation Royal Festival
Hall 020 7960 4242

Birdy Tabernacle 020 7243 4343

Chuck Prophet & The Mission
Express Dingwalls 020 7267 1577

Coda/Backbeat Soundsystem
Corsica Studios 0207 703 4760

Crazy Arm/Jim Lockey & The Solemn
Sun Barfly (Upstairs) 0870 907 0999

Daughter Assembly Hall
020 8577 6969

Great Lake Swimmers/Bazir Cargo
0207 749 7840

Manorexia Union Chapel
020 7226 1686

Marion/Exit Calm 02 Academy
Islington 0870 477 2000

Michele Stodart/O Chapman/Alexis
McLean St Pancras Old Church

Motorspycho Garage 020 7607 1818

Pete Murray Scala 020 7833 2022

Pistols At Dawn/Black Orchid
Empire Club Surya 020 7713 6262

Robert Wyatt Cafe Oto 0871 230 1094

Rough Fields/Maria Minerva Nest
020 7354 9993

Scarletins/Splash MacAdam Purple
Turtle 020 7383 4976

Shinies/Keel Her/Novella Sebright
Arms 020 7729 0937

Simon McBride Borderline
020 7734 5547

Substance Silver Bullet
020 7619 3639

Sway XOYO 020 7729 5959

Teenage Hand Model New Cross Inn
020 8692 1866

Troumaca Wembley Arena
0870 060 0870

Ultrasound Hoxton Square Bar and
Kitchen 020 7613 0709

Unborn Twin/Marmaduke Dando
Bush Hall 020 8222 6955

Woody Pines Green Note
0871 230 1094

MANCHESTER

Emeli Sandé HMV Ritz 0161 236 4355

Laibach Club Academy 0161 832 1111

NEWCASTLE

Skindred/Rolo Tomassi/The Black
Spiders 02 Academy 0870 477 2000

NORWICH

Blue Rose Code Bicycle Shop
01603 625 777

From The Jam Waterfront
01603 632 717

Neon Asylum Brickmakers
01603 441 118

NOTTINGHAM

Cher Lloyd Rock City 08713 100000

The Futureheads/The Cornshed
Sisters Glee Club 0871 472 0400

Harklings Rescue Rooms
0115 958 8484

OXFORD

Show It Off/Black Echo/Without
Our Crows Old Fire Station

01865 794494

POOLE

Ben Montague Mr Kyps 01202 748945

PORTSMOUTH

Johnny Throttle Barn 023 9282 5136

READING

Hadoukent/Proxies Sub89
0871 230 1094

SHEFFIELD

Your Demise/Trapped Under
Ice/Man Overboard Corporation

0114 276 0262

SOUTHAMPTON

The Smoking Hearts Avondale House
023 8022 3405

STOKE ON TRENT

Annotations Of An Autopsy
Sugarmill 01782 214 991

SWANSEA

Orange Goblin Garage 01792 475147

FRIDAY

April 13

ABERDEEN

Closure In Moscow/The Elijah The
Tunnels 01224 211121

Marionettes Lemon Tree
01224 642230

BELFAST

Sea Of Bees/Stealing Sheep
McHugh's 028 9050 9999

BIRMINGHAM

Angels & Airwaves HMV Institute
0844 248 5037

Great Lake Swimmers HMV Institute
(Temple) 0844 248 5037

Johnny Get The Gun 02 Academy 3
0870 477 2000

BOLTON

Silverjet/New Generation Superstars/
The Goddamn Electric Railway Venue

01204 306 450

BRIGHTON

Jay Brannan The Haunt 01273 770 847

Laura Gibson Komedia 01273 647 100

Lazy Habits Blind Tiger 01273 681228

We Are The In Crowd/Every Avenue
Concorde 2 01273 673 311

Woody Pines Prince Albert
01273 730 499

BRISTOL

Black Elephant Louisiana
0117 926 5978

Gabby Young & Other Animals Fleece
0117 945 0996

Pelican/Black Elephant The Cooler
0117 945 0999

CARDIFF

Emeli Sandé Cardiff University SU
Spunge Boglez 029 2034 1463

100000 Bodybags/Dead Radio
Buffalo Bar 02920 310312

CARLISLE

Colt 45/Car Crash Radio/Cat Like
Thief Brickyard 01228 512 220

CHELMSFORD

Tall Dark Friend/Doll Set Tones
Hooga 01245 356 811

DERBY

Exit State Old Bell 01332 343701

Gilbert O'Sullivan Assembly Rooms
01332 255800

DONCASTER

Reverbed The Garage 01302 730 956

DUNDEE

Catfish & The Bottlemen Doghouse
01382 227080

EDINBURGH

Architects/Rolo Tomassi/Stray From
The Path Liquid Room 0131 225 2564

EXETER

The Correspondents Cavern Club
01392 495 370

FALMOUTH

Pete Murray Princess Pavilion
01326 211222

GLASGOW

Charlene Soraia Oran Mor
0141 552 9224

Jon Windle/Goosedubbs Maggie
May's 0141 548 1350

Modern Kind/Ded Rabbit 02
Academy 2 0870 477 2000

Proud Mary King Tut's Wah Wah Hut
0141 221 5279

Roy & The Devils Motorcycle Club
13th Note Cafe 0141 553 1638

HITCHIN

Peanut Butter Lovesicle/The
Stowaways Club 85 01462 432767

LEEDS

Above & Beyond 02 Academy
0870 477 2000

Modern Faces M10 0131 245 7101

LEICESTER

Skam Musician 0116 251 0080

Who's Driving? Bear's Driving!
Soundhouse 07830 425555

LIVERPOOL

The Hollies Philharmonic Hall
0871 230 1094

The Jim Jones Revue/Y Niwl 02
Academy 2 0870 477 2000

2:54/Deaf Club Shipping Forecast
0151 709 6901

LONDON

Alt-J Africa Centre 020 7836 1973

Amadou & Mariam 02 Shepherds
Bush Empire 0870 771 2000

Being There/The Louche/Evans The
Death Old Blue Last 020 7613 2478

Charli XCX/BIGKIDS Club NME @ Koko
0870 4325527

Chaser Borderline 020 7734 5547

Citizens/Cheatahs/Violet Power
Lunches Arts Cafe

Clumsy Grand 020 7223 6523

Cyphar 100 Club 020 7636 0933

Daedelus Village Underground
020 7422 7505

D:Ream Garage 020 7607 1818

Emilie Autumn Electric Ballroom
020 7485 9006

Frank Turner/Billy Bragg Wembley
Arena 0870 060 0870

Freshman 15 Underworld
020 7482 1932

Great Heat/The High Commissioners
Bull & Gate 020 7485 5358

Hey Rosetta! The Lexington
020 7837 5387

Skindred 02 Academy Brixton
0870 477 2000

Visions Of Trees Shacklewell Arms
020 7249 0810

The Wendy Darlings/The Give It Ups
Wilmington Arms 020 7837 1384

MANCHESTER

Alyssa Reid Club Academy
0161 832 1111

Andrew WK Manchester Academy
0161 832 1111

Daley Deaf Institute 0161 330 4019

The Futureheads/The Cornshed
Sisters Royal Northern College Of
Music 0161 273 6283

