

# NME

NEW MUSIC EXPRESS

**BEASTIE BOYS**  
TRIBUTE SPECIAL  
**ADAM YAUCH**  
— 1964-2012 —



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AN A TO Z  
OF INSANITY

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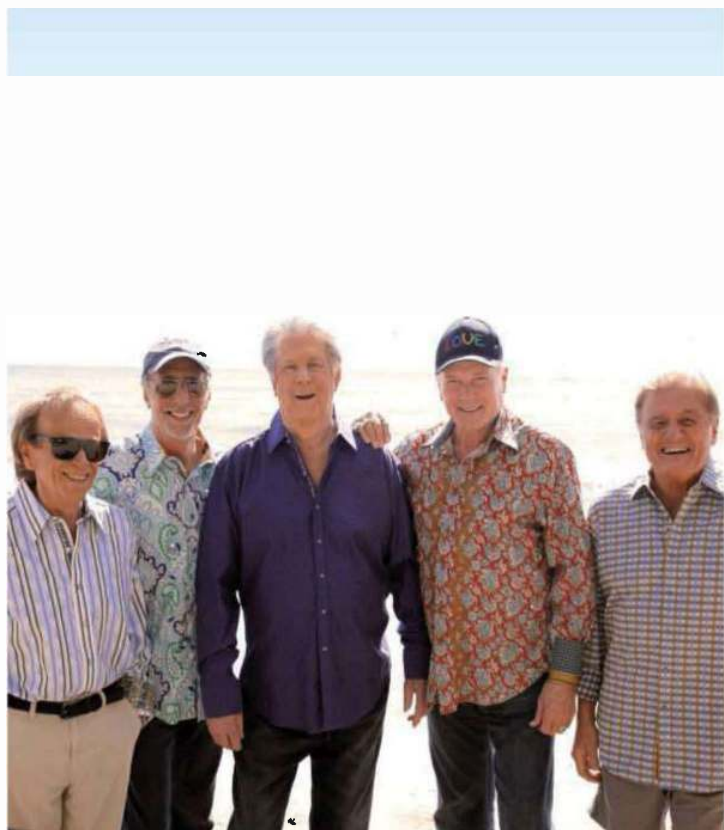




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NOW!

# ON REPEAT

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



## CHIEF KEEF

*I Don't Like* (Kanye West Remix)  
Never one to miss a hip-hop bandwagon, Kanye hops aboard fast-rising 16-year-old US rap rascal Chief Keef's YouTube smash and drops some typically bonkers verses about being crucified like Jesus and, er, found dead like Michael Jackson. Standard stuff from 'Ye, then – but also pretty incendiary.

**Rick Martin, News Editor**

## BOBBY WOMACK

*The Bravest Man In The Universe*  
And so it begins – the project to turn legendary 68-year-old soul/R&B singer Bobby Womack into a modern concern. Damon Albarn and XL boss Richard Russell (the man behind Gil Scott-Heron's 'I'm New Here' in 2010) co-produce, showcasing Womack's rich vocal over minimal, affecting piano and electronics. So far, so good.

**Tom Howard, Reviews Editor**

## 2 CHAINZ

*No Lie* (feat Drake)  
You may have thought that Drake was the ladies' man of rap, but here he is, playing second fiddle to the silver-tongued 2 Chainz. "I take your girl and kidnap her/Beat her to my mattress" he spits on this filthy taster from his forthcoming LP 'Based On A TRU Story'. He'll be on *Take Me Out* before you know it.

**Ben Hewitt, writer**

## THE TEMPER TRAP

*Trembling Hands*  
The Aussie five-piece promised that their second self-titled effort would be full of synth and sadness, and they weren't lying. 'Trembling Hands' is all glossy keyboards, epic crescendos and lyrics of loveborn desperation. Weirdly enough, it also sounds a lot like *Crowded House*...

**Tom Goodwyn, News Reporter**

## GIRLS

*Back To London*  
If there's a line more indie-criinge than "Back to London, back to you, back to Vivian

*Girls and Micachu*" we're yet to hear it, but Christopher Owens' deftly fingerpicked new ode to our fair capital is a beautiful little thing. Next week: 'I Lost My Heart To A Boris Bike'.

**Jamie Fullerton, Features Editor**

## REGINA SPEKTOR

*Small Town Moon*  
Another super-polished taster from 'What We Saw From The Cheap Seats' that starts with tinkling pianos and adds electronic handclaps and things like that. It's great, and it also clocks in at three minutes and three seconds exactly, which is the holy grail of pop song lengths.

**Hamish MacBain, Assistant Editor**

## DROP OUT VENUS

*Love In Vein*  
New Cross newcomers Drop Out Venus' debut arrives on a whisper and ends with a hurricane, its buzzsaw guitars recalling everything from Bowie's 'Five Years' to lo-fi Jack White. They're "junk jazz" apparently, though to us this seems more like some long-lost classic from 1972 (a good thing!).

**Matt Wilkinson, New Music Editor**

## TWIN SHADOW

*Five Seconds*  
This synth-stomping return from Twin Shadow (AKA George Lewis Jr) proves that 'Confess', the Brooklynite's forthcoming new album, should be every bit as brilliant as 2010 debut 'Forget'. This teaser – four frantic minutes of '80s-indebted pop perfection, smooth-crooning vocals and Richter-scale hooks – more than whets the appetite.

**Jenny Stevens, Deputy News Editor**



## MIA

*Come Walk With Me*  
A crazed, uncompromising slice of dancehall-meets-Rednex in this cowpunk/reggaeton hybrid which ignites in a bread trail of bonkers snaps, beats and a dizzying vocal. Could it be MIA's most bonkers move since 'Bird Flu'? Quite possibly...

**Priya Elan, Assistant Editor, NME.COM**

## TRACK OF THE WEEK

## THE BEACH BOYS

*That's Why God Made The Radio*

There are several ways a track can be important. There are new bands who offer up something so mindblowing you can't help but sift them out of the rabble (say the Arctic Monkeys' 'I Bet You Look Good On The Dancefloor' moment). There are established acts who suddenly throw up a game-changer that shows they're in it for the long haul (for example 'Sea Within A Sea' by The Horrors). There are returning heroes who quash any doubts with a song so vital it reminds you why you loved them in the first place (oh go on then, 'Fool's Day' by Blur). And then there's 'That's Why God Made The Radio' – The Beach Boys' first new release in 16 years. And it's none of these things. It's just The Beach Boys – one of the best bands in history – and that's good enough

*Full of sweet harmonies  
and lyrics about cars, it's  
as obvious as you can get*

for us. Full of gently lilting guitars, the band's legendarily sweet harmonies and lyrics about cars, music and falling in love, it's as obvious as you can get. If you pumped the recipe for The Beach Boys into a computer it would chuck out this song. But Christ, would you want anything else? Can you even imagine how awful a modern reinvention of a band of legends and, let's face it, pensioners, would be? True, 'That's Why God Made...' isn't going to set the world on fire but, hey, The Beach Boys have already done that.

**Lisa Wright, writer**





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# ADAM YAUCH

## 1964-2012

*Beastie Boys' MCA never stopped believing in breaking rules, expanding his genre and fighting for his principles. Mark Beaumont salutes one of hip-hop's great innovators*

In his 47 years, Beastie Boys' Adam Yauch – aka MCA, who died on Friday, May 4 after being diagnosed with throat cancer in 2009 – did one hell of a lot of growing up.

The frat brat of 'No Sleep Till Brooklyn', dragging a gigantic inflatable penis and caged go-go dancers around the globe in 1987 in the name of shock and awe, was virtually unrecognisable from the statesmanlike, politically minded Buddhist campaigning for a free Tibet and criticising Woodstock after women were molested in the mosh-pits in 1999.

Though the love of costume-box tomfoolery never left him – from the '70s cop 'Sabotage' video to 'Intergalactic's nuclear worker outfit – he was a mature presence in the Beastie Boys, the straight man to Mike D's comedy gurning and Ad-Rock's cornball cool.

He was also, more vitally, the originator. He was the electronics-obsessed Clash fan – he'd later make friends with the band during their first tours of the UK. "Joe Strummer came to our show," Ad-Rock told *NME* last year. "We went to Mick Jones' house and Johnny Rotten came over. We were just kids, and we were hanging out with these great punks. Our heroes."

Yauch put the Beastie Boys together as a Black Flag-esque hardcore band in 1978, backed their shift to hip-hop on the arrival of Adam Horowitz in 1983 and directed many of their influential videos under the pseudonym Nathaniel Hörnblower. He set the attitude and aesthetic of the band from the beginning, when the snarling jock jerks threw beer and curses around their gigs in 1987 and encouraged the world's youth to vandalise Volkswagens for their emblems.

*NME's* Steven Wells was caught in the jock-hop crossfire, watching Yauch try to shoot a mouse in a hotel room but also spotting the true, articulate soul behind MCA's braggadocio: "Do we detect just a glimpse of a pink liberal slip sticking out from under his hairy foreskin?" Swells asked as Yauch balked at a chance to denigrate women according to the (then) Beastie Manifesto.

At the same time, they had the brilliantly raucous punk-rap crossover music of the 1986 debut album 'Licensed To Ill' that would revolutionise hip-hop and shatter the barriers into other cultures and genres. It became the first US Number One hip-hop album, transforming white-boy rap into the ultimate middle-class rebellion and something to be taken seriously: no Yauch no Eminem, no Plan B, no Beck, no fusion of rock and rap.

At the same time as his group were deconstructing the genre using outrage, counter-culture comedy and an all-out assault on mainstream American values, they were gaining recognition from the hip-hop community as an early Def Jam signing, playing legendary shows with Run-DMC at the Hollywood Palladium. Soon Yauch would be seen as a genuine innovator.

The Beasties' career developed through the pioneering sampling techniques of second album 'Paul's Boutique' – the "Pet Sounds" of hip-hop – that would influence the likes of Kanye West and The Avalanches – the return to live punk elements for 1992's 'Check Your Head', the funk/hardcore genius of 'Ill Communication' and the electro-rap of 1998's 'Hello Nasty'. Meanwhile, Yauch came to regret his youthful PC-baiting ways and developed a political and spiritual conscience that allowed the Beastie Boys to develop an elder statesman gravitas and respectability.

He sampled monks for 'Ill Communication', played many Tibetan Freedom Concerts and established the Milarepa Fund to mobilise protest against the Chinese occupation of Tibet. But he always maintained his insouciant wit: *NME's* Johnny Dee found him roaming

Tokyo in 1994 listening to jazz on a beatbox and expounding his latest Beasties philosophy – "don't be afraid to piss on people. 'Cos they might be pissing on you."

Innate Beasties humour aside – he stormed the stage, Kanye-style, at the 1994 MTV Video Awards in the guise of Hörnblower to complain about an REM clip winning Best Director over Spike Jonze's 'Sabotage' – Yauch was The (Relatively) Serious One, bringing a level of sensible, intelligent consideration to the group's often goof-off interviews.

*NME's* April Long, meeting the band in 1999, noted that Yauch "sits quietly, exuding a Zen-like calm" while his bandmates dicked around. He surveyed an archive photo of the band leering at cage dancers on their 1987 tour with the

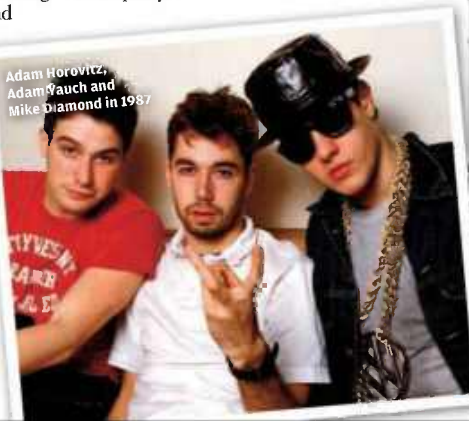
words: "God. That is offensive".

The image was of a legal guardian who was in on his juvenile charges' joke, but it was precisely Yauch's maturity that allowed the Beastie Boys' twists and turns to be so widely accepted, right up to recent album 'Hot Sauce Committee Part Two' and their induction into the Rock And Roll Hall Of Fame this year – which Yauch was sadly too ill to attend.

An innovator, a rule-breaker, a deep thinker, Yauch fought hard for our right to party.

## HE SET THE BEASTIE BOYS' ATTITUDE AND AESTHETIC

Adam Horowitz, Adam Yauch and Mike Diamond in 1987



## "He was a new kind of cool"

*Musicians and fans pay tribute to MCA*

"He was the epitome of a new kind of cool. He was hilarious, a visionary, talented on so many different levels from music to film. He was socially conscious, spiritually aware, an activist, always humble and down to earth. This is such a monumental loss, not just for music and film, but the whole world." **SANTIGOLD**

"I grew up listening to Beastie Boys. He was a true pioneer and opened the doors for all nationalities to hip-hop." **TAYLOR PUAPUAGA, NME.COM USER**

"Our thoughts are with the family and friends of Adam Yauch. Thanks for your inspiration both on the mic and off." **THE STROKES**

"MCA was so cool, man. We had great talks about what it was like for them in the beginning, getting into rap. I'll never forget that experience for the rest of my life. God bless his soul." **NAS**

"He broadened my horizons about music so much. I was a metal head without a clue until I discovered music didn't always have to be all about bludgeoning drums and guitar to be good. I can remember 'Fight...' fitting in with Metallica et al/ at my local rock club." **JASON SKUSE, NME.COM USER**

"Thank you for 'Sabotage' bass riff and many other great grooves. Adam also worked for justice and peace consciousness." **KRIST NOVOSELIC, NIRVANA**





Gaslight HQ didn't get many visitors

# GASLIGHT'S ANTI-SOCIAL NETWORK

The New Jersey four-piece say they're shooting for stadiums the old-fashioned way

"It seems like a lot of our lives are online instantly now," grumbles Brian Fallon on the inspiration for The Gaslight Anthem's new album, 'Handwritten'. "Our memories are on Instagram and our thoughts are on Twitter." We should at this juncture point out that as *NME* went to press, the band have more than 38,000 followers on their own Twitter page. "There's nothing wrong with Twitter," Fallon counters. "But it shouldn't be the only place you live. We want people to come away from that a little bit and remember how things used to be."

Which is certainly a path the band have been treading themselves, getting away from their socially networked lives to record the follow-up to 2010's 'American Slang' while holed up in Nashville. The result is a record that sounds destined for an almost inevitable step-up to stadiums. Lyrically it's Fallon's most direct and honest record to date, never more so on the string-drenched closer 'National Anthem', where the frontman makes his feelings



Brian Fallon tweets using his guitar-shaped iPhone

## Gaslight fandom

We invite the band into our office for an intimate show

There's no escaping technology - even at an intimate acoustic set for two dozen fans in the *NME* office last week. The show saw Brian Fallon unveil new single '45' before tearing into live favourite '1930' - and he even managed to crack a smile at the bank of iPhones trained on him. "I look forward to watching this back online later," he grinned - you can now too at [NMEVideo.com](http://NMEVideo.com).

about digital distractions clear: "Now everybody lately is living up in space/Flying through transmissions on invisible airwaves". Having ditched his laptop in favour of writing lyrics with paper and pen, Fallon hopes the record will remind people that the best things in life don't always have to come through a screen. "I wanted to get away from computers," he concludes. "Writing by hand gives you clarity and makes you think more about what you're going to say."

WORDS: KEVIN 'EG' PERRY





# "THE PROTEST THAT CAN'T BE STOPPED"

The Occupy London protests returned last week – and NME's Dan Martin was at the heart of them

**L**ast Tuesday's (May 1) pop-up occupation of London's Paternoster Square only lasted a matter of hours, but it couldn't have been more symbolic for the Occupy movement. In October, the initial rag-tag group of activists originally planned to set up at the actual home of the London Stock Exchange, but changed tack and moved to the nearby St Paul's Cathedral. This time, things were different...

## HOW DID IT GO DOWN?

"This was something we had wanted to do on October 15 and we have finally done it," Occupy spokesman Ronan McNern explained on the night. "It proves that we can do it. This is a force that will not be stopped." In fact, the splinter group only comprised six tents and 60 or so people, including one, known as 'EE', who scaled the Maypole on the central plinth. Eventually more than 100 police circled the small number of protesters who chose to resist their

arrest and, by midnight, the area was clear.

## WHAT DID IT MEAN FOR THE MOVEMENT?

Mayday saw the beginning of what they're calling the 'Global Spring', a year since the Spanish 'Indignados' movement sparked the whole thing. They hope their methods and approach – fancy-dress and festival-style, but armed with the hard and sober findings of their working groups – will spark a connection with the wider public.

## WHAT COMES NEXT?

This Saturday (May 12) sees a 'Meet The One

## Mayday as it happened

### FLOWERS!

One hundred were distributed from Liverpool Street at dawn.

### MARCHING!

Occupy were part of the wider Mayday march across London.

### SHOUTING!

The group were joined at the Trafalgar Square rally by UK Uncut and the National Pensioners Association.

### KANYE!

One spirited chant used the tune to Kanye West's 'Hell of a Life'.



Per Cent' stand-off with those they see as having caused the financial crisis but are not paying for it, along with a release of information they have collected. May 15 is dubbed 'Drought Of Democracy: Flood The British Bankers' Association', a day of

direct action to disrupt the activities of the BBA outside their HQ.

"Be ridiculous! Dress as a radical clown and put on a show! Deny them any peace and quiet!" implores the event's Facebook page. Ultimately, Occupy is as chaotic and splintered as ever and its exact aims are still being argued over on a daily basis. But they will not stop – and they are claiming Mayday as a victory.

PHOTOS: DAN DENNISON, CORBIS



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# DAMON & NOEL: THE ULTIMATE COLLAB?

*Weirdly poetic or a recipe for disaster: either way, the prospect of the Britpop behemoths hooking up has divided the NME office*



**YES!**  
**Tom Howard**  
Reviews Editor  
Damon and Noel. The  
Britpop survivors. The

*collaborators?* Damon seems to think so, after he recently suggested Noel "should come on the Africa Express train in September". He was, of course, referring to his pan-continental collaboration project that often features 100 musicians in its five-hour live shows and makes Damon's recent baroque-inspired 'Dr Dee' opera album seem sensible.

On paper, the collab doesn't make any sense – to take inspiration from recent TV events, it'd be like asking no-nonsense pie-and-gravy acting bastard Sean Bean to star in a TV programme full of dragons, brothels and very serious chats about honour. But – hang on – that's *exactly* what happened in the first series of *Game Of Thrones* and, whaddayouknow, it was amazing. Bean's gruffness cut through the 'kingdoms' and the 'people giving birth to smoke babies' bullshit and gave it a believable edge, just as Noel would on an Albarn project. On day one, Damon would ask to hire fire-breathing sopranos as backing singers and Noel would simply reply: "No Damon, don't be silly." They'd complement each other perfectly.

Just imagine them brainstorming. When Damon says "baroque", Noel says "chips". When Damon says "bongo players from Mali and Congo", Noel says "Weller". When Damon says "Chinese army to play mandolins in unison for an extended middle-eight ON THE MOON", Noel says "extended guitar solo outro". The results would be absurdly poetic. And if the inevitable happens at the very least it'll provoke a hilariously irate response from Liam. Which, above all, is reason enough for Britpop's new-old odd couple to finally hook up, don't you think?



**NO!**  
**Barry Nicolson**  
Writer

Do Damon and Noel seriously want to tear a hole in the very fabric of Britpop itself by collaborating? The results would be catastrophic, as the wormhole between Our Time and the Mid To Late '90s is opened again. We're talking Menswear reforming. Ocean Colour Scene soundtracking primetime TV. Kula Shaker headlining tents at festivals. Seriously scary shit. But aside from all that, the question here is not *if* Damon and Noel



Noel points out how many more billions he's got than Damon

should collaborate, but *why*. Oh, I understand the symbolic appeal. I can visualise the matey, arms-around-each-other photoshoot already, recreating their embrace at the Brits. But really, what do these two have to offer each other?

Damon's latest 'project' is an unapologetically pretentious folk opera about an Elizabethan occultist. Noel is still in the process of exhausting the English language in search of the perfect rhyme for "sunshine". The recording process might make a brilliant fly-on-the-wall documentary, but most likely a horribly confused song.

I'm all for experimentation and diversity. But does anyone think that Noel sits at

home poring over Gorillaz albums? Or that Damon has even heard '...High Flying Birds'? Stylistic disparity is one thing, but genuine enthusiasm for each others' work is probably, y'know, a deal-maker. Self-proclaimed 'serious' music fans – the Opus Indie extremists who've never knowingly enjoyed anything in their lives – might stroke their chins at the sight of a lute-plucking Noel treading the boards as a shit-smearing minstrel in an afro-pastoral re-telling of Wat Tyler's Rebellion but, frankly, it's something I hope never to witness. Noel's a great songwriter. Damon's a fascinating artist. It's nice that they don't hate each other anymore. Let's just leave it at that, eh?

## LET THERE BE LOVE

*The highs and lows of Britpop's king bees*

### 1995

Blur and Oasis battle it out in the infamous Britpop wars. Highlights include Liam changing the words to 'Parklife' to "shite life" at the following year's Brit Awards, and Noel wishing unspeakable things on Damon and Alex James.

### 2007

Relations thaw as Noel tells *NME* he's "got a lot of respect for Damon".

### 2011

Noel and Damon run into each other by chance in a London club, grab a pint and bury the hatchet. Noel later tells

*NME* it's a "great relief" to put the past to rest.

### 2012

Noel is the first to suggest a possible collab, telling *NME* Damon is as "mad as a box of frogs". Damon then invites Noel to climb aboard the next Africa Express train.

## THE BEST OF NME VIDEO.COM THIS WEEK



### MARILYN MANSON: 'I DON'T TRY TO BE SHOCKING'

[tinyurl.com/6tftytl](http://tinyurl.com/6tftytl)

As he releases new album 'Born Villain', the God Of Fuck declares he wants people to fear him. Oo-er.



### ON THE ROAD WITH KASABIAN

[tinyurl.com/c9c98kx](http://tinyurl.com/c9c98kx)

Ever wondered what life's like on tour with the Leicester lads? It involves hunting for the perfect burger, apparently.



### THE HIVES: 'ONSTAGE WE'RE LIKE SUPERHEROES'

[tinyurl.com/d665oyf](http://tinyurl.com/d665oyf)

We head into the rockers' dressing room and favourite Stockholm cocktail bar to get the inside line on new album 'Lex Hives'.



### FOLLOW BLACK VEIL BRIDES ONSTAGE

[tinyurl.com/cgn4sb8](http://tinyurl.com/cgn4sb8)

BVB take us into their dressing room at London's O2 Academy Brixton and show us their pre-gig rituals and mini-flamethrowers.

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# VAMPING UP ALBUM THREE

*Vampire Weekend's Chris Baio on 'Contra's follow-up and his dance solo project*

As well as throwing themselves into various side-projects, Vampire Weekend are hard at work on the much-anticipated follow-up to 2010's 'Contra'. "It's in progress now," bassist Chris Baio tells *NME*, confirming that the band have "many songs" in the bag already.

Baio is the latest member of the Brooklyn college-rock trio to delve into new waters with a three-track EP of euphoric dance jams.

Set for release on Hot Chip man Joe Goddard's Greco-Roman label under his DJ moniker Baio, he follows keyboardist Rostam Batmanglij and frontman Ezra Koenig into the solo fold. Batmanglij has been working on a solo album as well as production for Das Racist, while Koenig

has hooked up with Diplo and Switch for their next Major Lazer album.

But how will this range of solo projects influence the new album? "The goal is to do something new with each record. I like the idea of being able to do your own thing, and then also coming together and making a band record," says Baio. But there's no release

date yet, he says, adding: "It'll be done when it's done. That's where it is now."

On his own solo EP, due for release on May 21, he tells *NME*: "I've loved dance music for a long time. When I got off the road, I knew I would have some time off. It affects me badly if I'm just sitting around, so I just started making music almost right away."

**"The band is pop.  
My stuff is dance"**

**CHRIS BAIO**



Chris Baio (second left):  
■ rising star in stripes

## Weekend side-projects

*The other Vampire boys' bits on the side*

### EZRA KOENIG

The frontman's been in the studio with mega-producers Diplo and Switch for the duo's next Major Lazer album. In 2010 he hooked up with Chromeo for the track 'I Could Be Wrong'.