Hanky Park Academy 3 0161 832 1111

Juan Zelada Night & Day Cafe
0161 236 1822

Kill Van Kulls Soup Kitchen
0161 236 5100

Nneka Ruby Lounge 0161 834 1392

MIDDLESBROUGH

Village Green The Medicine Bar
01642 222250

MILTON KEYNES

Chris Helme/Seven Caves Xscape
0871 200 3220

Iremembertapes Watershed
07935 641 660

NEWCASTLE

David R Black Trillians 0191 232 1619

Delilah 02 Academy 2 0870 477 2000

NORWICH

Brockie/Taxman Waterfront
01603 632 717

Drugstore/Port Isla Arts Centre
01603 660 352

NOTTINGHAM

Dan Whitehouse/Timberwolf/Paul
Liddell Glee Club 0871 472 0400

Toy Bodega Social Club 08713 100000

OXFORD

Chuck Prophet & The Mission
Express Bullingdon Arms

01865 244516

Graham Coxon 02 Academy
01865 311 775

PLYMOUTH

Orange Goblin/Grifter/Kernuyck
White Rabbit 01752 227522

PRESTON

Cold In Berlin/India Mill Mad Ferret
07919 896 636

READING

Jaguar Skills Sub89 0871 230 1094

SHEFFIELD

Marion Leadmill 0114 221 2828

The Monochrome Set Greystones
0114 266 5599

Slow Club Queens Social Club
0114 272 5544

SOUTHAMPTON

Simian Ghost Joiners 023 8022 5612

STOCKTON

Sometime Tomorrow/Club Of Rome
Sun Inn 01642 615676

WOLVERHAMPTON

Meshuggah/Animals As Leaders
Slade Room 0870 320 7000



SATURDAY

April 14

ABERDEEN

Stanley Lemon Tree 01224 642230

BELFAST

Deaf Havana Queen's University

028 9024 5133

BIRMINGHAM

Emeli Sandé HMV Institute

0844 248 5037

Sham 69 The Ballroom

0121 448 0797

BRIGHTON

The Frank And Walters Sticky Mike's

Frog Bar 01273 749 465

Martin Stephenson & The Daintees

St George's Church 01273 279448

Odonis Odonis/Patten The Hope

01273 723 568

BRISTOL

Laura Gibson Louisiana

0117 926 5978

The Monochrome Set/

The Stabilisers Thunderbolt

07791 319 614

Skindred/Therapy?/Turbowolf O2

Academy 0870 477 2000

Toy Tekla 08713 100000

CAMBRIDGE

Apple Eyes/Model Staggs St Paul's

Centre 01223 354 186

CARDIFF

Coda The Moon Club

DERBY

The Dead Lay Waiting Old Bell

01332 343701

DUNOON

The Wherries The Braes

01369701213

EDINBURGH

Butcher Boy Pleasance

0131 556 6550

Closure In Moscow/The Elijah

Studio 24 0131 558 3758

Roy & The Devils Motorcycle Club

The Parlour Bar 0131 555 3848

GATESHEAD

The Hollies Sage Arena

0870 703 4555

GLASGOW

Andrew W.K. The Garage

0141 332 1120

Balabushka/Emerald Sunday O2

Academy 2 0870 477 2000

Clock Opera King Tut's Wah Wah Hut

0141 221 5279

Hidden Masters Nice'n'Sleazy

0141 333 9637

The Pizzazzers/Sonic Hearts

Foundation/Holy Esque Croy

Miners' Welfare 01236 823252

White Heath/Zener Diode/Alan

Mckim Nice'n'Sleazy 0141 333 9637

LEEDS

Greg Holden The Library

0113 2440794

The Hanson Brothers Brudenell

Social Club 0113 243 5866

2:54/Deaf Club Cockpit

0113 244 3446

LEICESTER

Death Rays Of Ardilla Lock 42

Mazarine Blue Soundhouse

07830 425555

LIVERPOOL

Above & Beyond/Jaytech O2

Academy 0870 477 2000

Delilah O2 Academy 2

0870 477 2000

Juan Zelada Leaf On Bold St

0151 707 7747

Matchstickmen Lomax @ Nation

0151 236 4443

Veronica Falls,
The Waiting
Rooms, London

Splash MacAdam/Scarletins Magnet

0151 709 6969

The Thespians Eric's Club

LONDON

Angels & Airwaves O2 Shepherds

Bush Empire 0870 771 2000

Anguish Sandwich/The Middle

Ones/Ace Bushy Striptease George

Tavern 020 7790 1763

Brenda Russell Union Chapel

020 7226 1686

The Cornshed Sisters Rough Trade

020 7485 1773

The Darvaza Hole/Presley Johnston

Hope & Anchor 020 7354 1312

Deadbeat Echoes/The Silver Factory

Grosvenor 0871 223 7992

Empire Affair/Load Dublin Castle

020 7485 1773

Jay Brannan Garage 020 7607 1818

Kaleidophone/Silvers/Blue Veils

Club Surya 020 7713 6262

Lauryn Hill Indigo @ The O2 Arena

0870 701 4444

Mark Morris Bull & Gate

020 7485 5358

The Masonics Hackney Trashbar

Mike Skinner (DJ Set)/Jessie Ware

KOKO 020 7388 3222

Nudy Bronque/Balloon Man/

Paintings Of Ships Silver Bullet

020 7619 3639

The Perfect Idiots/The Modern

Folks/Tree Pit The Lexington

020 7837 5387

Reverbed Camden Rock

0871 230 1094

Sulk/Murray James/Selective

Service Queen Of Hoxton

020 7422 0958

Union Sound Set Barfly

0870 907 0999

Veronica Falls The Waiting Rooms

020 8886 7781

The Vibrators New Cross Inn

020 8692 1866

Vinyl Black Stilettoes/Dorian Graze

Nambucca 020 7272 7366

The Waylayers/Rook & The Ravens/

The Jessie Rose Trip Borderline

020 7734 5547

We Are Standard/Wideboy

Generation/Steve Harris Barfly (Club

Night) 0870 907 0999

Your Demise/Trapped Under

Ice/Man Overboard O2 Academy

Islington 0870 477 2000

You & Others Around You/Drag

Your Heels/Itchy Teeth Powers Bar

0207 624 6026

MANCHESTER

Charlene Soraia Royal Northern

College Of Music 0161 273 6283

Emilie Autumn HMV Ritz

0161 236 4355

Great Lake Swimmers Deaf Institute

0161 330 4019

Last Party/Bluebird Kid Clarke

Night & Day Cafe 0161 236 1822

Revival/Terminal Hospitality/The

Greenfingers Dry Bar 0161 236 5920

The Sunshine Underground Club

Academy 0161 832 1111

MARLBOROUGH

ONEFEST Damon Albarn's Dr Dee/

Dry The River/Michele Stodart/

Jodie Marie Rockley Manor

MILTON KEYNES

Feud Watershead 07935 641 660

NEWCASTLE

Evan Dando Cluny 0191 230 4474

Modern Faces/The Mexanines Cluny

2 0191 230 4474

NORWICH

Bloody Kisses/Voidstate Waterfront

01603 632 717

Straight Razor Angels/The Mojo

Kings Brickmakers 01603 441 118

NOTTINGHAM

Kill Van Kulls Stealth

08713 100000

Meshuggah/Animals As Leaders

Rock City 08713 100000

Mystery Jets Bodega Social Club

08713 100000

Six Hour Sundown/Lauren Harris

Rock City, Basement 0115 941 2544

OXFORD

Ideals/Very Nice Harry/

ArtClassSink Cellar 01865 244 761

Orange Goblin O2 Academy 2

0870 477 2000

Penryn

Twilight Hotel Miss Peapods Kitchen

Cafe

PRESTON

Hatcham Social/Flight Of Arrows

Mad Ferret 07919 896 636

READING

The Dianas/Burnt Tomorrow

Plug'n'Play 0118 958 1447

SHEFFIELD

Architects/Rolo Tomassi/

Stray From The Path Corporation

0114 276 0262

Show It Off/Black Echo/Without

Our Crowns Leadmill 0114 221 2828

SOUTHEND

Hadouken!/Proxies Chinnery's

01702 460440

ST ALBANS

Spy Catcher Pioneer Club

01727 850741

SWANSEA

Lach Garage 01792 475147

WINCHESTER

Chuck Prophet & The Mission

Express Railway 01962 867795

WOLVERHAMPTON

The Jim Jones Revue Slade Room

0870 320 7000

Northwood Diaries Numa Bar

SUNDAY

April 15

ASHTON UNDER LYME

Splash MacAdam/Scarletins/The

Stand The Witchwood 0161 344 0321

BIRMINGHAM

Charlene Soraia Arcadian

0121 622 5348

Daley O2 Academy 3

0870 477 2000

Juan Zelada Yardbird 0121 212 2524

Paper Cape/Whitespace Flapper

0121 236 2421

BRIGHTON

Chuck Prophet & The Mission

Express The Haunt 01273 770 847

Great Lake Swimmers Green Door

Store 07894 267 053

BRISTOL

Jazz Morley Croft (Front Bar)

0117 987 4144

Nneka Fleece 0117 945 0996

The Staves Louisiana 0117 926 5978

CAMBRIDGE

Bombay Bicycle Club/Lianne La

Havas/Lucy Rose Corn Exchange

01223 357851

CARDIFF

Delta Sleep/Pipedream Buffalo Bar

02920 310312

Jay Brannan Clwb Ifor Bach

029 2023 2199

DERBY

The Hostiles Old Bell 01332 343701

EDINBURGH

Marionettes Sneaky Pete's

0131 225 1757

GATESHEAD

The Blitz/Snide Remarks/Collision

Three Tuns 0191 487 0666

Graham Coxon Sage Arena

0870 703 4555

GLASGOW

Alyssa Reid ABC2 0844 477 2000

Ben E King Archies 0141 221 4001

Gilbert O'Sullivan Royal Concert Hall

0141 353 8000

Meshuggah The Garage

0141 332 1120

Sway King Tut's Wah Wah Hut

0141 221 5279

LEEDS

Clock Opera Cockpit 0113 244 3446

Ellen & The Escapades/Paper

Aeroplanes Brudenell Social Club

0113 243 5866

The Hollies Grand Theatre

0113 222 6222

Stray From The Path Cockpit Room 3

0113 2441573

You Slut! The Library 0113 2440794

LEICESTER

Dave Alvin & The Guilty Ones

Musician 0116 251 0080

T E Morris Firebug 0116 255 1228

LIVERPOOL

Sea Of Bees/Stealing Sheep Leaf On

Bold St 0151 707 7747

The Sunshine Underground O2

Academy 2 0870 477 2000

Verses/LYU Shipping Forecast

0151 709 6901

LONDON

Ari Hest Green Note 0871 230 1094

Cher Lloyd O2 Shepherds Bush

Empire 0870 771 2000

Daniel Johnston Union Chapel

020 7226 1686

Dry The River Garage 020 7607 1818

Gavin Butler/Neil Starr Barfly

(Upstairs) 0870 907 0999

The Hanson Brothers The Lexington

020 7837 5387

HighDrant/Koocha 229 Club

020 7631 8310

Jasper TX Cafe Oto 0871 230 1094

Laura Gibson Rough Trade East

0207 392 7788

Nipsey Hussle XOYO 020 7729 5959

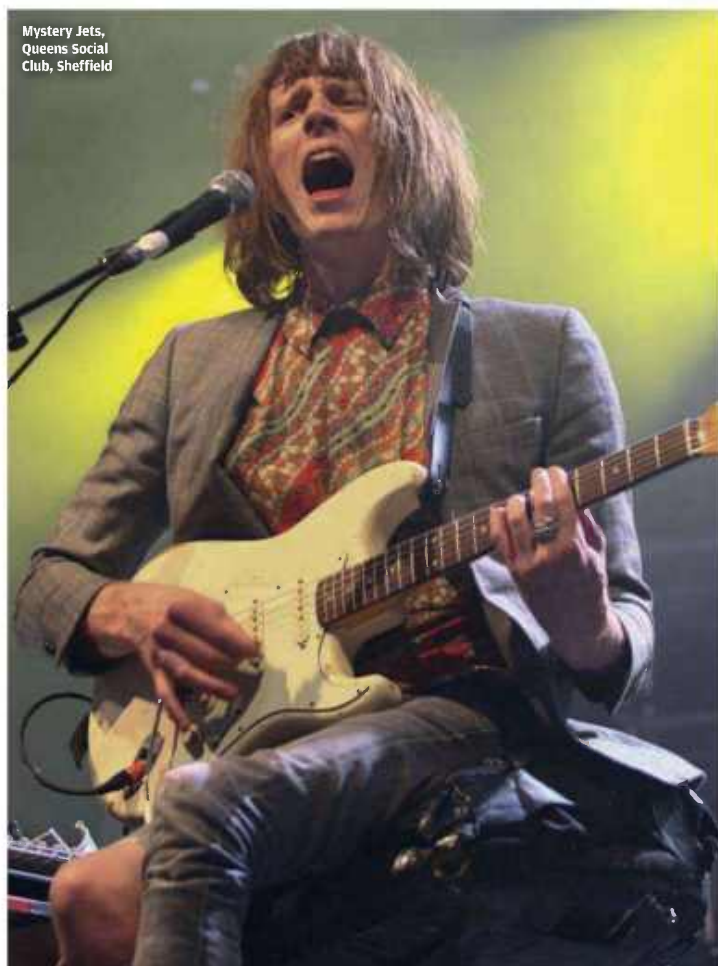
Twilight Hotel Half Moon

020 7274 2733

MONDAY

April 16

Mystery Jets,
Queens Social
Club, Sheffield



BELFAST
Lostprophets/Modestep Ulster Hall
028 9032 3900

BRIGHTON
Bombay Bicycle Club/Lianne
La Havas/Lucy Rose Centre
0870 900 9100

Daniel Johnston St Bartholomews
Church 01273 620491
Nneka Komedia 01273 647 100

BRISTOL
Barn Owl Croft (Main Room)
0117 987 4144

Chris T-T/She Makes War/Oxygen
Thief Louisiana 0117 926 5978

Chuck Prophet & The Mission
Express The Tunnels 0117 929 9008
Maps And Atlases The Cooler

0117 945 0999
Martin Stephenson & The Daintees
St George's Hall 0117 923 0359
The Outsiders/Fred Jones Fleece

0117 945 0996
CARDIFF
Paradise Lost Cardiff University SU
The Wendy Darlings/Dancers

Understone 029 2022 8883
We Are The In Crowd/Every Avenue

Cardiff University SU
EDINBURGH
Graham Coxon Liquid Room