### ROSTAM BATMANGLIJ

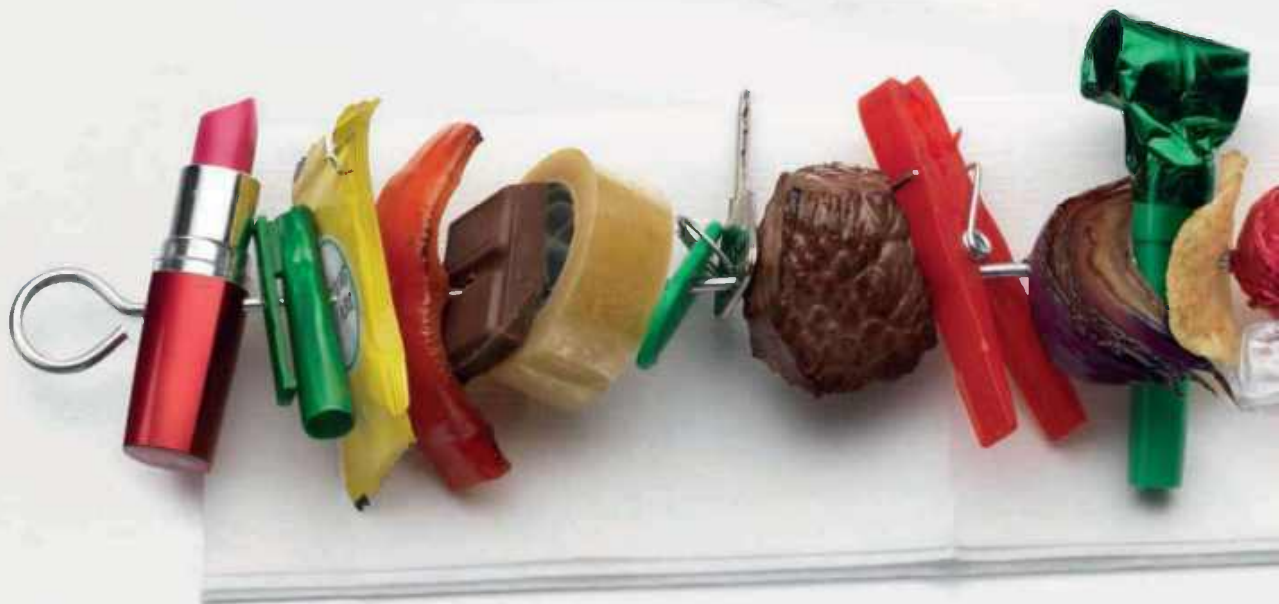
The keys man has been working on a solo LP, as well as production for Das Racist, and remixes for Jack Johnson and Foreign Born under the name Boys Like Us.

It was a burst of activity that's also seen him pen an acoustic soundtrack for indie flick *Somebody Up There Likes Me*, which premiered at SXSW this year.

Titled 'Sunburn', after first track 'Sunburn Modern' – "When I was working on it in Mexico, I got this weird sunburn that looked like modern art, hence the title" – the EP marks a departure from Vampire Weekend's full-throated pop. "The band is short, pop songs – but these are more patient, slowly developing dance tunes," he says.

ANDY WILLSHEP, MATT SALACUSE, RETNA

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## TRIBES' TRACKS OF THE '90S

*Johnny picks his faves from the decade of Britpop*

**T**his week sees *NME.COM*'s Tracks Of The Decades series reach the '90s – and who better to

talk us through its best tunes than a band who declare their affinity for the decade in 'We Were Children'? Here's singer Johnny Lloyd's picks...

### 1 OASIS – 'CIGARETTES & ALCOHOL'

"This is a real call to arms – it's a mission statement for Oasis and everything they're about."

### 2 REM – 'LOSING MY RELIGION'

"I love the lyrics in this – it's easily one of Michael Stipe's best moments."

### 3 PAVEMENT – 'RANGE LIFE'

"When we started Tribes we'd listen to this every day. I love the sly dig at the Smashing Pumpkins in it."



### 4 BLUR – 'TENDER'

"This is so different to anything else they've done – the massive gospel choir and the way Coxon opens it with a '30s-sounding blues riff, it just sounds great."

### 5 PULP – 'COMMON PEOPLE'

"Jarvis Cocker was the master of the pre-Alex Turner narrative pop song – in fact, in this he says everything Arctic Monkeys were talking about on their debut album in one song."

**R**ed Hot Chili Peppers are returning to the UK in July for a series of huge outdoor shows – and you and a mate could be there to see them thanks to this week's amazing NME Extra giveaway. They play Knebworth Park on Saturday, June 23 and Sunderland's Stadium Of Light the following night (24). They've also put together an impressive supporting bill – including Dizzee Rascal, who's set to debut material from his new album. And if that wasn't enough, Reverend And The Makers, The Wombats and The Futureheads are also on the bill. We've got three pairs of tickets to give away for each of the shows – just

follow the instructions below to enter. And best of luck!

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Scan the QR code with your smartphone.

#### 1. DOWNLOAD A QR READER

Go to your smartphone's app store and type "QR reader". You should find several apps.

#### 2. SCAN THE CODE

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...and the Chills



today?



Millions of germs. One killer mouthwash.







Enter Shikari will get up close and personal in Tunbridge Wells



## BRITAIN'S BEST SMALL VENUE 2012 REVEALED!

*Who better to help Tunbridge Wells Forum celebrate than Enter Shikari?*

**T**he votes have been counted, the shortlist whittled down and our esteemed judges have had their say – and we can now announce that the winner of this year's Britain's Best Small Venue in association with JD Roots is... Tunbridge Wells Forum. The venue will now host a special winner's gig on June 5, where Enter Shikari will play.

Over the past 20 years, the Kent venue has put the toilet into toilet circuit, having previously been a public convenience. However, according to promoter Jason Dormon, the venue has survived through pure passion for putting on the best bands. "We're made up," he tells *NME*. "We've had 20 amazing years

and it's only because of the local music scene that we keep going. Money cannot be your motive for doing this; you've got to love it. And if you love it, then people, bands, promoters will give you love back."

Speaking about why the panel chose the venue for this year's honour, *NME* Editor Krissi Murison explains: "It was a really close-run thing – and our search has certainly uncovered some lesser-known local music gems like Hebden Bridge's Trades Club and Bridgend's Hobos.

"But the Forum's excellent booking policy, esteemed national reputation and undeniable passion for music shone through. We can't wait to see Enter Shikari tearing it up there next month."

Along with Rou and co's show, the JD Roots series of homecoming gigs are also



continuing this week, as Jack Daniel's celebrates the importance of where you're from. After last week's storming Twin Atlantic show at last year's winning venue Glasgow's King Tut's Wah Wah Hut, The Horrors take to the stage this week at their beloved Southend Chinnerys on Wednesday (May 9), with The Cribbs rounding things off on May 16 at Wakefield's Theatre Royal. Pick up next week's *NME* to find out how to get tickets to Enter Shikari's show at Tunbridge Wells Forum – and to read a review of Twin Atlantic's gig.

*"Small venues go the extra mile"*

*Enter Shikari's Rou Reynolds on why you should support your scene*

**NME:** So, are you excited about playing the winner's party at Tunbridge Wells Forum, then?

**Rou Reynolds:** "Yeah, people go the extra mile in small venues; they end up being the craziest, debauched gigs. We can't wait. Playing these sorts of venues helps you keep things real."

Just how important were small venues to Enter Shikari when you were starting out? "It's the touring circuit we grew out of. We spent quite a few years touring small venues up and down the UK. You can't have a scene that just has big venues; otherwise there wouldn't be any new bands. Without

small venues there'd be nowhere for the fresh meat to come through; it would just destroy local music scenes."

What's been the most crucial small venue for Enter Shikari? "We started our own night at The Pioneer in St Albans – without it, we probably wouldn't be here now. Apparently, it's going to be shut down to make way for flats – that would be a travesty."

Finally, any advice for bands and wannabe promoters who are just starting out? "Support your local music scene. Become involved and start your own nights – that's what we've done."

THE DEBUT ALBUM

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*NME*

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SAM



# THIS WEEK'S TOP 20

## THE NME CHART

- 1 8 DRY THE RIVER  
'NEW CEREMONY'  
RCA
- 2 1 FRANK TURNER  
'I STILL BELIEVE'  
Xtra Mile
- 3 12 HOT CHIP  
'NIGHT & DAY'  
Domino
- 4 9 MILES KANE  
'FIRST OF MY KIND'  
Columbia
- 5 14 HOWLER  
'THIS ONE'S DIFFERENT'  
Rough Trade
- 6 13 JACK WHITE  
'SIXTEEN SALTINES'  
Third Man
- 7 6 TRIBES  
'CORNER OF AN ENGLISH FIELD'  
Island
- 8 10 PAUL WELLER  
'THAT DANGEROUS AGE'  
Island
- 9 17 KASABIAN  
'MAN OF SIMPLE PLEASURES'  
Columbia
- 10 3 MYSTERY JETS  
'SOMEONE PURER'  
Rough Trade
- 11 22 TWIN ATLANTIC  
'MAKE A BEAST OF MYSELF'  
Red Bull
- 12 26 THE CRIBS  
'COME ON, BE A NO-ONE'  
Wichita
- 13 7 BOMBAY BICYCLE CLUB  
'HOW CAN YOU SWALLOW SO MUCH SLEEP'  
Island
- 14 2 TRIBES  
'WE WERE CHILDREN'  
Island
- 15 11 ALABAMA SHAKES  
'HOLD ON'  
Rough Trade
- 16 15 THE BLACK KEYS  
'DEAD AND GONE'  
Warners
- 17 18 SPECTOR  
'CELESTINE'  
Polydor
- 18 5 ARCTIC MONKEYS  
'R U MINE?'  
Domino
- 19 4 NOEL GALLAGHER'S HIGH FLYING BIRDS  
'DREAM ON'  
Sour Mash
- 20 24 THE HORRORS  
'CHANGING THE RAIN'  
XL

## NME RADIO

Hear the chart  
rundown first every  
Monday at 7pm  
on NME Radio  
[NME.COM/RADIO](http://NME.COM/RADIO)

## NME .COM

Listen to the Top 40  
and learn more about  
each artist online  
7PM EVERY MONDAY  
[AT NME.COM/CHART](http://AT.NME.COM/CHART)



## NEW TO NME RADIO PLAYLIST

- BAND OF SKULLS  
'Sweet Sour'
- SIGUR ROS  
'Varúð'
- WHITE RABBITS  
'Temporary'

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

## BEHIND NME LINES

# A DEATHRACE WITH PETE

Sent to interview Babyshambles' **Pete Doherty**, NME's **Tim Jonze** instead found himself praying for his life

In retrospect, maybe I should have been more worried about the flight Pete Doherty was about to take. At the time – the summer of 2005 – Pete was the UK's foremost celebrity drug addict, and as I left him he was about to board a flight from Heathrow to Glasgow armed with a bag of crack cocaine, rocks of which were falling from various tins onto the pavement outside. Of course, this Babyshambles cover story wasn't *planned* like this. We were *supposed* to meet Pete the previous day in Southampton before a gig at the Joiners. But Pete had stayed in Oxford with then-girlfriend Kate Moss until the very last moment, and by the time we arrived at Homelands festival the next day he had locked himself in a cabin with a really unsavoury bunch of Manchester drug dealers. It was arranged that I would do the interview in the back of a car en route to the airport. His driver at the time had been smoking weed and drinking Stella all day, and had confessed that he



could smoke his crack in peace. He then said he was joking and tried to climb out of the car himself. Someone suggested we do a U-turn in the fast lane and drive back to the turning we'd just missed – I closed my eyes and prayed for my life.

It was a genuine kind of chaos. Here was a man who didn't seem to care for

any of his possessions, his safety, the law... he was living like a true libertine in a world that really doesn't accommodate

*Pete mumbled on about tampons and blackmailing dogs*

them. I couldn't help but admire this reckless spirit. And whereas it might be poor form to end this feature in the same way I ended the original piece, I think it bears retelling – not least because it genuinely happened and with a sense of comic timing so perfect that, for a writer, it felt like a gift from the gods... So there I was at Heathrow, my teeth completely numb from the crack fumes as Pete changed his trousers in the middle of the drop off zone. As I waved goodbye I saw Pete's manager scrambling for his tickets with a look of panic on his face. "Oh shit, oh shit," he said as I made my exit. "Please tell me it wasn't fucking *Gatwick*..."

This was a terrible idea. Pete had recently had an implant intended to stop him physically from smoking heroin, but this only meant one thing to him: smoke crack instead. As the journey progressed in a cloud of toxic smoke, Pete fell in and out of consciousness while he mumbled on about smoking tampons with Kate Moss and whether or not you can blackmail dogs. Halfway to Heathrow a furious row broke out between Pete and his manager over a missing crackpipe. Everyone started screaming at each other and trying to grab the wheel while I concentrated on calmly staring out the window and pretending it was all a nightmare. By this point Pete had taken a disliking to me. Despite the fact we were travelling at more than 80mph he opened the car door and asked if he could throw me out so he

Top: "He was living like a true libertine": Pete Doherty, for NME June 11, 2005





# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

*Edited by Matt Wilkinson*



ABOUT  
TO  
BREAK

## TAFFY

*What's that? The sound of shoegaze and Britpop infiltrating the kids of Japan?*

**I**t's just after midnight, and central Tokyo has its eyes wide open. From the hordes of maniac street hustlers in Roppongi – luring tourists into dodgy stripbars before fleecing them – to the 10-storey arcades of Akiba (wanna train a virtual racehorse to eat grass on a 30ft video screen for two hours straight? Course you do), the city pushes a million different scenarios into the face of anyone daring enough to absorb it.

*Radar* has opted for the most clichéd of them all. We're sat, *Lost In Translation*-style, in a tiny karaoke booth next to the world's busiest zebra crossing, Shibuya. We're also being outclassed by the members of Taffy, who not only sing miles better than us, but also know the words (and in the case of 'Common People', the hip-movements) to the following songs like they're tattooed onto their hearts: 'Friday I'm In Love', 'New Rose', 'There She Goes', 'How Soon Is Now?' and – oh yes – 'Everything Flows' by Teenage Fanclub.

Now, Jap-pop historians we most certainly are not, but we're guessing that the last one wasn't exactly a hit over here. So

what gives? "They're so clever... so catchy," Taffy's super-sweet singer Iris enthuses to us. She's mainly a Beatles-head, she adds, nodding that lead guitarist Asano (pictured second left) is responsible for their more surprising influences. Which gives, 'cos he's dressed exactly like Jarvis Cocker.

It's these reference points, along with Echobelly and Graham Coxon's late-'90s guitar-playing, which make up Taffy's DNA. What's more, they're literally the only band in the whole of Tokyo tapping into it at present, with debut album 'Caramel Sunset' doused in a swoony, shoegazey lilt. They're also – due to being completely cut-off from the everlasting UK hangover of Britpop – somewhat immune to falling into the Viva Brother-filled trap of parody. And it's all paying off. The basement gig we attend is packed to the rafters with rabid fans, as models mix with paying punters while a DJ spins 'The Rat' by The Walkmen. "We love this whole scene here," Iris explains, "but what we really want now is to try to repeat it all in Europe." We're practising our Joy Division karaoke real hard here... *Matt Wilkinson*

### NEED TO KNOW

**BASED:** Tokyo

**FOR FANS OF:** Echobelly, Elastica

**BUY IT NOW:** 'Caramel Sunset' came out in the UK last week, via Club AC30  
**ON NME.COM:** Check out the video to Taffy's recent single 'So Long'

**SEE THEM LIVE:** The band have just landed a UK promoter, and a tour is tentatively planned for late summer

**BELIEVE IT OR NOT:** Drummer Kensuke (pictured right) is a virtual popstar in his spare time (kinda) – he anonymously records drums for one of Japan's biggest Manga bands



Braids really need to get that blind fixed

## BRAIDS PLOT 'BRAND NEW DIRECTION'

*Harmonious Canadians lay off the trademark vocal ambience for a more electro outlook*

### RADAR NEWS

"Sometimes, when I feel down about music, I think I should just become a secretary," pouts Braids' guitarist, singer and all-round wunderkind Raphaëlle Standell-Preston. "Move back to Alberta, maybe work for an oil company or something..."

Fret not though, folks: the touch-typing lessons are still on the backburner for now. Instead, after exploding around 18 months ago and becoming the buzz band du jour of early 2011, *Radar* can reveal that the Canadian quartet have been holed up in their garage studio in Montreal working on their first full-length release.

"This time we're actually trying to write a record," says drummer Austin Tufts, when asked how it'll differ from last year's mini-album 'Native Speaker'. "Back then we just had seven songs, and we recorded them, and it happened to be long enough." It also happened, of course, to be nominated for the Polaris Music Prize

(the Canadian equivalent of the Mercury) alongside the likes of Arcade Fire – propelling the band into the mainstream earlier than they'd ever imagined. Appetites are suitably whetted, then, to find out what Braids can rustle up now they've had more time to tinker. Austin says the new songs are a "departure and brand new direction" for the band, something we can confirm having heard electronic-friendly work-in-progress versions of three new tracks, including live favourite 'In Kind'. "We've also uncovered a lot of darker emotions," says keyboardist Katie Lee, adding: "We were afraid to delve into those feelings before."

There's still work to be done, though – hammering out a deal with a UK label; working out how to play the songs live – so the as-yet-untitled LP won't be out for another six months or so. But one thing's for certain: when the fruit of their labours does roll out, it'll be to the loss of those temp agencies and offices in Alberta – and very much everybody else's gain. **Ben Hewitt**

### BAND CRUSH



*The Dandy Warhols' Courtney Taylor-Taylor on his favourite new band*

"Sulk sound like all of the music that influenced us in the beginning of our band. They're amazing. It's like if Ian Brown put together a band with Graham Coxon on guitar, a drunk-ass Mani on bass and Catherine Wheel's drummer. We had them open for us in Manchester, and I just had to go in the crowd to watch them."

## The Buzz

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



### 1 DAUGHN GIBSON

Daughn Gibson is a righteous badass, a strapping, plaid-clad long-distance truck driver from Philly with some serious punk-rock previous and a sonorous, sorrowful voice befitting a tormented God bemoaning all of humanity. It makes sense that his debut album is entitled 'All Hell'. What doesn't make as much sense is the way in which his space-cowboy, country-noir murder music manages to be heavenly melodic while also seamlessly merging the filmic epics of Scott Walker, the southern gothic storytelling of Tennessee Williams and ghostly, Nico Jaar-esque minimal grooves. All in all, a bizarre and beautiful purgatory that this new anti-hero commands with eerie composure.



### 2 THE HYPNOTIC EYE'S HORRORS COLLAB

"GET HIGH!" Who's that screaming on The Hypnotic Eye's gloriously catchy new single 'Marianne'? Young Rhys and Joe out of The Horrors, of course, bringing a bit of terrace anthem freshness to the track's Loog Oldham-esque production. Head to [NME.COM/radar](http://NME.COM/radar) to hear it for yourself.



### 3 FATHER SCULPTOR

Fuck the will-they-won't-they Smiths reunion rumours merry-go-round, Glasgow's Father Sculptor are picking up Morrissey's despondent gauntlet and running with it. They're more than a mere Smiths homage though – they mix subtle undertones of religious fervour with darker takes on Marr's intricate, chiming webs of sound.



### 4 TORCHES

With songs about last summer's unrest and the tuition fees protests, Torches are proving politics in pop doesn't always have to be in your face, lame and preachy. Instead, the Londoners opt to weave their message into spiky, metallic guitars, Charlie Drinkwater's mournful baritone and soaring, gothic tendencies à la White Lies.



### 5 NUDE BEACH

The Brooklynites' second album – cunningly titled 'II' – continues their Petty/Springsteen love-in but adds a more frenetic approach to proceedings. Best of the Bandcamp bunch is 'Walkin' Down My Street' – which essentially tries to be Elvis Costello jamming with the Ramones. And does a mighty fine job of it too.



SCENE  
REPORT

# HUW STEPHENS' ONES TO WATCH

*Blazing through the underground  
with Radio 1's new music overlord*



Oh hello. While doing a lot of Wedmin for my actual wedding recently, I have been swooning to the **Tom Williams & The Boat** album, 'Teenage Blood', and trying to make sense of its intimate, raw beauty. It's out now via their own Wire Boat Recordings and Moshi Moshi. On a

similar album tip, I've also been listening to recent *Radar* stars Polića's 'Give You The Ghost', trying this time to make sense of its emotive, stunning beauty.

And while not doing that, I have been digging a whole bunch of really new stuff. **Seye's** 'White Noise' track has been on repeat, an upbeat, melodic thing with a nice bit of reverb and a sure signal that summer is on the way. Manchester continually has it going on, and the new tunes from **Shinies** (see right for a live report) are excellent, as are the **Pins** tunes that are also online. Woozy, dreamy, but with a sense that anything could happen too. And while we're talking about Manchester, the city plays a big role in Richard King's excellent new book, *How Soon Is Now?*, which looks at indie labels from 1975 to 2005. Big book – well worth a read.

## Huw's TOP 5

**TOM WILLIAMS & THE BOAT**  
'Teenage Blood'

**PINS**  
'Shoot You'

**TWO JACKALS**  
'Arrows'

**RUDI ZYGADLO**  
'Filtch, Hounds Of Hades'

**ALUNAGEORGE**  
'Just A Touch'

**Two Jackals** are also sounding really good. They're a young band from London who combine a lo-fi sound with some intriguing lyrics – big on the bass and sounding exquisitely moody. They've got their demos online, a seven-inch out and are playing Field Day in June. I'm equally excited about the new **Rudi Zygadlo** tunes, which are forthcoming on Planet Mu. Like Flux Pavilion, he has a live band playing out at the moment, and is singing on his productions. Finally, if you're at The Great Escape in beautiful Brighton this week, I can recommend **Wild Belle** for electro-soul vibes, **Swim Deep** for good indie and **AlunaGeorge** for a deep, electronic and soulful trip.

Next week, *Radar* reports on the best new music at The Great Escape

## 5 TO SEE

*This week's  
unmissable new  
music shows*

**WILD BELLE/HAIM**  
Electrowerkz,  
London  
May 9

**BASS DRUM  
OF DEATH**  
MacBeth, London  
May 9

**CASHIER NO 9**  
Bullington Arms,  
Oxford  
May 9

**RACHEL SERMANNI**  
Oran Mor, Glasgow  
May 11

**LOWER DENS**  
(pictured)  
The Hope, Brighton  
May 14



Plain fabrics are obviously a no-no for **Patterns'** Ciaran



# PATTERNS/ SHINIES

**THE JOHN RYLANDS LIBRARY,  
MANCHESTER THURSDAY, APRIL 5**

## CAUGHT LIVE

If it feels that since **Patterns** first turned heads at 2010's In The City festival their progression has been slow, then it's probably more

to do with the scene surrounding them accelerating ever quicker. Proof of that lies in tonight's support act **Shinies** who, after topping our first Buzz Chart of 2012 before even playing a live note, have now already opened for **WU LYF** and prepped a Rory Attwell-produced single for London label Dirty Bingo. Yet this evening shows that **Patterns** have truly been grafting.

An early EP and last year's single 'Induction/Throwing Stones' is all the four-piece have to show for it thus far studio-wise, but live they've ploughed through support slots, festivals and mini-tours towards a moment such as this – that rarest of occasions where the setting and performance align for a band who are finally ready to step up. The setting? A Grade 1-listed library with ceilings reaching towards the gods, shrouded in

darkness bar the odd flicker of visuals rebounding around the room.

**Patterns** first stood out for the emotive sincerity emanating from diminutive frontman Ciaran McAuley's lyrics. Here they're confident enough to spread from those initial foundations across a much broader spectrum, from their most overtly pop song yet in 'Blood' to the volleys of more abrasive guitar that underpin 'Slow', and an untitled new song that recalls, in parts, Talk Talk's more kaleidoscopic elements.

*This is the rarest of occasions,  
when the setting and  
performance perfectly align*

**Shinies** are good too, and could become very good. Except for the shy eyes barely raising from the floor you'd barely guess this was only their eighth gig, their rough-edged guitar pop fizzing tightly and with an honest exuberance. Their next step is to grow from plucky noiseniks towards something wholly more encompassing. For **Patterns**, their time is closer, their induction now nearly complete. *Simon Jay Catling*



If there's one thing **AlunaGeorge** hate, it's playing leapfrog

# taffy

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The single "So Long"  
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AC30

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"Something tuneful and great" The Guardian  
"Smile-inducing bubblegum pop with punk guitar riffs" NYLON

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# EXORCISING THE DEMONS OF ALABAMA SHAKES

*They're the most exciting new band on the planet, but there's tragedy and heartache tearing at the soul of **Alabama Shakes**. **Mark Beaumont** heads to Berlin to talk to Brittany Howard about her dark past, and discovers how she found herself and that once-in-a-generation voice*

PHOTOS: ANDREW WHITTON

**T**hey stare like startled deer at the parades of prostitutes outside the erotic cinemas. They scuttle shyly past the plate-glass windows of the men-only hooker alley of Herbertstrasse, avoiding the cat-calls of the lace-panted working girls and chuckling about how broke they'd be if they lived here. They gaze giggling through the windows of S&M shops at the elaborate sex toys and bondage gear that seems to be required uniform in some corners of Davidwache. As we saunter up towards the memorial to the now-defunct Star Club where The Beatles honed their genius, Brittany Howard holds the sex mask in her hands – bought for her on the spot by one of the crowd of fans outside the Molotow Club who'd noticed her gawping at it in a shop window – surveys the ranks of table-dancing bars and sighs. "I guess Hamburg's not that Christian..."

Trawling the sleazy streets of the Reeperbahn as wide-eyed as a Vatican coach trip to Gomorrah, Alabama Shakes sure do resemble god-fearin' Southern backwater kids whose world just got one hell of a lot bigger. Case in point: lead singer Brittany used to live in a trailer on her dad's land while working backbreaking hours as a postwoman. Now she's the enigmatic epicentre of the biggest breakthrough act of the decade, a net-era soul diva widely declared the greatest singer of her generation, feted by movie stars and music legends flooded by her home truths and powerful soul below.