0131 225 2564
Scarletins Bannermans 0131 556 3254

GLASGOW
The Staves Oran Mor 0141 552 9224

The Sunshine Underground King
Tut's Wah Wah Hut 0141 221 5279

LEEDS
Francois & The Atlas Mountains
Brudenell Social Club 0113 243 5866
Odonis Odonis Brudenell Social Club

0113 243 5866
LIVERPOOL
One Night Only/Hares O2 Academy 2

0870 477 2000
LONDON
the dark rooms/Echoing The Sound

Dublin Castle 020 7485 1773
The Askew Sisters Green Note

0871 230 1094
Breed 77/The Mariana Hollow
Borderline 020 7734 5547

Cocos Lovers Servant Jazz Quarters
Daley The Bowery 020 7580 3057
Delta/ Alaska/Crash of Rhinos/Axes

Old Blue Last 020 7613 2478
Ellen & The Escapades/Paper

Aeroplanes The Lexington
020 7837 5387

Emeli Sandé O2 Shepherds Bush
Empire 0870 771 2000

Harry Perry/Penniless Cove New
Cross Inn 020 8692 1866
Iremembertapes/Butterflies On

Strings Bull & Gate
020 7485 5358

Martin John Henry Slaughtered
Lamb 020 8682 4080
Noah & The Whale Royal Albert Hall

020 7589 8212

Willy Moon Hoxton Hall
020 7739 5431

MANCHESTER
Delilah Academy 3 0161 832 1111
Red Fang/Black Tusk Moho Live

0161 834 8180
Sea Of Bees/Stealing Sheep Ruby

Lounge 0161 834 1392
Simone Felice/Simi Stone Deaf

Institute 0161 330 4019
Sleep Party People The Castle

0161 237 9485
Twin Atlantic HMV Ritz 0161 236 4355

NEWCASTLE
Alyssa Reid O2 Academy 2

0870 477 2000
Greg Holden Cluny 2 0191 230 4474

In Oceans/Closure In Moscow
University 0191 261 2606

The Slackers/New Town Kings
Trillians 0191 232 1619

NORWICH
Kyla La Grange Waterfront

01603 632 717
SHEFFIELD

Mystery Jets Queens Social Club
0114 272 5544

Shields SOYO 0114 276 7552
WOLVERHAMPTON

Architects/Rolo Tomassi/Stray

From The Path Slade Room
0870 320 7000
WREXHAM

Hadouken!/Proxies Central Station

01978 358780

TUESDAY

April 17

BATH

Charlene Soraia Komedia
0845 293 8480
Fabiola Melegari/David Ford Chapel
Arts Centre 0122 5404445

BIRMINGHAM

Breed 77/The Mariana Hollow
Rainbow 0121 772 8174
Jay Brannan HMV Institute (Temple)
0844 248 5037
Sea Of Bees/Stealing Sheep Hare &
Hounds 0870 264 3333
Simon Fowler Glee Club
0870 241 5093

BRIGHTON

Futures/Don Broco The Haunt
01273 770 847

BRISTOL

Curse You Damn Kids/Words We
Live By/Open To Offers Fleece
0117 945 0996
Vier/Control The Storm Croft (Front
Bar) 0117 987 4144

CAMBRIDGE

Kyla La Grange The Cornerhouse
01223 352047

CARDIFF

The Boy Royals Undertone
029 2022 8883
Ellen & The Escapades/Paper
Aeroplanes Buffalo Bar 02920 310312
Simone Felice/Simi Stone Clwb Ifor
Bach 029 2023 2199

CHELMSFORD

Blasted Glass/The Darvaza Hole
Hooga 01245 356 811

EDINBURGH

The Red Kites/Andy Ruddy Henry's
Cellar Bar 0131 221 1288
The Staves Pleasance
0131 556 6550

EXETER

As We Sink/La Haine Cavern Club
01392 495 370

GLASGOW

Graham Coxon The Garage
0141 332 1120
The Juveniles King Tut's Wah Wah Hut
0141 221 5279
Odonis Odonis Captain's Rest
0141 331 2722
Verses/LYU Stereo 0141 576 5018

LEEDS

Skrillex O2 Academy 0870 477 2000

LIVERPOOL

We Are The In Crowd/Every Avenue
O2 Academy 2 0870 477 2000

LONDON

Evil Genius Wilmington Arms
020 7837 1384
Hatcham Social Cargo 0207 749 7840
Hollie Cook/Prince Fatty
Soundsystem Bush Hall
020 8222 6955
Holograms Old Blue Last
020 7613 2478

James Canty Slaughtered Lamb
020 8682 4080

Jon Allen/Beth Rowley Borderline
020 7734 5547

Maps And Atlases Garage

020 7607 1818
The Miserable Rich The Lexington
020 7837 5387

My Little Empire/High Windows/
Hate-Notes Buffalo Bar 020 7359 6191

My Tiger My Timing Barfly (Upstairs)
0870 907 0999

Noah & The Whale O2 Shepherds
Bush Empire 0870 771 2000

Philip Jeays Battersea Barge
020 7498 0004

Roy & The Devils Motorcycle Club
Nambucca 020 7272 7366

Sleep Party People/Tomorrow We
Move To Hawaii/Ghost Eyes Madame

Jojo's 020 7734 2473
Stooshe Proud Cabaret 02072831940

Twin Atlantic/Lower Than Atlantis/
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VERSUS

PETER ROBINSON Vs LITTLE BOOTS

Victoria Hesketh discusses her return – and definitely NOT cakes or how many Number Ones are on her new album



Hello, Victoria.
“What’s up?”

That’s a very casual way of answering the phone.
“I’m just trying to have a chat!”

I’m not here to chat Victoria, I’m here for interview.
“Ugh. OK.”

How is the world of baking?
“The world of baking? I don’t know, I’ve kind of slacked off. The only thing I’m baking is songs now, Peter. Baking songs in my oven of hits. Please don’t quote that.”

Not only am I going to quote that but I’m going to quote the bit where you say “please don’t quote that”. Amazing.
“Great, great. What a fine way to start. Brilliant.”

So Little Boots is back, back, back with some new songs and some new stuff. Is that a fair summary of the situation?
“Yes, I’m back times three. I’ve been doing a lot of work. I’ve been writing loads, and DJing loads, and getting the live show sorted, and playing gigs and stuff so that’s all good.”

How many Number Ones are there going to be on your album?
“I have no idea. I can’t predict the future.”

Are we looking at ‘Katy Perry on the Billboard chart’-type territory here? Six Number Ones in a row?
“I’ve no idea. It’s very difficult to predict these things.”

Shall we tell the NME readers about the time you made me a cake?
“If you want to. I mean, the story about the cake is not that relevant really. I’d really rather tell them about the amazing new music that’s going to come out.”

People do always want to ‘talk about the music’. But fair enough. What notes have you used in your new music?
“All eight notes of the scale have been used, in different combinations. Today we’ve been using mainly the key of F minor, which has been sounding quite mean.”

It’s a good key.
“It is a good key. It’s quite a spooky key, too. I quite like it.”

If that key were a person, would you fancy it?
“I probably would, but to be perfectly honest with you I probably shouldn’t. I’d probably get lured in by their cool, but then they’re actually quite mean so that means they’d probably be a heartbreaking type of person.”



Do you think you could assign different keys to different political allegiances? For example, would F minor be a Conservative key or a Labour key or maybe a Liberal key?
“That’s quite a hard question. I feel like Nick Clegg would be F major but I don’t really know why. I just find that quite an annoying key. I’d say Nick Clegg’s not that annoying. I don’t know. What’s more annoying – F major or Nick Clegg? It’s a hard question.”

I’d be annoyed if I voted for him and then he’d turned around and fucked me up the arse.
“Yes, exactly.”

What’s the best order of musical notes? If I were to program my doorbell to play a three-note sequence from the best song in the new Little Boots collection, what notes would I program into it?
“Oh god. Probably like A, F and D or something. Is that interesting?”

Is the song any good?
“Well it’s called ‘Every Night I Say A Prayer’... It’s really good. I did it with Mr Andy Butler from Hercules And Love Affair.”

That’s a long song title, 21 letters!
“Yeah, I know, it’s quite long. I don’t usually have long song titles. It’s very out of character for me. But I feel like I should push boundaries.”

NME

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CLUES ACROSS

- 1+5A** But you're a Last Shadow Puppet, you Rascal (5-2-2-4)
8 So change LP somehow for a single by We Are Augustines (6-4)
9 "Wire me up to machines, I'll be your prisoner", 2009 (4)
10+11A 30 Seconds To Mars' number coming out of The Beatles' most covered song? (4-9)
13+15D Customary get-together for Little Dragon (6-5)
14 Both Clare and Sue get confused together about title of '60s instrumental hit 'The _____' by The Dakotas (5-3)
16 "I don't know how it got this way, I know it's not alright, so I'm breaking the _____", Linkin Park (5)
17 Dial back number for James (4)
18 (See 31 across)
19 "You are someone else, I am still right here", 2002 (4)
22 Marc _____, former member of The Fall who became radio DJ 'Lard' (5)
23+27A Rare find turns out to be a Placebo single (5-3)
28 The Smith Westerns' hair is needing a fair job to be done (3-2-6)
31+18A The Kooks have got into Winnie The Pooh lately (3-2)
32 Delighted to hear this number from Bastille (9)
33 Ring someone to do with Beady Eye (4)

CLUES DOWN

- 1** Looks like the DJ will air a View (4-3-3-5)
2 "Knowing that you lied straight-faced while I cried/Still I look to find a _____", Tim Hardin (6-2-7)
3 At that time when The Charlatans were playing... (4)
4 ...we had to move more quickly to hear Manic Street Preachers (6)
5 REM album which followed 'Automatic For the People' (7)