Her band, Alabama Shakes, are the rootsy bar band

from the rural outskirts of Athens, Alabama – a "Norman Rockwellesque" town of barber shops, milkshake parlours and ever'body knowin' ever'body else's bidness – who were flown the breadth of the States by the major labels last autumn. They grew up on 15-acre plots surrounded by woods and creeks and cornfields ("A lot of four-wheelers," says hyperactive drummer Steve Johnson, "a lot of fishing, shooting guns; you just go out in your backyard and POWPOWPOWPOW

unload a clip, you don't have to worry about people"). But they were far from all that as the hottest new band at SXSW in March (where they were personally invited to stay at Robert Plant's house – "It's a nice house but I think it's haunted," Brittany says).

From Jools to Letterman, from Conan O'Brien to the UK Number Three album slot, the reimagined blues, country, rock'n'roll and soul sound of debut album 'Boys & Girls' – music stripped to its very root and reanimated in fresh, modernist colours – has caused a buzz like God's own freezer cabinet.

They've rammed venues with whooping nu-blues disciples and packed their guestlists with more A-listers than Elton's birthday. Adele, Plant, Paramore, Jarvis, Bon Iver and David Byrne have all declared their adoration (Hayley Williams declared them "the most

exciting band I've listened to in... I can't remember"; Adele posted a link to 'Hold On' last year with a simple "I love this!"). Russell Crowe turned up to one of their London shows and spent the first half-hour post-gig banging on about their brilliance to *NME*. Alex Turner tipped them as his favourite new band in these very pages. Noted musicologist, critic and scholar Jamie Oliver has tweeted his appreciation, too.

"I'd like to do a special show just for *our* friends," says jocular bassist Zac Cockrell, a name that couldn't sound more hick if he were called Cletus Barnyard-Sistershagger.

What if Crowe wanted to gatecrash? "I wouldn't say no," Brittany chuckles. "I'd go, 'Come on in, Russell!'"

Zac: "You're a friend now!" "I don't think I have any actual A-list friends," Brittany considers. "When I say 'friends' I mean people who

would pay your bill for you if you were short. Yesterday, we heard a recording of Jack White talking about us. He was talking about songwriting and how a lot of people don't want to explore things that have... not necessarily been lost but just *other things*. A lot of people are like, 'I wanna be different, I wanna be original, I wanna be an electronic band that mixes this and this', instead of just writing songs together as people and being sincere about it." ▶

"THE WORLD  
WAS SHIT. SO  
WHAT DID  
I DO? MUSIC"

*Brittany Howard*





Great Shakes (left-right): Heath Fogg, Zac Cockrell, Brittany Howard and Steve Johnson

## WHY WE LOVE ALABAMA SHAKES

Ah, Whitey, their future touring partner and new bezzie mate, since Jack asked them to play a gig at his record store to record the first single in a new series of live seven-inches for his Third Man Records label.

The connection is an obvious one – like The White Stripes with the blues, Alabama Shakes have reinvigorated classic soul for a generation that missed it. “There’s always people gonna reimagine things in different ways,” says Brittany. “If it’s David Bowie that we listen to and take a cue from him, or if it’s Lou Reed or Otis Redding or James Brown or My Morning Jacket and Kings Of Leon, people are thinking with their heads and not just listening to some producer. You’re never gonna learn anything if you keep listening to someone.”

Rough Trade Records boss Geoff Travis, along with label partner Jeannette Lee, was the first music bod to hunt them down. As he tells *NME*: “In every generation there are some bands that come along that are just meant to *be* somehow. When The White Stripes came along or when The Strokes came along they stood out from the crowd like a shining beacon and it doesn’t take a genius to know they were the real thing. It’s hearing music that moves you.”

For all their retro elements, it’s not just nostalgia that’s made Alabama Shakes the hottest thing since self-immolation. It’s the honesty, pain and redemption that gushes from Brittany’s lyrics and fills her voice. She’s

one of the best modern-day soul bellowers this side of Beth Ditto, and there’s real tragedy and hardship lurking behind all this brassy bravura. Tragedy that lies deep and thick and churning...

**E**verybody has their trials in life and I’ve had mine,” Brittany says. “If the world’s shit around you, what are you supposed to do? You find all the things you love and enjoy and that’s your world. There are lots of things going on that I wish weren’t happening but there’s nothing I can do about them – so what’s around me that I enjoy, that I can appreciate and hold on to? Music.”

She enjoyed most of her childhood. “I used to get in a lot of trouble, running around and getting lost and climbing up trees and jumping off.

### JARVIS COCKER

“Hold On” is my favourite song of the year.

And the bass player Zac has got the best look I’ve seen in a long while.”

### JUSTIN YOUNG

“I find bass, drums, guitar and a good voice so seductive. It’s just raw power. I think when I saw them the guitarist didn’t even have any pedals. The fact they’re doing so well should be an inspiration. You don’t need gimmicks, good songs are enough.”

### MARK FOSTER

POSTER THE PEOPLE

“There’s something about the spirit of this band

that makes me want to drop everything and hitchhike across the country on a train with a guitar and a bottle of whiskey. The other side to their music makes me feel like I could touch the foot of God.”

### RUSSELL CROWE

“Yeah! Her voice! Imagine if you were in that band. They’re fucking great. That’s all I’ve gotta say.”

I lived in the woods.” But it was around the age of seven that her world began to dislocate. Her sister, to whom the crushing album closer ‘On Your Way’ is dedicated, fell ill. “She was quite sick before she died,” Brittany explains. “It was something we had to live with every day and it was really strange. It changed my life forever. I felt like there’s always someone looking out for me and that’s why good things happen to me. It makes me look at people different and look at myself differently. It didn’t hit me until years later. When I was younger everyone was sad and I didn’t want to be sad. It didn’t hit me until I was 10 or so.”

By then her parents had split and she was hopping between houses, her father’s place out in the country and her mother’s apartment in town.





that she discovered she was capable of The Voice. "We didn't have a good PA system when we were practising so the only way to sing over anyone was to go for it," she says. "Hearing Roger Waters and the way he would sing, I felt that was the most comfortable way, the only way of doing things." Back then, though, her talents made little impression on Steve, whose then-band played with KST in an abandoned secondhand car lot. "What struck me about that?" he questions. "Nothing. She progressed a hundred-fold from then to when we started jamming. She was 13 and still experimenting and trying to find her niche."

Her niche was found in the cheery-faced shape of local bass hero Zac, whom she approached in a high-school philosophy class to come write songs with her, and the arrival of Steve on drums, a city-hopping child of nuclear plant technician parents then working in a local record store. "I bumped into Zac one day while I was at work," he recalls. "He invited me to what I called the Jam Trailer. The Jam Trailer was a trailer behind Brittany's on her father's property, beside his smelting forge and his used car dump. When I got to go out to the Jam Trailer and jam with them, *that's* when it hit me that this was something special."

It took a car accident involving their unenthusiastic original drummer to ensconce Steve on the stool, and the poaching of lead guitarist Heath Fogg from another local band before Alabama Shakes were complete. Still, there were struggles ahead. They'd play four-hour sets of covers (and the occasional original tune) as the

Shakes (they added the Alabama later, to avoid confusion with a previous Shakes) in local Athens bars and restaurants from 2009, Brittany bawling to silence the bar clamour. She'd have to drop out of paying her own way through college since all her money was sucked dry by the huge energy bills on the house she moved into at 18. And they'd have to scrape

together money from their \$400-a-night bar gig taking to piece together 'Boys & Girls' over five two-day sessions at The Bomb Shelter studios in Nashville from January 2011. "It was really just something we decided to do just to *have*," she says. "We're a band, we're writing these songs; how cool would it be to have an album?"

That the self-financed smalltown record has stormed the globe is still a wonder to them. "I don't really know what's going on!" says Brittany. "I don't know if it hasn't sunk in yet because I don't feel any immense pressure; my greatest pride is having the album out. It's completely remarkable because this all started in an extra bedroom in my house."

The band only just quit their day jobs in November; ►

"It was like I was alone suddenly. I moved in with my mom and there was no-one around because she'd work a lot. She had two jobs, God bless her; she worked very hard to make sure we never went without.

"I'd hop back and forth between my mom's world and my dad's world. My mom's house was strict but it was clean and everything was in order. She taught me to be a good person – not that my dad didn't, but my dad taught me to love people, not judge people. My dad likes to laugh and there's not many rules. I appreciate both things."

It's characteristic for Brittany to hunt out positives in such painful and trying times:

it's written all over 'Boys & Girls', turning an album of troubles and trials into an uplifting and transportative experience. Bored, lonely and unwilling to slump into total despondency, at the age of 13 she discovered Pink Floyd's 'The Dark Side Of The Moon', picked up a guitar and threw herself wholeheartedly into music history.

"It got me searching and wanting to find more music," she says. Brittany snuffled and gorged on the classics, from punk rock to soul to hip-hop, writing her own "silly" songs on a recorder as she went. "Music was a place to go when everything else was crazy or boring. My friends would come over and listen to us play and that was just what I knew how to do."

Were you unconsciously throwing all of your hardships into music? "Maybe that's what I did... I like writing lyrics, it's fun and it also has a very counselling type of deal. That's what this album's about; you go through these hard things but you overcome them."

It wasn't until she started singing with her first band – a teen punk combo called Kerosene Swim Team –

## "WHEN I WAS YOUNGER EVERYONE WAS SAD"

Brittany Howard

# "It's a true story..."

Brittany on the tales behind 'Boys & Girls'

### HOLD ON

"Zac and Heath had this really rhythmic riff and it felt really cool; there was so much landscape to what I could do melodically on it. I was having a hard time choosing. Then one night we did 'Hold On' and I had things on my mind and it kinda came out that way. We had the strangest looks from the audience with people trying to sing the chorus. People thought, 'Is that a real song?'"

### I FOUND YOU

"It's a true story. I'm a spiritual person; it doesn't matter to me if you believe in God or anything like that, I believe in *something* out there that looks after us. I stopped going to church when I was around 10 years old."

### HANG LOOSE

"Heath wrote that song. I liked what the song was about. He and one of his loved ones went to Hawaii – it's a true song, he's just saying, 'Let's relax and not worry about all that stuff, let's be different people, the better part of ourselves.'"

### RISE TO THE SUN

"You're here and you're living, doing the day-to-day but you always know there's something else, something fantastic that you are yet to find out about. It's about a time when the highlight of my life was when we'd have a show. It's like, 'How do I find my way into this world where I can always be this person?'"

### YOU AIN'T ALONE

"I wrote that song to myself. It's meant to uplift. I was leaving my dad's house and I had this melody in my head

and I was singing these words and by the time I got to the highway I knew how the song should be."

### GOIN' TO THE PARTY

"Sneaking out of the house to get to parties was like a *Mission: Impossible* covert act. You had to put the car in neutral and wait until you got to the street to start it. You had to leave a movie blaring all night in your room. I never got caught."

### HEART BREAKER

"The same guy as in 'Be Mine!' There you go, way to get 'em! But that's a good thing, it's a learning thing, a life thing, everybody does it. I don't think it's bad."

### BOYS & GIRLS

"That was maybe three years ago; it started as a little idea I had, a little piano part. Zac came over and asked what key it was in and I was like, 'OK, now it's going to be a song.'"

### BE MINE

"That was one of those songs that just came out of nowhere, about the same guy. The music would spur the emotion and that's what you sing about, because that's what you know."

### I AIN'T THE SAME

"I used to be a little girl and I was free and naive and innocent and now I'm older and things will never look the same as they used to. I played drums a lot during that song. I wrote it almost out of my register completely, but it had to be sung that way."

### ON YOUR WAY

"I'd rather not talk about it – it's a magazine and everything."

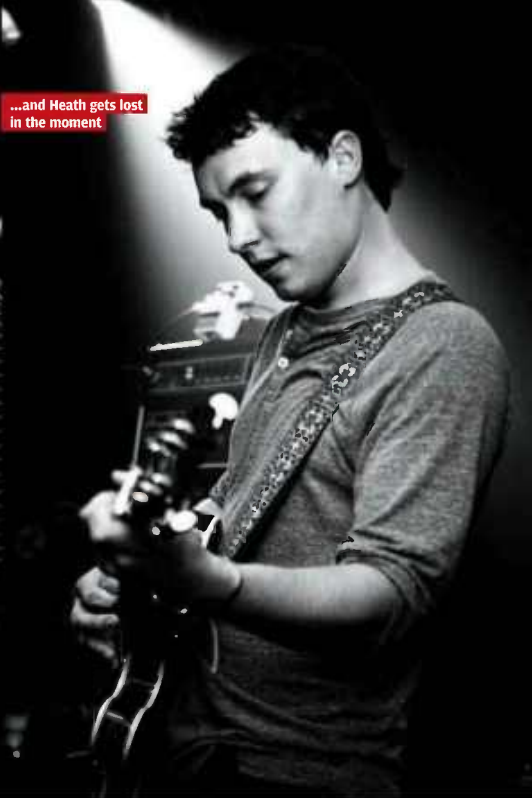




Brittany holds her breath...



...while Zac lets off a bit of steam...



...and Heath gets lost in the moment



Stephen's David Brent impression left a lot to be desired

Brittany as a postwoman, Zac as an animal clinic assistant and Steve as a nuclear power plant safety officer, averting catastrophes and dodging Homer Simpson jokes. "We had the tornado come through last year and it went right by the power plant and threw everything off. It can be scary at times, definitely."

Scarier still that all of this glory is being garnered by an album awash with traumas past. The already legendary line from 'Hold On', "Bless my heart, bless my soul/ Didn't think I'd make it to 22 years old", for instance.

"It's not necessarily that I didn't think I was going to make it to 22," Brittany says. "It's just like, you know when you're younger and you can't imagine yourself ever being grown? I didn't like my job and I didn't like where I was living and I didn't like the way my world was. You're holding on but at the same time you're tired of waiting for things to get better."

**"I WAS TIRED OF WAITING FOR STUFF TO GET BETTER"**

*Brittany Howard*

Why've you always got to want something better?" The title track, meanwhile, is a despondent waltz about the childhood friend from whom she was scandalously driven apart. "I had this friend who I grew

up with. We were best friends and we were like brother and sister. When we got older people always expected that we were a couple. Then we weren't as good friends any more and it wasn't fair."

It's like the exact opposite of *Romeo & Juliet*. "Haha! We're alive at the end."

There is one romance that dominates the album though: the guy Brittany is lusting bullishly after in 'Be Mine' is the same that she jubilantly bags in 'I Found You' and who turns out to be a cheater in 'Heartbreaker'. "If you want something then go for it, and if it doesn't work then write a song about it," she says about this relationship. And

her sanguine attitude drenches an album about appreciating equally the highs and lows of this inconstant life, caring for your friends, lovers and, on 'You Ain't Alone', a lonely, downtrodden

Brittany herself.

Later, faced with a crammed basement club full of raucous German Shakes fanatics that night, it's these heartbreaks

and losses that drive her to deliver a visceral and gripping performance full of "hell yeah!"s, bold soul bawls and intense, quivering agonies while the music imagines Otis Redding, Kings Of Leon and Led

Zeppelin all dancing with the devil in the pale moonlight. When 'Be Mine' almost falls apart when Heath's amp fails, Brittany carries the song on a tide of improvised wails and vocal fripperies until the amp's fixed, and they leave Hamburg drained and delirious, the show that was much more life-affirming for the set-backs conquered.

"Nice and hot and sweaty and fucked up," Brittany grins backstage as their manager delivers a huge trayful of Jägermeisters which the band and NME proceed to mercilessly bomb. "I love that shit. That was a rock'n'roll show."

The shot glasses fly, Hamburg is Shaken. Next stop Berlin, Brussels, London, the world. Whatever's driving the whirlwind success of Alabama Shakes, it sure ain't Christian.

*Still want more Shakes? Next month's Uncut magazine goes on the road with the band as they smash the US. On sale May 22*

## WHY WE LOVE ALABAMA SHAKES

### JACK WHITE



"They just have soul, you know. Digital

technology has taken away a lot of soul, it's about soulfulness and meaning what you do. The Shakes are doing it very well."

### ALEX TURNER

#### ARCTIC MONKEYS



"They're one of the US bands I watched

on tour. I saw them in Nashville and they were amazing. I don't know who told me about them... but they were good!"

### NIKOLAI FRAITURE

#### THE STROKES



"Alabama Shakes have brought the soul

back into rock'n'roll for sure."

### BON IVER



"We don't know what the genres

are supposed to do any more. Jazz has nearly imploded in on itself, blues is mostly a Hallmark card and soul music is sickly in contrast to its earlier decades, when the music was still unfurling. Alabama Shakes are the exception - they are on fire."

**NME** For an exclusive  
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## ACTION BRONSON

**SOUNDS LIKE:** Kool G Rap gone haywire.

**HE SAYS:** "I'm vintage modern. Of course growing up in Queens, I'm 'go!'"

**BEST LYRIC:** "Timbos and yarmulkes/You ain't in my genre/Bitch, blow me - harmonica/Arts and leisure, peace to Jon Caramanica" (from 'Arts & Leisure')



## DANNY BROWN

**SOUNDS LIKE:**

America's answer to Dizzee Rascal.

On uppers.

**HE SAYS:** "I'm a rap nerd and I love grime. But I also grew up listening to shit like Prince and Rick James."

**BEST LYRIC:** "I done served fiends on they menstrual/Ain't even had pads, stuff they panties with tissue" (from 'Monopoly')





# THIS IS THE NEW FACE OF NEW YORK HIP-HOP

No bling. No bravado. No bullshit. **Action Bronson**, **Danny Brown** and **Mr Muthafuckin' eXquire** are leading a new movement in East Coast rap. **Jo Fuertes Knight** reports

I don't give a fuck about how you dress, who you're working with or what blogs write about you. If the music is good then I'll fuck with you." So says Action Bronson. Once a jobbing chef from Queens, he turned lyricist following a kitchen accident last year and proved to be one of the most serious rap talents to come out of New York. But he's not alone.

The East Coast has rediscovered its stride. In the shadows of the hyper-glossy hip-hop that has an unshakeable monopoly over the charts, the slew of artists based in the city have collectively mobilised, unintentionally giving birth to one of the most exciting rap scenes since we all lost our shit over Odd Future. But, where the drummed-up controversy and relentless hype around Tyler's gang have sadly put their talent in the shade, alternative hip-hop from the East Coast has been enjoying a slow burn. A\$AP Rocky, the begrudging NYC counterpart to Tyler, The Creator, diplomatically

stated, "What's happening in New York right now is organic. That's all I'm going to say; there's been no big marketing push, gimmicks or whatever. Everyone here is doing what we've always done and now people are taking notice."

Those people include major labels. With Rocky now on Sony, Brooklyn rapper Mr Muthafuckin' eXquire has become the latest surprise signing, inking a deal with Universal. He was plucked from a modest underground standing on the strength of breakout songs such as 'Huzzah'. The video featured him rapping in a dank flat, eating fried chicken with a pick'n'mix of cheap off-licence booze. He insists, "I'm making the ordinary extraordinary, that whole thing about being 'the brokest rich nigga' is talking about no frills shit, day-to-day stuff and making art out of it. You can have nothing but still be rich with art and ideas. I rap about liquor from the store because that's what I know, everyday shit." It's a philosophy summed up nicely in an ▶



Action Bronson playing this year's South By Southwest

**"MUSIC NOW IS HOLLOW. BUT THIS IS BRAND NEW"**

*Action Bronson*

## MR MUTHAFUCKIN' EXQUIRE

**SOUNDS LIKE** : Prematurely tipped as the next Biggie, but with a penchant for cheap liquor. (He's the one second from right, by the way). **HE SAYS**: "I don't have a filter. I don't aim to shock but I do say exactly what I'm thinking." **BEST LYRIC** : "I cracked an hourglass and pissed on the sands of time/Fuck how long it takes, y'all gone give me mine" (from 'Lou Ferrigno's Mad')





## DAS RACIST

**SOUNDS LIKE:** An alt.rap take on The Black Eyed Peas circa when they weren't total dogshi...

**THEY SAY:** "We are proto post-world pop."

**BEST LYRIC:** "White people, play this for your black friends/Black people, smack them" (from 'Sit Down, Man')



Hip-hop's finest clearly don't do 'Say cheeeeses!'

eXquire line alluding to super-plush Jay-Z/Kanye collab 'Watch The Throne' with, "Fuck the throne/ Watch the project bench covered in pigeon shit". It's an irreverent piss-take of the established brand of the slick hip-pop we've become so accustomed to. It's bucking the norm – which has become a trademark of this East Coast rejuvenation.

**D**etroit-born Danny Brown's bleak but brilliant 2010 release 'The Hybrid' had 50 Cent's G-Unit label sniffing around him. But Fiddy, according to Brown, decided at the last minute that the rapper's choice of zebra-print skinny jeans were a little too fruity and sent him packing. Undeterred, Brown went on to flourish at Brooklyn-based Fool's Gold Records, and last year's 'XXX', a glorious romp through Adderall addiction and oral sex, cemented his status as the alt.rapper of the

moment. But the disparity between his part-Yakuza gangster, part-art student image has seen him regularly branded a 'faggot' by the same rap fans praising him for his blunt lyrics. "Growing up, people would look at me twice, like, 'What the fuck do you look like?'" he jokes. "So I'm used to it, but they'd still fuck with my music. But now, I'm dealing with fake rap backpackers on one hand arguing that I should be keeping shit underground, like it's only 'real' hip-hop if it looks and sounds like it's straight out of the '90s. I make music for *now*. It's all a craft. I don't need to copy anyone or anything for it to be hip-hop. It just is."

It's a sentiment echoed by Bronson, whose debut album 'Dr Lecter' struck the magic balance of harking back to old-school styles without sounding like a staid tribute act from a 40-year-old in a FUBU tracksuit. Bronson: "Rap doesn't have to stick to a formula. I'm not your typical looking or sounding rapper, so I'm not a purist about that. I got the blessing of the older generation because you can use nostalgic references and still bring the sound up to date. Right now music is very cosmetic and hollow, and I feel like I'm doing something brand new. If you're hot you're hot, but it just happens that right now it feels like it's all New York City."

Bronson credits the likes of Wu-Tang Clan and Kool G Rap for his blunt, deadpan delivery, which makes tracks like 'Hookers At The Point' – a grotty four-minute story of a prostitute blowing police officers and smack addicts – that much more pleasing than Kanye boasting about skipping down Montmartre in a mink coat.

It's that quality of lacing tracks with tangible humanity and a dark sense of humour that – albeit unknowingly – links Bronson, Brown, eXquire and the likes of the increasingly leftfield Das Racist to a new generation. Brown says, "Whatever is happening on the East Coast is based on mutual respect. We're all very different characters stylistically but we've all got the same goal of making good music. It isn't a case of hype or artists piggybacking on each other's success. So we're not going to suddenly group together and release a clothing line with kitties on it. It's all organic."

It's an unspoken camaraderie that's attracting more and more attention, but whether they can they crack mainstream consciousness and go head to head with the likes of both Jay's high-octane glamour and the unreasonably sought-after Young Money wet blanket Drake, remains to be seen. The floodgates have been opened for it to happen – it's just a case of whether we're ready for this motley crew of brash, potty-mouthed hip-hop weirdos.

## LISTEN FOR YOURSELF

Hear our essential NYC mixtape at [NME.COM/blogs](http://NME.COM/blogs)

Action Bronson – 'Hookers At The Point'

A\$AP ANT – 'Coke And White'

Joey BadA\$\$ – 'Survival Tactics'

Danny Brown  
"Greatest Rapper Ever"

Maffew Ragazino – 'en Master'

Mr Muthafuckin' eXquire – 'uzzah'

Troy Ave – 'Dirty Martini'

Action Bronson and Rliff Raff – 'Bird On A Wire'

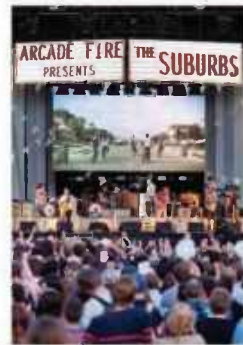
Danny Brown – 'Scrap Or Die'  
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“WE USED TO SING ABOUT  
**NOT ANYMORE. MEI**





Street spirited (l-r):  
Andy Hopkins, Tom  
Clarke, Liam Watts

*Angry, politicised and pissed off  
with the world. That was **The  
Enemy** of old. **Emily Mackay**  
meets a band now prepared to  
take it on the chin, and party hard*

PHOTOS: ANDY WILLISHER

**T**his is 'Saturday', says Tom Clarke. "Well, it isn't. But it is." Heady roars of approval greet him from the sweaty maw of London's Borderline venue, a 300-capacity basement that this Thursday hosts only the second show The Enemy have played in a long time.

It's a warm-up for the first tour for their third album. In the world of 'Streets In The Sky', which sees the band full of new vim and back to their roots in the rawest of the ways, it is *always* Saturday.

Singer Tom took the album title from a documentary on '60s high-rise architecture that tried to replicate the community feel of working-class terraced streets in a vertical structure. In many cases, rather than the utopian towers the architects dreamed of, they became synonymous with urban decay, the erosion of social values, grey concrete misery.

"For me, the whole 'Streets In The Sky' thing works on a different level," explains Tom the next day, safely sheltered from the torrential rain in the red-velvet booths of a West End bar with bassist Andy Hopkins and drummer Liam Watts after some minor skirmishes with London's streets, traffic wardens and car park attendants. "The streets are for me the everyday life, the stuff that's real, that you can touch, and the sky is the aspirations of people who walk the streets."

Rather than conform to stock urban imagery of the grey and run-down, the sleeve of 'Streets In The Sky' depicts the end of a terrace painted a vivid, bold pink, reinventing the stereotype into something beautiful and fun. "It stops you in your tracks, and it is the brightness in mundane stuff that you walk past every day," says Tom. "That's the whole thing with the album. We could sing about how shit stuff is, or we could paint it bright colours and it'll just be transformed."

**A**s they first told us in last week's *NME*, The Enemy are keen to show they've made a transformation.

They've distanced themselves from the more big-P political slant they took on second album 'Music For The People', an album that was welcomed by most like a fart in a spacesuit. *NME* awarded it 5/10, our reviewer noting of its production that "buffed to an over-polished sheen, the howling rage that made us care about them in the first place is buried", and of its lyrical concerns that "this new focus on the vast has left Tom unwilling or unable to engage with the small dramas that characterise all our lives."

Those problems, Tom argues, are addressed on 'Streets In The Sky'. It's not, mind you, that The Enemy are no longer commenting on the society they see around them – the searing frustration and pride of the debt-laden lovers in 'This Is Real' and the critique of consumerism in the ferocious 'Bigger Cages Longer Chains' put paid to any such notions – but because they're tired of being tagged as those dull Coventry working-class whingers, always banging on about politics and kitchen-sink misery.

"We're fucking proud of being working-class, normal lads, and everyone knows that," says Tom. "But what a lot of people don't realise, especially if you're not working class, is that being working class isn't ▶

**OUT HOW SHIT LIFE IS..**  
**ET THE NEW ENEMY**





The band playing music for the London people at the Borderline

fucking horrible. It doesn't rain every day. It's not all grey pavements."

Not, as Tom notes, that they'll hold back if you do get them started. Our hour-long chat is peppered with sideswipes at politicians and the cost of living (and traffic wardens. And *X Factor* singles), and you can find Tom on Twitter hammering things like "I'd like the government to stop giving the Eurozone £1,500 from every household in Britain and FIX OUR FUCKING HEALTH SYSTEM!!!!!!!" into his keyboard. It's not, either, that two albums' worth of life on the circuit has dampened any fire – they still live in Coventry, spending the Saturdays they sing about with old mates.

Tom's experiment with *Rock Star Indulgence* #12, *Buying A Farm*, you see, is shortly coming to an end. It wasn't quite Alex James-style flat-cap idyll. "I'm selling it because it's the most stupid thing I've ever done," he says, shaking his head. "It was a shithole and needed renovating. I've spent years doing it up with my dad. And it's still not done. The other day I sat on the farm and I looked around at the empty fields with just grass growing that soon I'm going to have to pay somebody to cut. And I just realised that I'm not a farmer. I grew up in a city, and I like living in a city... there's no internet. I still can't have a bath because there's no hot water. So that hasn't changed, since album one..."

Basically, The Enemy don't want to be known as That Political Band anymore. "We're not a political band, we're a social band. We write about what we see, and politics affects what you see," Tom explains. "It's not that we don't wanna talk about it, I'll talk politics with anyone for hours, it's that there's more to life, and you're not making a complete album if you focus on one thing."

Tom has his own theory as to how The Enemy came to be pigeonholed as That Political Band.

"People didn't know what the fuck we were talking about before. We were talking about this recession that was about to happen and everyone in London had loads of fucking money, and they were like, what are you on about with this politics stuff? We were really frustrated and I think on the second album that's why we took a step to be more political, just to shake them and go, 'Open your eyes and look up north and understand this'. And now because everyone does understand, I feel like we can relax and be like, 'Oh, we're all on the same page now, eventually, are we? Right, let's move on and deal with it and be happy and have a party.'"

As well as returning to the lighter side of life, the band have also returned to their first manager and a key influence on the young Enemy, John Dawkins. He didn't work on *'Music For The People'* but is back on board for *Number Three*, in which time they've also parted company with major label Warners.



Tom does his best Johnny Cash impression. The other two do their best Liam Watts and Andy Hopkins impersonations

## "BUYING A FARM WAS THE MOST STUPID THING I'VE DONE"

Tom Clarke

They've been scathing about their former stable. On signing to *Cooking Vinyl*, Tom said, "A small team of enthusiastic people care, they are capable of creating something that no big label or their lawyers can buy: passion. You can't take 25 per cent of net passion... it's gotten us into the studio, excited, enthused and passionate about being a band again. Something which our previous label miserably failed to achieve."

By the time of our chat, he's a little more measured about the reasons behind the shift. "I loved Warners," he claims. "We signed to some great people who were passionate people about the band," agrees Andy. "Everyone at Warners was passionate at first," says Tom. "But they had some financial difficulties, I think every record label did. All the people we knew and loved disappeared, and we were left with people who were just different, and not passionate about our band. And you can't have a weak link in the chain."

"We were disappointed with both albums 'cos both of them had something missing," Tom says. "The first album, we'd nailed the songs but the sound wasn't right, and the second album we'd nailed the sound, but the songs weren't right." The purer, punkier sounds of *'Streets In The Sky'* were recorded in LA and London and, following Dawkins' recommendation, produced by

Joby J Ford from The Bronx. "There's no adding instruments, because that takes away from the three-piece sound," explains Andy. "This is just raw and massive sounding and sounds exactly like we do live."

The band are clearly excited about the results. Last time we spoke to Tom, he seemed sure that it was something music fans were excited for as well, telling us "they want something new and something real". He's still sure. "I knew from online and social media and stuff that people were buzzing for it," he says, "but when you actually meet people who are really buzzing for it, going mad at gigs, it's kind of undeniable, isn't it?"

It was certainly hard to deny last night; the frontman of support act The Kontours lost a shoe in the melee, and grown men howled along, misty-eyed, to new tracks as much as to 'Had Enough' and 'Be Somebody'. By the time *NME* comes out, they'll have played on the roof of Wembley Stadium ahead of the FA Cup Final, before playing two huge hometown gigs in the ruins of Coventry Cathedral.

"It feels like we've now got a solid platform to build on to release more albums. Now that we know it's possible and we know how to do it and who to do it with, it feels OK," concludes Tom. "We can now have fun."

Watch The Enemy's video for 'Gimme The Sign' at [NMEVideo.com](http://NMEVideo.com) now

## "HANDS OFF MY PASTRY!"

Tom hasn't lost his rant factor. Here are his current gripes

### SIMON COWELL

"He wants a new *Rolls-Royce*; understandable, the new one looks amazing. But *The X Factor* is just the exploitation of people with miserable lives. He's a parasite off people who've had bad lives."

### FIZZY DRINKS

"Europe ruined our Fanta. We had normal Fanta which was dark orange in the '90s, then there was Interim Fanta after the new EU stuff came in, and then they went to full tramps' piss Fanta. It's rubbish."

### TRAFFIC WARDENS

"There was one stood where I was trying to turn earlier, telling me I couldn't stop there. The reason I stopped is because he was in my

way. Fucking idiot. But I've crashed every car I've owned."

### PASTIES

"Tax on pastry [the government is planning to extend VAT on hot food - *Snacks Ed*], is a pissstake. I pretty much live on Greggs. If it's heated up, then you pay extra tax for having a hot sausage roll. So in theory, as it's cold by the time you get it home, can you get a rebate?"

### POLITICIANS

"I'm learning to accept that politics is full of wankers. When you see student protests, that's amazing. People going, 'Fuck you lot up there, you're affecting our lives now'. And the government are now affecting my life with pastry."



**NME**



**BEASTIE BOYS**

1994

*Photo: Tony Mott*



**NIME**



**BEASTIE BOYS**

1987

*Photo: Paul Natkin/WireImage*







**NME**



**BEASTIE BOYS**

1987

Photo: Laura Levine/Corbis



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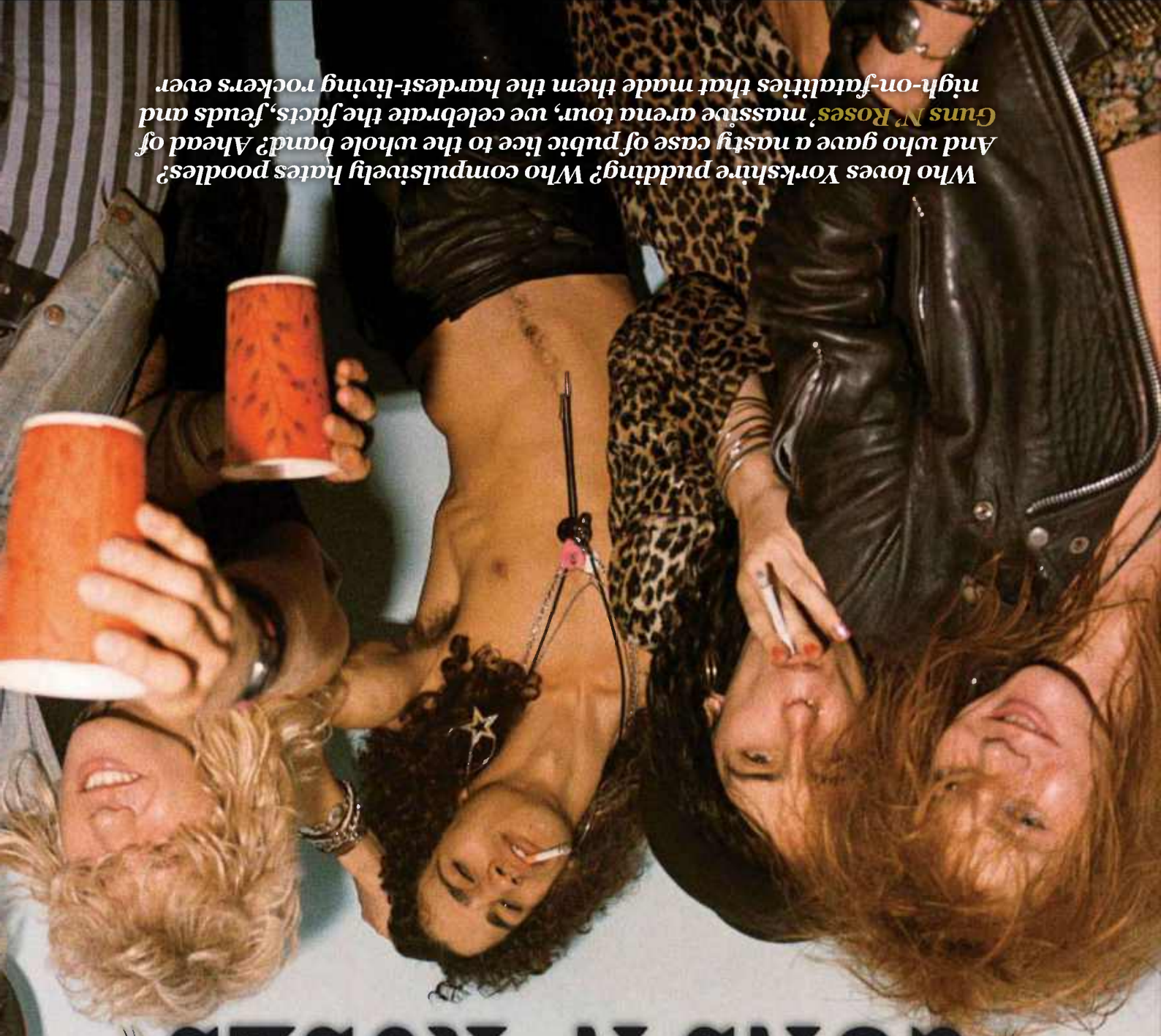
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Who loves Yorkshire pudding? Who compulsively hates poodles? And who gave a nasty case of pubic lice to the whole band? Ahead of **Guns N' Roses'** massive arena tour, we celebrate the facts, feuds and night-on-fatalities that made them the hardest-living rockers ever



# The A-Z of GUNS N' ROSES



GNR at Stardust Ballroom, LA, June 1985 (l-r): Axl Rose, Izzy Stradlin, Slash, Steve Adler and Duff McKagan



**A** **APPETITE**  
*'Appetite For Destruction' is 25 years old this July and the best GNR album for sure. NME's Reviews Editor Tom Howard ranks the whole catalogue:*

**1 APPETITE FOR DESTRUCTION (1987)**

What can you say about an album that has sold over 28 million copies, boasts 'Sweet Child O' Mine', has original cover art of a robot rapist about to be punished by a metal avenger (before shops refused to stock it, so they put it inside) and sounds like five nutty kids jacked up on whiskey and heroin (because that's what it was)? **BEST SONG:** 'Welcome To The Jungle'



**2 USE YOUR ILLUSION I (1991)**

Very much GNR's 'Second Coming', it came four years after Appetite..., was released on the same day as 'Use Your Illusion II' and was full of indulgent anthems like 'November Rain' (nine minutes) and 'Coma' (10 minutes). **BEST SONG:** 'November Rain'



**3 USE YOUR ILLUSION II (1991)**

"Get in the ring motherfucker!" yelps Axl on 'Get In The Ring', a song which names journalists who've had a pop at him and asks them to "suck my fucking dick". The world's most paranoid rock star is born. **BEST SONG:** 'Get In The Ring'



**4 CHINESE DEMOCRACY (2008)**

Eventually it came, and it was... disappointing. It took so long and cost so much (\$13million) that it had to be perfect to live up to expectations. When Axl said "It's just an album," he was right. **BEST SONG:** 'Madagascar'



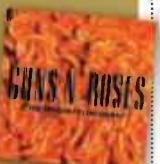
**5 GNR LIES (1988)**

A double EP (four new tracks, four old), it's 100 per cent bullshit. Axl shouts about "faggots" and "niggers" in 'One In A Million', and 'Used To Love Her's pay off "but I had to kill her" leaves a vile taste in the mouth. **BEST SONG:** 'Patience'



**6 THE SPAGHETTI INCIDENT? (1993)**

An album of covers, including one of murderer Charles Manson's 'Look At Your Game, Girl'. Elsewhere: The Damned, The Stooges, Nazareth and New York Dolls get the treatment. It's the last album Slash and Duff McKagan played on, and it's pointless. **BEST SONG:** 'Raw Power'



**B** **BILL BAILEY**  
 One must wonder how the world might be now had Axl Rose remained plain old Bill Bailey - his real name. Denying that his new handle was picked because it's an anagram of 'oral sex', Axl also changed 'William' to just the initial 'W' by deed poll, distancing himself from his father.

**C** **COOL HAND LUKE**  
 Axl loves 1967 prison film *Cool Hand Luke*. What drives his obsession has never been revealed (maybe it's the scene where Paul Newman wins a hardboiled egg-eating contest), but he loved it enough to sample dialogue for the song 'Civil War' and then once again on 'Madagascar' from 'Chinese Democracy'.

**D**  
**DUFF**

*Great Guns N' Roses quotes don't just come from Axl - bassist Duff McKagan has uttered a few classics too...*

*"I have a personal disgust for small dogs, like poodles. Serious physical problems with them. Everything about them means I must kill them. I must!"*

*"YOU'RE AWAY FROM YOUR WIFE, YOUR BASS PLAYER'S GOT LONG BLACK HAIR, HE'S WEARING HIS LITTLE SISTER'S PANTS... WE CALL IT 'ROAD GAY'"*

*"Acute pancreatitis... there's nothing 'cute' about it. The pancreas expanded - the enzymes burned everything outside. I was pleading for them to kill me"*

*"My liver dropped three inches. I have the liver of an 80-year-old"*



Wonder if he drinks Duff beer...

**E** **ELTON JOHN**  
 Axl had been accused, by some, of homophobia (thanks largely to the lyrical content of 1988's 'One In A Million'), but he wasn't frightened of a duet with Elton John. The pair performed 'November Rain' at the MTV VMAs in 1992, sharing a giant conjoined grand piano which Slash mounted for the finale, backed by a 72-piece orchestra. Awesome.



Axl used the sleeve of Elton's jacket to make his bandana

**F** **FEUDS**  
*Put Axl in a room alone and he'll fight himself - here are more of his foes*

**VINCE NEIL**  
 At the 1989 VMAs GNR guitarist Izzy Stradlin allegedly made a pass at Neil's wife. Axl challenged the Mötley Crüe man to a fight at Atlantic City. Neil responded by offering Axl outside at Tower Records in Hollywood. Axl apparently never showed up.

**TOMMY HILFIGER**  
 Axl had fisticuffs with Hilfiger at a party in '06 after the singer moved the designer's girlfriend's drink.

**KURT COBAN**  
 Axl once apparently told Cobain to "keep your woman in line" about Courtney Love.





Axl greets one of his 'cheeky' girls

## GROUPIES

If you delve into groupie sites in the dark corners of the web, you will find that Axl Rose likes the, er, ladies. Slash too has a few stories about him, one including that he was found handcuffed to a bed in a hotel room in 1995 after a groupie had legged it. When asked recently about a story involving a system he had going on in hotels where he'd book out four rooms then flit between them getting blowjobs off different groupies, he said: "There is some truth to that! My wife was actually one of those."

## HALL OF FAME

Axl didn't appear at Guns N' Roses' induction into the Rock And Roll Hall Of Fame earlier this year. "Let sleeping dogs lie or lying dogs sleep or whatever," he wrote in the *LA Times*.

## JACOBS

In March 2008 Tony Jacobs, vice-president of marketing for Dr Pepper, announced that if Guns N' Roses' 'Chinese Democracy' album came out that year the company would gift everyone in the US a free can of their fizzy drink. It came out the following October, prompting the company to issue coupons through their website for 24 hours - but the site crashed, causing a sugary cop-out scandal of sorts.

## IBIZA

Slash loves Ibiza. He renewed his wedding vows to his wife Perla Ferrar there, and he said that he goes to David Guetta's Pacha night because Perla digs "house music and all that shit".

## KILTS

"Why does Axl wear a kilt?" you've probably asked yourself more than once. Being no stranger to Past Life Regression Therapy, the singer believes he was a fierce Scottish warrior in a former incarnation.

Lana likes playing video games with bad boys, clearly



## LANA DEL REY

Wearing a Guns N' Roses T-shirt recently, Lana Del Rey fanned flames of a rumoured tryst with Axl. Lana, it should be noted, has lately been linked with Marilyn Manson too.

## MAY/JUNE UK AND IRISH TOUR

The latest Gunners' line-up will tour the UK and Ireland's arenas throughout May (and just into June). Here are the dates in full:

Dublin O2 (May 17), Nottingham Capital FM Arena (19), Liverpool Echo Arena (20), Newcastle Metro Arena (23), Glasgow SECC (25), Birmingham LG Arena (26), Manchester Arena (29), London O2 Arena (31, June 1)

## NIVEN

Alan Niven managed the band from 1986 'til he was fired on the eve of the 'Use Your Illusion' album releases. "All this 'last man standing' stuff from Axl is horseshit," he said. "He wore us out. And for a personality like Axl, solo work only makes sense... That band, in my opinion, played its last show on April 7, 1990: Farm Aid, Indianapolis."



## AXL ROSE

He's the only remaining original member of Guns N' Roses (1985-present) still playing under the name

## OTHER BANDS

The original Guns N' Roses members' tentacles have reached far and wide beyond the band - here's a summary of their other projects



## SLASH

SLASH LEFT ROSES in 1985 because of 'issues' with Axl. He then formed **Slash's Snakepit** (1994-1996) with ex-Gunners Matt Sorum and Gilby Clarke, plus Alice In Chains bassist Mike

Inez and Jellyfish singer Eric Dover. Then came **Slash's Blues Ball** (1996-1999), a cover band who played BB King, Steppenwolf and Otis Redding songs, before **Slash's Snakepit** reformed (1999-2002) with a new line-up. He then formed **Velvet Revolver** (2002-2008; top left), which featured Duff, Matt, Wasted Youth's Dave Kushner and Stone Temple Pilots singer Scott Weiland. Slash is now a solo artist in his own right.



## IZZY STRADLIN

AFTER LEAVING GUNS N' Roses in 1991 when he got sober, Izzy formed **Ju Ju Hounds** (1992-1994) in his home town of Lafayette and released their self-titled album in 1992. He briefly went back for live GNR action, before going solo (1995-1998) and releasing 10 albums. He was asked to join Velvet Revolver, but said no because he never wanted to work with a lead singer again.

## DUFF MCKAGAN

DUFF WAS THE LAST original member to leave Axl's ship in 1997, before playing with them again in 2010 at The O2. He was part of **Slash's Snakepit** in 1995 while Guns were inactive. In the latter GNR days he formed **Neurotic Outsiders** (1995-1997) with Sex Pistol Steve Jones, John Taylor from Duran Duran and Matt Sorum. Then came **10 Minute Warning** (1997-1998), and **Loaded** (1999, 2000-2002, 2008-present). He's played on all of Velvet Revolver's (2002-2008) records and tours, and was briefly in **Jane's Addiction** (2010, below).







Axl and Slash back in their topless/questionable bottoms heyday in 1991

## P PINBALL

Pinball nut Slash helped Data East Pinball design a machine released in 1994. It had a revolver to start the game instead of a plunger and special 'G' and 'R' ramps. It played a live version of 'Welcome To The Jungle' when a quarter was inserted and it's the only place Gunners song 'Ain't Going Down' was ever released. Only 3,000 machines were made.

## Q QUEEN

One of the band's biggest shows came on April 20, 1992, when GNR played London's Wembley Stadium for the Freddie Mercury Tribute Concert, as part of an all-star line-up. The video footage of Axl singing 'We Will Rock You' while wearing white hotpants that even Mercury would deem an eccentric choice has to be seen to be believed.

## R REED

Dizzy Reed is the quiet lieutenant on the good ship Guns N' Roses, notching up 22 years in the band. Not that he's ineffective - Reed took on keyboard duties for the more outlandish 'Use Your Illusion' performances, and has writing credits on 'Chinese Democracy' too. In his spare time, he jams with charmingly named covers band Hookers N' Blow.

# S SLASH

*Slash could write the book on debauchery, and in 2008, he did. Here are the most mental tales from Slash: The Autobiography*

### THE JIZZ MISTAKE

GNR's first rehearsal space was also Slash's flat. One night, Slash and Izzy were taking turns having unprotected sex with the same girl. When Izzy pulled out, he jizzed all over Slash. That's when Slash realised, "We've got to get a bigger place."

### THE CRABS DISASTER

In the early days, Slash's favourite hangout was Seventh Veil, a strip club on Sunset. The band all shacked up with a girl named Cameron. "She gave all of us crabs," writes Slash. "We called her Craberion. To her face."

### THE SMACK DEATH

On tour in San Francisco in 1992, Slash ran into an old porn star friend and embarked on an aftershow crack-and-smack binge. After stumbling out into the hallway of his hotel, Slash collapsed and died for eight minutes. The hospital stay, he tell us, "ate into my day off".

### THE NAKED RUN

At the height of his drug use, Slash regularly hallucinated miniature Predator-demons. "They'd always been a welcome, carefree distraction," he writes. But things turned ugly one day when they

started firing tiny harpoons at him, forcing Slash to run - naked and bleeding - through the Arizona golf resort he was staying in.

### THE TAYLOR INCIDENT

After they played the Freddie Mercury Tribute Concert at London's Wembley Stadium in 1992, Slash had an unexpected encounter with Hollywood royalty when Elizabeth Taylor walked in on him naked but for a T-shirt in his dressing room. "She was absolutely devilish," Slash wrote. "I could feel it in my loins that she was having a look."

## T TERMINATOR

One of the band's finest video moments came with their promo for 'You Could Be Mine' - released

to tie in with 1991 Arnold Schwarzenegger robo-killer classic *Terminator 2: Judgement Day*. Highlights include Arnie as the Terminator at a Gunners gig walking around looking bemused, with a shotgun.



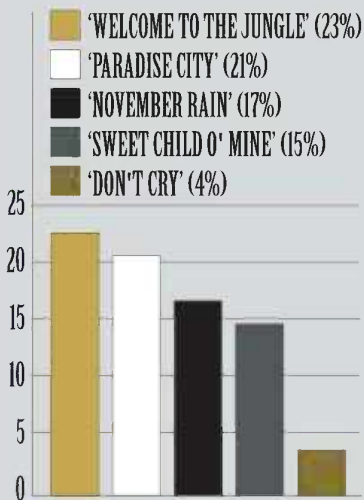
Arnie - as the T-800 - had an appetite for destruction, too

## U USE YOUR ILLUSION TOUR

Two-and-a-half years in length, the Use Your Illusion Tour goes down in history as one of the longest and most Spinal Tap-esque ever staged. Izzy Stradlin quit the band less than a year in, James Hetfield of Metallica, who joined them in the middle dates, nearly had his arm burnt off by pyrotechnics, and Axl caused a riot at the Maryland Heights, Missouri when he leapt into the crowd in pursuit of a fan filming the show.

## V VOTE

*We asked NME's Facebook community to vote for what they think is the best Gunners song ever. Here are the winners*



"I now pronounce you bride and... conniving liar"

## W WEDDING

Supermodel Stephanie Seymour starred in three GNR videos, most famously as the bride in 'November Rain'. Despite rumours the priest in the video was a genuine clergyman hired by Axl in order to "marry" the couple unbeknown to Seymour, they never tied the knot in real life. After living together for two years they split and filed physical abuse lawsuits against each other.

## X THE X FACTOR

The band punctured pop consciousness last year on Cowell's talent show, when contestant Janet Devlin belted out 'Sweet Child O' Mine'.