- 6** Find lies have been made up about Bob Dylan album (8)
7 Travis edgy about group who let 'Days Go By' (5-5)
12 Folk musicians Eliza _____ or her dad Martin _____ (6)
14 Vocalist Ian Asbury and guitarist Billy Duffy are founder members of this band (4)
15 (See 13 across)
20+24D A single by John Otway And Wild Willy Barrett that was genuinely given away (6-4)
21 Green Day's drummer is _____ Cool (3)
24 (See 20 down)
25 The Smashing Pumpkins take the wrong road heading east (5)
29+26D Blues musician from New York with the adopted name of a World Heritage Site (3-5)
30 The man with an 'atomic dustbin' (3)

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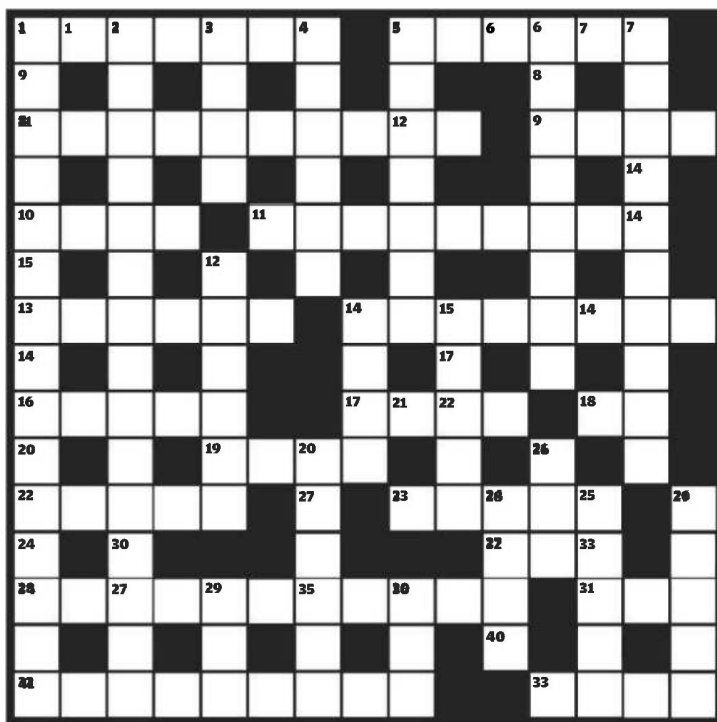
MARCH 17 ANSWERS

ANSWERS ACROSS

1+9A That Dangerous Age, 10 Paddling Out, 11+15A Ocean Spray, 12 Free, 13 Hugg, 18 How High, 20 Kit, 21+36A Paint It Black, 23 Electric, 25 Pierces, 28 Tab, 30 We Are, 32+29D Beta Band, 35 Flings

ANSWERS DOWN

1 Top Of The Pops, 2 Andrew White, 3+37A Doll Parts, 4 Nonsuch, 5 Enough Time, 6 Out Of Sight, 7+27D Same Jeans, 8 Ween, 14 Dirt, 16 Rikki, 17 Yeti, 22 Testify, 24 Rae, 26 Crack, 30 WASP, 31 Agar, 33 EMA, 34+19A BB King



COLLECTORS' CORNER

LCD SOUNDSYSTEM

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



LOSING MY EDGE (2002)



After being a founding member of the DFA label in New York,

James Murphy released the acclaimed debut single by his band the following summer. Over a sparse electro backing, Murphy famously portrays a jaded hipster who has seen and done things that would impress every hipster in town over the years, but feels his 'time' is running out.

Need To Know: The track did not 'officially' appear on LCD's 2005 debut album, but was on a second bonus disc of singles.

45.33 (2006)



A track that was one of several commissioned by Nike,

with the aim of providing the perfect soundtrack to a vigorous jogging session. Parts of Murphy's lengthy piece (which, despite the title, was nearly 46 minutes long) formed the basis of several songs on LCD's next album, 2007's 'Sound Of Silver'. In fact, the track 'Someone Great' appears in its entirety in instrumental form.

Need To Know: A remix album based on the initial recordings was released in 2009.

INTRONS (2006)



A compilation of B-sides and remixes, it was initially released as a

download only. The remixes represent something of a late Noughties hipster's paradise, with Tiga, Soulwax and Lindstrom all offering up reworkings of LCD favourites. A cover of Siouxsie And The Banshees' '80s classic 'Slowdive' also features, recorded during a session for London radio station Xfm.

Need To Know: The cover art is a snapshot of James Murphy's unsurprisingly extensive vinyl record collection.

SHUT UP AND PLAY THE HITS (2012)



A fitting send-off for LCD Soundsystem, as this documentary

films Murphy before, during and after the marathon sold-out 2011 Madison Square Garden gig in his home base of New York City that brought the curtain down fittingly on his band's nine-year career. The film premiered at the Sundance Film Festival in Utah earlier this year.

Need To Know: Academy Award-nominated director Spike Jonze was one of the team of cameramen.

FANMAIL

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

Edited by Mark Beaumont



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The Big Issue

What everyone's talking about this week



LETTER OF THE WEEK

RIP VIVA BROTHER

From: Adelaide

To: NME

I'm writing to you to let you know how upset I am. Viva Brother are no longer together and it's as a result of the constant hatred they received, none of which they deserved. Viva Brother are four young lads with the same, huge ambition. They didn't have much success in Wolf Am I or Kill The Arcade, but things started to improve when they reformed as Brother. At the beginning, you supported them hugely – “the return of the great British guitar band”. You provided them with the support they needed to kickstart their careers and, for that, I'm grateful. But the reason Viva Brother have split up is because there was a lot on their minds and they needed a clean slate. Every day, Viva Brother received hate messages and threats. Is that really necessary? They're good lads with great dreams. Viva Brother are astonishingly kind, they reply to all of their fans, they even sent me a signed vinyl and sticker. They always stick around after gigs to talk to fans and have photos, so do they really deserve the hate?

NME's response...

Every now and then a band emerge with their co-ordinates set for glory and their mouths set to 'kill Mumford'. Such a band were Viva Brother, the first major victims of the Internet Smackdown. They

made a good, but not life-changing album, looked great, but not un-Gallagher enough, and slagged off Florence. And that was all it took for the snide heart of humanity, uncaged by the anonymity of the messageboard, to unleash its cruel mob

justice. They got endless death threats, had people turn up to their gigs just to fight them and were crushed before they even got to destroy their own career with an experimental space crunk second album. Cultural selection by the masses

you might call it, but I for one, Adelaide, would've liked to hear (and particularly read) more from them – MB

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

BROTHERLY LOVE (AND HATE)

From: Lydia Hughes

To: NME

As a dedicated fan of Viva Brother, it is safe to say that I am gutted about their decision to split – especially as they have just finished recording their second album. I feel that they were in fact a credible band who made some brilliant songs but also that they were unnecessarily being slated every day about their music. In no way was their music bad – I mean, compared to the likes of One Direction and Justin Bieber, it was incredible. Many people said that they were ‘arrogant’ but they just believed in their music, and so did their very strong fanbase. To say I am disappointed that I won't get to hear the second album, partly because of the insults and the negative press they received (especially from you), would be an understatement. In the words of the band themselves: ‘shame on you’.

From: Eve Mair

To: NME

I can't help but kind of sympathise with Viva Brother. They were being hyped about and then were, indeed, turned on cruelly. I dislike their music but it must be hard having to give up on your band after a few years due to negative press and energies directed towards you. Whatever.

From: Aaron Wood

To: NME

I only heard one Viva Brother tune. It was derivative of Shed Seven on Shed Seven's worst day. One of them had the Ian Curtis guitar and another had the McCartney bass in the video. It sucked. Good riddance.

From: Chris Kinloch
To: NME

I wasn't really a fan of Viva Brother. I saw them play Newcastle's Evolution Festival last year and they were OK, better than some of the acts I saw. It's a shame and it must be hard for them, but I will commend them on writing ‘Darling Buds Of May’, that song was actually pretty good.

From: NME

To: Lydia, Eve, Aaron, Chris
Your differing reactions to the untimely split of Viva Brother are proof enough that the band were musical Marmite (well, more like Tesco Value Yeast Spread to be honest): some people loved them, some people hated them. The debate is still raging on NME.COM, so why not spread your opinions around on there too – MB

SO-NO-SPHERE

From: Ashley

To: NME

Although I feel terrible for all the people who bought tickets, I think that Sonisphere being cancelled might be the wake-up call the UK festival industry needs. The line-ups have become stupid in recent years – seriously, I think Foo Fighters/Kasabian/Killers/Red Hot Chili Peppers/Kaiser Chiefs/Muse haven't missed a festival season in about 15 years now. It's mad. Where's the shock element?! That's what made British festivals so great in years gone by, but now I think it's reaching the point of no return.

From: Andrew Harker

To: NME

I have been going to various festivals both in the UK and abroad since 1996 and I have never felt so disappointed about the line-ups of the major UK festivals as I have

VICTOR FRANOWSKI, REX

this year. While I cannot wait to see The Stone Roses for the first time and other bands such as The Vaccines, Two Door Cinema Club, The Horrors, Alabama Shakes, Snow Patrol and Kasabian (who I do rate very highly as a live band) and can accept electronic music (Example, Miiike Snow, David Guetta, Nero) offering an alternative to guitars and that it's a reflection of today's chart music, my main concern is the infiltration of pop acts and *X Factor* bands such as Cher Lloyd, Dappy, McFly and The Wanted onto UK festival bills this year. What are the organisers thinking when booking these acts? I know that festivals are struggling to sell tickets, but are they now trying to turn festivals into *Smash Hits* gigs to get the younger crowd in?

From: NME

To: Ashley, Andrew Harker Guys, I have a dream: that one day all UK music festivals will merge into one summer-long event. Suddenly promoters don't have to offer ludicrous fees to secure the biggest names from the competition, so for your one £200 ticket you could strap a tent to your back and go to any of the festivals you want, all season. That way Ashley could stay home the day Red Hot Chili Peppers continue their lifetime's mission to funk the world



STALKER

From: Alfie Shipp

To: NME

"Me and Miles Kane when I interviewed him when he came to The Junction in Cambridge, lovely chap."

catatonic and instead turn up for the night Tune-Yards headline the Main Stage and unexpectedly prove themselves to be the next U2. And Andrew could avoid One Direction like the pus-spewing plague they are. OK, so all the sites would have to comfortably hold around 12 million people and we'd have to turn all of Warwickshire into a designated camping area, but we'd call it Britfest, and since it was all my idea I get 50 per cent of the takings, OK? - MB

UM, SALVADOR?

From: Daniel

To: NME

Where the fuck is Jamie T? Seriously, Can you guys at NME collectively put your journalism degrees together and find out where the fuck

Web Slingsing

The highlight of this week's NME.COM blogs

GARBAGE – STILL NOT COOL, STILL PRETTY FANTASTIC

I don't think Garbage were ever a truly cool band. They made music that attacked like rock but seduced with pop smarts. But in their own, alterna-'90s way, tunes like 'Stupid Girl', 'Push It' and 'I Think I'm Paranoid' were 'Hard Candy' before Madonna heard the term. As well as channelling angst, they could also be smart and insightful: 'Only Happy When It Rains' saves you from ever having to ask a goth the question, "Hey, what's it like to be you then?"

They ran out of snarl halfway through the last decade - "indefinite hiatus", I think, was the official cliché - but now they're back. A new album named 'Not Your Kind Of People' is due in May and early signs are encouraging. Recent comeback track 'Blood For Poppies' prowls like a lion that got laid - with good reason; its chorus slow-humps your earholes. 'Battle In Me', the "official UK lead single", is even better...

Read Nick Levine's article in full at NME.COM/blogs



Best of the responses...

'Version 2.0' is seriously underrated. Great album. **Dan Hardwick**

Even when using heavy guitars Garbage display a very pop attitude and sensibility in songwriting and the way they construct

their songs. That's why at their best they are a perfect combination of pop and rock. And that's also why they are at their weakest when they go overtly pop or ditch the pop hooks. **Samuli Knuuti**

Garbage were never a "fave" yet whenever I heard one of their songs I remarked at how good they were at killer hooks. Will be interesting to see if the world will listen almost a decade later. **Wayne Carter**

Garbage are so cool they never needed to be cool. They were all over 30 (except Shirley, who was 29) when they broke and they knew the music business too damn well by then to play the cool card. **Victor Bianchin**

Jamie T is. Last time I saw him was playing on the John Peel Stage at Glastonbury in 2010, then - apart from being cleared on a GBH charge - nothing. I have designed a 'missing' milk carton to help with the search. It worked for Graham Coxon in the video for Blur's 'Coffee + TV' so it might work here:



From: NME

To: Daniel

Since June 2010 NME has employed a crack team of Jamie T trackers around the clock, culled from the same squadron that found Osama Bin Laden, the research team

from *Surprise Surprise* and *Dog The Bounty Hunter*. Search helicopters have been circling over south London day and night using the latest in thermal spliff-imaging technology and street poet-guided tracking systems. After running up operating costs of well over \$1billion, we gave up and emailed his PR. He's "in the studio working on new material" apparently - MB

WACKO MACCA

From: Phil

To: NME

Whoa. What the fuck is Macca going on about calling One Direction "the next terrific band"? I'm shocked and ashamed. Surely he can't have actually known who they are and instead just read loads of stuff about them being popular in the States?