## Y YORKSHIRE PUDDING

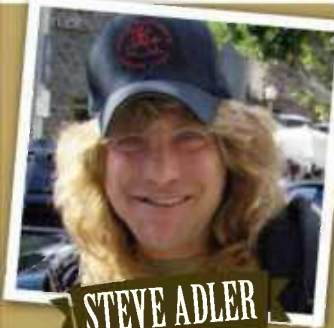
In 2006 the Gunners kept a Newcastle crowd waiting for an hour as Axl's Yorkshire puddings cooked. He would not perform until he'd polished off a lamb roast in London, then flew north by helicopter where he was met by a baying crowd.



"Woaaaah, sweet Yorkshire pudding o'mine"

## Z Z-LIST

The original drummer in GNR, Steve Adler was booted out in 1990 due to his heroin addiction, which must have been pretty bad given he was in the most debauched band in the world. Since then heavy rock's own Peter Andre has appeared on reality shows *Celebrity Rehab* and *Sober House*, and returns regularly for further seasons due to frequent relapses.



STEVE ADLER

ADLER WAS FIRED FROM Guns N' Roses in 1990 because of gargantuan heroin consumption, then rejoined when he promised to stop, then got fired again when he didn't. Adler's *Appetite* (2003-2011) toured for years playing Guns N' Roses, Aerosmith, Led Zeppelin and Queen tunes. They released a self-titled EP in 2005, but no album. Steve is now in Adler (2012-present), whose single 'The One That You Hated' came out in April this year. An album is on the way.



# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

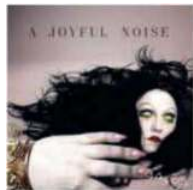
Edited by Tom Howard



## GOSSIP

A JOYFUL NOISE SONY

*No-one seemed better placed to 'go pop' than Beth and her boys – but right now it looks like the road to the scrapheap*



**I** did not produce the gossip album I did not produce the gossip album... As tweets go, Mark Ronson's was particularly heartfelt. While news of his alleged co-production work on the fifth Gossip album spread, he shut the rumours down immediately. But why the fury? Well...

Gossip's last album – 2009's major label debut 'Music For Men' – found the Olympia trio at a career crossroads. Poised to reap the double gifts of the gargantuan success of 2006 album 'Standing In The Way Of Control' and the irresistible charisma of lead singer Beth Ditto, 'MFM' should have made their legend. Choosing production superman Rick Rubin to take the helm suggested they'd unify their core strengths

to create something truly great. But it was the sound of a band unsure which direction to take. Bumping between 'SIT WOC' soundalikes ('Heavy Cross') and disco/funk workouts which either worked well ('Love Long Distance') or felt like they'd attached a flawed melody onto a four-to-the-floor beat ('Pop Goes The World'), the sparks were there but, to steal major label parlance, they didn't leapfrog to 'the next level'.

Which would have been fine if it wasn't for Ditto's solo EP last year with Simian Mobile Disco, which was everything 'Music For Men' wasn't – a sleek, epic and perception-shifting 21st-century pop masterpiece. It suggested

the end for Gossip. Instead they've regrouped and ditched Rubin for Brian Higgins. Like Rubin, Higgins knows his music and founded Xenomania, the shadowy architects of several dozen pop gems for the likes of Girls Aloud, Sugababes and Kylie. Conceptually, the idea of 'Gossip go full-on pop' is bursting with possibilities. But the reality is not.

'A Joyful Noise' operates below the sum of its parts. Whatever Top 40 ambitions the band have are generally undermined by their attempts to Write A Pop Song. Good moments are squandered by unsatisfying choruses and/or weak lyrics. 'Get A Job', for example, with its 'Rio'-style drums and tale of a rapidly ageing trustafarian-gone-sad feels laboured. Ditto's spoken-word refrain ('I'd love to stay and party/ But I have to go to work') attempts to imitate the Pet Shop Boys' vocal style, but ends up sounding like

*Made In Chelsea's* Caggie Dunlop doing the rap from 'Vogue'.

### ODD COUPLES

**Bankers production team-ups that did work**

#### JAMIE XX AND DRAKE

When Drake said, "I'm working with Jamie xx", he meant he'd swiped a remix of a Gil Scott-Heron song for 'Take Care', the highlight of Drake's second album.

#### CHIC AND CARLY SIMON

Carly's career was doomed until Nile Rodgers and Bernard Edwards teamed up with her on the disco-pop classic 'Why' for their 'Soup For One' soundtrack in 1982.

#### PHIL SPECTOR AND RAMONES

Known for his intense methods, Spector allegedly held a gun to the New York punks during production on their 'End Of A Century' album.

Elsewhere the Xenomania groove of 'Move In The Right Direction' pairs a wispy synth sound with Ditto's creaky, cliché-filled lyrics ("Never say never", "One day at a time", "It's not perfect but it's getting closer"), and it grates where it should fly out of the speakers. The best moments come on the slower numbers. Single 'Perfect World' sounds like an '80s Bond theme, with its dynamic build to a suitably dramatic chorus where Ditto sounds involved and *present* (something all too rare on 'A Joyful Noise'), while the well-constructed, digitised ballad 'Casualties Of War' similarly succeeds in retaining a level of sleek mystery.

More problematic than the bad lyrics or air of disengagement is Higgins' involvement. Too much of the album sounds washed out and painfully *clean*. 'Get Lost's' housey synths drip like an endless M People remix, and the lyrics "the beat goes on!" have never sounded more depressing than on the hollow, refried disco of 'Horns'. Other numbers, such as 'Into The Wild' and 'I Won't Play', disappear completely into the bland,

dispiriting musical ether. 'Going pop' is not a move to take lightly, and with 'A Joyful Noise' Gossip have faltered into territory from which they may never recover. Guess that's why Ronson was so emphatic. **Priya Elan**

**4**

**DOWNLOAD: 'Perfect World', 'Casualties Of War', 'Melody Emergency'**

**THIS IS HARDSCORE**  
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



## KILLER MIKE

RAP MUSIC WILLIAMS STREET



Fast off the back of last year's 'PL3DGE' LP comes Grind Time Official star Killer Mike's sixth full-length outing. Built on a somewhat uneasy collaboration between the OutKast protégé and Def Jux founder El-P, it's a set of two halves whose hands won't hold. Mike's an angry, earthy rapper and his standard "hardcore G shit" ('Big Beast') chips and bumps against his producer's strained attempts to lift it skywards with spacey electro noodling ('Don't Die'). Worst of the back end is 'Reagan' – a politi-rap analysis of the Iran-Contra scandal. It's a relic – a meandering, studenty thought piece that's been dug from the ratty recesses of the '90s West Coast conscious scene. Mike has dabbled with politics in the past, and even made unlikely forays into experimental soul, but 'RAP Music' lacks the fury and vitality that usually sustains him. The ambition is to be applauded, but half the album's a grind. And not the good kind. **Henry Barnes**

DOWNLOAD: 'Southern Fried'

5

## JIMMY EDGAR

MAJENTA HOT FLUSH



Detroit-born, Berlin-based Jimmy Edgar is one of electronic music's most intriguing figures. Still just 28, he is both an internationally renowned

fashion photographer and a prolific dance music producer, renowned for turning out sleazy, highly sexualised electro-funk, house and instrumental R&B for Warp and !K7. But it has been two years since his last release, and from the sounds of 'Majenta' he's spent that time as you'd expect any self-proclaimed 'star-child' would: jet-setting between Detroit and Berlin, basking in the sexual energy and gilded debauchery of high fashion, and delving deeper into the classic '80s funk and electronica that are such obvious influences on him. 'I Need Your Control' and 'Sex Drive' lay Edgar's raunchy, robotic sound bare, filled with vocoders, shimmering synths and reverbed snares, while 'Let Yrself Be' and 'Indigo Mechanix (3D)' flaunt more current grooves that place 'Majenta' firmly in this decade and confirm Edgar's inimitable creative talents. **Jon Cook**

DOWNLOAD: 'Let Yrself Be'

8

## GARBAGE

NOT YOUR KIND OF PEOPLE

STUNVOLUME



It's fair to say that Garbage have been pissed on, literally and figuratively, in the seven years since their last album, 'Bleed Like Me'. Yep, after a stint as a cyborg with the ability to morph into, er, urinals in a *Terminator* TV spin-off, Shirley Manson found her newly reunited band couldn't get a record deal – so they've entered their 'plough our own cash into self-releasing records to an ever-dwindling fanbase' phase. Is it worth them bothering? Sadly, probably not. While there are flashes of their previous class – 'Battle In Me' proves they haven't completely lost their confrontational electro-rock streak – too much of 'Not Your Kind Of People' is pedestrian, anodyne and utterly unremarkable. As with all Garbage albums released this millennium, it leaves you wondering why they ever ditched the near-perfect mid-'90s FM rock of 'Stupid Girl' to become every Russian Placebo-loving nut's third favourite band. **Rick Martin**

DOWNLOAD: 'Battle In Me'

3

## FACES TO NAMES...

What the reviewers are doing this week



HAYLEY AVRON

"I missed Record Store Day, so I spent my last few quid of the month on the split Hookworms/Kogumaza 7-inch. It's addictive. And the vinyl is blue. Pretty perfect."



RICK MARTIN

"Trying to convince my missus to let us name our forthcoming third child Mario Balotelli Martin – and playing said child The Crib's new album on repeat in the womb."



HENRY BARNES

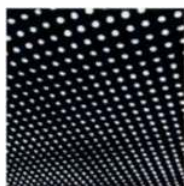
"I'm wondering how Tupac would square his 'Only fear of death is comin' back reincarnated' line with the ghoulish light and magic that Coachella conjured up. There's no low left to stoop to."



## BEACH HOUSE

BLOOM SUB POP

*They're staying in their comfort zone, not blowing coke up each other's bums, and the results are sweet lullabies*



On their last album, 'Teen Dream', Beach House managed the transition to indie-darling status with uncommon grace.

Abandoning the music-box murk of their first two records, the Baltimore dream-poppers used a lick of gloss to confirm what fans already knew: that, like Dickens' Miss Havisham as played by Gillian Anderson, they were total foxes under that fusty bridal veil.

This revelation set the stage for a glittering return, and in many ways 'Bloom' doesn't disappoint. Alex Scully's guitar flickers like sad confetti on opener 'Myth', which retains the hi-def sparkle of the last record without especially adding anything new. Victoria Legrand's exquisite vocal, meanwhile, slices through the poignant air like a knife through a wedding cake, flagging up death as a looming presence on the album: "You can't keep hanging on/To all that's dead and gone". 'Wild' serves up flashes of dream-like imagery, while 'Lazuli's' effortless glide sounds a touch too much like 'Norway' off the last one, but still puts the screws on your heart with a gloriously twisty coda. That's something of a 'House speciality, in fact. The band are increasingly clever at turning a melody inside out to evoke those moments of dizzy-making clarity.

'Other People' sounds like a shoegaze Fleetwood Mac, though by this point we're yearning for a little of Lindsey Buckingham's

off-the-wall production genius, or at least a personal assistant to blow coke up someone's bum à la Stevie Nicks. Crass image, but it does highlight a flaw in 'Bloom's' resplendent armoury: namely, that the band seem to shrink back into their comfort zone at times. You can hear it in the chintzy drum machine that underscores 'The Hours' and 'On The Sea', a rickety, lilting piano ballad that threatens earth-shattering greatness, only Scally's guitar seems too tepid by half.

And yet: 'Troublemaker's' chorus will steal your heart and feed it back to you as a pink smoothie, with Legrand's dusky enchantress tones put to devastating use. 'New Year' is absolutely haunting: "Stranger things will come before you/We keep these promises, these promises". And 'Irene' is all cresting cymbal washes and deep sea dive melodies, with a finale that finds Legrand crooning "It's a strange paradise" over and over until it feels, well, *strange*.

And if at times there's the insuperable urge to hear another instrument tossed into the mix – Alex James on cheese-grater, perhaps, or Scott Walker cheerily socking it to a pig carcass – there's also pleasure in hearing a band do what they do so peerlessly well: croon sweet, sweet lullabies to console us in our fleshy prisons. **Alex Denney**

DOWNLOAD: 'On The Sea', 'Troublemaker', 'New Year'

Listen to Beach House's new track 'Lazuli' now at [NME.COM/artists/beach-house](http://NME.COM/artists/beach-house)

7





# NIKI AND THE DOVE

INSTINCT SUB POP

*It may be science dressed as mystical euphoria... but when the dials are cranked up full, it's heady medicine*



Spirit animals bound, prowl and pounce through Niki And The Dove's debut. Also hurricanes, crystals and visions. Our Swedish duo can pump out all the dry ice they

want and singer Malin Dahlström can streak her cheeks like Stevie Nicks on the trapeze, but they can't disguise themselves: no animist shamans these, but precise technicians. They've worked out the perfect balance of elements to induce that almost painful rush of euphoria when your brain is startled by a sudden chord and drops every hormone it has into your bloodstream. It's almost cruel. They are CERN, the European Organization For Nuclear Research, wrapped in a whooshy cloak, and you are an albino rabbit, witless and blinking in their particle beam.

They use elements freely available. Here a Mac, there a Knife, everywhere a Prince. But it's the magic of combination, when a mysterious catalyst appears from nowhere that makes it. Take 'Tomorrow', prickly with the excitement of secret liaisons, creeping in on tip-toe, before hurtling into an icewater-dunk-and-gasp of a chorus. "I wanna waste my love on you, like a pearl merchant" cries Dahlström, referencing the Biblical parable of the Pearl Of Great Price, which asks: are you willing to give up everything for the kingdom of heaven? Her sweet vixen yowl assures you she would.

They're at their strongest when at their hardest, as on the odd scissoring of 'The Fox' or the tribal, overhead-train-evoking clatter of 'Under The Bridges'. Probably most so on 'The Drummer', with its clipped beats, needling synths and that flushed, racing rhythm. As Dahlström puts it: "Oh, love, rhythm/The pounding of my heart/I'm a drum, I'm a drum now/It is what makes me human".

Where they're less successful is when the energy lags, and you start to see the constituent parts. 'In Our Eyes' has echoes of Fleetwood Mac's 'Gypsy', gaseous synths like an '80s Pat Benatar power ballad, ending in a tip of the hat to Bowie's 'The Man Who Sold The World'. They're better when they steer clear of Ladyhawke's turf. 'DJ, Ease My Mind' is a phenomenon, thundering drums, the sudden shudder into the chorus: heartbroken regret boiled away in the euphoric musical moment, "play that song again, 'cos we were in love".

If there's any quibble, it's that for followers of Niki And The Dove, most of this material is familiar. But now their name is widespread, they deserve to have the whole world hear these songs. Heck, they deserve some sort of Nobel Pop Prize. *Emily Mackay*

**DOWNLOAD: 'The Drummer', 'Mother Protect', 'DJ Ease My Mind'**

Watch the video for 'Tomorrow' now at [NMEVideo.com](http://NMEVideo.com)

8

## SQUAREPUSHER

UFABULUM WARP

Purists be warned - vast Ibiza megasynths that would make Tiesto blush aren't the sort of sounds you'd normally associate with Squarepusher, but 'Ufabulum' is dripping in them. Purists relax - it's also full of the brain-frying rhythmic trickery and wit he's made his hallmark. '303 Scopem Hard's belching din is agreeably doolally, while 'Unreal Square' is a Nintendoid sea shanty culminating in a frenzied jungle wig-out. The album's been made as an accompaniment to an eye-popping visual show, and you'd imagine it would be jolly good fun in this context. Without it though, it's all feels a bit cold, clinical and repetitive. *Kristian Dando*  
**DOWNLOAD: 'Unreal Square'**

6

## FIXERS

WE'LL BE THE MOON BELLA UNION



On paper, Fixers' debut album should be a perfect 10; the lynchpins of the Oxford Blessing Force scene have a love of Animal Collective and Brian Wilson that could be a perfect mix. But the result? At its best, the Foster The People-ish 'Floating Up' and 'Iron Deer Dream', where post-chillwave bubbles and synth tweaks give way to glorious Friendly Fires-lite choruses. The only problem is they always just come up short when trying to make their own version of FTP's 'Pumped Up Kicks'. As an aside, 'Really Great World' and 'Good Night' are the most brilliantly shameless Beach Boys pastiches you'll hear this side of a Wondermint's album. *Jamie Fullerton*  
**DOWNLOAD: 'Really Great World'**

7

## KEY NOTES



**Best Sleeve Of The Week**  
**Bang On!, [Sic]**

Mainly for the dude in the middle, who looks like a cross between an old man, a baby, a gas mask and punctuation.



**Worst Sleeve Of The Week**  
**Gossip,**

**'A Joyful Noise'**  
This was a contender for best and worst, but lost out because Beth's massive hand will be strangling us in our sleep for weeks to come.

## WILLIE NELSON

HEROES LEGACY



For a songwriter whose biggest hit came in the shape of a cover version - Pasty Cline's 50-year-old take on 'Crazy' - it seems only right that country music grandmaster Willie Nelson is allowed to indulge in a few musical reimaginings of his own. He excellently lends Coldplay's 'The Scientist' a terse fragility, but less successful is a sanitised, Sheryl Crow-featuring version of Tom Waits' 'Come On Up To The House'. More diverting is his own track, 'Roll Me Up And Smoke Me When I Die' - starring fellow chronic fanboys Snoop Dogg and Kris Kristofferson. Unexpectedly, it sees Tha Dogfather crooning rather than rapping. *Leonie Cooper*  
**DOWNLOAD: 'Roll Me Up And Smoke Me When I Die'**

6

## ALLO DARLIN'

EUROPE FORTUNA POP!



Like Ken Livingstone in Hello Kitty hairslides, indie-pop looked to be a bygone concern, but is suddenly back in with a fighting chance. This is largely due to the breezy rom-pop brilliance of Allo Darlin' singles like 'The Polaroid Song', singer Elizabeth Morris' cute/cool way with the ukelele and a song about watching cartoons on NYE. Their second album finds them poised between The Pains Of Being Pure At Heart, Stornoway and Kirsty MacColl. 'Capricornia' and 'Europe' thicken their debut's effervescent jangle to a rich lustre, and Morris' solo uke classic 'Tallulah' makes sending postcards of sausage-eating Germans sound as romantic as dinner on the Danube. *Hugstastic. Mark Beaumont*  
**DOWNLOAD: 'Tallulah'**

8





# SIMIAN MOBILE DISCO

UNPATTERNS WICHITA

*The house duo have quit monkeying around to flaunt blissful, hypnotic depths we never knew they had*



Simian Mobile Disco circa 2012 are the cooler older brother of Simian Mobile Disco circa 2007. Young SMD were the arm-waving, attention-grabbing, shouty teenager, upping their 'friends on Facebook' count with their crossover appeal on debut album 'Attack Decay Sustain Release'. They continued to plough the hipster-glitch into second album 'Temporary Pleasure', with a string of indie-vocalists (Beth Ditto, Gruff Rhys, Alexis Hot Chip), guaranteeing them middle-ground radio airplay and festival crowds.

Grown-up SMD, however, are an altogether different prospect. Rather than hammering the vibe that elevated them into the public's consciousness, James Ford and Jas Shaw have matured. 'Unpatterns' is a tipping point and an opportunity to write their names larger in the history books than they could have managed with their disco-lite of old. They've taken the

stabilisers off and decided against loading every barrel with a well-known vocalist. What you have instead is deep and soulful house music, dipping into the rustic Detroit techno sound of 'Your Love Ain't Fair' and the repetitious synth-wave of 'Put Your Hands Together'. The latter mines such a deep, rhythmic vein, it rapidly induces a hypnotic state.

'Cerulean' and 'Seraphim' are nestled next to each other, both on the tracklisting and stylistically, and together they characterise the advances the duo have made. The drumbeats are rich and buoyant, while the oscillating synths are playfully retro. The vocal line on 'Seraphim', with its painful refrain, *"why can't you be where I want you to be"*, is the stuff life-changing nights out are made of. It's blissful, soulful proof that although SMD might have stopped chasing the hit parade, they haven't stopped making hits. **Hayley Avron**

8

**DOWNLOAD: 'Your Love Ain't Fair', 'Cerulean', 'The Dream Of The Fisherman's Wife'**

## BANG ON!

[SIC] NINJA TUNE



The beats: dubstep-in-the-old-days, mixed with big drums on the 'Fix Up, Look Sharp'-alike 'Got It', old-school metal riffs on 'Your Gay' and d'n'b on 'MUNNYS' and 'Punk-Donk'. The good raps: witty, real-life experiences and anger about misuse of the word 'gay', la-de-das ordering extra-large Big Mac meals, footballer Mikel Arteta, getting stoned, working-class discontentment (*"Capitalism is a catalyst for cataclysmic class divisions"*). The bad raps: that "pissflaps" verse? Nah... The delivery: rapid, and Liverpoolian MC Elliott Egerton's accent is striking, at no point dumbed down in the way that, say, Mike Skinner's Brummieness was when The Streets emerged. Flawed, but impressive. **Tom Howard**

**DOWNLOAD: 'No Lifts, No Ladders'**

7

## ZULU WINTER

LANGUAGE PLAY IT AGAIN SAM



There's currently a sizeable groundswell of young British bands like Zulu Winter: ensembles proffering modern and 'cool' musical motifs while, ultimately, being too earnest and populist for actual bleedin'-edge cool. A few strokes of fortune might send this London quintet – or, say, Clock Opera or Fixers – towards stratospheric hugeness. You can imagine a future where debut album 'Language', with its nods to Echo And The Bunnymen gloom, gauzy electro-indie keyboard swirls and booming '80s drums, went down as Zulu Winter's mildly quirky preamble before they pulled out their Coldplay-ish big guns. And where defensive fans quacked on about "preferring the earlier stuff". **Noel Gardner**

**DOWNLOAD: 'Bitter Moon'**

6

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



**DVD**  
**The Libertines - There Are No Innocent Bystanders**

Roger Sargent's brilliant documentary following the band's 2010 reunion shows finally gets a DVD release. Up the Albion!



**Book**  
**The Rolling Stones: 50 Years**

After half a century in the business, Mick, Keef et al get another dissection by noted rock biographer Christopher Sandford.



**Coat**  
**Original Penguin Toggle Coat**  
Beat the haphazard British summer with this hooded toggle coat, a lightweight must-have for those inevitable seasonal showers.

## THIS WEEK'S SINGLES

reviewed by NME's  
**LISA WRIGHT**



## GAZ COOMBES

HOT FRUIT HOT FRUIT



If there's one thing Hologram Tupac taught us, it's that relevance is what you make it. So while the idea of one of Britpop's most prominent frontmen falsetto-ing about hot fruit on his face (yeah, fuck knows) sounds about as 2012 as a Discman, don't be too quick to judge. Full of stomping riffs and the right amount of pomp, 'Hot Fruit' proves you don't have to reinvent the wheel to get fantastically fun results.

## MADONNA

GIRL GONE WILD INTERSCOPE



Speaking of relevance or lack thereof, here's ol' Madge, grinding about in a dominatrix outfit, shouting "Am I being controversial yet???" and desperately trying to bring back the daring 'Justify My Love' days with some god-awful pseudo-prayer about needing redemption (for voicing this song perhaps?) over a mind-numbingly mundane club track. The sonic equivalent of mutton dressed as lamb.

## LOWER DENS

PROPAGATION RIBBON MUSIC



Here we go, a good 'un. If you've had a heavy night and you're feeling a bit fragile, this is the exact balance of dreamy, shoegaze tinges and warm, harmonious vocals that will envelop your brain like a comforting hug. True, its five sprawling minutes don't really go anywhere, but if you started off in the Ritz you wouldn't pop off to Hull Working Men's Club just for the sake of the journey, would you?

## COLD SPECKS

BLANK MAPS MUTE



Jools Holland must have done a little excitement wee when he heard Cold Specks. Husky of voice and poignant of tone, 'Blank Maps' is one for Radio 2 types who thought Alabama Shakes were too obvious. That said, its delicate handling and quiet strength is lovely, and as Al Spix raspiy coos "I am a goddamn believer" over restrained crescendos, you'd have to be a po-faced cynic to not crack a smile.

## MARK RONSON & KATY B

ANYWHERE IN THE WORLD SONY



You can picture the planning meeting now. Person one: "So, we've got Mark Ronson and Katy B on board – they're pretty credible, and the track's 'meh' enough to sound like an official theme song, but it just doesn't say 'Olympics' to me." Person two: "Let's get some sports noises on it, people running and stuff." Person one: "Won't that sound like a load of sex noises?" Person two: "Probably, but fuck it."

## RACHEL SERMANNI

EGGSHELLS TOWNSEND



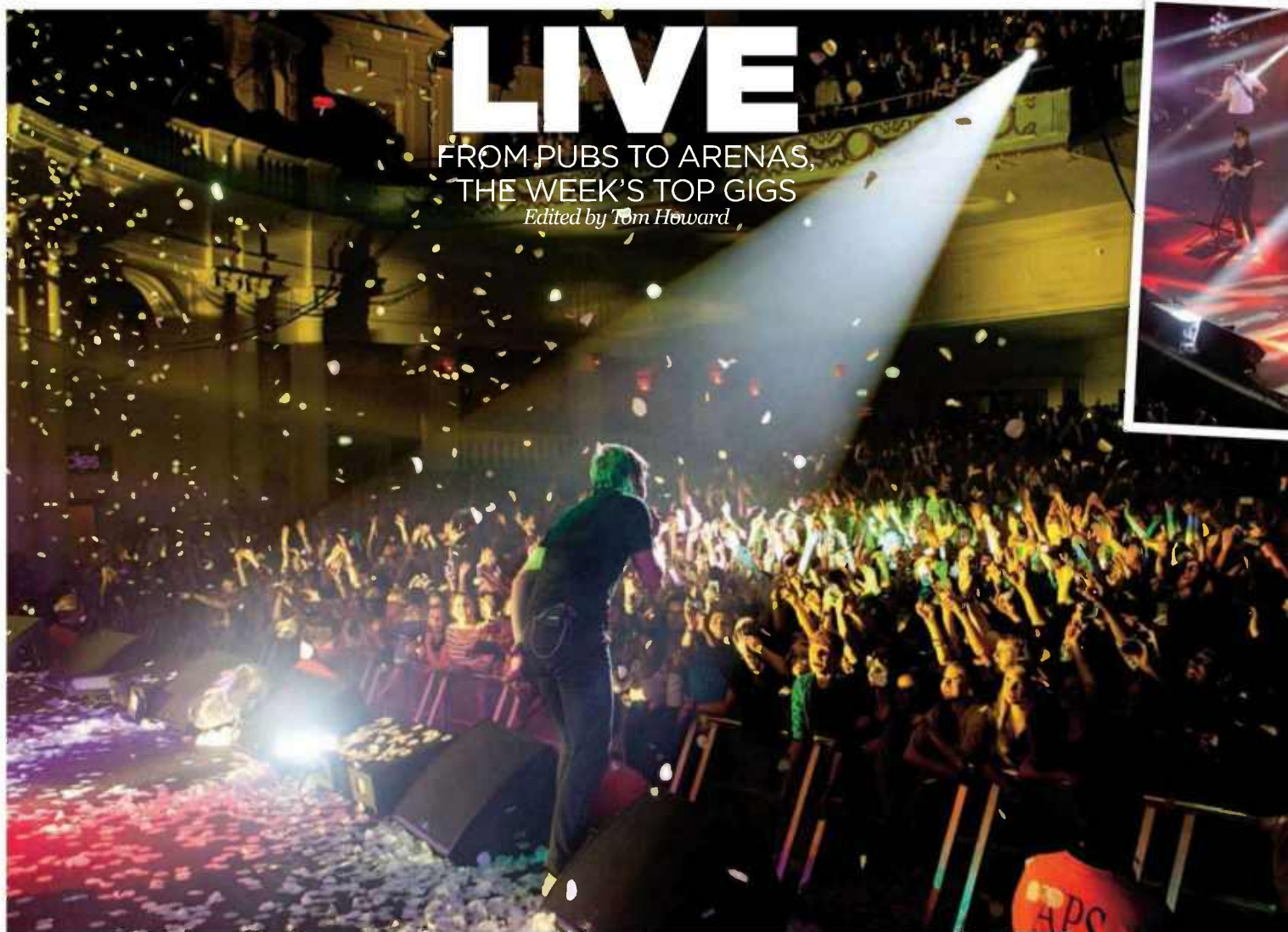
The first time I heard this I condemned it to sub-Marling folk territory, and then this really weird, droney noise kicked in and it got a million times more interesting. Then I realised it was just the peripheral traffic noise from a live session and not part of the song at all. So yeah, sub-Marling folk. Bummer.



# LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

Edited by Tom Howard



## FOSTER THE PEOPLE

**O2 ACADEMY BRIXTON, LONDON** SATURDAY, APRIL 28

*The band have managed to sell out three nights at the venue, even though most people know them for just one song. But, as we discover, there's more to them than just 'Pumped Up Kicks'...*

**H**e does the Travolta On Ice. He does the Moonjerk. He does the Funky Thom Yorke. Once in almost every song, FTP frontman Mark Foster floats away from his keyboard on silky heels, clicking his fingers or bashing a cowbell, and gets lost in his own unique dance moves: the Disco Chicken, the Roller-Strut, the Punching Ronnie Corbett. He's so enthralled and enraptured by his own music that the cynics among us – you can spot them by the notepads – might argue he's in a state of constant celebration at having *gotten away with it*. After all, Foster The People only have one song, right? 'Pumped Up Kicks', the orgy of schoolyard child killing that's been used in *Gossip Girl* and

*Friends With Benefits*. Written as an advertising jingle, the song became so ubiquitous in the summer of 2011 that they were humming it in the Orion Nebula. It has, single-handedly, sold out three nights at Brixton. The sneery

*The truth is, FTP have a hoard of memorable, jive-inducing tunes*

mantra is universal: 'Name another Foster The People song. Whistle one. Hum one. Anyone?'

"The funny thing about that is we were never a band that should've been in the Top 40," singer Mark Foster tells NME

later. "Pumped Up Kicks' was a fluke. People look at that song, they don't see any other Top 40 Katy Perry hits on the record and they think 'Oh, the band's a one-hit wonder'. Actually we've had four songs in the Top Five of alternative radio in the States.

There's fans of 'Pumped Up Kicks' where, if you look at their iTunes, it's LMFAO and Rihanna and they're like, 'Foster The People, that one song, cool but they don't

do anything else'. But it's not what they listen to anyway."

Truth is, FTP have a hoard of equally memorable, jive-inducing tunes – adored by tonight's wild party crowd just as much as The Hit – that point to Foster

as a more central cultural pivot than his current reputation as this generation's Electric Six would suggest. They provide a vital bridge between MGMT's psych-pop, the current NYC trend towards the glossier end of '80s synth rock and Yeasayer's afrobeat frenzies, evidenced by the way they bound onstage in a cascade of glitter for the battle-glam stomp of 'Houdini', hammering at tom-toms and racing between instruments like a psychedelic Duran Duran drum circle at the Rio Carnival. They're a riot of neatly turned out Blur summoning up a demon of Future Pop in the crazed tribalist synth-rape of 'Miss You', the Dandy Warhols stoner skipping song 'Don't Stop (Color On The Walls)' and the way 'Waste' builds from a Hall & Oates





The lightshow was brought to you by some corporate behemoth



A distinctly, ahem, 'pumped up' Mark Foster onstage

"Wahey! We just soundtracked another bank advert! Awesome!"



## VIEW FROM THE CROWD

The big question: Are FTP a one-song band?



**Victoria Costin, 16, Orpington**  
 "Pumped Up Kicks" was my favourite bit. But they're much more than just that. My favourite bit was when Mark came into the crowd. I didn't manage to touch him."



**Eniola Opesan, 16, Petts Wood**  
 "Their whole album is completely fantastic. People who think that are idiots. 'Pumped Up Kicks' is my favourite song though, it's so uplifting and the beats are brilliant."



**Bethany Goodall, 16, Gravesend**  
 "I like 'Waste', 'Miss You' and 'Houdini'. My favourite bit was the ending. I didn't catch any bubbles, they came down in the middle and we were at the front so I missed those, but I didn't mind."

pastiche into a chiming pop cataclysm resembling MGMT demolishing a monastery. "Sometimes a gig is a bit robotic and you're going through the motions," Foster tells *NME*. "But once in a while I feel like everybody in the band and crowd is telepathic and we're communicating."

Padding? Yeah, but no more than you'd expect from a band filling an Academy headline show with one 42-minute album. I mean, did you see Florence and her amazing 25-minute 'You've Got The Love' back in '10? So you can forgive FTP for the celebratory Alabama Shakes cover they will play with The Kooks tomorrow night as a farewell to Brixton, or an indulgent six-minute improv jam/bar break, especially as it bridges between the brilliant dentist-drill pop of 'Helena Bear' and the modern-day 'Once In A Lifetime' that is 'Warrant'. The latter further exposes Foster's nous for sugar-coated noir story-telling: its

protagonist a paranoid criminal on the run, quite possibly a sequel to 'Pumped Up Kicks'.

Speaking of which, after the most pointless encore break ever – "What else have they got to play? Haven't they done everything?" says nobody at all – and a solo piano 'Ruby' that remains moving despite occasionally donning the accursed trilby of Olly Murs, The Hit arrives with glitter cannons, confetti showers and a downpour of lava lamp-style smoke bubbles from the sky that makes the place feel like stoner's night at Manumission.

Foster The People: pumped up, kicking. **Mark Beaumont**

# CATE LE BON

**SWN CANTON CRAWL, PRINTHAUS, CARDIFF** SATURDAY, APRIL 28

*It's unseasonably cold, but the local heroine manages to radiate more than enough warmth*

**A**t the time, it probably seemed like a good idea to schedule an open-air 'happening' in Cardiff at the end of April. But it's parky this evening, and you'd be forgiven for thinking it was late-October rather than British Summer Time. But as the night develops, the unwelcome setting develops a personality.

Chilly or not, the Printhaus is splendid – a red brick Victorian warehouse now home to a bunch of artists who sell beer from the brewery around the corner behind the bar. It calls to mind visiting a village fete on mild hallucinogens – a perfect setting for Cardiff's doyen of psychedelic whimsy, Cate Le Bon, to air her new album 'Cyrc'. The first ever Canton Crawl, an event this show is part of, is a proudly local affair – the bands are predominantly drawn from Cardiff, and to keep it personal Cate's mum is in attendance. It's dark by the time the sparse opening bars of 'Julia' ring out, the temperature has dropped again, and the stout, wood-burning fires dotted around the courtyard are becoming essential.

What's noticeable immediately is how Le Bon's material takes on a fuzzier and sludgier feel away from the studio. The quaint rural peculiarities are still there, but they dovetail with walls of distortion

and delay. The old keyboard she intermittently swaps her guitar for is overdriven to the point of being unrecognisable. Bolstered by her backing band – the bassist of which sports a pair of 'figure-hugging' white long-johns, a brave sartorial move considering the bitter nip in the air – it makes for a heady sonic brew.

Le Bon herself is captivating and difficult to pin down – lost in a moment, head cocked with her fringe covering her eyes, she flits from quietly unsettling to playful, from wide-eyed to weary, occasionally during the same song, such as 'Cyrc' itself. As befits someone who claims to live in Cardiff's "infamous French quarter" (it doesn't exist) and whose videography has seen her embark on far-out adventures with a horse, there's a deadpan wit which prevents the material turning down Twee Alley.

It's all a bit haphazard – there's a minor scolding for an overzealous sound engineer, and an ongoing saga involving a broken drummer's stool. But as she bids 'nos da' you get the feeling Cardiff wouldn't have it any other way. The crowd who depart with the smell of woodsmoke clinging to their clothes savour catching Le Bon in such intimate settings. They might not get the chance again in a hurry. **Kristian Dando**





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# NEW ORDER

**02 APOLLO MANCHESTER** THURSDAY, APRIL 26

*Massive Manchester bands take note: this is how to do a reunion tour with integrity and panache*

Question one: Is it fair that for the divisive clamour The Stone Roses' reformation has caused, New Order have returned for their first British tour for six years with hardly a mention?

Question two: Is it fair that Peter Hook – recently departed from the band – gets castigated for his recent '1102 2011' EP of reworked Joy Division songs, while no-one questions Bernard Sumner's fist pumps and "C'mon!" during tonight's 'Transmission' and 'Love Will Tear Us Apart'?

The considered response: Perhaps Bernie and Stephen Morris get away with it because they're humble, whereas Hook's carrying something of an ego. Or perhaps they get away with it because, as tonight proves, New Order's new order is ace. Far from the electronica-

dominated sets of their heyday, they build from the back. Newcomer Tom Chapman almost makes us forget the absence left by his predecessor and locks in well with Morris' still metronome percussion – 'Love Vigilantes', 'Temptation' and 'Ceremony' are thunderous highlights – and it's Morris' precision motorik during 'Ceremony' that's entirely responsible for galvanising a home crowd flagging after a sleepy opening from the band. That, the laser-lit '586' and 'Blue Monday', and Sumner's dad rocker crowd interaction. This is a resumption of duty rather than a hollow reunion, and you only need listen to the following night's support Factory Floor to see that New Order remain as relevant as ever. *Simon Jay Catling*



**MAC MILLER**  
**ROSELAND BALLROOM, NEW YORK**  
WEDNESDAY, APRIL 25

**A**n army of girls brandishing lit iPhones and screaming "We want Mac!" welcomes Mac Miller to the stage of New York's sold-out Roseland Ballroom. Video screens, inflatable mushrooms and LED lights amp up the 20-year-old rapper's curious mix of Bieber-like ballads – 'Diamonds And Gold' is croaked from a barstool centre-stage – and commercial rap. 'All Around The World' sees him jump into the photo pit to high five fans while 'Best Day Ever' features a home video of Miller's comfortably suburban childhood. It's not exactly Odd Future, but there are enough angry lyrics and big hooks here to keep Miller in business. *Hazel Sheffield*

**TRIBES**  
**02 SHEPHERDS BUSH EMPIRE, LONDON**  
FRIDAY, APRIL 27

**I**t's always a delight to discover that a band assembled with the blood, sweat and pints of north London's pub circuit can still suit a bigger venue. Tribes' strength lies in their ability to balance grunge angst with indie-boy romanticism, and despite being new to the ear, the quartet's songs have a knack for sounding like they were always there, from melodic opener 'Whenever' through to the homely 'Sappho'. For 'We Were Children', the crowd reacts like they're hearing an old, familiar anthem. Tribes are the band whose songs you sing into your best friend's face as the barman rings last orders. Someone somewhere shouts "CHEESY CHIPS?", and no-one goes home hungry. *Nadia Khomami*



## SANTIGOLD

**HEAVEN, LONDON** THURSDAY, APRIL 26

*The booty-wagging cabaret is right in your face, but it's the in-your-ears joy that wins the night*

There's nothing like a pantomime horse to get the party started. After Santigold warms up tonight's Heaven crowd with a few indie thinkers ('Disparate Youth', 'LES Artistes'), with the arrival of said man-horse matters take a turn for the

Leppard would say was a bit much. Then there are the multi-tasking dance-twins flanking Santi with a platter of choreographed cool-as-fuckness who are at once her bodyguards, cheerleaders and amateur lassoists. They do things to the music you can only describe as deviancy.

But it takes more than superhuman butt-crunching to make a show – you need tunes too. Predictably, stuff from Santi's new album 'Master Of My Make-Believe' kills in a live setting, as old Jamaica merges with modern dance music. Bolstered by Santi's crazy pipes, the ragga-punk 'GO!' boogies

along with pistol-bands aloft, while 'Fame' rocks the block with polyrhythmic shock-tremors. 'Freak Like Me' follows, the twitchy future-dancehall inspiring a mass bouncing session. Touching political ballad 'This Isn't Our Parade' works like

a Karen O tearjerker, before 'Big Mouth's' kuduro-techno sets the first five rows ablaze. With 'Creator', members of the audience are invited up to get down. Cardigan-boys become gold-grilled kings of downtown Kingston.

Yet for all the bells and whistles, it's Santi's winning smile that draws the attention. Not yet a proper pop star, the former A&R/backroom girl is like the bezzie mate who's always first on the dancefloor. She's an afrolicious cabaret rigged for the year 2050, upholding the joy-centric tradition of Brooklynite art-pop. MIA might have the market cornered on rebel-chic, but Santigold's globalised wares are pure fun. Now with added horse. *John Calvert*

### SANTI ON HER STAGE SHOW...

**...THE DANCERS**  
"Big Daddy Kane and Queen Latifah always had two dancers wearing matching outfits. I just like the idea of being flanked by two identical dancers onstage."

**...THE DANCING**  
"The choreography draws from dancehall queens, from a tribe in Africa we saw on YouTube, from some 16-year-old kid jerking to 'Singing In The Rain'."



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# BOMBAY BICYCLE CLUB

ALEXANDRA PALACE, LONDON SATURDAY, APRIL 28

*Pensioners, kids and beer-swilling lads are all united in appreciation for their unassuming heroes as they rise to the occasion at their biggest ever UK show*

**T**he notion of four of the most unassuming blokes in indie selling out a 10,000-capacity arena-venue might seem a bit mental, but from the army of lads necking Jägerbombs to the girl squealing "I can't even look at it!" at the Portaloo, right up to the dignified pensioner behind us, tonight's broad crowd explains how they've done it.

Everyone loves Bombay. But while there's a tangible sense of supportive energy in the air, the band are clearly aware that they've got lots of people to justify that love to. The London quartet are flanked on either side by the spliced heads that adorn the cover of 'A Different Kind Of Fix', with the tell-tale fuck-load

of balloons hanging above (this is a Big Gig after all), and take to their hometown stage with the kind of wired energy that often pre-empts some serious upping of the game.

While early offerings 'Your Eyes' and 'Dust On The Ground' still twinkle

*The feeling is still that of a bunch of old mates having a laugh*

with warm intimacy, tonight they also grow some serious balls. Guitars are thrashed, drums are assaulted and the boys – buoyed by vocalist Lucy Rose and live keyboardist Louis Bhoose –

throw themselves around the stage like someone's shoved a rod up their collective behind. Yet despite all the shapes being cut, the feeling is still that of a bunch of old mates having a laugh. It's hugely infectious, and a trait that means when the band switch things up for a mini acoustic meander through 'Rinse Me Down' and the folky knees-up of 'Ivy & Gold', the energy remains at full pelt. Even the piano-led, stripped-back beauty of 'Still' feels super-charged.

The final moments are, of course, reserved for the bangers – a huge singalong of 'Always Like This', the surprisingly sultry swagger of 'Beg', the offbeat, jaunty scatter of 'Shuffle' – but it's testament to the band's organic rise,

and the fact that they've got here via an unusual musical path of their own making, that these provide a mere cherry on the top of an already majestic cake. It's left to 'What If' to close the show, and as the last guitar chops signal to a balloon-less finale, we realise the hanging fixture above was a cluster of delicately glowing lightbulbs all along. It's a much better fit. *Lisa Wright*

**BOMBAY BANTER**



**BBC GUITARIST JAMIE MACCOLL**

**NME: How'd it go, Jamie?**

**Jamie:** "I had so much adrenaline I just remember being pretty overwhelmed." **Was this BBC's Best Day Ever?** "I grew up down the road. Some old songs – 'Cancel On Me' and 'What If' from the first album – were rehearsed five minutes away, so they had added poignancy I guess."





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DON'T  
MISS

The Newcastle high-kickers may have had an extended period out of the limelight since the release of their last album 'Quicken The Heart' in 2009, but early previews of forthcoming LP 'The National Health' show they've returned in fine form. Take recent cut 'Hips And Lips'—all barely suppressed sexuality and massive, antsy choruses—or the roomful guitar rush of the title track, for example. Both offer more than sufficient proof that the Park are as adept at wickedly danceable social observation as they ever were. After a few small dates this month, they'll be taking the new album on the road with another short mini-tour, stopping at Birmingham (June 6), Manchester (7) and London (8), before starting the summer festival season. Welcome them back to the fold; this lot are still in fine health.



### SHINIES

**STARTS:** Stoke Fat Cat Café, May 18

The Radar favourites take in a number of support dates with Crushed Beaks and Oberhofer before heading off to the Dot To Dot festival.



### BENGA

**STARTS:** London KOKO, Jun 3

The Magnetic Man man goes it alone at this, his first solo gig, before hitting the summer festival circuit, including T In The Park (Jul 7) and Creamfields (Aug 25).



### CYPRESS HILL

**STARTS:** London HMV Forum, Jun 5

The Californian rap veterans hit the capital for a one-off date in preparation for the release of their forthcoming dubstep EP.



### EDITORS

**STARTS:** Birmingham HMV Institute, Jun 27

After parting ways with their guitarist Chris Urbanowicz, the group will head to Birmingham for their only British date of 2012.



## SOMERSET HOUSE SUMMER SERIES

**STARTS:** London Somerset House, Jul 7

Katy B (pictured), Anna Calvi and The Temper Trap are among those lining up for this summer's series of outdoor events.



## SOUNDWAVE FESTIVAL

**STARTS:** Tisno Croatia, Jul 19

Ghostpoet (pictured), Kwe and De La Soul are among those heading to European shores for this eclectic boutique summer festival.



## HEVY FESTIVAL

**STARTS:** Kent Port Lympne Wild Animal Park, Aug 3

Glassjaw, Andrew WK (pictured), Descendents, Converge and Municipal Waste all sign up for the alternative summer bash.



## BEACONS FESTIVAL

**STARTS:** Yorkshire Funkirk Estate, Aug 17

Willis Earl Beal, Cloud Nothings and Weird Dreams have just been added to the festival, which is headed up by Wild Beasts (pictured).



## FESTIVAL NUMBER 6

**STARTS:** Wales Portmeirion, Sep 14

Primal Scream (pictured) and New Order are among those confirmed to play the boutique Welsh event this September.



## SPIRITUALIZED

**STARTS:** Gateshead Sage Theatre, Nov 1

Jason Pierce and co hit the road in support of new LP 'Sweet Heart Sweet Light' this November with a six-date mini tour, including the Roundhouse (Nov 5).



## MOTÖRHEAD

**STARTS:** Wolverhampton Civic Hall, Nov 5

Lemmy's metal veterans team up with Anthrax for a co-headline tour, taking in 10 dates across the country.



## DEAF HAVANA

**STARTS:** Coventry Kasbah, Nov 8

The Norfolk band embark on their biggest headline tour to date, kicking off in Coventry and winding up in London on November 16.



# PICK of the WEEK

What to see this week? Let us help



## THE GREAT ESCAPE

STARTS: Brighton Various Venues, May 10

NME  
PICK

Of all the annual new band knees-ups, Brighton's seaside shindig is surely the finest. Taking over the town's venues for a three-day showcase, the event includes everyone from the newest of the new (Palma Violets, Milk Music) to more familiar stalwarts (Maximo Park and The Temper Trap headline shows at The Dome). Over on the NME and NME Radar Stages, we'll be playing host to dance-pop favourites Niki And The Dove, the art-rock angles of Citizens!, indie upstarts Howler and the psych brilliance of Pond, while a plethora of must-see acts will grace the other stages. We'd recommend Perfume Genius, Peace, Weird Dreams, DZ Deathrays and The Proper Ornaments, but they're just the tip of the eclectic iceberg. Then, when you're all gassed out, take a dip in the sea. What more could you want?



### Everyone's Talking About FRIENDS

STARTS: London Scala, May 9

The Brooklynites bring the party to UK shores for a string of headline dates in support of forthcoming debut album 'Manifest!'. The likes of 'Friend Crush' and 'I'm His Girl' have already proved Friends' ability to craft a dancefloor banger, but according to singer Samantha Urbani, the definitive versions can only be heard live. Take note.



### Don't Miss SHABAZZ PALACES

STARTS: Brighton The Great Escape, May 10

Last year's incendiary album 'Black Up' put Seattle-based hip-hop collective Shabazz Palaces (led by Ishmael Butler) firmly on the musical map, smashing expectations with every cerebral lyric. For further proof, Sub Pop made the group their first hip-hop signing ever. Catch them again on this eight-date mini tour, winding up in Sheffield on May 22.



### Radar Stars HAIM

STARTS: London Electrowerkz, May 9

Having topped all manner of buzz columns following their string of super-hyped appearances at SXSW this spring, the three Haim sisters (Danielle, Alana and Este) are UK-bound and ready to prove their mettle. Part R&B-tinged grooves, part pure rock wallop, this trio are treading a middle ground that cuts a fine shape on dancefloors and in sweaty gig grotholes alike. Exciting stuff.