From: Alex Bentley

To: NME

McCartney's called One Direction "the next terrific

band". What the fuck is happening in his head?!

From: NME

To: Phil, Alex Bentley Imagine, guys, for just a second, that you are in fact Paul McCartney. The sainted Sir Paul McCartney, from out of The Beatles. Now, every two years on the dot, someone comes up to you and asks what you think about a band that's being called The Next Beatles because they're doing well in America/ripping off 'Revolution'/saying they're The Next Beatles/letting their shit drummer sing. Be it One Direction, Oasis or The Beatledeleic Beatly Beatle Band, you've never heard of the fuckers, so what do you say? Exactly what you're thinking? "What, those podge-faced little stage school twats? Write anything fit to kiss the bum-grapes of 'From Me To You'? Stick it up your arse!" Or do you waggle



STALKER

From: Holly Miles

To: NME

"Me with Felix from The Maccabees before their Southampton gig. Their set was amazing! A good night!"

your thumbs, look cute for a 60-something, call them "terrific!" and go about your day, sainted as anything? Much as we'd love to read the headline 'MACCA CALLS FOR RITUAL BEHEADING OF HARRY STYLES: "The Next Beatles? My Dangly Old Ball-Sack..."' Says Sir Thumbs-Aloft, he's music's granddad, so everyone's going to get a Haribo - MB

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DOES ROCK'N'ROLL KILL BRAINCCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week B-REAL CYPRESS HILL

QUESTION 1

Which three Cypress Hill songs feature in the soundtrack to the 1999 video game Kingpin: Life Of Crime on the PC? You do some voices too...

"You've got me on the first question."

Wrong. '16 Men Till There's No Men Left', 'Checkmate' and 'Lightning Strikes'

"I knew 'Checkmate'. I wasn't sure of the other two. I did the voice to one of the bosses."

QUESTION 2

Which other band performed when you were on *The Word* (below) in 1994?

"These are pretty hard questions. My memory is shot with that..."

Wrong. *Smashing Pumpkins*



Wow, Ant & Dec look different

QUESTION 3

Which verse does Snoop Dogg (right) sing in 'Dr Hyphenstein' from your solo album 'Smoke N Mirrors': the first, second, third or fourth?

"I believe he sings the second."

Correct

QUESTION 4

Why do you end up performing 'Insane In The Brain' with The London Symphony Orchestra in the Homerpalooza episode of *The Simpsons*?

"Because we were high and we forgot if we ordered the symphony or not. We didn't, Peter Frampton had ordered the symphony and we stole it. Appearing in *The Simpsons* was definitely a career highlight. And unlike other TV shows, we didn't get banned from *The Simpsons*."

Correct

QUESTION 5

How many times have you graced the cover of NME?

"Er... three?"

Wrong. Twice, once in February 1994 and again in April 2000
"I do remember that."



"Smoke weed? Me?"



QUESTION 6

What letter do you, Busta Rhymes, Coolio, LL Cool J, Method Man and all the monstars have on the front of your shirts in the video to 'Hit 'Em High (The Monstar's Anthem)' from the 1996 movie *Space Jam*?

"Was it an M?"

Wrong. The letter O
"Oh, that's right!"

QUESTION 7

How did 'When The Shit Goes Down' get mainstream radio airplay

even though it including a rude word?

"The 'shit' was 'ship' on the censored version."

Correct

QUESTION 8

In the book *Check The Technique: Liner Notes For Hip-Hop Junkies* (above), who describes your rapping voice as "high and annoying"?

"I think I said it!"

Correct. Are you high and annoying?
"I suppose! But it helped us stand out. Hopefully it grows on you."



QUESTION 9

You once appeared on a rap star special episode of *The Weakest Link* with Da Brat, Nate Dogg, DJ Quik, Xzibit, and Young MC. What is the name of the host?

"I know it was that red-haired lady who wears glasses."

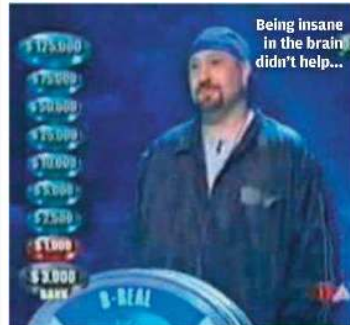
Wrong. Anne Robinson

"She was nice to me. She didn't dog me like she did everyone else. I dogged myself though. I didn't smoke anything beforehand because I thought it would make me sharper. It didn't. It made me nervous. We did a test round with math questions and they were all addition. When we went back live, they switched to multiplication. She asked me three multiplied by four and I thought she said three plus four so I said seven, which made me look like the biggest stoner in the world. I was the weakest link right off the back of that."

Have another go then. What is three multiplied by four?

"12"

Correct! But no points, unfortunately



Being insane in the brain didn't help...

QUESTION 10

You have your own web TV channel, B-Real TV, and host your own chat show called *Dr Greenthumb 420 Show*. Why should the *Dr Greenthumb* in the logo seek urgent medical attention?

"He's got an arrow going right through his head."

Correct

"The arrow is from our original Cypress Hill logo, pointing like a compass: east, north, west, south. The symbolisation was that we intended to take our music across the world."

Total Score
5/10

"That's better than I thought I'd do. My memory is still there!"

Coming Next Week

OUT
WEDNESDAY
APRIL
18

ARCTIC MONKEYS, JACK WHITE, PETE DOHERTY AND MORE REVEAL...



THE RECORD THAT CHANGED MY LIFE



**RECORD STORE DAY:
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EVERY RELEASE, EVERY GIG &
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