# WEDNESDAY

May 9

## ABERDEEN

Blood Red Shoes/The Cast Of Cheers The Tunnels 01224 211121

## BATH

Slow Club Moles 01225 404445

## BELFAST

Iceage Limelight 028 9032 5942

## BIRMINGHAM

Antlered Man Flapper 0121 236 2421

A Place To Bury Strangers Hare & Hounds 0870 264 3333

Tribes O2 Academy 2 0870 477 2000

## BOURNEMOUTH

Happy Mondays/Inspiral Carpets

O2 Academy 0870 477 2000

Skeptika Lava & Ignite 01202 311178

## BRIGHTON

Kay Psycho/Social 01273 688591

## BRISTOL

Cobra Skulls Craft (Main Room)

0117 987 4144

The Cries O2 Academy

0870 477 2000

Inland Sea Start The Bus

0117 930 4370

Jim Lockey & The Solemn Sun/Gaz

Brookfield Louisiana 0117 926 5978

## CAMBRIDGE

Chris T-T Portland Arms

01223 357268

Ladyhawke Junction 01223 511511

## CARDIFF

Francois & The Atlas Mountains

Clwb Ifor Bach 029 2023 2199

Newton Faulkner Coal Exchange

029 2049 4917

## CHELMSFORD

Held By Horses/99p Machine

Hooga 01245 356 811

## DERBY

Mojo Fury The Vic Inn 01332 74 00 91

## EDINBURGH

Dodgy Electric Circus 0131 226 4224

Lunice Sneaky Pete's 0131 225 1757

Zakopower HMV Picture House

0844 847 1740

## GLASGOW

Alabama Shakes King Tut's Wah Wah Hut 0141 221 5279

Gringo Star Captain's Rest

0141 331 2722

Sacred Betrayal/The Ocean

Between Us Ivory Blacks 0141 221 7871

The View Cottiers Theatre

0141 334 9214

## HOVE

Hans Chew Palmeira

## LEEDS

Admiral Fallow Nation Of

Shopkeepers 0113 203 1831

EMA Brudenell Social Club

0113 243 5866

## LIVERPOOL

We Are Augustines O2 Academy 2

0870 477 2000

## LONDON

Bass Drums Of Death MacBeth

020 7739 5095

Ben Kweiller Monto Water Rats

020 7837 4412

The Brains Underworld 020 7482 1932

Cloud Nothings Cargo 020 749 7840

The Darcys/Trust The Lexington

020 7837 5387

Friends Scala 020 7833 2022

Garbage Troxy 020 7734 3922

Grimes XOYO 020 7729 5959

The Heartbreaks Hoxton Square Bar

and Kitchen 020 7613 0709

Hooded Fang CAMP Basement

0871 230 1094

The Juveniles Garage (Upstairs)

0871 230 1094

Milagres/Vadoimnessico Barfly

0870 907 0999

Said The Whale Borderline

020 7734 5547

Sam Bragg/City Lights New Cross Inn

020 8692 1866

Slow Down Molasses Windmill

020 8671 0700

Tellison Garage 020 7607 1818

## Theo/Olympians/Kutosis Old Blue

Last 020 7613 2478

Turnpike Glow/The Broken Tea-Set

Monarch 0871 230 1094

Wild Belle/Haim Electrowerkz

020 7837 6419

Wretch 32/Jakwob O2 Shepherds

Bush Empire 0870 771 2000

## MANCHESTER

Ozric Tentacles Band On The Wall

0161 832 6625

Perfume Genius Deaf Institute

0161 330 4019

Young Magic Trof Fallowfield

0161 224 0467

22 Dry Bar 0161 236 5920

## MILTON KEYNES

Royal Republic Crauford Arms Hotel

01908 313864

## NEWCASTLE

Ahab Cluny 2 0191 230 4474

The Unthanks Discovery Museum

0191 232 6789

## NORWICH

Alkaline Trio Waterfront 01603 632 717

## NOTTINGHAM

Jake Morley Glee Club 0871 472 0400

Porcelain Raft Rescue Rooms

0115 958 8484

Trailer Trash Tracys Bodega Social

Club 08713 100000

## OXFORD

Cashier No 9 Bullingdon Arms

01865 244516

Zulu Winter Jericho Tavern

01865 311 775

## READING

Karina Francis South Street Arts

Centre 0118 960 6060

Little Night Terrors Dogma

0118 957 4039

## SOUTHAMPTON

Niki And The Dove Joiners

023 8022 5612

## WREXHAM

Errors Central Station 01978 358780



Niki And The Dove, Joiners, Southampton



## THURSDAY

May 10

Grimes,  
Islington Mill,  
Manchester

## ABERDEEN

**Sacred Betrayal/The Ocean**  
Between Us The Tunnels 01224 211121

## BATH

**Funeral Suits** Moles 01225 404445

## BELFAST

**3 Inches Of Blood** Limelight  
028 9032 5942

## BIRMINGHAM

**Brokencyde** The Ballroom  
0121 448 0797

**Slow Club** Hare & Hounds  
0870 264 3333

## BRIGHTON

**Kids In Glass Houses** Concorde 2  
01273 673 311

**THE GREAT ESCAPE** Maximo Park/  
Tribes/Mystery Jets/Niki & The  
Dove/SCUM/Tot / Friends/Zulu  
Winter/Gaz Coombes 0871 230 1094

## CARDIFF

**Antlered Man/Conductors**  
Undertone 029 2022 8883

**Dillon Francis/Comfort** Clwb Ifor  
Bach 029 2023 2199

## CARLISLE

**Polarsets** Brickyard 01228 512 220

## CHELMSFORD

**Kieran Spivey/Scott Richardson**  
Hooga 01245 356 811

## DERBY

**Jim Lockey & The Solemn Sun** Venue  
01332 203545

## EDINBURGH

**Brown Bear/The Bandits** Electric  
Circus 0131 226 4224

## EXETER

**Said The Whale** Cavern Club  
01392 495 370

## GLASGOW

**Blood Red Shoes/The Cast Of**  
**Cheers** King Tut's Wah Wah Hut  
0141 221 5279

**Echofela** Box 0161 236 4355

**Miniature Dinosaurs** Queen  
Margaret Union 0141 339 9784

**We Are Augustines** O2 ABC2  
0141 204 5151

**Zakopower** O2 ABC 0870 903 3444

## HATFIELD

**Ink** The Forum 0844 477 2000

## LEEDS

**Little Night Terrors**

Empire 01132 420868

**Ozric Tentacles** Wardrobe

0113 222 3434

## LEICESTER

**Basement Jaxx (DJ Set)** O2 Academy  
0870 477 2000

**Howler** Soundhouse 07830 425555

## LIVERPOOL

**Blancmange** O2 Academy 2

0870 477 2000

**Ian McCulloch** Epstein Theatre

0151 709 7844

**The Twilight Sad** Kazimier  
0871 230 1094

**22** Shipping Forecast 0151 709 6901

## LONDON

**Alkaline Trio** Electric Ballroom

020 7485 9006

**Brother Ali XOYO** 020 7729 5959

**The Coronas** Cargo 0207 749 7840

**Dillon/PY** Slaughtered Lamb

020 8682 4080

**Emma Gatril/Rozi Plain** Saint

Barnabus Church 02072497119

**General Roots** Club Surya

020 7713 6262

**Get Cape. Wear Cape. Fly**

Hippodrome 0208 5414111

**Haim** Queen Of Hoxton 020 7422 0958

**Houses** The Lexington 020 7837 5387

**The Howling** O2 Academy Islington

0870 477 2000

**In Golden Tears/The Vendettas**

Electricity Showroom 020 7739 3939

**Jake Morley** Dingwalls 020 7267 1577

**Lois & The Love/Caan** MacBeth

020 7739 5095

**Marionette** Borderline 020 7734 5547

**Morte Point/Darren Brett/Liam**

**Burke** New Cross Inn 020 8692 1866

**Perfume Genius** St Pancras Old Church

**Polar** Garage 020 7607 1818

**Reverend & The Makers** Scala

020 7833 2022

**Sheen Powers** Bar 0207 624 6026

**Six60** HMV Forum 020 7344 0044

**The Suicide Of Western Culture/**

**Fantasy** Rainbow Old Blue Last

020 7613 2478

**Theatre Of Hate** O2 Academy 2

Islington 0870 477 2000

**The View** Hoxton Square Bar and

Kitchen 020 7613 0709

**Vuvuvultures** Power Lunches

Arts Cafe

## MANCHESTER

**Alabama Shakes** Central Methodist

Hall

**A Place To Bury Strangers** Sound

Control 0161 236 0340

**Exit** International Star & Garter

0161 273 6726

**Grimes** Islington Mill 0871 230 1094

**Lianne La Havas** Academy 3

0161 832 1111

**Scar Symmetry/Xerath** Moho Live

0161 834 8180

**Trailer Trash** Tracys Deaf Institute

0161 330 4019

**Vienna Blood** Club Academy

0161 832 1111

## NEWCASTLE

**Frankie & The Heartstrings** Hoult's

Yards 0191 265 4282

**UK Subs/The Brains** Trillians

0191 232 1619

## NORWICH

**Hans Chew** Bicycle Shop

01603 625 777

## NOTTINGHAM

**EMA** Bodega Social Club

08713 100000

**The Xcerts/[Me]** Rock City

08713 100000

## OXFORD

**Newton Faulkner** O2 Academy

0870 477 2000

**Polly & The Billets Doux** Jericho

Tavern 01865 311 775

## PORTSMOUTH

**The Temper Trap** Wedgewood Rooms

023 9286 3911

## SHEFFIELD

**Admiral Fallow**

Harley 0114 275 2288

**DRUGS** DQ Bar 0114 221 1668

**Twenty Twenty/Room 94** O2

Academy 2 0870 477 2000

## SOUTHAMPTON

**Cobra Skulls** Unit 02380 225612

## FRIDAY

May 11

## BATH

**Little Night Terrors** Moles

01225 404445

## BIRMINGHAM

**Alabama Shakes** HMV Institute

(Library) 0844 248 5037

**Bob Log III** Hare & Hounds

0870 264 3333

**The Heartbreaks** Rainbow

0121 772 8174

**Marina And The Diamonds** HMV

Institute 0844 248 5037

## BRIGHTON

**Oliver Tank/Worship/Munich** Volks

Tavern 01273 682828

**THE GREAT ESCAPE** The Temper

Trap/Spector/Howler/Django

Django/Pond/Grimes/Peach/Dry

The River 0871 230 1094

**We Are The Ocean/Hawk Eyes**

Concorde 2 01273 673 311

## BRISTOL

**Ben Kweeler** Fleece 0117 945 0996

**Said The Whale** Louisiana

0117 926 5978

**Scar Symmetry** O2 Academy 2

0870 477 2000

**Shabazz Palaces** Start The Bus

0117 930 4370

**Trailer Trash** Tracys Thekia

08713 100000

## CAMBRIDGE

**Wretch 32** Junction 01223 511511

## CARDIFF

**Scuba** Clwb Ifor Bach 029 2023 2199

## CHELMSFORD

**David The King** Rodigan/New Town

Kings Hooga 01245 356 811

## DERBY

**The Famous Class** The Vic Inn

01332 74 00 91

## DUNDEE

**DAVE** Doghouse 01382 227080

## GLASGOW

**A Place To Bury Strangers** King Tut's

Wah Wah Hut 0141 221 5279

**The Crips** Barrowlands 0141 552 4601

**Echofela** Classic Grand 0141 847 0820

**Elvis Costello** SECC 0141 248 3000

**Errors** Arches 0141 221 4001

**Ozric Tentacles** Arches 0141 221 4001

**Rachel Sermanni** Oran Mor

0141 552 9224

## HATFIELD

**Grounded** The Forum 0844 477 2000

## HULL

**The Lovely Eggs** New Adelphi

01482 348 216

## LEEDS

**Blancmange** Brudenell Social Club

0113 243 5866

**The Dunwells** Wardrobe 0113 222 3434

## LEICESTER

**Gringo Star** Lock 42

## LIVERPOOL

**Houses** Mello Mello 0151 707 0898

**Ian McCulloch** Epstein Theatre

0151 709 7844

**Twenty Twenty/Room 94** O2

Academy 2 0870 477 2000

## LONDON

**Autoheart** The Lexington

020 7837 5387

**Boy Friend** Rhythm Factory

020 7247 9386

**Cobra Skulls/Everything We Left**

Behind Fighting Cocks 020 8546 5174

**Covergirl** The Miller

020 7407 2690

**MFC Chicken/Fever Dream/Zoe**

**Konez** Alley Cat 020 7836 1451

**Novella/Crash & The Bandicoots**

Shacklwell Arms 020 7249 0810

**The Ordeal** Underworld 020 7482 1932

**The Others** Half Moon 020 7274 2733

**The Proper Ornaments/Chet Faker**

Power Lunches Arts Cafe

**Retro Stefson/White Arrows** Club

NME @ Koko 0870 4325527

**The Sharks** Barfly 0870 907 0999

**Six60** Garage 020 7607 1818

**The Three Johns/Chips For The Poor**

Windmill 020 8671 0700

**Tonstartssbandit** Victoria

020 8399 1447

**Visions Of Trees/Philco Fiction** Old

Blue Last 020 7613 2478

**Wideboy** Generation 100 Club

020 7636 0933

**Willey/Lethal Bizzle/JME** Proud2

XSARA Club Surya 020 7713 6262

## MANCHESTER

**Big Sexy Noise/Obsessive**

**Compulsive** Ruby Lounge

0161 834 1392

**Brother Ali** Roadhouse 0161 228 1789

**EMA** Soup Kitchen 0161 236 5100

**Mother's Ruin** Islington Mill

0871 230 1094</



## SATURDAY

May 12

We Are Scientists,  
The Great Escape,  
Brighton



## BELFAST

Lower Than Atlantis Queens  
University 028 9097 3106

## BIRMINGHAM

Delain/Trillium HMV Institute

0844 248 5037

Esmerine/Eric Chenaux

St Paul's Church

Friends O2 Academy 2

0870 477 2000

Happy Mondays/Inspirational Carpets

O2 Academy 0870 477 2000

Simian Mobile Disco Rainbow

0121 772 8174

Zakopower HMV Institute

0844 248 5037

## BOURNEMOUTH

Beans On Toast Inferno

01202 589167

## BRIGHTON

**THE GREAT ESCAPE** Alabama

Shakes/Africa Express Sound

System/We Are Scientists/Slow

Club/EMA/Perfume Genius/

Howler/Milk Music 0871 230 1094

Howler/Towns Latest Music Bar

01273 687 171

Sean Taylor The Greys 01273 680734

## BRISTOL

Brother Ali Thekka 08713 100000

## CARDIFF

Geralint Jarman Clwb Ifor Bach

029 2049 2199

The Temper Trap Coal Exchange

029 2049 4917

## COATBRIDGE

Redwire/Fuzzy Wuzzy Soundwave

Studios 01236 443845

## COVENTRY

Rolo Tomassi Kasbah 024 7655 4473

## DERBY

Aidan John Moffat/Blanck Mass/

RM Hubbert Let's Get Lost Festival

## EXETER

Fixers Cavern Club 01392 495 370

## GLASGOW

Albert Hammond Oran Mor

0141 552 9224

The Likely Lads King Tut's Wah Wah

Hut 0141 221 5279

Trailer Trash Tracys Captain's Rest

0141 331 7272

## GLOUCESTER

Jim Lockey & The Solemn Sun

Guildhall Arts Centre 01452 503050

## HATFIELD

Wretch 32 The Forum 0844 477 2000

## HULL

Blancmange Fruit Hull 01482 221113

## LEEDS

Blood Red Shoes/The Cast Of Cheers

Cockpit 0113 244 3446

The Brains Cockpit Room 2

0113 244 3446

Zinc/P Money/Jehst University,

Union 0113 380 1234

The Zombies Brudenell Social Club

0113 243 5866

## LEICESTER

Formal Warning O2 Academy

0870 477 2000

The Lovely Eggs Soundhouse

07830 425555

## LIVERPOOL

James Walsh/Ian McNabb/White

Widows The Dome 0151 709 2074

The Sterlings Lomax @ Nation

0151 236 4443

## LONDON

Alkaline Trio Barfly 0870 907 0999

Assembly/The Mercenaries

Nambucca 020 7272 7366

The Black Belles/Black Moth

Windmill 020 8671 0700

Bo The Lexington 020 7837 5387

BIGkids Silver Bullet 020 7619 3639

Damo Suzuki/Bo Ningen Cafe Oto

0871 230 1094

Holy State The Waiting Room

020 7241 5511

Ian McCulloch Union Chapel

020 7226 1686

Lazy Habits XOYO 020 7729 5959

Mo Kolorous/Paul White Old Blue Last

020 7613 2478

NZCA/LINES/Buckley Nest

020 7354 9993

The Priscillas/Dream Themes/Keith

TOTP Buffalo Bar 020 7359 6191

Psyko Dalek/Brokenecyde

Underworld 020 7482 1932

P45 Ska Bridgehouse 2

020 3490 4857

Ravens In Paris Club Surya

020 7713 6262

Six60 Garage 020 7607 1818

This Is Hell Borderline 020 7734 5547

Yngve & The Innocent/Hella Better

Dancer Powers Bar 0207 624 6026

## MANCHESTER

Illicitrains Soup Kitchen 0161 236 5100

The Cribbs Academy 0161 832 1111

Decelver/Synapse Dry Bar

0161 236 5920

Elvis Costello O2 Apollo

0870 401 8000

Faith In Fools Club Academy

0161 832 1111

Zulu Winter Sound Control

0161 236 0340

## NEWCASTLE

A Place To Bury Strangers Cluny

0191 230 4474

The Charlatans/Ren Harvieu/Josh

Kumra Hoult's Yards 0191 265 4282

Houses Cluny 2 0191 230 4474

## NORWICH

Dry The River Arts Centre

01603 660 352

The Twilight Sad/The Lost Levels

Waterfront 01603 632 717

## NOTTINGHAM

Death By Sexy Rock City

08713 100000

Funeral Suits Bodega Social Club

08713 100000

The Heartbreaks Stealth

08713 100000

Sam Beeton Glee Club 0871 472 0400

## OXFORD

Listing Ships Cellar 01865 244 761

## PRESTON

Gideon Conn Mad Ferret

07919 896 636

Mr Scruff 53 Degrees 01772 893 000

## SHEFFIELD

Marina And The Diamonds Leadmill

0114 221 2828

Planet9/Sleep Athena O2 Academy 2

0870 477 2000

Reservoir Rocks/Hardside

Corporation 0114 276 0262

Stanley Brinks Shakespeare

0114 234 9636

## SOUTHAMPTON

Somahigh Lennons 023 8057 0460

## STOKE ON TRENT

The Xcerts Sugarmill 01782 214 991

## SWANSEA

Toploader Sin City 01792654226

## SUNDAY

May 13

## ABERDEEN

James Grant Lemon Tree

01224 642230

## BATH

Karima Francis Moles 01225 404445

Perfume Genius Chapel Arts Centre

0122 5404445

## BELFAST

The Horrors/Toy /Bo Ningen

Queens University 028 9097 3106

## BIRMINGHAM

Ozric Tentacles Hare & Hounds

0870 264 3333

Willis Earl Beal Hare & Hounds

0870 264 3333

The Xcerts O2 Academy 3

0870 477 2000

## BOURNEMOUTH

Michael Kiwanuka Old Fire Station

01202 503888

## BRIGHTON

Brother Ali Green Door Store

07894 267 053

## BRISTOL

Esmerine/Eric Chenaux The Cube

0117 907 4190

Tender Trap Coronation Tap

0117 973 9617

## CAMBRIDGE

Spector/Gabriel Bruce/Violet

Cambridge Union Society

## CARDIFF

Alkaline Trio Cardiff University SU

Funeral Suits/The Lay-Lows Buffalo

Bar 02920 310312

Gringo Star/Houdini Dax The

Moon Club

## CHELMSFORD

Marc Halls/Jakob Deist Hooga

01245 356 811

## DERBY

Com Truise/Y Niwl/Juffage Let's Get

Lost Festival

The Heartbreaks The Vic Inn

01332 74 00 91

## GLASGOW

Hans Chew King Tut's Wah Wah Hut

0141 221 5279

This Is Hell Stereo 0141 576 5018

Yukon Blonde Captain's Rest

0141 331 2722

## HULL

Willy Mason Fruit Hull 01482 221113

## LEEDS

A Place To Bury Strangers Cockpit

0113 244 3446

Jake Morley/Charlie Barnes

Brudenell Social Club 0113 243 5866

## LIVERPOOL

Elvis Costello Empire 0844 847 2525

## LONDON

Dive Bella Dive Barfly 0870 907 0999

The Hall Of Mirrors The Lexington

020 7837 5387

The Portraits/K Anderson New

Cross Inn 020 8692 1866

The Swellers/Spy Catchers/

The Social Club Old Blue Last

020 7613 2478

Zakopower HMV Forum

020 7344 0044

## MANCHESTER

Hunx And His Punx Islington Mill

0871 230 1094

My Best Fiend Soup Kitchen

0161 236 5100

Said The Whale Deaf Institute

0161 330 4019

## NEWCASTLE

Kirsty Almeida Cluny 0191 230 4474

The Temper Trap Northumbria

University

## NORWICH

Wretch 32/Jakob UEA

01603 505401

Yacht/Concrete Knives Arts Centre

01603 660 352

## NOTTINGHAM

Blood Red Shoes/The Cast Of

Cheers Rescue Rooms 0115 958 8484

Orange Goblin/Dukes Of Nothing

Rock City 08713 100000

## PORTSMOUTH

Sennen Edge Of The Wedge

023 9286 3911

Sweet Billy Pilgrim Cellars

0871 230 1094

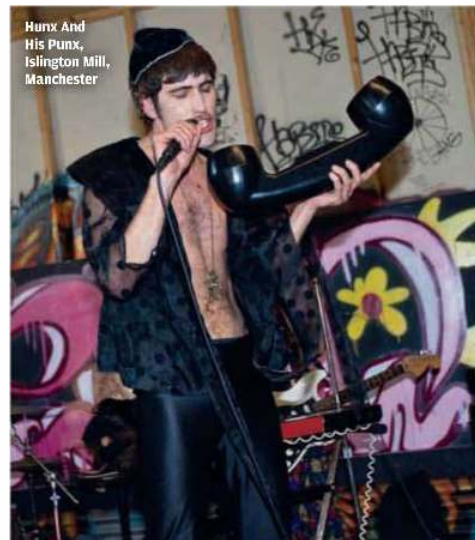
## SHEFFIELD

Delain Corporation 0114 276 0262

## SOUTHAMPTON

22/Broken Links The Cellar

023 8071 0648



Hunx And  
His Punx,  
Islington Mill,  
Manchester

## GET IN THE GIG GUIDE!



# MONDAY

May 14

Zulu Winter,  
King Tut's Wah  
Wah Hut, Glasgow



**BIRMINGHAM**  
Estelle HMV Institute 0844 248 5037

**BRIGHTON**  
Lower Dens The Hope 01273 723 568

**BRISTOL**  
Friends Thekla 08713 100000  
Funeral Suits Croft (Main Room)  
0117 987 4144  
Justin Currie Fleece 0117 945 0996  
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Zakopower O2 Academy  
0870 477 2000

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01223 357268

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Karima Francis Cavern Club  
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The Temper Trap O2 ABC  
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Zulu Winter/Exitmusic King Tut's  
Wah Wah Hut 0141 221 5279

**HULL**  
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**LANCASTER**  
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**LEICESTER**  
Wilky Mason Musician 0116 251 0080

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Boy Borderline 020 7734 5547

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Kitchen 020 7613 0709

Great Cynics/The Front Bottoms Old  
Blue Last 020 7613 2478

Halm Shacklewell Arms 020 7249 0810

Hunx And His Punx Birthday's  
My Best Fiend/Jape The Lexington  
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Church

Quimby KOKO 020 7388 3222

Stormcat/Kindred Shins Proud  
Galleries 020 7482 3867

Yelowolf Electric Ballroom  
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**NEWCASTLE**  
The Heartbreaks Head Of Steam  
0191 232 4379

Shabazz Palaces Cluny 0191 230 4474

**NORWICH**  
Esmerine/Eric Chenaux Arts Centre  
01603 660 352

Marina And The Diamonds/Foe  
Waterfront 01603 632 717

**OXFORD**  
The Lovely Eggs Port Mahon  
01865 202067

**PRESTON**  
The Big Pink 53 Degrees  
01772 893 000

**READING**  
Howler/Fin Sub89 0871 230 1094

**WOLVERHAMPTON**  
Michael Kiwanuka Wulfrun Hall  
0870 320 7000

# TUESDAY

May 15

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Brokencyde The Tunnels  
01224 211121

Roddy Woomble Blue Lamp  
01224 647 472

**BIRMINGHAM**  
Duke Special Glee Club  
0870 241 5093

Elvis Costello Symphony Hall  
0121 780 3333

Jazz Morley/Ben Drummond Hare  
& Hounds 0870 264 3333

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Station 01202 503888

Zakopower O2 Academy  
0870 477 2000

**BRIGHTON**  
Blackbird Blackbird Sticky Mike's  
Frog Bar 01273 749 465

Funeral Suits Green Door Store  
07894 267 053

Justin Currie Komedia  
01273 647 100

**BRISTOL**  
Fixers Thekla 08713 100000

Spector/Gabriel Bruce/Violet  
Fleece 0117 945 0996

Yelowolf O2 Academy 2  
0870 477 2000

**CAMBRIDGE**  
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The Lovely Eggs The Cornerhouse  
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**CARDIFF**  
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Esmerine/Eric Chenaux The  
Lexington 020 7837 5387

Estelle Indigo @ The O2 Arena  
0870 701 4444

EMA Scala 020 7833 2022

Gossip XOYO 020 7729 5959

Gringo Star/The Sharks Windmill  
020 8671 0700

INTV Barfly 0870 907 0999

Lower Dens/Porcelain Raft Madame  
Jojo's 020 7734 2473

Mila Falls Dublin Castle 020 7485 1773

Mordecai Club Surya 020 7713 6262

Slaughterhouse HMV Forum  
020 7344 0044

Tinashe/Bright Light Bright Light  
Queen Of Hoxton 020 7422 0958

Tripple Nipples Old Blue Last  
020 7613 2478

## MANCHESTER

Delain Club Academy 0161 832 1111

Electric Guest Deaf Institute  
0161 330 4019

General Fiasco Sound Control  
0161 236 0340

Michael Kiwanuka HMV Ritz  
0161 236 4355

**MILTON KEYNES**  
The Zombies Stables 01908 280800

**NEWCASTLE**  
I Dream In Colour Cumberland Arms  
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The Xcerts O2 Academy  
0870 477 2000

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Rescue Rooms 0115 958 8484

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## VERSUS

PETER ROBINSON Vs  
SHIRLEY MANSON

*Bad moods, red hair and Scottish accents. Yes, Garbage are back and their frontwoman is as feisty as ever*



• Considering it was basically an argument, this interview went quite well, right?

• Garbage are releasing their new album themselves

• You'd expect, therefore, that it would be rubbish. But it is not rubbish

Hello, Shirley.

"(Slightly deliriously) YES?!"

You sound very jovial.

"Don't worry, I'll change once we get going."

How much money do you think you should be paid for what you do?

"Is this a negotiation? (Laughs) It's getting increasingly difficult for musicians to make a PENNY out of what they do these days. Let's leave it at that."

Your new album is very good, but in many ways my opinion is irrelevant. If you could write the NME review, what would it say?

"(Cackles) I would say something a bit like: "This is *Wisconsin Death Trip* meets *The Black Dahlia*". I would give it 10 out of 10. I'd give it FIVE OUT OF FIVE! I'd give it THUMBS UP!"

What do you think it actually will say?

"I have no fucking idea, nor will I spend another second thinking about it!"

So you wouldn't really mind if it was a bad review?

"Well, at this point I can't AFFORD to take everybody's opinion. It's an impossibility. I can't afford to tune into that. There are billions of opinions flying around."

You should do what most pop stars do, which is dismiss bad reviews as irrelevant, but to identify good reviews as an example of perfect sense being spoken, then put it on a poster.

"But I'm Scottish, I don't think like that!"

They have posters in Scotland, I've been there.

"(Laughs) Now, now, be nice."

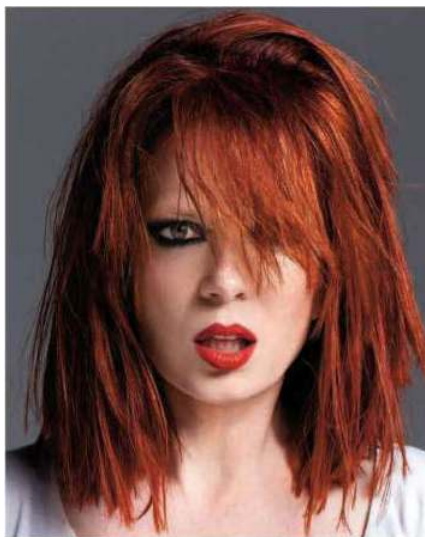
The last time I interviewed you in NME it was for a feature and you were in quite a bad mood, and then afterwards I got a note from your publicist explaining that you had a cold or somethi...

"(Interrupting) NO! FUCKING HELL! I'm not trying to be a cunt here, although I'm sure it will come off as cunt, but someone sent it to me recently and they were like, 'Do you remember this?' And I was laughing out loud because, well, I wasn't in a bad mood. I was being cheeky! And it was going over your head!"

Don't make this about me!

"You were taking everything at face value, and I don't know if perhaps YOU were in a bad mood that day, but..."

One thing I did feel a little bad about afterwards was that I had been given instructions to come back with a sidebar asking you questions in the style of *The Weakest Link*, because at that point you



looked like Anne Robinson. So throughout the interview I was having to drop in what I thought were subtly *Weakest Link*-themed questions in the hope that if I didn't ask them all at the same time you wouldn't go, 'HANG ON YOU'RE TAKING THE PISS OUT OF ME LOOKING LIKE ANNE ROBINSON'.

"(Roars with laughter) I think I realised you were up to something and I think you were so busy thinking about being up to something that you were missing a lot of the dialogue that was going on around you. I think we were both at it. We cancelled each other out, like nuclear weapons."

There were no winners in that interview. The funniest thing about it was that it ended up being republished – complete with Anne Robinson sidebar – in the short-lived Russian edition of NME.

I wonder what they made of it?

"(Laughs) I hope you realise how damaging it was to my psyche at the time."

How's your psyche now?

"It's fine. But at the time it wasn't."

Oh dear.

"I took the Anne Robinson thing quite badly, if I remember rightly."

You did look quite a lot like her though.

"So you said! I think you made your point."

You look good again now though. Look, I'm bringing it round.

"No! You've tried to bring it round! But you have FAILED!"

I am the weakest link.

"YOU ARE!"

NME

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# THE LEGENDARY NME CROSSWORD

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Compiled by Trevor Hungerford

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### CLUES ACROSS

- 1+6A** Z-list invites sent out by The Cribbs (4-2-2-1-2-3)  
**9** I'm getting rather thoughtless at Summer Camp (6-2-4)  
**10** They keep their cool and they get worked up for Kings Of Leon (4)  
**11+31A** Not for the first time The Stone Roses have arrived on the scene (6-6)  
**14** Fortunately there's a place for Bruce Springsteen (5-4)  
**15** Album from Björk's old group The Sugarcubes is in a shit situation (3-2)  
**16** (See 32 across)  
**18** Stephen Fretwell, Joanna Newsom and The Manic Street Preachers have all written songs in her name (5)  
**20** "Smile an everlasting smile, a smile can bring you near to me", Bee Gees (5)  
**23** Almost an entire day spent with member of Abba (5)  
**24** Rock opera that featured the song 'Pinball Wizard' (5)  
**26** Formed in 1991 by ex-Throwing Muses members Tanya Donnelly and Fred Abong (5)  
**27** A different lady with Orange Juice (4)  
**29** LA-based Sub Pop label band who are neither young nor old (2-3)  
**31** (See 11 across)  
**32+16A** NME Radio erred, perhaps, playing The Fixers (4-4-5)  
**33+4D** The Cast somehow confusing me with Bob and Tim (4-4)

- 12** Nick Cave single to put back before ELO appear (6)  
**13** Strangely forked out for old Errol Dunkley hit record (2-4)  
**17** "And \_\_\_\_ after all the pain is gone, I'm always gonna live to be your man", Scissor Sisters (4)  
**19** (See 2 down)  
**20+5D** A weapons barricade put up by The Maccabees (4-2-4)  
**21** Rewritten diary has nothing on US disco group who had '70s hit with 'Jack And Jill' (6)  
**22** Singer who made a cameo appearance as himself in final episode of *Life's Too Short* (5)  
**25** US location for a Foals performance (5)  
**28** Title of Lily Allen song found in an old newspaper (1-1-1)  
**30** Grammy Award winner in 2002 for the song 'Let Me Blow Ya Mind', performed with Gwen Stefani (3)

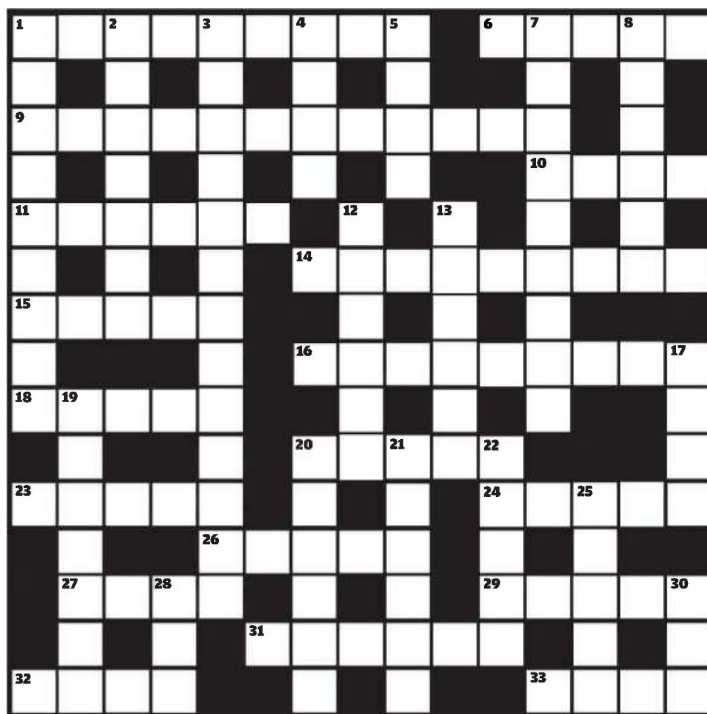
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First correct one out of the hat wins a bag of CDs, T-shirts and books!

### APRIL 14 ANSWERS

**ANSWERS ACROSS**  
 1+5A First Of My Kind, 8 Chapel Song, 9 Fire, 10+11A From Yesterday, 13+15D Ritual Union, 14 Cruel Sea, 16 Habit, 17 Laid, 19 Hurt, 22 Riley, 23+27A Infra-Red, 28 Dye It Blonde, 31+18A Ooh La, 32 Overjoyed, 33 Bell

**ANSWERS DOWN**  
 1 Face For The Radio, 2 Reason To Believe, 3 Then, 4 Faster, 5 Monster, 6 Infidels, 7 Dirty Vegas, 12 Carthy, 14 Cult, 20+24D Really Free, 21 Tre, 25 Adore, 29+26D Taj Mahal, 30 Ned



- ### CLUES DOWN
- 1** See client about Spector's forthcoming single (9)  
**2+19D** A bit of a Blur, but song still detected (5-2-2-5)  
**3** Rod Stewart, Manfred Mann and Cher have all denied being one of the parents (2-2-3-2-4)  
**4** (See 33 across)  
**5** (See 20 down)  
**7** An unusual outlook for Tyler, The Creator's hip-hop collective (3-6)  
**8** Blink-182 should leave it alone for the present (3-3)

## COLLECTORS' CORNER METALLICA

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



### THE \$5.98 EP: GARAGE DAYS RE-REVISITED (1987)



After the death of bassist Cliff Burton in a coach crash in 1986,

the band regrouped with his replacement Jason Newsted in drummer Lars Ulrich's garage and recorded a bunch of their favourite songs by other artists. The recordings consisted mainly of tracks from the late-'70s/early-'80s period of heavy metal and hardcore punk.

**Need To Know:** Newsted is credited as Master J Newkid in the sleeve notes.

### LIVE SHIT: BINGE & PURGE (1993)



Metallica's first ever live album was a 3CD/cassette epic. The music was

recorded during a five-night stint in Mexico City earlier that year. Also featured were three VHS tapes of the shows, as well as a T-shirt and other bits and bobs. And it all came in a box designed to look like a piece of road equipment.

**Need To Know:** An updated version contains two DVDs featuring concerts in San Diego in 1993, as well as a concert in Seattle on the Damaged Justice Tour of 1988/89.

### S&M (1999)



Another live album, but this time with a difference. Anxious to get

away from their comfort zone, and revealing a long-time love for classical music, Metallica decided to play a couple of shows in a theatre with the San Francisco Symphony in their native city. Conducted by Michael Kamen, the orchestra provided a suitably dramatic backing to music spanning Metallica's entire career.

**Need To Know:** The rather saucy 'S&M' of the title is an abbreviation of Symphony and Metallica.

### SOME KIND OF MONSTER (2004)



This acclaimed doc follows the band during one of the most turbulent periods of their career - when bassist Jason Newsted quit and frontman James Hetfield went through treatment to combat his alcoholism. With the help of a 'performance-enhancing' coach, they worked through their issues and made a new album.

**Need To Know:** It's revealed in the film that Marilyn Manson bandmember Twiggy Ramirez auditioned to be the band's new bass player.



# FANMAIL

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

Edited by Lisa Wright



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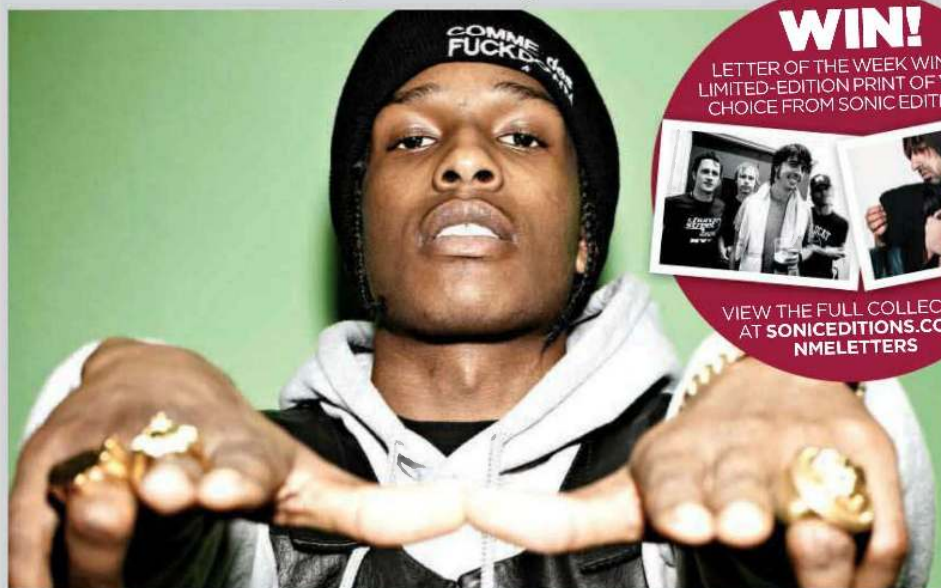
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### LETTER OF THE WEEK ROCK ON ROCKY

From: Jack  
To: NME

Speaking as a 20-year-old homosexual male and hip-hop enthusiast, I was positively encouraged by A\$AP Rocky's beliefs on the genre's continuous homophobic affiliation in last week's issue of *NME*. While I'd never be naive enough to believe for a millisecond that someone like Tyler, The Creator would ever have an extreme and irrational aversion to homosexuality, and completely get that his lyrics are just crotch-grabbing masculine bravado like any other rapper today, it's his rhyming wordplay (as awesome as it may be) that's continuing to pigeonhole hip-hop. It makes it appear like a dumb musical genre, one that's sewn in with thugs and gangsters, conspicuous misogyny and crowing rhythms about the zillions of women these artists have slept with. The future of hip-hop should rest on originality, and there's nothing more imaginative out there than Rocky changing the game with something so simplistically brilliant, in regards to a person's sexuality. "Like, who cares?" Rocky says. "Hip-hop needs to stop being so close-minded because that will just cause the genre to fail." He's right, because if it doesn't, it's going to be an odd fucking future for hip-hop.

#### NME's response...

It's good to hear that Rocky's recent outburst has struck a chord, Jack, and his seeming refusal to tag along with one of hip-hop's least attractive traits certainly makes for a refreshing change. But

while his sentiments are admirable, let's not go appointing him the new ambassador of political correctness just yet. Yeah, he "respects gay men", but he also "definitely respects gay women", and

it's that little italicised nudge-nudge wink-wink that makes us think of Rocky's not quite as broadminded as he may appear. It's a good start, sure, but let's make sure we're not unwittingly

cementing some of his less favourable opinions even further first, eh? - LW

Winners should email [letters@NME.COM](mailto:letters@NME.COM) to claim their limited-edition Sonic Editions print

### RECORD STORE DAY VS EBAY

From: Gez  
To: NME

I'm writing regarding Record Store Day. Now, I think it's a great idea to promote independent shops with artists releasing limited-edition vinyl, but the thing that gets to me is when people buy up items then end up selling them on eBay for three or four times the value. I know it's hard to stop this, but I think that shops should try and limit the amount you can buy so as to make people think twice about selling them on to make money.

From: Ryan  
To: NME

At 6.45am I picked my mate up from Bedworth and went straight to Leamington to lose my Record Store Day virginity. I'm 15 and have been collecting vinyl for four years and it was amazing. When downloading a track you don't get even half the satisfaction of queuing with your best mate, getting hyped up hoping your 45 will be there. When we got in people weren't pushing you, there weren't mad brawls for the last 'R U Mine?'. In fact I shouted to my mate, "Have you seen Two Door anywhere?" and a man I will never see again in my life shouted at me, "Over there, it's the white one." RSD was one of the best musical experiences of my life - the eighth wonder of the world. RECORD STORE DAY ROCKS!

From: NME  
To: Gez, Ryan  
With RSD's obvious peaks come its sadly inevitable troughs, and while young

Ryan's buoyant enthusiasm for the event is precisely the reason why it's bloody brilliant, there's no deeper trough than that of seeing vinyl you've queued for hours for selling out and appearing for the price of a short holiday the day after. How do you avoid it, though? If you limit people's sales you end up spoiling it for the genuine collectors as much as you foil the crooks. I'd suggest a small pop quiz. So you say you want this limited-edition Bowie picture disc eh? Name the albums he released either side of it and it's yours. Pretty faultless, right? - LW

### BEST OF BRITISH

From: Jessie  
To: NME

On Friday night I saw Bombay Bicycle Club for the second time on their UK tour, and it was breathtaking. Bombay are one of those bands that truly care about their fans and engage with them during the show. They put so much effort into every performance, pay attention to every little detail, and you know they're enjoying the performance because every member is smiling - a rare sight in modern music. Their stage set is a work of art, and the lighting is spectacular. Musicians like this fill me with hope for the future; musicians who are in it for the music, and not just for the fame. If I had the money, I would go to every single one of Bombay's dates. I can't wait to hear new music from them. Long live Bombay Bicycle Club.

From: Chris  
To: NME

I went to see Graham Coxon in Nottingham last Saturday and it has to be one of the best gigs I've been to in a long time. Graham has the



energy of a teenage boy and was jumping around the stage, backward-rolling his way through the guitar solo from 'Meet+Drink+Pollinate' – he still has so much stage presence and manages to keep the audience captivated, middle-aged cardigan-wearers and kids alike. I know I really ought to be lamenting about how Blur should get back together and for Graham to leave the small venues behind, but with gigs and albums like this, I really haven't the heart.

**From: NME**

**To: Jessie, Chris AMEN TO THAT, GUYS.** Bombay and Coxon might be wildly different artists, but what's great about both is that neither could give two shits about standing there nonchalantly and looking cool – they're there to have a hoot and that's why everyone else does too. It's great that a quiet and unassuming band like Bombay are playing humungous venues such as Ally Pally and it's equally brilliant that Graham would rather throw himself around a sweaty box than walk out onto The O2. Basically, sod the posturing, let's all just have a ruddy fun time – LW

## KEVIN BLOODY SHIELDS

**From: Philip**

**To: NME**

Mixed thoughts regarding the news of a third My



## STALKER

**From: Robert Smith**

**To: NME**

"This is me with Blaine Harrison after the Mystery Jets gig in Nottingham"

Bloody Valentine album appearing later this year. The existing EPs and albums stand proud as a sonic testament to the inventiveness and sheer bloody-mindedness of Kevin Shields and it's always a little concerning that any new material could detract from it. My hope is that because they're working on tracks already conceived from that period, the perfectionist in Shields will mean that it will stand up rather than being a slap-dash effort to coincide with the rush of re-releases coming up.

**From: NME**

**To: Philip**

Ah, the age-old reunion question. Do you leave the past be as a well-formed and unsullied relic or do you try and start a new chapter?

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Never mind Lana Del Ray's shaky-voiced rendition of 'Blue Jeans' (an ironic choice of performer on a show that's supposed to be about pure vocal talent over image) – the real highlight of Saturday night's *The Voice* was the performance of U2's 'Beautiful Day', which involved all four judges bellowing the song into submission in the manner of a pack of lions mauling a small boy. So many 'highlights'. There's will.i.am, dressed in a kind of lavender Buck Rogers spacesuit. There's the jaw-dropping moment after 40 seconds when Tom Jones comes in, displaying all the vocal subtlety of a town crier. Then, amazingly, it gets even worse. Cringe! As Thingymajig from The Script knee-slides across the stage. Cover your ears! As Jessie J attempts to sing every note in the scale, plus a few that aren't. Watch and learn, *The Voice* contestants. This is how not to do it...

**Read Luke Lewis' post in full on NME.COM**

## Best of the responses...

**Terrible programme, terrible judges, terrible performance. And still the braintead audience eats out of their hands.**  
**Jamie Irwin**

**Not as bad as Fall Out Boy's 'Love Will Tear Us**

**Apart' cover, that was a new low for sound.**  
**Rob Cooper**

**Why did Danny O'Donoghue throw his guitar in the audience? It's not their fault he's a talentless twat. (By the**

**way, I had to look him up on Wikipedia because I had no idea who he was.)**  
**Tom Billson**

**Absolutely dreadful but nothing on Duran Duran's take on 'White Lines'.**  
**Sam Gilbert**

**It doesn't fit together, although I thought it was going to sound worse. Tom Jones somehow adds a comedy element to it all. He knows it sounds bad but just keeps going. Now that's talent.**  
**Extentofmysin2003**



While there are certain bands that we're slightly wary of seeing return to their giddy days of youthful excess (the news of fresh Suede material is as terrifying as it is exciting...), Shields and co are a bunch who seem more than capable of doing their own legacy justice. And, as you say, the material's already written. How wrong can they go? – LW

## CAN'T UNDERSTAND ME NOW

**From: Liam**

**To: NME**

I eventually got to see Roger Sargent's *Libertines* documentary at the O2 Academy Newcastle after postponement due to tonsillitis. I didn't however get to hear the film, or at least understand what anyone was saying in it. The sound system was horrendous and that, mixed with some overly drunk people in the audience making boorish noises

every time a bandmember appeared on stage, made it impossible to understand a word spoken in the entire film. I know that a mumbling bandmember is probably quite hard to record but surely subtitles could have been added? I'll probably still get the DVD though.

**From: NME**

**To: Liam**

Ah Liam, if we had a quid for every time we'd wished Carl came with subtitles... Much as the bad sound and beery crowd probably didn't help matters, we doubt anyone would ever be able to fully understand the unintelligible mumbles of Mr Barât without a pause button and a translation book. Then again, any proper *Libertines* documentary should never be about things like professionalism and perfect sound quality. Grab a tippie and yell along with them; it's what the band would want – LW

## MEN IN TIGHTS

**From: Mark**

**To: NME**

Birmingham is the hottest place in UK indie? Are you having, as the cockneys say, a bubble? It's all about Nottingham, duckie. Where is the exposé on the amazing Nottingham scene? They're smashing it right now with Dog Is Dead, Ronika, Jake Bugg, Shide Boss and Natalie Duncan all breaking through. And I'm yet to mention our deliciously vibrant underground, which is proving fertile ground for a load of acts that will be quite literally jamming your radar. Keep your eyes peeled for Indiana, Karizma and Kagoule. The land of men-in-tights and rumours of 123 girls to every bloke is the most vibrant place in UK music.

**From: NME**

**To: Mark**

**Christ duckie, is the world even ready to have its radar**

**so literally jammed? You can't argue that the likes of Peace et al aren't putting Brum back on the map, but we're all for ramping up the hometown pride in these parts. There's nothing like watching something exciting bubble up from your doorstep, and it seems there's definitely something a'brewin' in Notts. Also, a band named Kagoule. Who can argue with that? – LW**



## STALKER

**From: Charlotte**

**To: NME**

"This is when I met Bombay Bicycle Club in Liverpool. They were all so lovely"



# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## GRANT NICHOLAS FEEDER

### QUESTION 1

At which festival did you destroy your favourite green Jazzmaster guitar?  
"I've only done that once. It was when we headlined the Download festival in 2005. It was a £2,500 guitar. I should have picked one of my cheapy ones at the back. We had to work really hard; the whole audience were wearing black. We won them over, but I did lose one of my favourite guitars in the process."

**Correct**

### QUESTION 2

What was notably different between your first performance of 'Buck Rogers' on Top Of The Pops (below) on January 12, 2001 and your second a week later?  
"If I remember right... the first was a live vocal to backing track and the other was fully live."

**Correct**



Who said TOTP was cheap?

### QUESTION 3

Which boy band singer was the special guest when you appeared on Never Mind The Buzzcocks for the second time in 2008?  
"Er..."

**Wrong. Abs from Five**

### QUESTION 4

You posted a teaser trailer on YouTube spelling out the name of your recent single 'Borders' in Morse code. What is the Morse code for Borders?  
"Dot dash dot, dot dash dash, dot dot dot... I haven't got a clue."

**Wrong. Dash dot dot, dash dash dash, dot dash dot, dash dot dot, dot, dot dash dot, dot dot dot**

### QUESTION 5

You played trumpet at school in your first band Sweet Leaf, who were named after the Black Sabbath song 'Sweet Leaf'. What is the Sabbath song named after?

**Leaf. What is the Sabbath song named after?**

"Is it something to do with hash? Or maybe tobacco?"

**Correct. Black Sabbath bassist Geezer Butler saw it on the side of a packet of cigarettes**

### QUESTION 6

Which Feeder song is used in American Pie: The Wedding (above left)?

"Oooh. 'Come Back Around', I think."

**Correct**

"Quite a tough one!"

### QUESTION 7

You supported Coldplay on their 2003 arena tour. Which album were they promoting at the time?

"That's an easy one. 'A Rush Of Blood To The Head!'"

**Correct. What were Coldplay like to go on tour with?**

"We didn't see a huge amount of them actually, but I'm not going to slag them off because they gave us a lift back on their private jet. I was flying back on EasyJet and I told Chris Martin's personal assistant, and she asked Chris and he said come on the plane with us. So we did."

### QUESTION 8

Your remix of Mark B and Blade's 'Ya Don't See The Signs' in 2000 became better known as the theme tune to which TV show?  
"Football Focus."

**Wrong. Soccer AM**

"They're still using it, I think. That did all right, didn't it?"

### QUESTION 9

Your crew had a very lucky escape when their bus crashed and caught fire in October 2008 on the M62 (below). But which band had a 2002 album track called 'M62 Song'?

"I should know this..."

**Wrong. Doves, from 'The Last Broadcast'**  
"I should have known that."



Worst of all, it had a CD player

### QUESTION 10

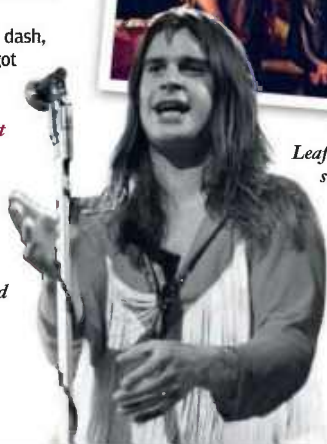
Where were you forced to stop a gig after six songs after losing your voice with a severe throat infection in 2005?

"Thanks for mentioning that one. I will never forget that, it was the most horrible moment of my life. It was in Brighton."

**Correct**

*Total Score*  
**6/10**

*"That's not too bad after doing this for 20-odd years!"*



Russell Brand's cleaners were a hit





*Coming Next Week*

**"WE KEPT THE GUTS,  
THE EXCITEMENT...  
THE BELIEF!"**

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